

找风车的人

文/庾凯

展场中，高铭研的影像新作“痕迹”嵌在包装箱拼搭起来的展场中，伴随着单音节的清爽乐声，象是小仓库里不经意散落已久又被翻找出来激活的一些记忆。这些作品的灵感恰好也来自他自己的工作室活动空间，并在那里顺其自然地逐日成型。而他那个面积不大的工作室本身就是仓库一角。这些由于物理作用或是人为而留在窗户、椅子、墙角、门口等地方的斑痕、水渍、印记属于习惯审美中的不干净、不完美，或者干脆就是视野之外通常被忽视的东西。在高铭研下意识的端详之下，它们便被幻化为一些拥有具体画面的能指，如同某人某时望着天空发呆，把过往行云玄想成五花八门的形象。

他有点懊恼自己总是不会给作品起个牛逼的名字，在我看来，在今时今日努力不去装逼才是做事的难得踏实态度。看高铭研的作品无需事先查找厚厚的文献或资料，他关注的兴趣点更多来自于日常。这种贴近到细腻甚至细碎的视角，绵密得仿如针脚，观看时候在轻松中甚至能够体会出柔软与熨帖。这时候，作品和生活一道呼吸，有了温度和节奏。看过太多当代艺术中有意识的策略，有的用力而粗糙，再见这样生活中自然的感知和非刻意表达的自我脉络，的确算是一件令人愉悦的事情。

高铭研对“痕迹”系列的解释是：“把公共的经验用私人化的情感与手段创造出另一种图案”。那么，那些楼梯印痕上浮现出来的村庄、厕所墙上的霉斑演化出的瀑布、玻璃窗的印痕连成的一叶小舟似乎逐渐都与童年故事接轨，和那些独自钻到一个僻静的仓库中“寻宝”的探险一脉相承了。只是，这一切不仅仅要指向儿时记忆，所有公共空间中上演的一幕幕之中，在时间里的留痕成了密码，破解的时候即通向或与发生过的重合，或辟出另一些似是而非的可能性来。

这与他曾经的作品——以对旧书的大致内容形成的第一印象所做的小纸雕《误读》——的兴趣点是一脉相承的，当然，这还包括他的另一个以旧书为材质的作品《黑匣子》、以日常废弃物或旧物打孔之后的装置《闪光处》等。这里的误读成为可能性的催化剂，与此同时，个体感觉的延续也随着时间的流逝被我们自己所篡改，就像肢体在承受剧痛和麻痹之后的“空白”阶段，或是被记忆篡改甚至剔除的痛苦，也许最终留下的只有美好。“痕迹”是一个具有实验可能性的起点，它还可以再尝试深入下去。如果这种由个人介入的幻化继续邀请其他人的介入，可否变得更加丰富？纵使由于个人化的介入有可能导致图像发展的单一向度偏差，但是这种误读却带来不可忽视的情感倾向，个体的具体体验、微小的神经质。

对于日常痕迹带有游戏性质的琢磨，及以绘画和影像加以延续的实验几乎等同于对生活环境和自己身体的一次“考古”。在“手臂翅膀”中，他将自己手臂上的胎记幻化出的脊椎和由桌子上的痕迹联想到的翅膀结合在一起，以一种轻灵的形式清算了以往关于胎记的谎言——以往回答别人关于身体上这处非一般痕迹的好奇提问中，他总是下意识地以传奇性的受伤遭遇来避开“异常”的痕迹——真切地承认和接受了自己的身体，从而达到了无视常规的自由之境。

我把“痕迹”的随意涂抹看成一种“后涂鸦”形式，当将私人表达插入公共空间作为反叛工具的涂鸦与商业合谋之后，“痕迹”转入一块安静的领地，从公共空间中的斑驳污秽中梳理出十分个人化的体验。这种体验透露出高铭研关注的主线，即具有个性特征的兴趣点：一些着眼与细微之处的“小”趣味。在所有都要做大做强，动辄“世界第一”“什么之王”的强劲风头之下，这些小小的“神经质”显得额外清醒。高铭研的热情还在于从不确定和常规当中找出有形的对手。他的挑战在日常里奔走，这个非妄想型的堂吉诃德手里握着的是一把温和的质疑之矛。我似乎可以预见，前路上他将找出更多既存在日常中的风车……

