

IGNACIO URIARTE

空 | 白 | 空 | 间
WHITE SPACE BEIJING

IGNACIO URIARTE

现代城市工作环境中每日重复的行为和节奏不仅是 Ignacio Uriarte 的创作来源，同时也是他艺术实践的方法论和研究对象。他将日常办公中人们习以为常的物件、元素或机械的行为转化为艺术作品，它们可以是被折叠的 A4 纸、表格软件的排序、单色圆珠笔的痕迹、接听电话时的涂鸦、甚至是敲打键盘的声音……由艺术家亲自践行的转化行为本身并不复杂，甚至充满了“极少主义”的态度和意味，但这一过程牵涉到多个观念艺术中长久以来的复杂议题，包含去物质化、日常与艺术的边界甚至艺术家自我身份定位的问题。这种常年专注于同一母题的创作行为当然与 Ignacio Uriarte 早年间在大型企业的办公室里做行政管理工作的经历紧密相连；但同时，艺术家以极其严格的逻辑方法对工作环境中那些细小、杂乱的因素进行重组和不断重复的行为又让 Uriarte 的创作根基连接到更为深层的个人精神体验之中。或者说，Uriarte 作品所显现出的美学张力恰恰体现在一种机械般枯燥而精确的结构与带有强迫症性质的能量发泄之间，它埋伏在那些看似千篇一律的样式和行为之中，为观众带来一种神经官能症般互相矛盾的观感和体验。这种体验在日常的机械、麻木与艺术的难以企及之间开辟出一条通路，而“时间”正是贯穿其中最可感知也最为晦涩的主题。

Ignacio Uriarte 1972 年生于克雷佛尔德，德国。1992 年到 1995 年在西班牙马德里以及曼海姆工作，就职于西门子，佳能等大型跨国公司。1999 年到 2001 年，就读于瓜达拉哈拉墨西哥 Centro de Artes Audiovisuales 学习视觉声音艺术。2003 年，辞职办公室的工作，全职投入到“办公室艺术”的创作。自 2007 年以来，生活和工作在德国柏林。近期的主要展览有“Acht Stunden zählen”，Berlinische Galerie，柏林，德国；“Unos y Ceros” 维哥艺术博物馆（MARCO），维哥，西班牙；“Binaries”，犹他州当代美术馆，盐湖城，美国；“Line of Work”，纽约绘画中心，纽约，美国。

The modern urban work environment and the rhythm of daily repetitive routine is not only a creative source for Ignacio Uriarte, but also the subject of his long-term studies and methodology of his artistic practice—he takes everyday office objects and repetitive routine to which we are all accustomed and transforms them into works of art. These works can consist of folded A4 paper, an Excel sequence, marks from a monochrome ballpoint pen, the scribbles jotted down from phone conversations, or even the sound of typing... According to the artist himself, these transformed behaviors are not complex to begin with and actually have a strong minimalistic characteristic to them. However, this process of transformation involves several complex issues which conceptual art has long grappled with, such as dematerialization, the boundaries of daily life and art, and the artist's self-identity. This perennial creative focus on the same motifs is closely linked with Ignacio Uriarte's

early experience doing administrative office work at large corporations. At the same time, the artist, using a strictly logical approach, takes the tiny details, messy elements, and repetitive processes of the working environment to create a foundation, which can connect to the individual's profound spiritual experiences. In other words, Uriarte's works highlight how aesthetic tension is precisely reflected within dully mechanical and mathematical structures and the venting of obsessive-compulsive tendencies. By ambushing the audience with this style of repetitive behavior, his works impart a sense of neurosis and inner conflict. This kind of experience, in the context of daily life's numb drudgery and art's elusiveness, opens up a pathway where the theme of “time” is at once the most easily perceived and the most obscure.

Ignacio Uriarte was born in 1972 in Krefeld, Germany and raised there. From 1992 to 1995 he studied Business Administration in Madrid and Manheim and worked since then for corporations such as Siemens, Canon, Interlub and Agilent Technologies in Germany, Spain and Mexico. Parallel to his administrative work, he studied Audiovisuals in Guadalajara, México from 1992 to 2001 and quit his last serious full-time job in November 2003, dedicating himself since then to what he calls ‘office art’. Since 2007 he lives and works in Berlin. Recent exhibitions includes: Acht Stunden zählen, Berlinische Galerie, Berlin, Germany. Unos Ceros, Museo de Arte Contemporanea de Vigo, Spain; Binaries, Utah Museum of Contemporary Art, Salt Lake City, USA; Line of Work, The Drawing Center, New York City, USA.



复合乱涂矩阵 Complex Scribble Matrix

2014

纸上签字笔 document proof pen on paper

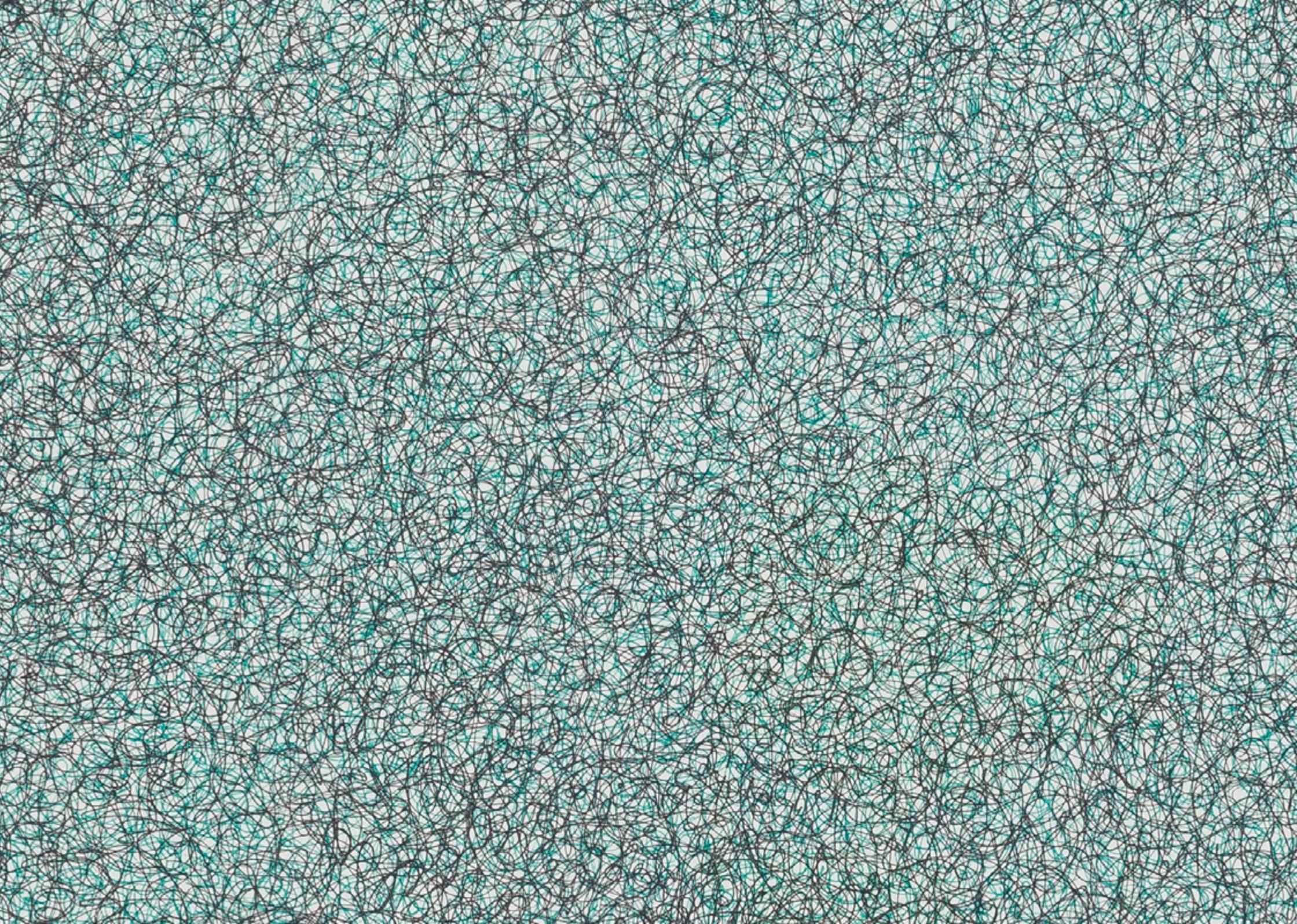
42 x 59.4 cm x 25

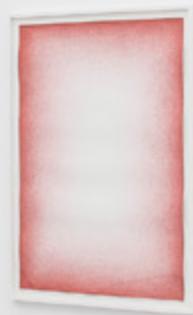
frame: 48 x 65.4 cm x 25

这个作品的艺术实践源自不经意间发生的涂抹小动作。它的工作方法遵循严格的颜色法则：首先四个基础色块来源于办公室文具原子笔常见的黑色、蓝色、红色和绿色。其余的二十一幅绘画是将这四种颜色不同比例的混合和过渡。把两种、三种甚至四种颜色水平，垂直，对角式的叠加，创作出一个新的（更为混杂的）色板。

