

玻璃的延伸：郑闻卿女士作品之独特性

Extending Glass: The unique work of Zheng Wenqing

郑闻卿女士属于充满活力的新一代中国艺术家群体，他们将玻璃视为一种极具表现力的创作素材。以她为代表的一批玻璃艺术家善于将玻璃作为艺术表达的介质。因此我们不难从她的作品中发现，玻璃这种材质被延伸到了雕塑和装置艺术领域，超越了传统的艺术联想。她在进行玻璃创作时，积极探索丰富的表现手法及形式，在这一全新领域制造出深刻回响，将玻璃作品变成了动力学声景装置。她对物质属性不懈探寻，将玻璃的独特之美作为创作的表达元素；她的作品层层分明、繁复细腻，细观却发现脱胎于最为简单的道理。她所探寻的是概念而非形式，玻璃成了她表达观点的画布。而这也正是她进行玻璃雕塑创作最鲜明的特征之一。

Ms Wenqing is part of a dynamic new generation of Chinese artists who are exploring glass as an expressive material. She is part of a critical group of artists who engage with glass as a medium for creative expression. Within this context, her work extends glass within the space of sculpture and installation, allowing us to see glass as a material outside of its traditional associations. Her works make profound statements in this new space as she explores glass in a range of modes and formats, moving from objects through to kinetic soundscape installations. Her practice is predicated on an enquiry of materiality, pushing the unique qualities of glass as elements within the vocabulary of the work; works that are layered and sophisticated while drawn from simple principals of observation. Her work explores concepts and not form as a canvas for her ideas and this is one of the defining qualities about her sculptural practice.

闻卿女士现任教于中国美术学院玻璃艺术专业。我们曾在两个学术项目中有过密切的合作。她在交流的过程中始终热情友好。2011年，闻卿女士曾来到澳大利亚堪培拉，在澳大利亚国立大学美术学院研究访学。很快，她对创作理念的孜孜以求、对素材的熟练驾驭以及对主题展开的得心应手，都给我留下了深刻的印象。在为期4个月的访学期间，闻卿女士通过玻璃雕塑与我院师生积极交流创作理念、创作手法。她的访学使双方得到了一次难得的文化交流机会，让我们对彼此国家的艺术文化有了进一步的了解。这次交流取得了极大的成功，也使我们成为了永远的同事和一生的好朋友。

Ms Wenqing is also a key faculty member for the Glass Department at the China Academy of Art. Our two academic programs have worked closely together, and we have built an exchange that has been instigated

and nurtured by Ms Wenqing. Ms Wenqing came to School of Art & Design, at the Australian National University in Canberra Australia, to undertake a research residency in 2011. I was immediately taken with her rigorous approach to exploring her ideas and how she unpacked her themes in negotiation with her materials. During the four-month residency, Ms Wenqing shared her philosophy and methodologies within her sculptural practice with our staff and students across the School. Her residency realised a rich cultural exchange where the free flow of ideas led to a deep appreciation of the art and culture of our two countries. This exchange was highly successful and has connected us as colleagues for life.

几年间，我见证了闻卿女士如何通过在工作室的实践，对各种理念进行挖掘和探寻。我常常惊讶于她在创作中竟也可以如此轻松地及时抽离，对玻璃的普遍概念联想提出疑问，再次将其融入与雕塑创作的对话当中去。她总有能力将玻璃同其它材料巧妙叠用，利用各种材料所固有的特点，与自己的理念形成互补或冲突。尤其值得一提的是，她既善于将作品延伸至装置艺术和动力学艺术领域，又善于将自己对玻璃创作的理解在视觉表现力上不断提升。

Within her studio practice I have seen Ms Wenqing unfold and interrogate ideas over several years now. I am often surprised how easily she can step back and question the wider conceptual associations of glass and bring these into an articulate sculptural conversation. She has the ability to layer glass with other materials, using their inherent qualities to balance or contrast her ideas. Significantly, she has been able to extend her practice into installation and kinetic works, while also growing the scale the visual resolution of her ideas with glass.

她早期的作品、创作于2013年的《模糊的记忆》是中国美术学院“透器·透气”展览的展出作品之一。闻卿女士利用一块简单的空间装点一棵虚拟之树。在这件作品中，她将一段树枝截成很多小块，铸入玻璃当中，再用凹陷雕塑的手法表现莫须有的枝杈。所有小块被木头、金属支架支撑组合，代表这是一个经过刻意构建的虚拟空间。这件作品充满诗意、虚无缥缈，透露出对环境问题的关注和人造意味明显的构建式现实。它通过原始粗糙的雕塑力，对观者而言极具视觉冲击力。艺术家刻意为之的、根本不存在的玻璃树杈，冲突意味明显的支架，令这件作品充满矛盾和力量。正是通过对这件作品的观察，我意识到闻卿女士创作理念的巨大潜力，已超越了玻璃领域、而与雕塑艺术完美融合。

