Ignacio Uriarte

How to Define Space 空间定义手册

空 | 白 | 空 | 间
WHITE SPACE BEIJING

这次展览中，Uriarte 通过说明书标题式的展览题目和欧氏几何的基本元素阐释其对抽象空间的理解。“空间”在数学意义上是一组具有添加结构的集合。艺术家借用这种概念，为作品设置不同的外加条件，在两个展厅中各自强调了“色彩”和“运动”与空间构成的联系。同时，Uriarte 将展厅内部的对称布局作为社会约束和文化规范的视觉比喻，测试既定空间和已知参数的边界，寻找限制下存在的可能性，并呈现社会中个体自由的限度。

在一个展厅里，Uriarte 结合建筑和编舞，以黑白的正负空间、直线、锯齿和涂鸦线团的矩阵营造空间变化。《纵向菱形迭代》受到迭代现象的启发创作。在数学中，迭代是在已得结果中重复反馈过程的活动。与之相应，直线作为这件作品中的“过程”在设定系统内被反复描绘。放射状直线逐渐组成尺寸、方向各异的菱形群，连同与之互补的负空间形成整体的网格结构，创造持续变化的运动流。《负光矩阵》由 25 幅绘画组成。每幅绘画中，密集的直线从纸面边缘向内汇聚并相交于一点，交汇点随着绘画在矩阵中的位置而变化。每个画面的内部和外部似乎都有一种离心力相互作用，控制着矩阵中每个交汇点的位置和变化。在另一侧展厅中，Uriarte 延续了他对典型办公文具的发掘，通过细微调整特定标准设定下的物体和色彩，呈现其对标准化和空间感知的进一步思考。《DIN-System》利用线团密度和德国标准化协会（DIN）设定的纸张尺寸营造空间递进。四张 A0 纸分别由办公四色（黑、蓝、红、绿）的涂鸦线团填满，画面内部从右上方至左下角由 A1 递减为 A4 大小的四个平面，平面的浓度随着面积减半而增强。

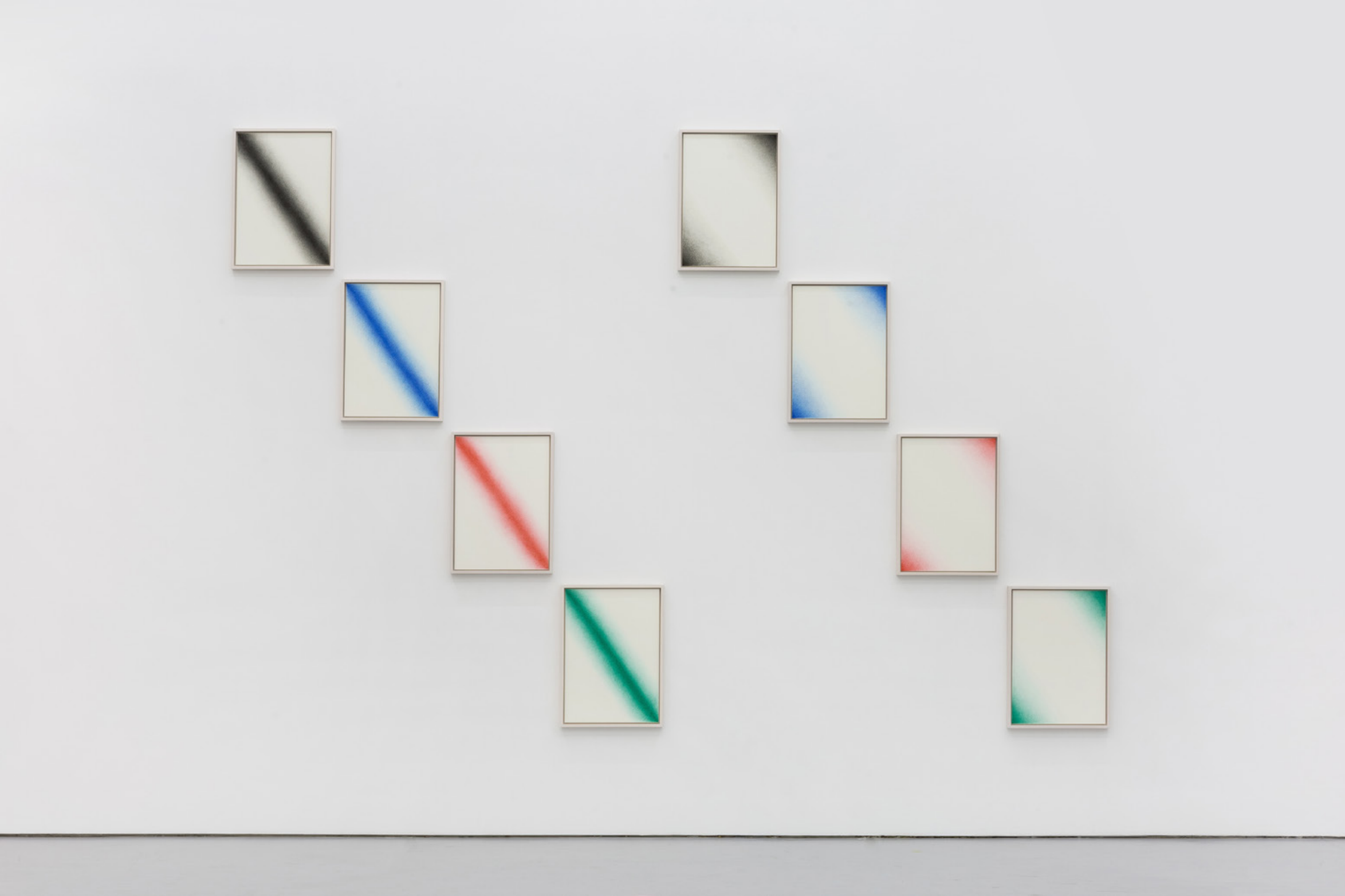
In this exhitbition, Uriarte uses an instructional title and basic Euclidean geometric elements to convey his understanding of abstract space. In mathematics, a space is a set with some added structure. Through configuring certain conditions in each work, the artist examines interrelationships in between movement, color, and space construction. By establishing a symmetrical layout in