This work turns the small and unproductive gesture of scribbling into a meta-routine and elevates it to art. The resulting monumental matrix can be seen as a collection of time and effort. The color arrangement obeys strict rules: In the corners we find the four basic colors of a pen manufacturer: Black, Blue, Red and Green. The 21 remaining drawings represent transitions between these colors, mixing 2, 3 and 4 colors horizontally, vertically and diagonally and creating this way a whole new (dirtier) pallet.







四个乱涂等级 Four Scribble Gradings

2014

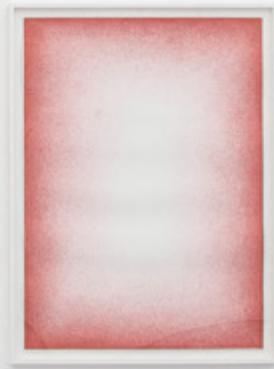
纸上签字笔 document proof pen on paper

143.1 x 103.2 cm

frame: 168 x 108 cm

百无聊赖时乱画的动作被记录在了这些作品里：从纹路密集的边缘到留白的中心，四幅画作为一个整体来看的话，每一件作品的白色中心都因为裹挟在暖或冷的颜色中而散发出不同的光泽。

Scribbling is the activity documented here: From very dense at the borders to extremely almost transparent towards the center. As a whole, each drawing seems to glow in a different way due to the mix of white with warmer or colder scribble tones.







双层腕力绘画 Two-Layer Wrist Drawings

2014

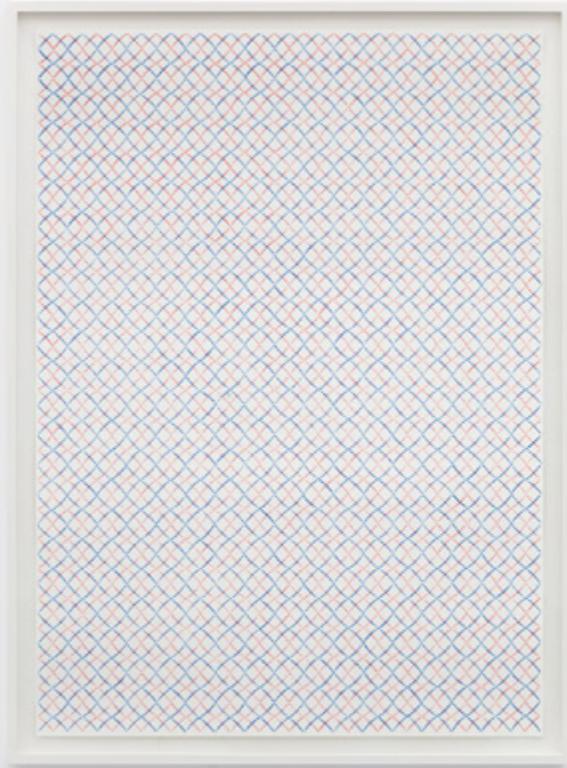
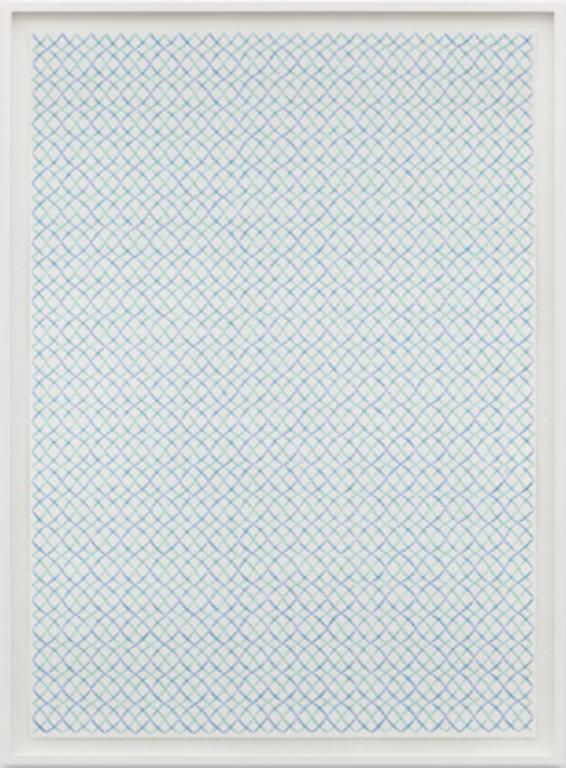
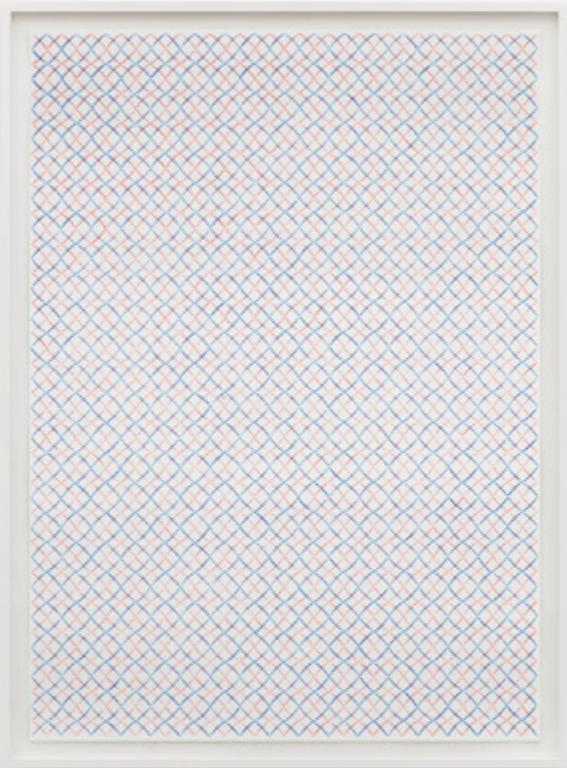
纸上签字笔 document proof pen on paper

