

料生琉璃界，其声如雨弦：郑闻卿

The Sound of Silent Glass: Solo Exhibition of Zheng Wenqing

在郑闻卿的工作室里，简单的展台上放着过去数件玻璃作品，在玻璃窗外射入的光线下，简单明了的呈现出玻璃本身的净、灵，透，轻。而与这些干净透亮的作品之间形成对比的，则是她最新的创作，一组组电机、一堆枯木、以及吱吱作响的电流，这与台面上的一小块具有体积感的旧作，形成了强烈的对比。而这一转折，来得并不突然。

In Zheng Wenqing's studio, one can see several pieces of her previous works at first sight on her desk, which plainly demonstrate how clear, crystal, transparent and light glass is in the sunlight. In contrast with these translucent works are her latest creations: groups of motors, a pile of dead wood, and the noises of electrical current. These works are in marked contrast with the more "concrete" compositions of her earlier years.

对于郑闻卿来说，积累转变的压抑蓄谋已久，这一创作并不是从概念出发，而是来自于她对连通了生活细节和玻璃这一材质的观察与感受。在她的艺术里，区别于我们日常所见的玻璃的形状和静默，也去除了模仿现成的玻璃形状与模样，相反，通过一种熟稔的料性把玩，弱化精雕细琢与奇技淫巧，用新的形式改造满足她的敏感，并召唤起观众对这种感受的回应：一声敲打在玻璃上的清脆之声，如同意念的回响，丝丝入扣，声声入心。于是我们即将看到的是一种改造块状玻璃后形成的苍茫之力，光线与随之摇晃、伸展：纤细而强烈的震颤，潜藏在柔美中的张狂，压制在精致之下的偏执，以及对光纯粹的凝练。

This turn in style, however, didn't come suddenly. Rather, for Zheng, this shift was a culmination of her years of observations and musings on life's intricacies and the medium of glass itself. In Zheng's world, glass is free from the bounds of "common" shapes and "silent" properties. Creation is no longer an imitation of existing models and shapes; on the contrary, through a complete understanding of the material, Zheng breaks through the confines of excessive focus on technique and detail. Rather, she looks to extend her sensitivity and appeal to observers through an unconventional shaping method. It is a crisp sound of a strike on the glass, invoking memories and deeply penetrating the heart of the observer. We see magnificent strength in the re-shaping of glass pieces, as well as the light that gleams and glows within. It is the strong trembling in thin and vulnerable lines, or the fierce expressions underneath the soft and gentle colors, or the extreme obsessions oozing out of the delicate craftsmanship, or the ultimate refinement of the diverse light.

我们掏出手机看一个视频只需要 1 分钟，走马观花观看一个展览只需要 20 分钟，而完成一系列创作则是三年，玻璃的历史则有六千年，玻璃本身的特性就在那里。玻璃是光的容器【Stanislav Libensky (1921 ~ 2002)】。光线同时也衬托出熔铸一块玻璃形成的均匀、呼吸、崇高感。在这次展览中，则为闻卿式的琉璃界带入不同的光线，让玻璃这一介质凝固我们所忽略的种种光亮与声响，调整了我们对玻璃与光的感受，在黑暗中寻找最亮的光，这些光线近乎悦耳，但也是一声声危险的脆裂。

What takes only one minute to in a video on the phone, or 20 minutes to see in an exhibition, normally takes three years to create. Glass itself has a 60,000 year history. As Stanislav Libensky (1921 ~ 2002)] once said, "Glass is the container of light" Light helps brings out the balance, vividity and elegance of a finished glass piece. This exhibition features different kinds of lighting for Zheng Wenqing's glass world, through which the glass can amplify the light and sound we often ignore; we seek out light amid darkness, which often seeps in through the cracks. It is both destructive and beautiful.

郑闻卿不是以旧的铸造方式，塑出所谓的“新”，而是尝试了一种新的方式敲击玻璃的“旧”，让“光”以新的方式呈现出来。

Zheng Wenqing is not creating something new with conventional methods. Instead, she is breaking apart the original shapes, allowing light to shine through in a completely new way.

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