

# 简策：大幻影

## Jian Ce: La Grande Illusion

北京空白空间  
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时至今日，如果仍有艺术家在画作内部为观众设置观看的视角，并粗暴地在展厅地面上标注欣赏画作的最佳位置，那么这种手段若非拙劣，即为反讽的。简策在“大幻影”中的布置显然属于后者。

在“导览”系列中，简策临摹了一些名画的网络图片，并依据单眼视觉的原则在画面中为观者设立了观看位置——唯有在这一点上，观众才被视为“领受”了画面规定的欣赏效果。实际上，组画中的《导览·丢勒》揭示出该系列的内在逻辑——这件作品临摹丢勒作于16世纪的《量度四书》中的插图，简策通过将名画的历史图像重新绘制在定点透视法的辅助性图式“网格”之上，并在某种程度上扭曲原图以使之符合观看位置的设定，她让这一本应隐而不见的策略浮于画面之上。然而，具有“双眼视觉”的观众毕竟难以凭借纯粹数学的原理观看画作，即便站在她所设定的位置上，他们亦唯有借助照相机——单眼视觉的人工装置，而非肉眼——才能多少理解艺术家的初衷。简策正是由此建立一种蕴含着多重矛盾与张力的反讽式情境，或许，《量度四书》绘图装置中的“网格”正如今日的“像素”，在精确的形式之中蕴含着某种“不准确”——简策正是通过强调在形式上戏仿某种“精确性”而暗示其必然的失败。

在另一个展厅中，简策呈现了许多隐性或显性的“网格”所分割的怪人“肖像”，似乎在暗示，视觉形式绝不仅是一个纯粹的形式问

题，而毋宁具有政治性。正如定点透视意味着某种“专制”，被特定比例所决定的“网格化”人体象征着权力对视觉呈现的规约——在当代生活中，这种规约既源于数码技术对观看的暴力性介入，更源于“他者的凝视”。当技术让人们得以更精确地观看，并更迅速地将陌生的“他者”图像摆放在眼前，我们是否能够在固化的观看习惯形成之时反躬自省，从而克服某种“视觉暴力”？正如文艺复兴时期的先驱利用全新的视觉技术以挑战某种宗教意识形态，绘画作为一种视觉形式，应以何种方式回应这个新技术不断涌现而又动荡不安的时代所提出的问题？这是一个具有普遍意义同时又悬而未决的问题。王文艺

In this day and age, for an artist to conceive of a painting with a certain viewing angle in mind, and even bluntly pinpoint on the floor the perfect position to appreciate her work, is either a sign of clumsiness or satire. Jian Ce's design of "La Grande Illusion" certainly belongs to the second scenario.

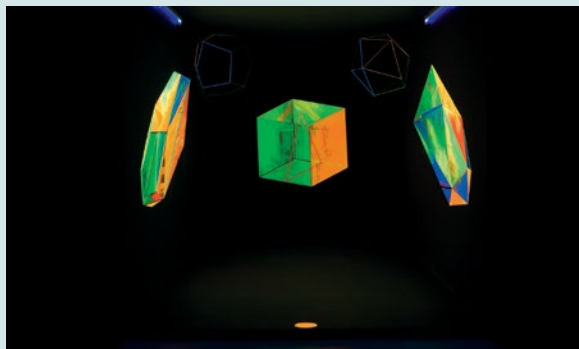
The works in Jian Ce's "Guided Tour" series are copies she made of famous works; applying the principle of monocular vision, she decided on a specific viewing point for each painting. For *Guided Tour/Dürer's King of My Castle*, Jian re-drew an engraving from Dürer's

*Four Books on Measurement* from relying on the "guiding grid" that serves an assistive function in perspective representation. By so doing, she distorted the original image. However, viewers will find it problematic to enjoy a painting by simply following mathematical principles: even standing on the specified spot, it is only by using a camera—an

apparatus for monocular vision—that one is able to comprehend the artist's original intention.

Jian Ce seems to have constructed a satirical situation whose layers are mutually contradictory. Indeed, she relied on pictures found online for her replicas inherently degrading her accuracy. Perhaps her guiding grid could be compared to the pixels of today, as the "imprecision" at the heart of accurate forms. By parodying a kind of formal "accuracy" Jian hints its impossibility. Simultaneously, in the installation *King of My Castle*, we find a gigantic camera obscura. As the ancestor of slide projectors and the cinematograph, this object was mostly used at the time of its invention to create illusions, and not for surveying or investigative purposes. This juxtaposition provides much food for thought.

In another room, Jian Ce displays a number of "portraits" of bizarre characters composed by function of guiding grids—insinuating that visual forms are not purely formal problems. The "grid-controlled" human body symbolizes the stipulations that power imposes upon vision itself—which, nowadays, originate from the violent interposition of digital technology, but most of all "the gaze of the Other." At a time when technology enables people to see more accurately, and to more speedily see the unfamiliar "Other," can we look back on our own errors, and thereby cope with a sort of "visual violence"? In the same way that Renaissance pioneers made use of new visual techniques to challenge religious ideology, how should painting tackle the issues raised in this age of unrest? This is a universal and as yet unresolved problem. Wang Wenfei (Translated by Dorian Cavé)



《我的城堡之王》，2016年，彩绳、钉子、丙烯、喷漆、胶带、蜡笔、马克笔、紫光灯，总体尺寸可变  
*King of My Castle*, 2016, cord, nails, acrylic, spray paint, tape, oil crayon, black light, dimensions variable