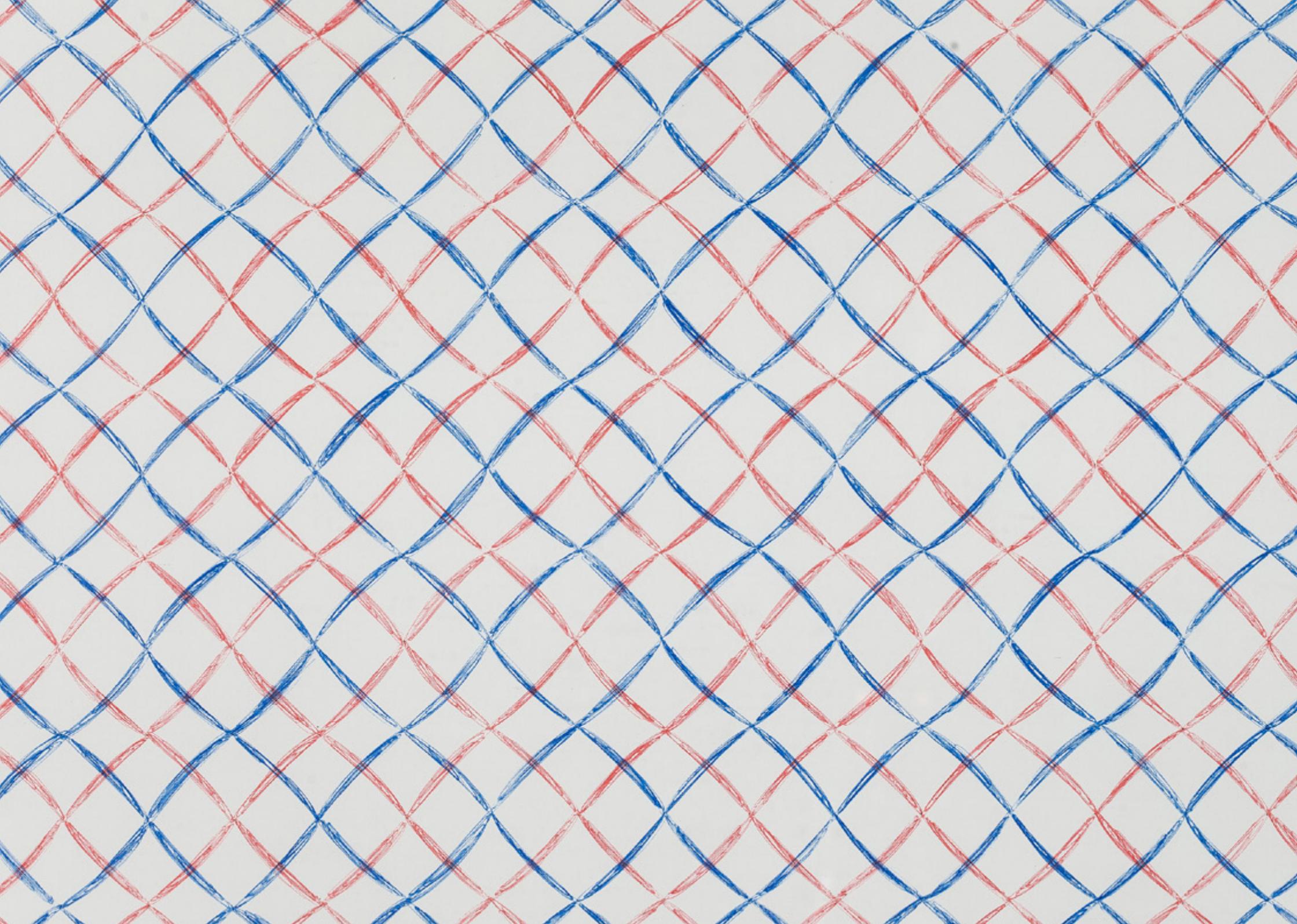
160 x 100 cm

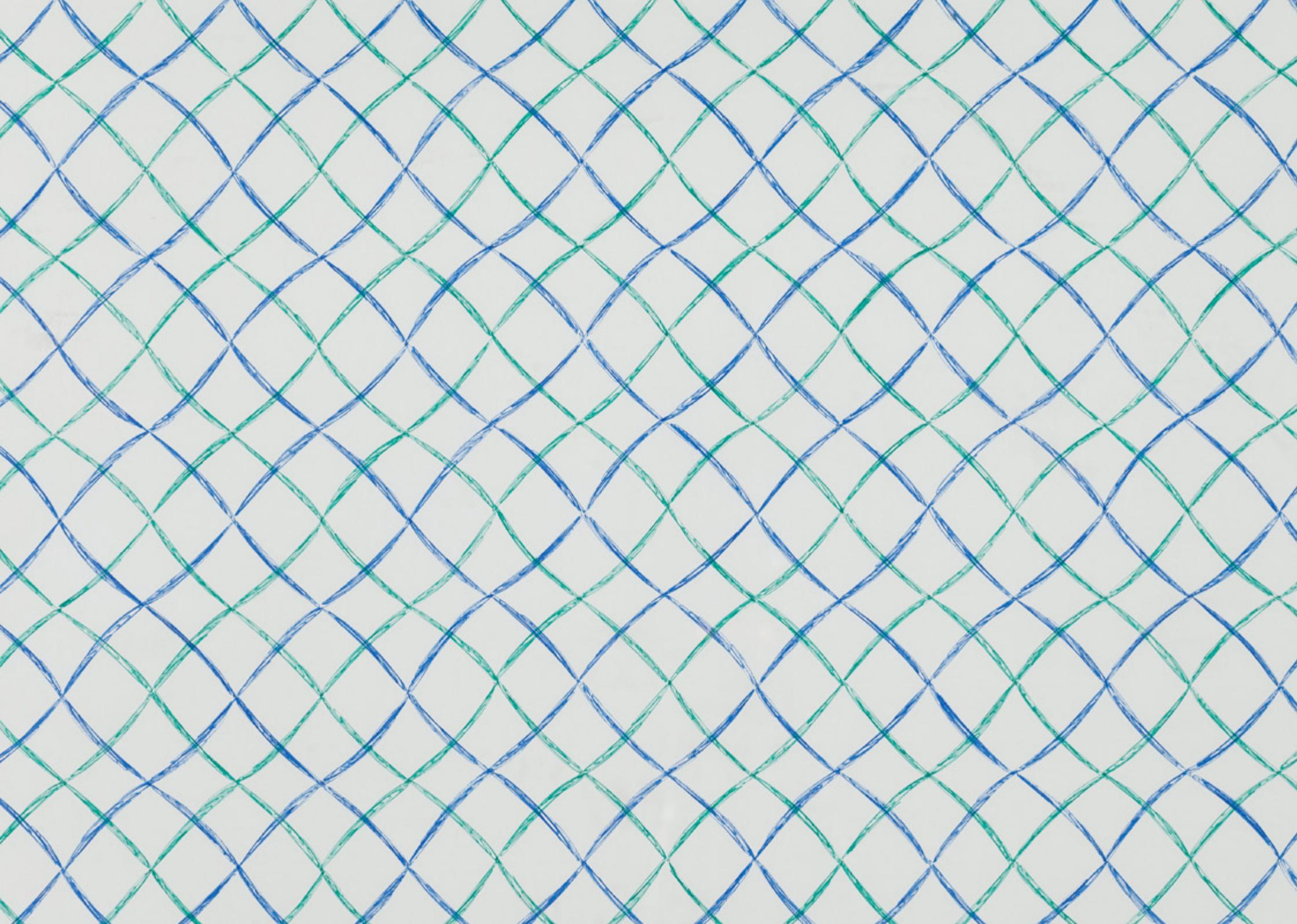
frame: 168 x 108 cm

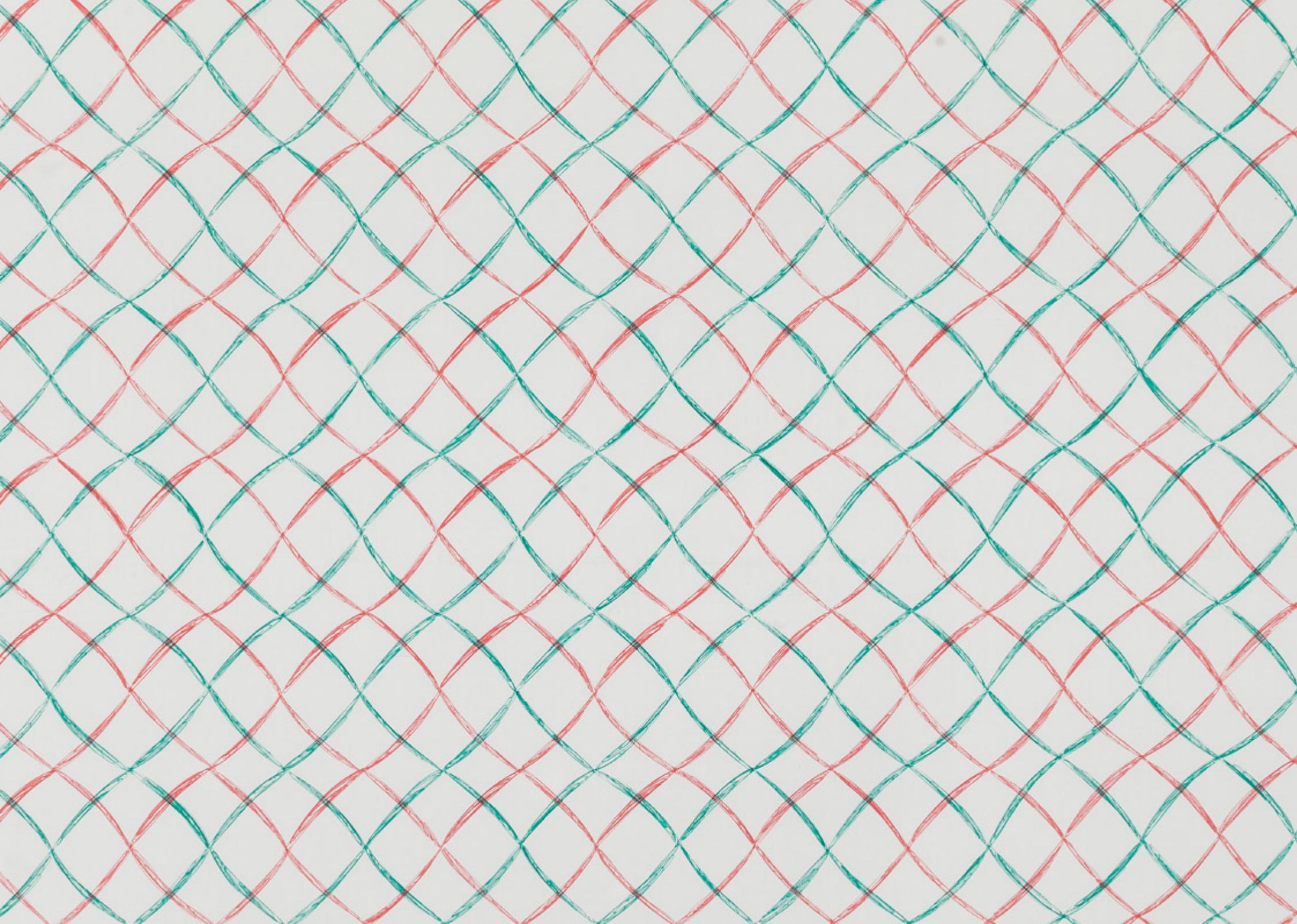
这些作品连续记录下了握住笔的手在画线时手腕转动自然形成的弧线，最后集结成了网状。通过叠加的颜色组合：红蓝，绿蓝，以及红绿的波形呈现出类欧普艺术的视觉效果。