each gallery as a visual metaphor of certain social constraints and cultural norms, Uriarte not only tried to test boundaries of a given space or existing parameters, but to seek possibilities that could be realized in such norms thereby showing the limits of individual freedom in a society.

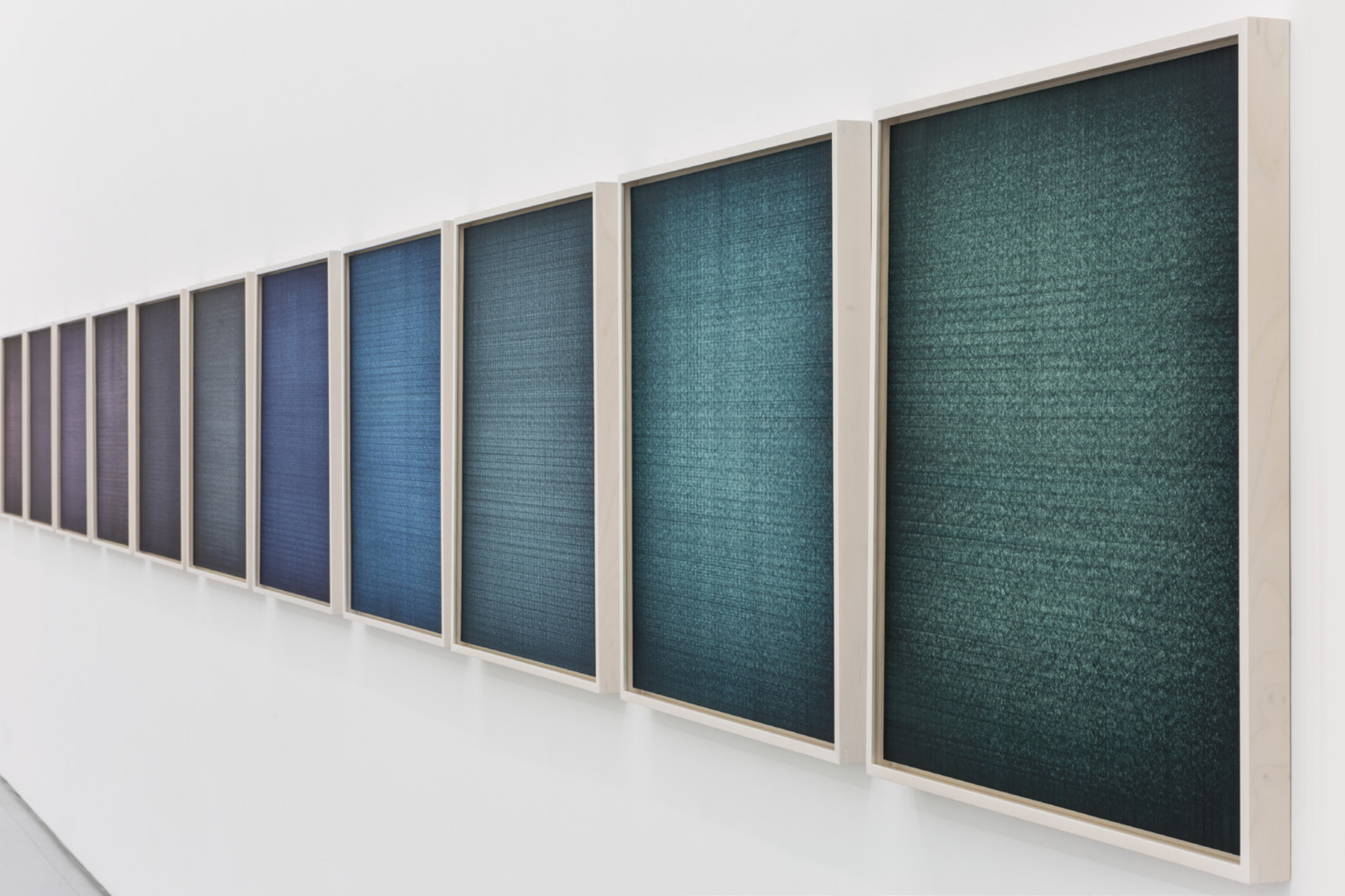
In one gallery, Uriarte creates spatial changes with matrixes of monochrome positive and negative space, lines, zig-zags, and scribbles suggesting architecural and choreographic associations. *Vertical Rhombus Iteration* is a series of drawings inspired by a iteration that mathematically is defined as the repeated application of the same process to already obtained results. A straight line is drawn repeatedly following a preconditioned system to shape a grid of rhomboidal groups of lines and their complementary empty spaces in between. The diamond-like black shapes and negatives vary in size and orientation, creating a sense of dynamic movement or flow. On each drawing of the 25-part *Negative Light Matrix*, multiple straight lines cover up the whole sheet of paper from border to border. The lines cross in one particular spot that changes its position according to the drawing's position in the matrix. There seems to be a centrifugal force inside each drawing but also outside, ruling the positioning and movement of the crossings along the matrix. In the other room, Uriarte plays with four standard colors and continues exploring typical office objects to reflect on standardization and depth perception. In *DIN System*, four drawings in the size of A0 are filled with scribbles in black, blue, red and green, respectively. Aligned within the A0 format from the upper-right corner to the lower left are four decremental planes ranging from A1 to A4. Each plane is exactly half the size of the previous one, and the density increases along with the reduction of space.