Person looking for windmills

Comment/Yu Kai

In exhibition, new image work “Trace” from Gao Mingyan was embedded in assembled packages in space, along with the monosyllabic debonaire music, which seemed as if memories had been inadvertently scattered in a small warehouse for long and just been rummaged out and activated again. The inspiration for these works just came from his own studio space, and had been naturally shaping day by day there. And his small size studio itself was a corner of the warehouse. Those sports, water stains and marks on windows and chairs, in corners, at the gate of doors or some other places, which due to physical action or man-made scar, were not clean and perfect in accordance with customary esthetic or usually were neglected. Under Gao’s subconscious study, they were unrealized into signifiant with some specific pictures, as if someone fantasized the passing clouds into various images while looking up sky in a daze.

He was a bit annoyed for his always not naming works awesome. In my opinion, nowadays avoiding pretense is a rare surefooted attitude of doing work. It’s needless to search thick documents or information before you visit Gao’s works. More his interests focus on daily life. This close subtle and even trivial sight are so tight-knit just like pins that you could even feel soft ant calm while your easy watching. At that time, his works and lift breathe are together with temperature and rhythm. There’s too much conscious strategy in contemporary art, some showing hard and careless sense. It’s pleasant for us to see this natural perception from life and non-deliberate expression of context itself.

About series “trace”, Gao Mingyan interpreted as following: “I translate the public’s experience into anther pattern creation with personal emotions and means.” Then those emerged villages in imprint on stairs, evolved waterfall from mold on toilet wall, marks joint into a boat on window glass, they all seem to gradually integrate with the childhood stories and on the passing of alone adventure in a secluded warehouse for "treasure hunt". But, all these not just point to the childhood memories. The traces in scenes act in public spaces become password in time. While cracked, they will lead to coincidence with what happened or make other some plausible possibilities.

Its focus points of interest come down in a continuous line of his ever works “misreading”, paper sculptures with inspiration from the first impression on approximate contents of old books. Of course, the following works should be included in this line, anther using old books as materials

works “black box”, devices "flash", which punching in daily wastes or old things, and so on. Here Misreading own possibility as a catalyst, and at the same time the continuation of individual feeling is tampered by us own with the passage of time, which like limbs in stage of “blank” after pain and paralysis or people’s suffering with being falsified or removed memory. Perhaps eventually only niceness is left. "Trace" is a starting point with possibility of experiment and it can also try to go deeper. If this kind of imagination brought by personal intervention could become more abundant after inviting the involvement of others? Though it could lead to one-dimensional deviation with the development of the image, this misreading brings emotional tendency, the specific individual experience and tiny nervousness, which all should not be ignored.

Playful pondering for daily traces and continuing experiments in paintings and images, which is almost equivalent to an “archeology” for living environment and our own bodies. In work “Arm wing”, he conjured the birthmark on his arm into spine and combined it with wing pattern associated from trace on table. He cleared the ever lies about birthmark in a brisk form and truly recognized and accepted his body, so as to achieve the free land of disregard for conventions. In the past, he always subconsciously answered with legendary injuries for others’ curious questions about the unusual trace to avoid its "abnormal".

I consider the free daub of "trace" as a form of "post-graffiti". Gao Mingyan shifts his "trace" into a quite territory by teasing out a very personal experience from motley and griminess in public spaces while graffiti collude with business, which should originally be a rebel tools with inserting private express into public space. This experience reveals the main line of Gao’s concerns, which are some interests with personal characteristic: some “small” tastes focus on the subtleties. Contrast with almost all bigger and stronger even trying to be "No.1 in the world" and "the king in some field”, these little" nervousness" show extraordinarily sober. Gao’s enthusiasm also exists in finding tangible opponents from uncertainty and convention. His challenge runs during daily environments and life. He is the non-delusional Don Quixote with a mild questioning spear in his hand. I seem to be able to anticipate that he will find out more windmills existing in daily life ahead.....