In these drawings the natural wrist movement is used to create curvy shapes that are connected into a systematic net. By overlaying two complimentary nets in the color-combinations Blue-Red, Blue-Green and Red-Green, the wavy, almost op-art effect is increased. Beyond their visual dynamism, the carpet-like compositions ultimately serve as a typology of an anthropomorphic gesture.











绘制桌上绘画 Drawing Table Drawing

2014

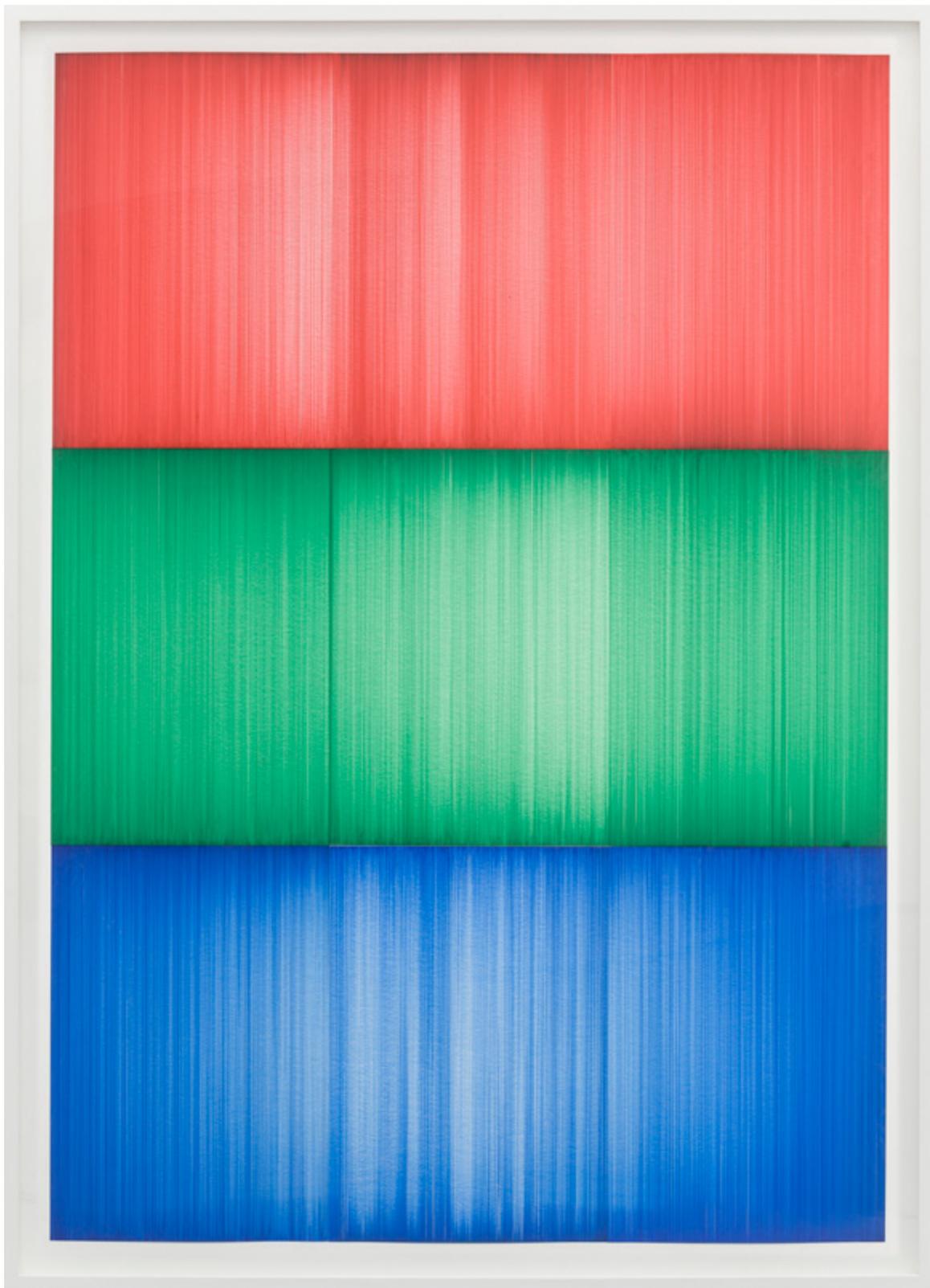
纸上签字笔 document proof pen on paper

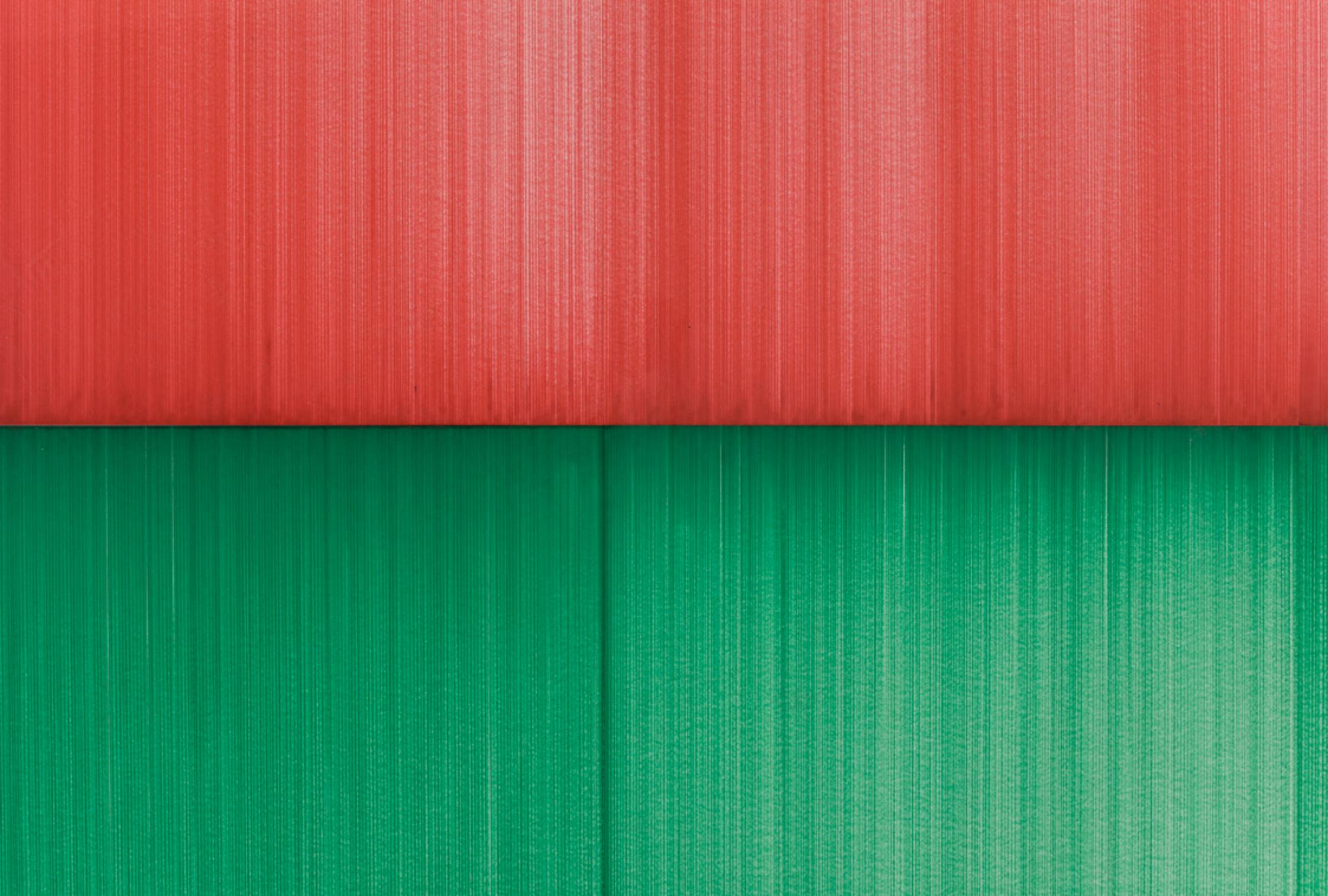
178.2x 126 cm

frame: 190.2x 138 cm

三个水平的区域里填涂了红，绿和蓝三种垂直的直线。在绘图桌的帮助下，用几近没水的马克笔绘制并拼制出三个色块。慢速的从边框开始加速向中心绘制直至再次缓慢的在边缘收尾，画面呈现的是对绘制动作的视觉记录。

Three horizontal areas are filled with vertical lines in Red, Green and Blue. Each one of the areas consists of three drawings made with half-empty markers and the help of a technical drawing table. At the start and the end, the line is drawn