In an earlier work, Blurred Memory from 2013, which was part of the Breathing through Transparency exhibition at the China Academy of Art, Ms Wenqing took a simple premise and transforms this into a constructed virtual tree. Within this work, impressions of a tree branch were delicately sectioned and cast

into glass blocks, with the tree limbs being expressed as negative forms cast within the clear cast blocks. These elements were scaffolded with wood and metal armatures, suggesting a constructed virtual world. The work has a poetic, ethereal quality and suggests environmental concerns and a man-made reconstructed reality. It is the raw sculptural power of the work that strikes the viewer. The delicate and suggested space of the voided glass branches, with the contrasting scaffolding, give this work its contrast and power. It was through viewing this work I realised the potential of Ms Wenqing's ideas, beyond glass and within the context of sculpture.

而本次参展的作品则是基于闻卿女士此前的成果，并在规模上有所扩大，同时结合了音景维度。例如，“透明的声音”系列是本次展览的代表作，体现了闻卿女士及其雕塑实践取得了重要进展。这些由玻璃和金属作为材质的作品既有冲突的一面，又有完美融合的一面，利用的却仅仅是这两种材质最为简单的特性。玻璃可以是一块石头，也可以仿若柔软的水生芦苇。闻卿女士独具匠心地将玻璃做拉丝处理，打造了一件由数百条玻璃纤维构成、充满韵律的发声装置。金属质地的机械底座上安装有发动机，可以自动旋转。玻璃丝在弯曲碰撞的同时会发出微弱的振动响声。玻璃和金属这两种对比强烈的材质就这样完美融合、在碰撞中呈现悦耳的音景效果。

The works within this significant exhibition build on this previous work in scale and in corporate kinetic dimensions. For example, the Transparent Ethereal Voice series are key works that represent a distinctive step for Ms Wenqing and her sculptural practice. These works of glass and metal contrast and simultaneously bind these two distinctive materials. It is simple properties of the material that are harnessed within these works. Glass can be like a stone and as delicate and flexible like a water reed. Ms Wenqing has ingeniously cast threads of glass and harnessed these as hundreds of delicate filaments in this vibrating sound scape. The mechanical metal bases gyrate robotically in time with whirring motors and as the glass flexes, it creates a subtle vibrating sound scape. The contrasting elements of glass and metal are perfectly blended and form a rhythmic clash.

这些作品周身所体现的，在于玻璃同其它材质和谐共存的创作过程是如此妙趣横生、引人入胜。它们代表了回忆、身体、人与自然等多种主题。作品《曼陀罗-I》和《曼陀罗-II》则试图探索自然与人造世界的关系。这些装置艺术作品体现了闻卿女士对多媒介平台的诗意运用，同样糅合了玻璃和其它材质。对玻璃的巧妙处理让观者暂时忘记了其本身的由来，主题又将整个过程升华，我们对玻璃的认识又揭开了新的篇章。

Through out this body of work, there is a playful and compelling use of glass in harmony with other materials. These works suggest themes of the memory, the body and our relationship with nature. Ideas of nature and the built world are also explored in Mandragora-I and Mandragora-II. These installation works extend her mixed media platform with a poetry and integration of glass with other materials. The playful use of glass belies its production, her themes sublimates the processes and we see glass in a new light.

这些作品最令人欣慰之处在于，我们从中得见闻卿女士的创作思路。她的创作从不拘泥于某种形式，而是受到深层次的探索与表达需求的驱使。她是一个雕塑家，一个钟情于玻璃所能表达、所能馈赠的雕塑家。她的重点在于探寻：这种材料能够为我与雕塑的对话带来什么？无论运用何种媒介，我认为这种感知力正是塑造伟大作品的关键所在。郑闻卿女士是我的同事和朋友，她作为艺术家，其作品和创作实践也是我极为推崇的。我为能够受邀给她的首个博物馆个展作序深感骄傲；为她能够在如此美妙的场地举办个展感到欣慰。

The most satisfying aspect of these works is that reveal the threads of Ms Wenqing thinking. Her practice is not built around defining a narrative of form, but by a deep sense of inquiry and expression. She is a sculptor, a sculptor who engages with glass for what it can say and can offer. Her focus is to ask, what can this material bring to my conversation of sculpture? In any medium, I feel this sensitivity is essential to making successful works. Zheng Wenqing is my colleague, my friend and an artist whose work and practice I greatly respect. I am deeply honoured to have been asked to write for her first museum exhibition at this most beautiful venue.

Richard Whiteley
Associate Professor and Head of Glass
School of Art & Design
The Australian National University
Canberra, Australia

理查德·怀特利(Richard Whiteley)
澳大利亚国立大学美术学院
玻璃艺术系主任、副教授
澳大利亚 堪培拉