

The Room

间

当我第一次看到杜蒙个展名称“间”时，就被吸引了。为什么提到这样一个空间的概念？这个空间位于何处？那里发生了什么？我猜，把问题抛给参观者，恰恰是杜蒙想要达到的目的。“间”退居到一个内部空间之中，变成一个被搁置在一旁的房间，孤零零的。但这单个房间却与其它房间相互连通，共同构成了一座房屋。换句话说，这个空间是很多空间的一部分，在一起就构成了一个整体。我认为，“间”用隐喻的手法意指艺术家内在的心灵与情感状态，是很难用言语描述的状态。作为观者，创作者内在的思想和情感景象就此展现在我们眼前。此情此景首先引入眼帘，再被吸纳，最终为我们所感知。在这个意义上，杜蒙作为一名艺术家，巧妙地将观者带入作品的终极创作意图之中。置身于其中的观者就是其它“部分”，与“间”共同完成整体这个概念的构建，“成为众多中的那一个”。这让人联想到个体的内心世界，独立于其它，作为一片富饶、自由的场所，这里有天马行空的梦想、想象、创造力与创新精神。

From the first time I read the title of Meng Du's exhibition "The Room" I became intrigued. Why refer to a room, where is this room, and what is happening there? I suspect that posing questions to the viewer is exactly what Meng Du has in mind. "The Room" eludes to an interior space, a space set aside, alone, but that is connected to other rooms which together comprise a house. In other words the room is a part that together with other parts makes a whole. Metaphorically "The Room" I believe refers to the artist's interior state of mind, an emotional state not easily described in words. As viewers we are confronted with the artist's interior intellectual and emotional landscape. This landscape is to first be seen, absorbed, and then ultimately felt. In this sense Meng Du as an artist cleverly involves the viewer in the ultimate creation of the work. The viewers within this context operate as the other "parts" that together with "The Room" create a concept of wholeness, that of "being one among others". There is the association of the individual's interior state of mind as separate from others too, as a rich and free place for unbridled dreaming, thinking, creativity, and innovation.

铸造玻璃以其晶莹剔透的品质赋予作品在时间中驻足的特性，所以说它们是永恒的。这种永恒激发了艺术家的诗人本性，暗示人之所以“为”人的本质，尤其是个体与活着的真正意义。玻璃最易表现所有的隐喻，是视觉诗歌的完美介质。杜蒙作为一位艺术家兼诗人，最了解借物喻人的力量，以及用材料构建概念表达基础的过程。虽然这种做法并不多见，但当材料和过程与一件作品的内容契合，必将呈现出绝佳的赏析效

果。杜蒙作品的终极成就在于她对材料、表象和过程的统筹把握，从而铸就视觉的诗篇。杜蒙的作品将故事娓娓道来，同时又充分理解观者必须先掌握真正地“观察”之道，才能将本人与自身的五感六觉充分打通，靠自己将整个故事补充完整。

Cast glass with its frozen, ghostly translucency gives these objects the quality of being stopped in time and so, timeless. This timelessness conspires with the artist's poetic sentiments to allude to the very human aspect of "being", essentially what it means to be an individual and to be alive. Glass is the midwife of all metaphors and so the perfect medium for visual poetics. Meng Du as an artist/poet understands well the power of lending material and process to the conceptual underpinning of her works. It is a rare occurrence but when material and process conspire with the content of a work it is masterful and wonderful to see. The ultimate accomplishment of Meng Du's work lies in the orchestration of material, phenomena, and process to deliver visual poetics. There is a narrative or story in Meng DU's work, however to fully understand the viewer must learn to really "see" to make creative associations of their own and with their own senses and sensibilities complete the story for themselves.

从“间”中，观者可以乘着这位年轻艺术家的想象翅膀，自由徜徉。当观者置身于杜蒙的“间”之中，就准备好来一次关于作者或者自己的旅行吧。跟随作者心灵状态的表达，逐步发现观者自己的内心世界。

From "The Room" one can travel far and wide on the wings of this young masters imagination. If one finds themselves in Mend Du's "The Room" they should prepare to take a journey or their own and through the expression of her state of being begin to discover an interior landscape of their own.

杜蒙是一位不可多得、极富才华的视觉艺术家，熟稔玻璃材质的艺术创作手法。请和我一起前往上海玻璃博物馆参观杜蒙的首次个展。她的成就值得我们喝彩。

Meng Du is an exceptionally talented visionary artist and a master of her mediums. Please join me in congratulating Meng Du on her first solo exhibition at the prestigious Shanghai Museum of Glass. It is a phenomenal achievement.



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