instinctively slower to avoid accidents. In the middle, the movement is accelerated. This provokes a natural gradient that reflects the drawing process itself.







减与增的斜度 Decreasing and Increasing Inclination

2014

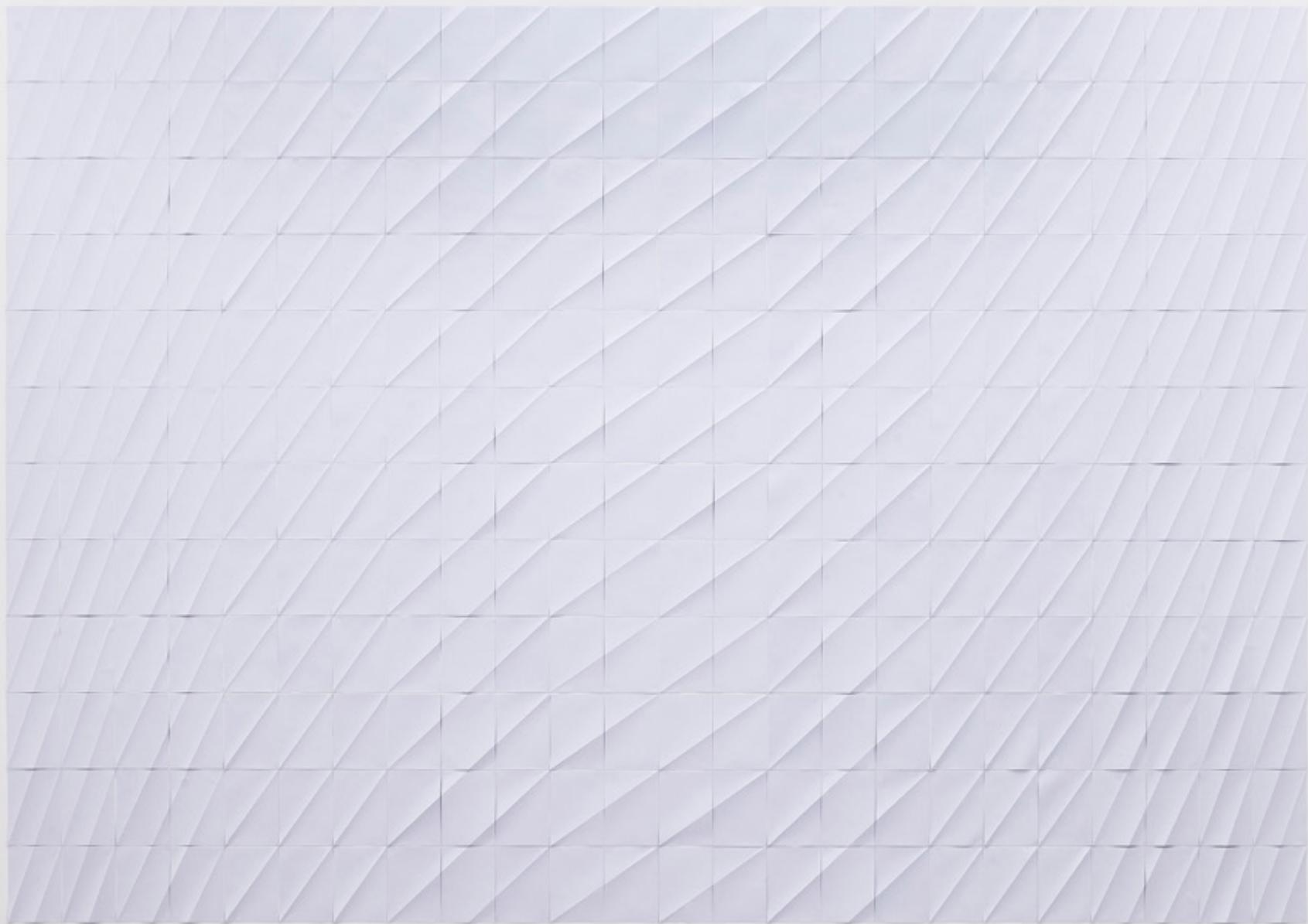
墙面纸装置 paper installation on the wall

356x506 cm

edition 3

折纸的灵感来源于折叠邮寄的信件。在这个作品中，折痕成为作品的主角，观众在光影下看到递进的灰度，进而感受到“白色不等于白”。折痕倾斜的角度依照不同的排列和数列发生变化，从垂直到水平到更垂直，让褶皱如动画般激活了整面墙壁。

Folding a sheet of paper is usually associated with the act of mailing a letter. In this work, the folds themselves become the protagonists, allowing the viewer to appreciate the grey-scale grading provoked by light and shadow. "White does not equal white" could be one conclusion. The sequential and systematic change of the folds' diagonal inclination from very vertical to more horizontal to more vertical again works almost as a wall-sized animation and activates the wall as a whole.