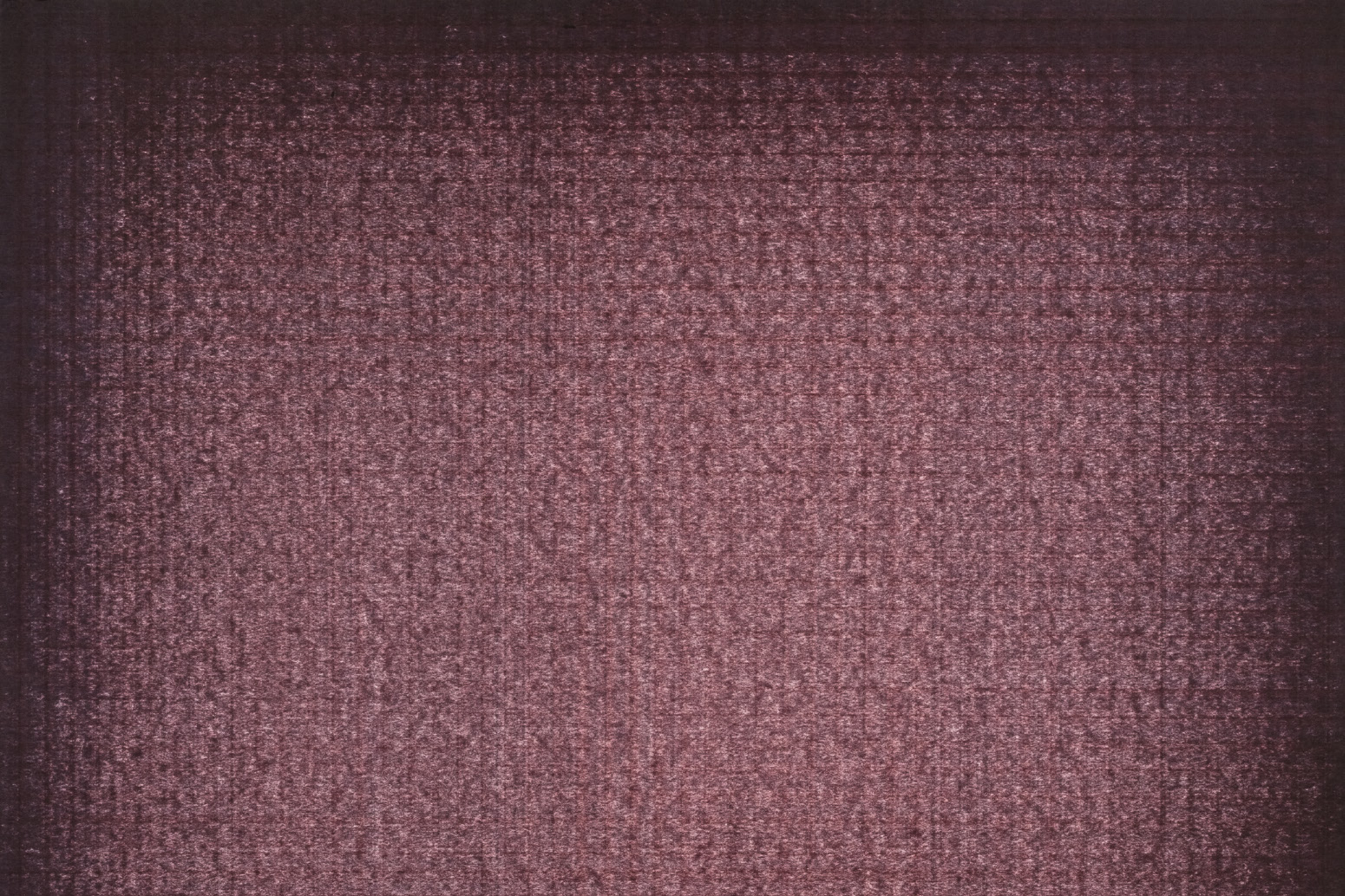
左 Left：Positive Diagonal Glow
2017
纸上签字笔 document proof pen on paper
59×41.5cm×4，装裱 framed：63×45.5cm×4

右 Right：Negative Diagonal Glow
2017
纸上签字笔 document proof pen on paper
