

迷幻背后的哲学

吴梦

阿琦路迷 (Aki Lumi) 是位出生于日本, 生活在欧洲 的艺术家。曾在受到包豪斯影响的设计院校学习平面设计和摄影专业, 于法国、日本、韩国、纽约等地举办过个展。他的作品在中国很少露面, 08 年却参与了一家摄影机构组织的四川灾区义卖展。最近上海 Vanguard 画廊举办了阿琦路迷的个展 “aki Lumi - Polyfocal”。他的摄影和素描作品被法国评论家 Evence Verdier 称之为, 总是呈现出有序与无序的混沌状态: 无论是《花园》系列中缠绕虬曲的树干、藤蔓和枝叶; 《机械》系列的电缆线和软管; 《Trace》的直线、曲线和转角, 无一不是。

这些阿琦路迷的图像, 附着在有机玻璃板后, 闪亮的荧光色有如邓丽君的靡靡之音般, 让你骨头发酥。然而当你换个角度再看时, 有机玻璃在日照反光下闪出了另一层冷峻的光泽, 对于敏感于细节的人, 或是又一种感触。

终极表达

当今世界, 现代科学似乎已不再为日常生活的基础质量而伤神, 而全球化亦为整个地球物资交流提供了一种新的方式和条约。然而就摆在我们面前的贸易垄断案纷争、伊拉克战争、韩国农民的 FTA 示威等等, 说穿了都是为了物资、能源和利益之战。我们使用工具勘测土地、测量恒星到地球的距离, 测算时间……到太空去寻找、拓展新资源成为了这个世纪好几代人的梦想, 似乎看来也成为逃不脱的一种方式。火箭发动机作为这类航天器材的核心部分, 在此类科技研究中起到巨大作用。阿琦路迷选用火箭发动机作为图像元素, 似乎也暗示了想对目前世界核心科学技术, 做出终极表达。

有人说, 男性对机械、战争、政治等的迷恋是一种深入骨髓的天性。这种迷恋的始因有时甚至让另外的半边天们不太能够理解。阿琦路迷的《机械》系列, 满图的火箭发动机, 犹如迷宫般连接曲折。艺术家甚至不太把摄影当回事。在他看来摄影只是收集人们创造物的工具, 而照片在表现真实的同时也欺骗了大家。他感兴趣的是那种极其复杂的机械系统, 甚至无比着迷, 我们很难说其中没有任何装饰成分, 但我们又会接近于认为, 所有那些元件都是必需的。阿琦路迷通过表现繁复机械世界, 像是要说出宇宙的根本样貌。

而在 2009 年最新的那组《花园》系列中, 火箭发动机被替换成了自然风景, 但它不是真实存在的。这些艺术家自己搜集来的百多张热带雨林和森林的细节图片, 被“种植”在印度神庙、巴洛克式教堂等建筑物的图像上, 重新构建了一个个人工圣地。至此, 人工以及自然的元素都隐匿起来, 虚幻里又像是在寓示真实。在此, 阿琦路迷关心的仍是“终极表达”。无论是佛教、基督教还是天主教, 庙宇或教堂, 这些领域都是联结人和身后神秘世界的通道。然而, 阿琦路迷用植被覆盖了宗教场所, 让人看不到原来建筑的外形, 事情变得复杂起来, 不易辨认。

人造世界

在上述的两个系列中, 能觉察到阿琦路迷对我们身处的“人造”世界的思考。在他的创作中, 也希望用尽一切可行的“人工”、“科学”、“技术”的手段去“覆盖”、“添加”、“异化”这些自然、非自然的图片, 去表述我们身处的现实环境。《机械》系列, 阿琦路迷从一张张航天飞机发动机照片入手, 使用计算机上的绘图软件为其润色。添加彩虹般的光亮, 加重了对比

和高光部分，用一种雾状的方式使其外形更为平滑，同时加入明亮光泽的橙色、粉色、蓝色和绿色色调。经处理过的照片用特种纸张数码打印输出，并使用工业材质来充分提示这个充满了“人造”的世界。照片中越多的人工痕迹，就越能凸显其“完成品”鲜活的主题。而在《花园》中，他反之用植物来隐藏我们人造的精神世界。强制地重叠的植物和建筑，什么是我们不断铺陈出的人为痕迹？

在《路径》这个唯一的素描系列中，离开这个现实世界的“人造”影像，阿琦路迷开始投入更为直接的表达。他抛开一切具象，开始进入一个抽象的世界。笔刷、照相机、圆规、钢笔、尺，这一切都是他的绘图用具。在这里，他努力实验着自觉和不自觉，规则和无规则之间的无穷辩证游戏。

阿琦路迷反复引领我们进入繁复纠结的画面。但他究竟要带领我们去到一个怎样的世界中？然而当我们诚然面对自己正站立的世界时，恍然感悟到的不也是如此情景吗！阿琦路迷说他关注的是创作中的人为元素，同时也关注人类如何感知我们的世界。更重要的是，艺术家敏感感到“工具是规范我们理解宇宙的标准”。

超细的细节

阿琦路迷是日本人，但他说自己从不刻意将日本元素表现在作品中。他甚至觉得艺术家需要有一种突破国界的、国际语言氛围。或者这也就是他远离国度，长年生活在欧洲的原因。这样的环境，也许能使艺术家运用多重视角去思考，去进行创作。

去过日本的人都会对这个国家记忆深刻。他们对每一寸土地的开发利用都是细致入微。整洁的街道——就算是老房子都像是用洗涤剂洗刷干净；很多家庭入口处 1、2 平米的地方都修缮的漂亮，植物葱郁；日本菜肴精致；日本女人的化妆穿着面面俱到……这些无一不透露出日本人对细节的重视。他们民族性中的那种特别的微观、细致和对材料的独到使用，堪称奇迹。因此即便阿琦路迷相信自己会刻意，但在他的作品里，他在无序的世界里寻找有序，似乎也总在营造精致，色彩、构图、形式美感、技术、材质，不放过任何细节。