XYZ

2014

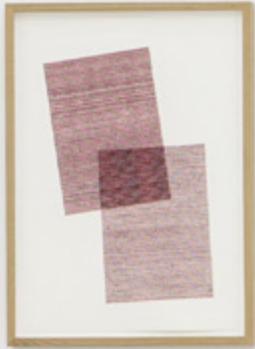
纸上打字机打印 typewriting on paper

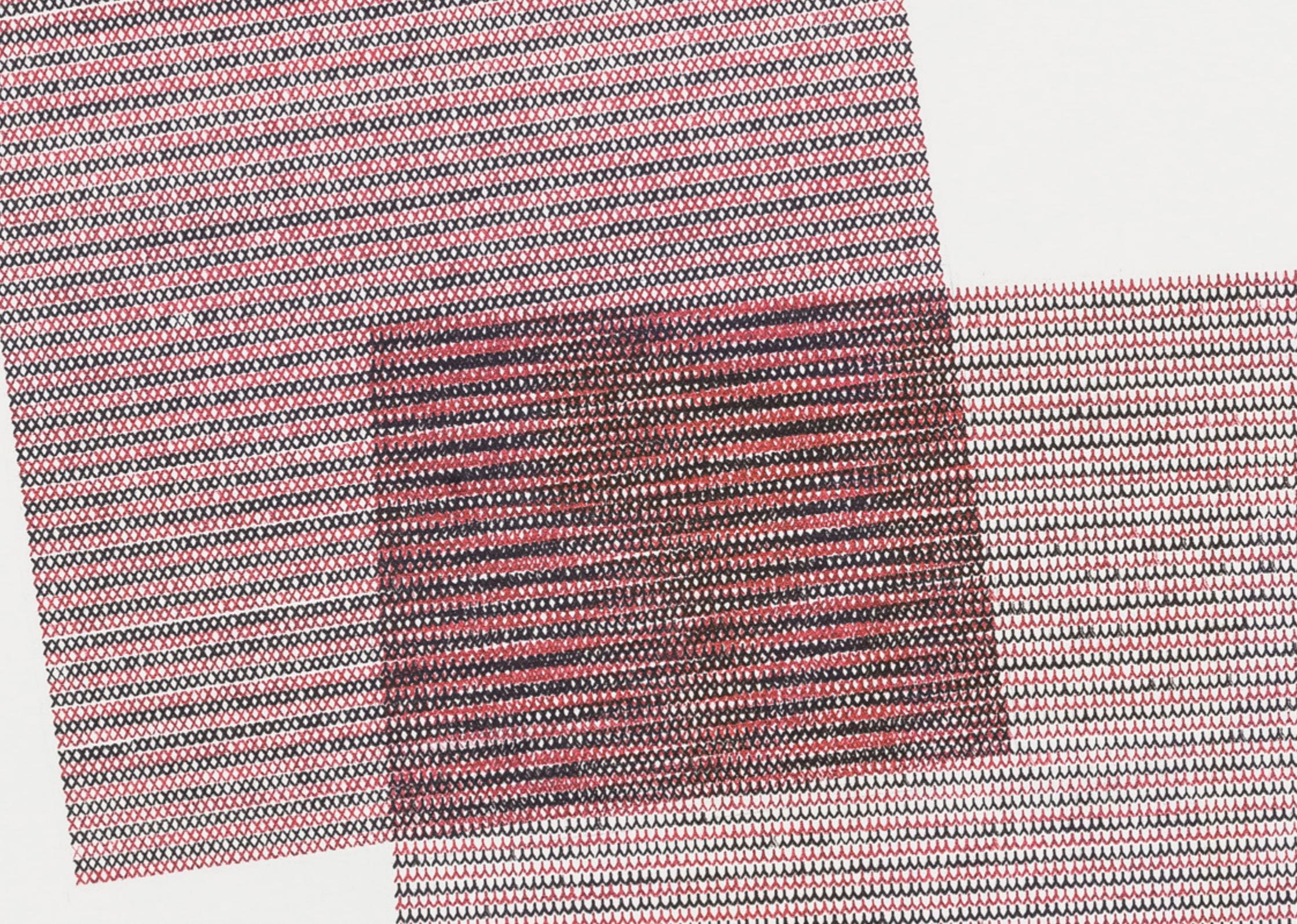
42 x 29.7 cm

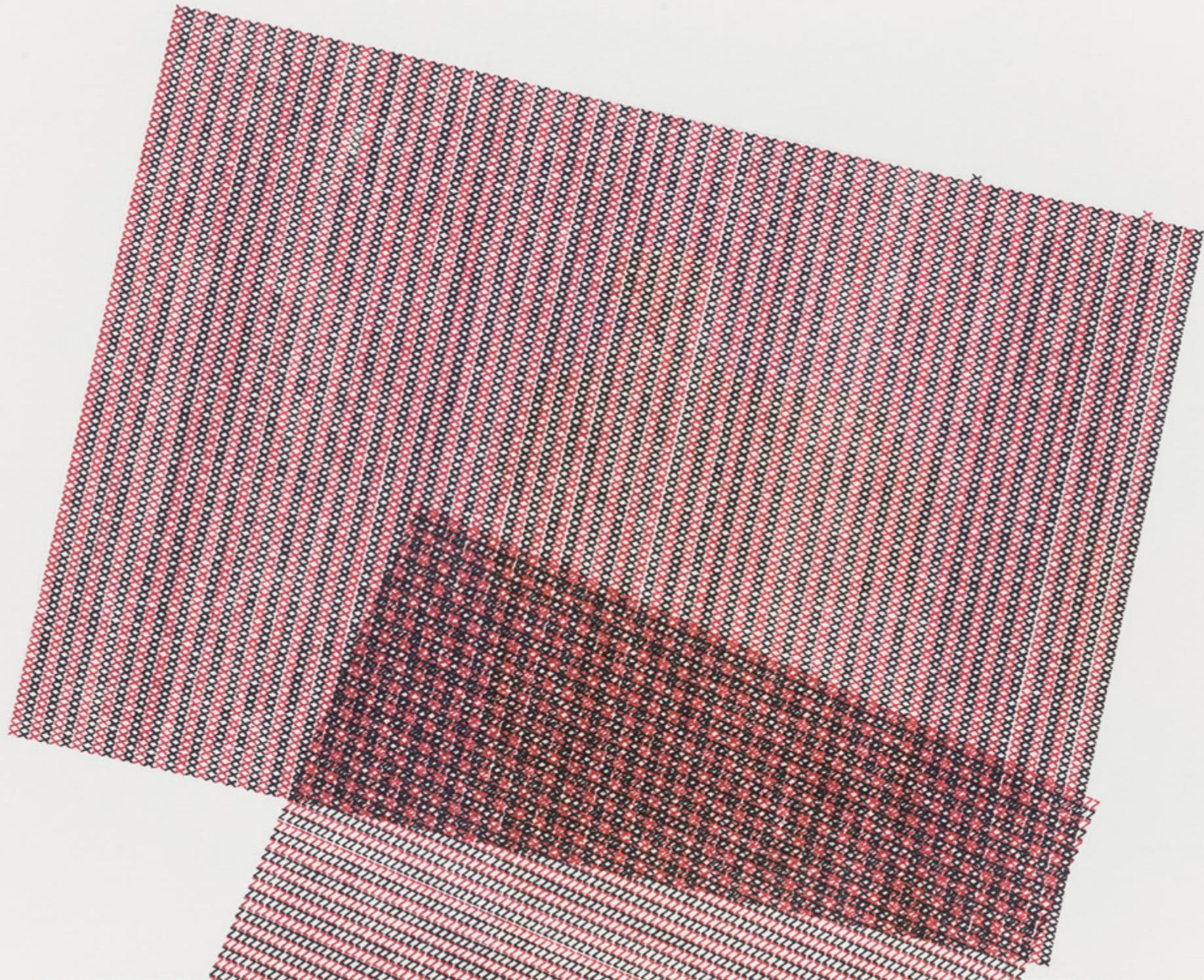
frame: 48 x 35.7 cm

字母 X、Y、和 Z 代表了字母表的最后三个字母以及几何空间中的 XYZ 轴。在这些作品当中，仅有的或红或黑的 XYZ 字母组合成了 A5 大小的矩形图案。三个字以不同的组合，相互关联又随机的重合在一起。试图传达在机率与秩序之间，以及在文学性与空间想象之间的思考模式。

The letters X, Y and Z indicate the end of the european alphabet and the three dimensions in geometry. Here they are used to build A5-sized rectangles in regular Black and Red patterns, that are randomly placed in relation to each other. The different possible combinations between the three letters are conjugated. This work shows a double dichotomy, between chance and order, between literal and spatial thinking.