59×41.5cm×4，装裱 framed：63×45.5cm×4

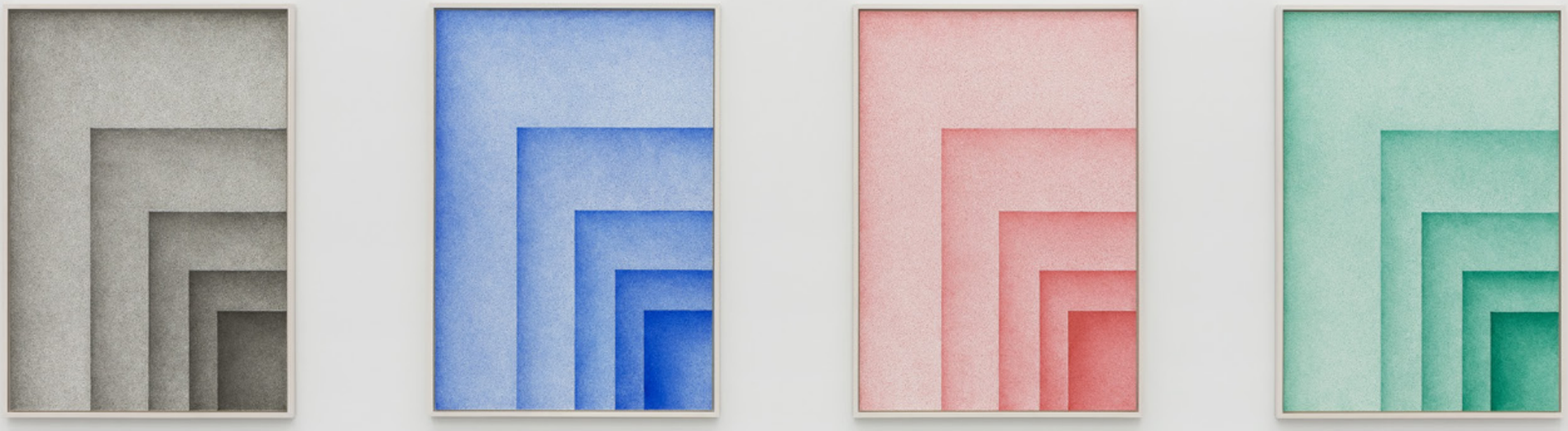


Beijing Windows No.1-No.16
2017
纸上固色马克笔 permanent marker on paper
69.8×69.8cm each，装裱 framed: 73.5×73.5cm each