阿琦路迷是第一次在中国做展览。这个名字不是原有的汉字写法，而是他认识的一位中国摄影前辈给取的。“路迷”这两个中文意味了看不清方向。然而观看阿琦路迷的作品却使我们看到了世界的某种真实存在。一个叫“路迷”的人用艺术带领我们看清了方向，说的正是我们不识庐山真面目，只缘身在此山中。

Philosophy behind Illusion

Wu Meng

Born and bred in Japan, artist Aki Lumi studied graphic design and photography under Bauhaus' influence and now lives in Europe. He holds solo exhibitions worldwide, from Japan, Korea to France and New York. Rarely has China had the chance to see his pieces until recently. Last year, Aki participated in a charity auction for Sichuan earthquake. This year, he's joining Shanghai's Vanguard Gallery to organize his solo exhibition "Aki Lumi-Polyfocal." His photography and drawing pieces are described by French critic Evence Verdier as "a showcase of existing chaos in regular and irregular worlds." In the three series on display, each echoes the on-spot description. "Garden" is inspired by entangled tree trunks, vines and leaves; "Mechanics" visualize cables and hoses; "Trace" is the gathering of straight lines, curves and corners.

Framed the organic glasses, Aki Lumi's fluorescent illustrations can weaken you, just like Teresa Teng's love songs. On the other hand, those glasses reflect calm and sharp sheen when you look at them under the sun. It's an absolute different feeling for sensitive viewers.

Express the Extreme

Modern technology is more than sufficient for providing life necessities. Globalization also serves as a new platform and regulation for worldwide traffics. However, what we see everyday among headlines are fights for materials, energy and benefits including trade monopoly disputes, Iraq War, Korean farmer demonstration and alike. Human beings have used tools for generations to measure earth, cosmos and time in order to explore new resources. It looks like an inevitable way to sustain our life. Therefore, rocket engines play a key role in technology to explore the unknown. Picking rocket engines as the pattern, Aki Lumi attempts to make an extreme expression to the core technology in the world.

Machines, war and politics pose an inner attraction to men, an attraction that sometimes confuses the other half. As we can see from Aki's collection "Mechanics," the pictures are overflowed with rocket engines linked with each other like a maze. The artist doesn't attach much importance to photos. Photos display the truth as well as showcase illusions. To Aki, it's only a vehicle to collect people's creations. What he's interested in or, in the other words, obsessed with is the complicated mechanical system. Although there is artificial elements, we tend to consider all of them are necessary to the rocket engines. Through the heavy mechanical patterns, Aki appears to interpret the original looks of the cosmos.

In Aki's 2009 latest collection "Garden," he uses virtual natural sceneries to replace rocket engines. Hundreds of pictures showing details of tropical rain forest and ordinary forest are transferred to an Indian temples or baroque churches. Thus, a man-made holy palace is constructed. Since the natural and artificial elements are hidden, Aki Lumi is still extending the extreme expression and implying truth through illusion. Religion is the channel to connect human and mysterious worlds. After Aki covered religious venues with plants, everything becomes complicated and illegible.

The Artificial World

We realize Aki Lumi's fond of surveying artificial world in the latest two collections. He uses everything possible to cover, add and differentiate natural and unnatural pictures and portrays the environment around us. Starting from a series pictures of aero-engines, Aki uses illustration softwares to add rainbow-like colors, highlight the contrast and gloss on them. He smooths its outlines with a foggy retouch and prints out the final artworks with special papers. At last, he reminds us of this artificial world with industrial materials. More artificial touches the work has, the more vividly it presents the core message. In "Garden" collection, plants are used as a metaphor for our spiritual world. The constant overlapping of plants and architectures imply to us: What's the artificial marks we've brought forward?

In Aki's only drawing series "Trace", he uses a more direct and brave way to portray instead of employing artificial images. He leaves all the representational images behind and enters an abstract world. Aki picks up everything he finds, from brush and camera to compass and pen. This is his indefinite and dialectical experiment between voluntary and involuntary, regular and irregular.

What kind of landscape on earth does Aki Lumi want to guide us to? On the other hand, when we're facing the existing world bearing this question in mind, we suddenly realize this is exactly what we want. According to Aki, he not only focuses on the artificial orientation, but also values how we sense the world. What's more important, he is aware that tool is our standard of comprehending the universe.

Exquisite Details

Being a Japanese, Aki Lumi has never included Japanese elements in his works deliberately. He reckons artists to have a multi-cultural and multi-lingual capability. That may be the reason why he leaves his country and migrates to Europe. The cross-cultural landscape facilitates him to create with multiple angles.

Visitors to Japan must have an impressive memory to this country with its meticulous utilize of their land. They have extra neat streets. Old buildings are washed bright and clean. Many families own a one-to-two sq. meter delicate and lush gardens by the

corridor. Japanese ladies are well-known for their make-up skills. All of these reflect their focus on details-Japanese are subtle and detail-oriented with a unique and miraculous talent in dealing with materials. Even Aki Lumi is deliberately searching regulations in a world out of order, he's also creating exquisite colors, layout, forms, skills and materials. He doesn't give any details a miss.

For his debut exhibition in China, Aki Lumi adopts a Chinese name given by a Chinese photography senior. "Lumi" means getting lost in Chinese. However, Aki's enlightening works lead us to recognize a certain world. Let's follow Mr. "Getting Lost" and have an exceptional art journey for the factual landscape.