橡皮筋毯 Rubber Band Carpet

2012-2014

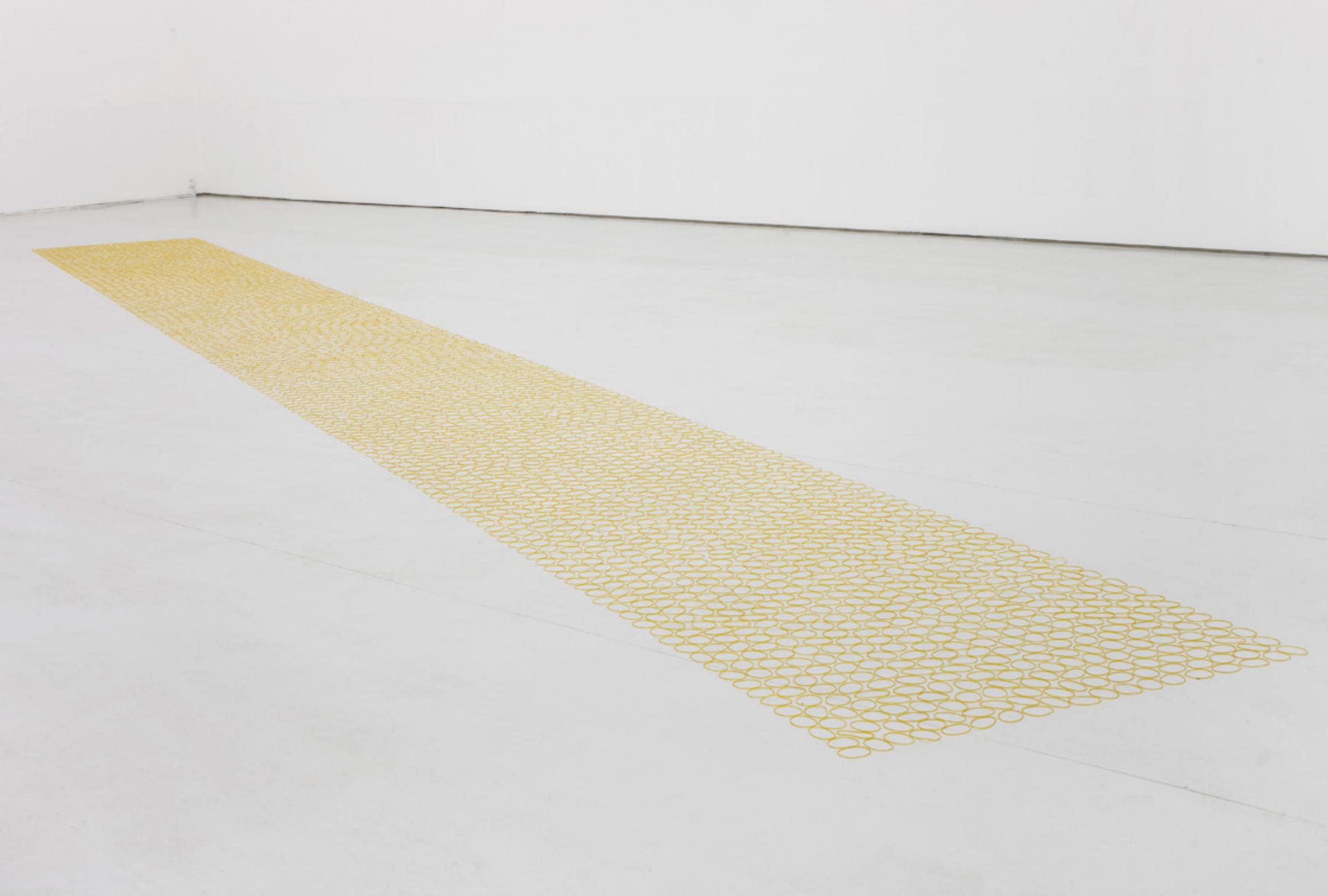
橡皮筋 rubber bands

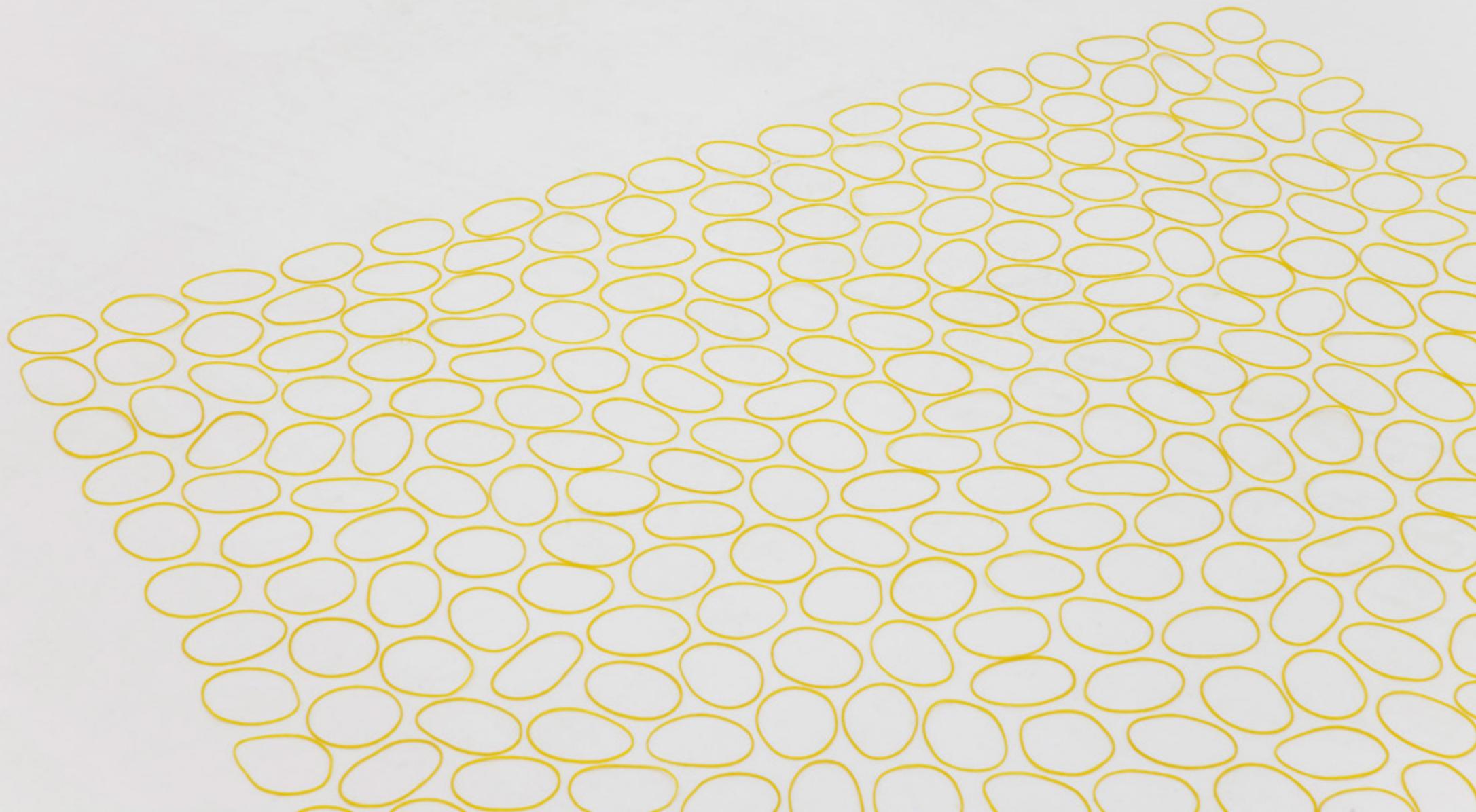
尺寸可变 variable dimensions

edition 3

用圆形橡皮筋倾斜地拼制出一个矩形的地毯。在空地上，将橡皮筋如俄罗斯方块一样填充在留白处，精确地填补空间的缝隙。

A rectangular carpet made of round, organically shaped rubber bands stretches diagonally across the room. The main goal when placing the rubber bands is to fill out the differently shaped blank spots in a Tetris-like way, finding punctual, optimal solutions to concrete space problems.