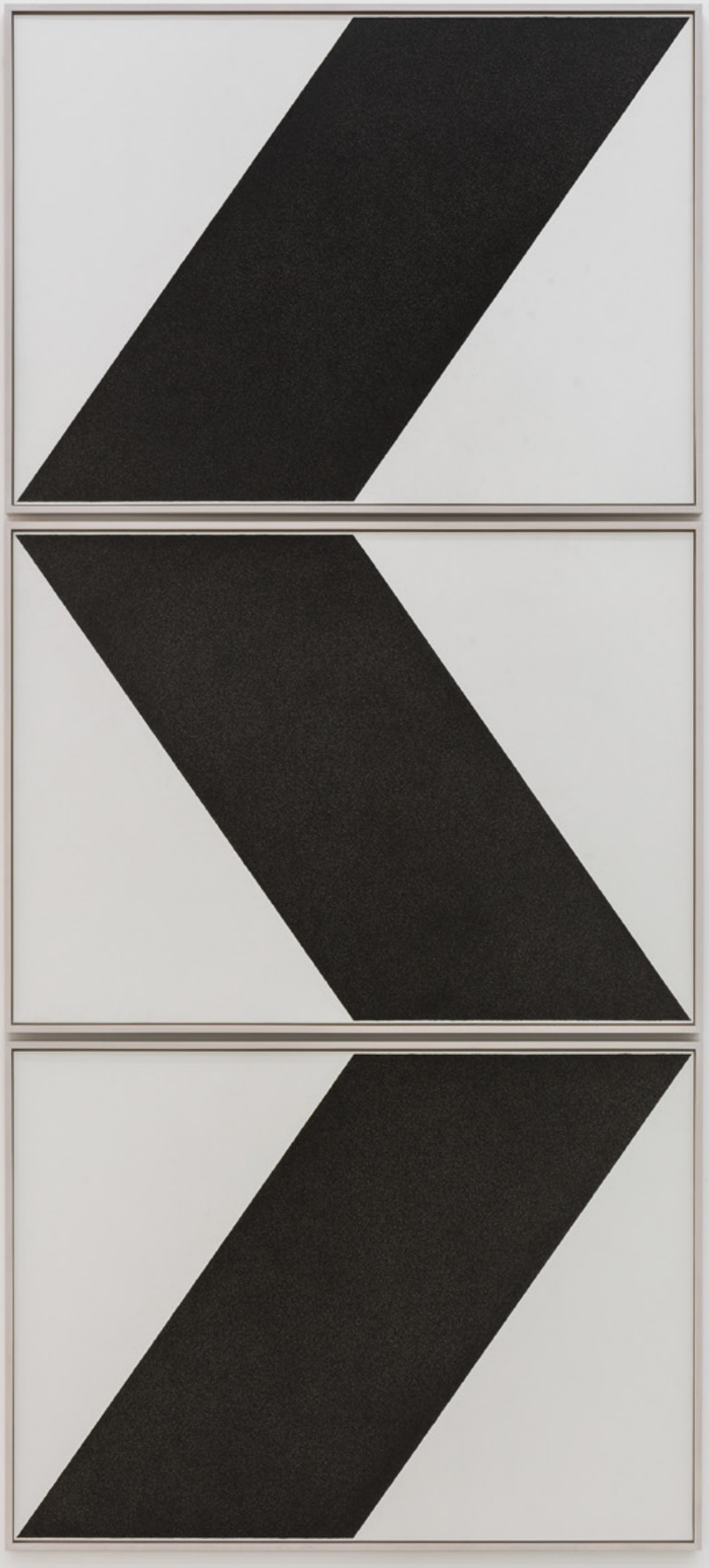


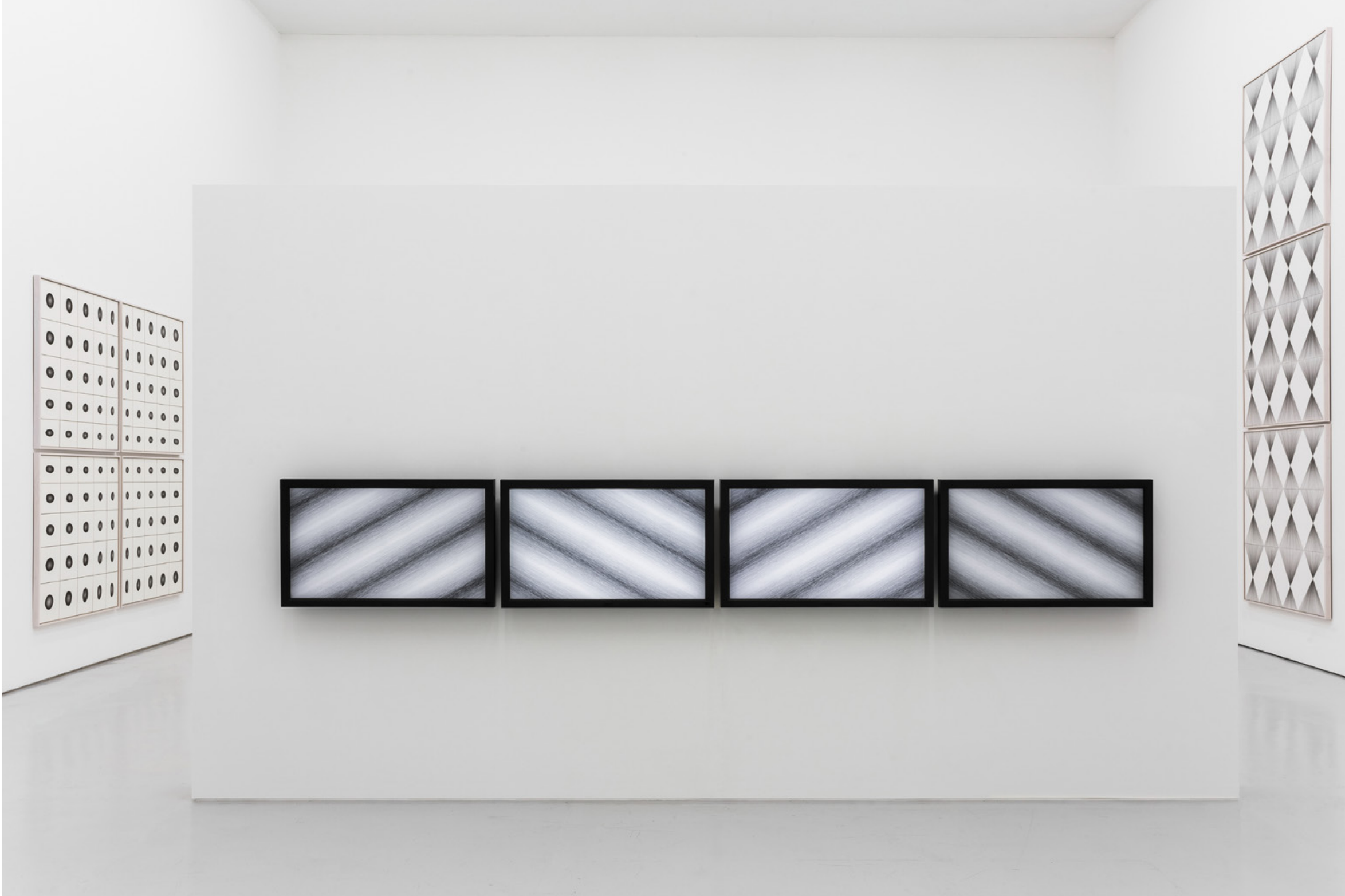
DIN-System
2017
纸上签字笔 document proof pen on paper
119×84 cm each，装裱 framed: 123×88 cm each