一摞纸 A Stack

2010

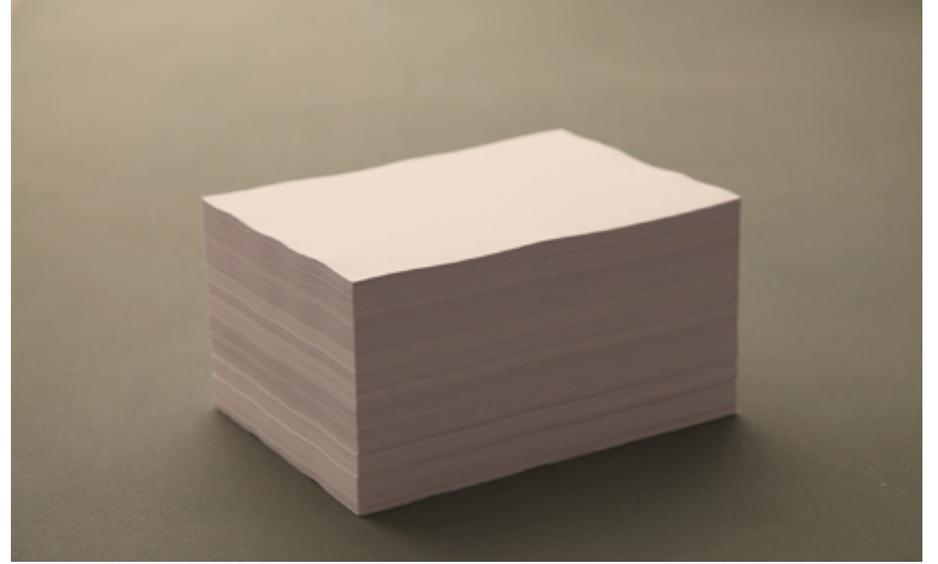
单屏影像, 无声循环 single-channel video, silent, loop

2' 34"

edition 5

一摞 A4 纸在以每秒增加 25 张的速度增高, 最终累积到 2000 张纸的高度。达到峰值后, 这摞纸张又会下降直至消失。循环的上升与下降, 如同张弛的呼吸。

A stack of paper is growing on an empty desk at a speed of 25 pages per second. The pages are added one by one until reaching a height of 2000 pages. Once reached the maximum height, the stack starts to shrink until it completely disappears. As a loop, it may remind us of the process of inhaling and exhaling.



阿拉伯数字 Arabic Numerals

2011

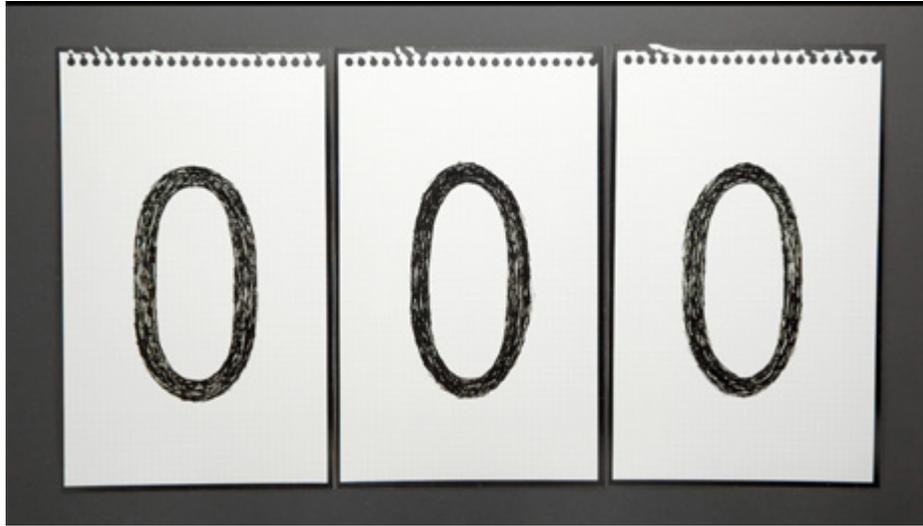
单屏影像, 无声循环 single-channel video, silent, loop

10'

edition 5

用空间式的序列拍摄类读秒计数的阿拉伯数字：三位数字从 0 到 9 又再次反复。在 10 分钟的长度中计数 1,000，由此制造了以十进制的新时间体系。

This photographic sequence represents sculpturally our way of counting in arab numerals: The three digits ascend in form of piles of accumulated photographs up to the number 9 and then go back to the original 0 again. 1000 numbers equal 10:00 minutes which turns the video into a decimal clock.



蓝带 Blue Ribbon

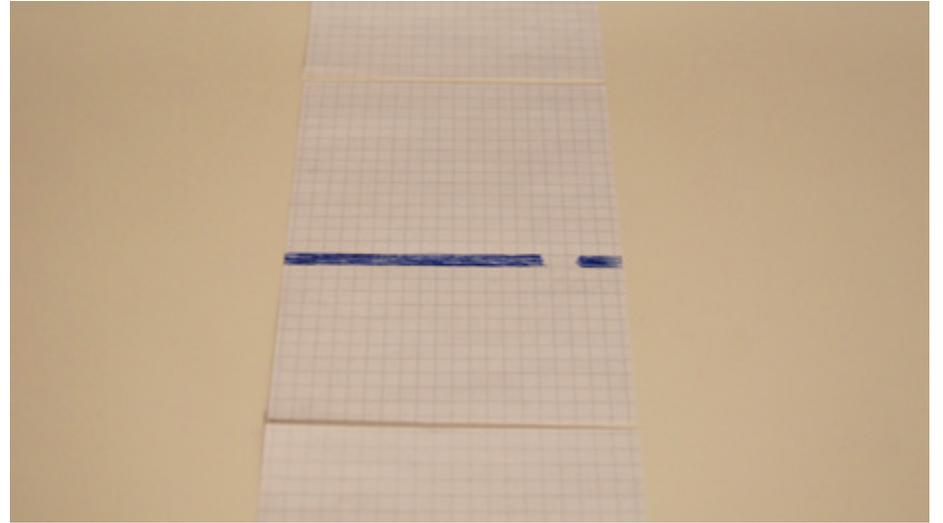
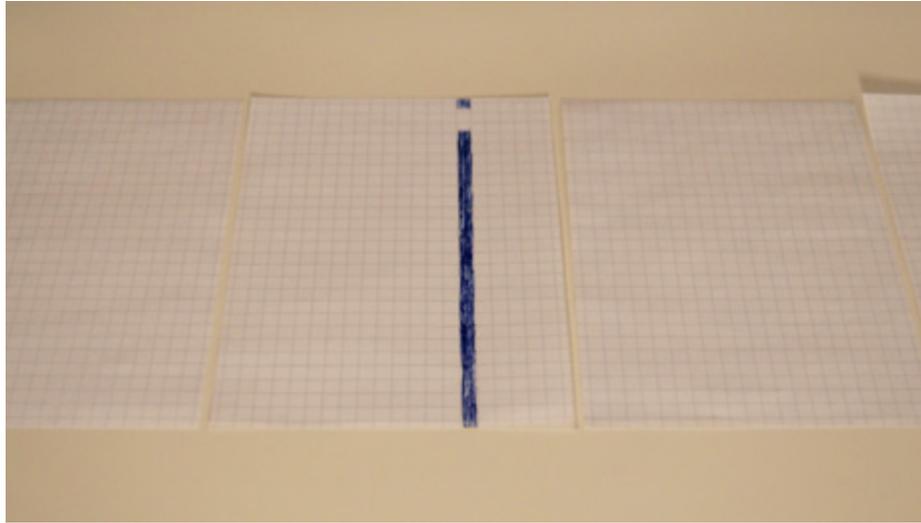
2012

双屏影像，无声循环 2 channels video, silent, loop,
7'

edition 5

排列好的纸张在水平或垂直方向上移动，借由纸上方格填绘出一条蓝色条纹则以相反的方向运动。蓝色条纹的位移抵消或补偿了纸的运动，反之纸也如此。正如西西弗将巨石推向山顶，日复一日永无休止。

In this two-channel video projection, squares on graph paper are filled out in blue color. The paper is arranged and moves in a vertical and in a horizontal direction. The blue ribbon moves in the opposite direction then the paper in the adjacent projection. This way the ribbon's movement neutralizes or compensates what the paper does and vice-versa. The repetitive flux provokes a sensation of tedious infinity, of a Sisyphus kind of work.



回转 Rotational

2012

单屏影像，无声循环 single-channel video, silent, loop

1' 55"

edition 5

在影像中，钉子在画面的中间保持同一个位置，A4 纸围绕其固定的地方顺时针不停地旋转。钉子与纸张的关系会随着转动轻微偏离又会在最后回到中心。纸张似乎是被不易察觉的离心力牵引，从中心转动到边缘。

In the animation, an A4 sheet spins continuously clock-wise around a nail. The nail is in the middle of the image and does not change its place. In relation to the rotating page though, the nail does move little by little from the centre of the document to a corner and subsequently moves slowly back to the centre again. In other words: the page seems to be drawn away by a centrifugal force, from a centered position to a de-centered position, occupying this way the whole space of the image/screen. This phenomenon occurs in an almost imperceptible way in the course of the rotation.