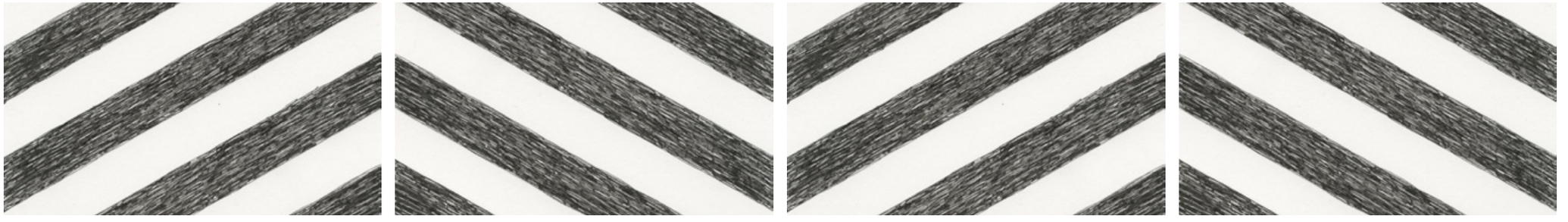
Berlin Windows-1
2017
纸上固色马克笔 permanent marker on paper
49.8×46.5cm×4，装裱 framed: 53.5×50cm×4

Big Snake
2017
纸上颜料墨 pigmented ink on paper
103 × 143.5 cm × 3，整体装裱 overall with framing: 321 × 147 cm

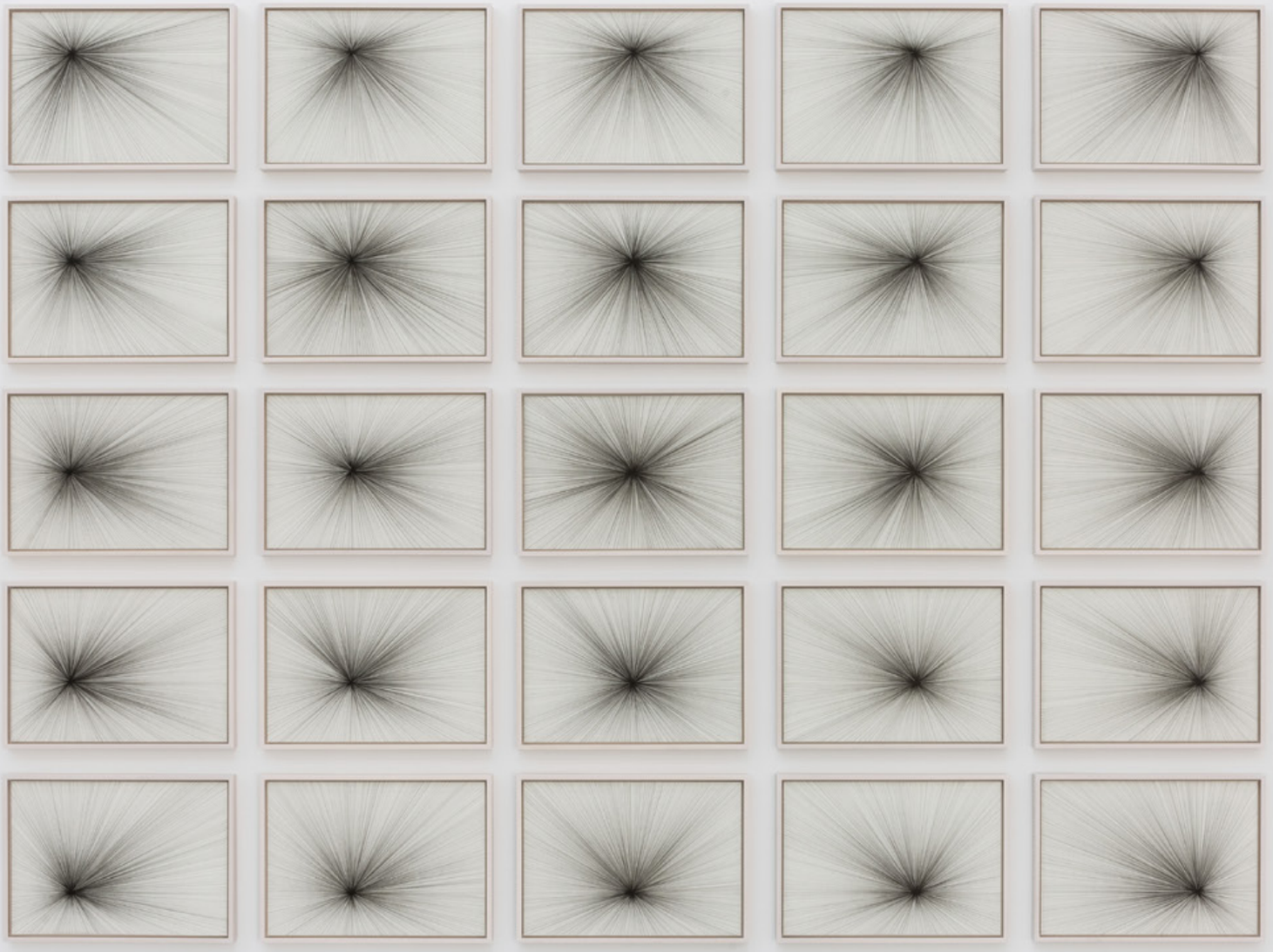




Zig-Zag Animation
2017
4 频录像循环播放，4-channel animation
loop, 10'00''

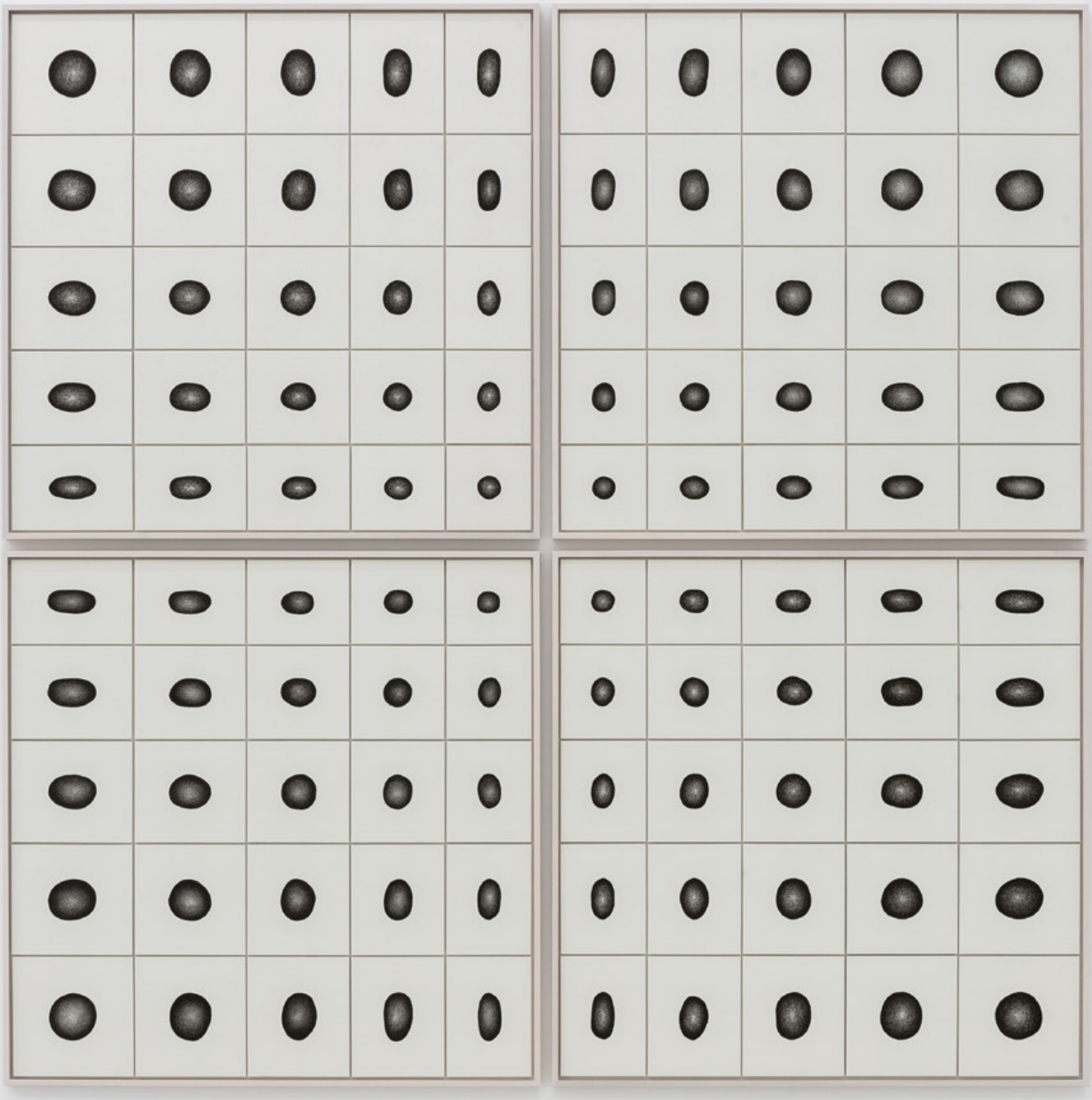


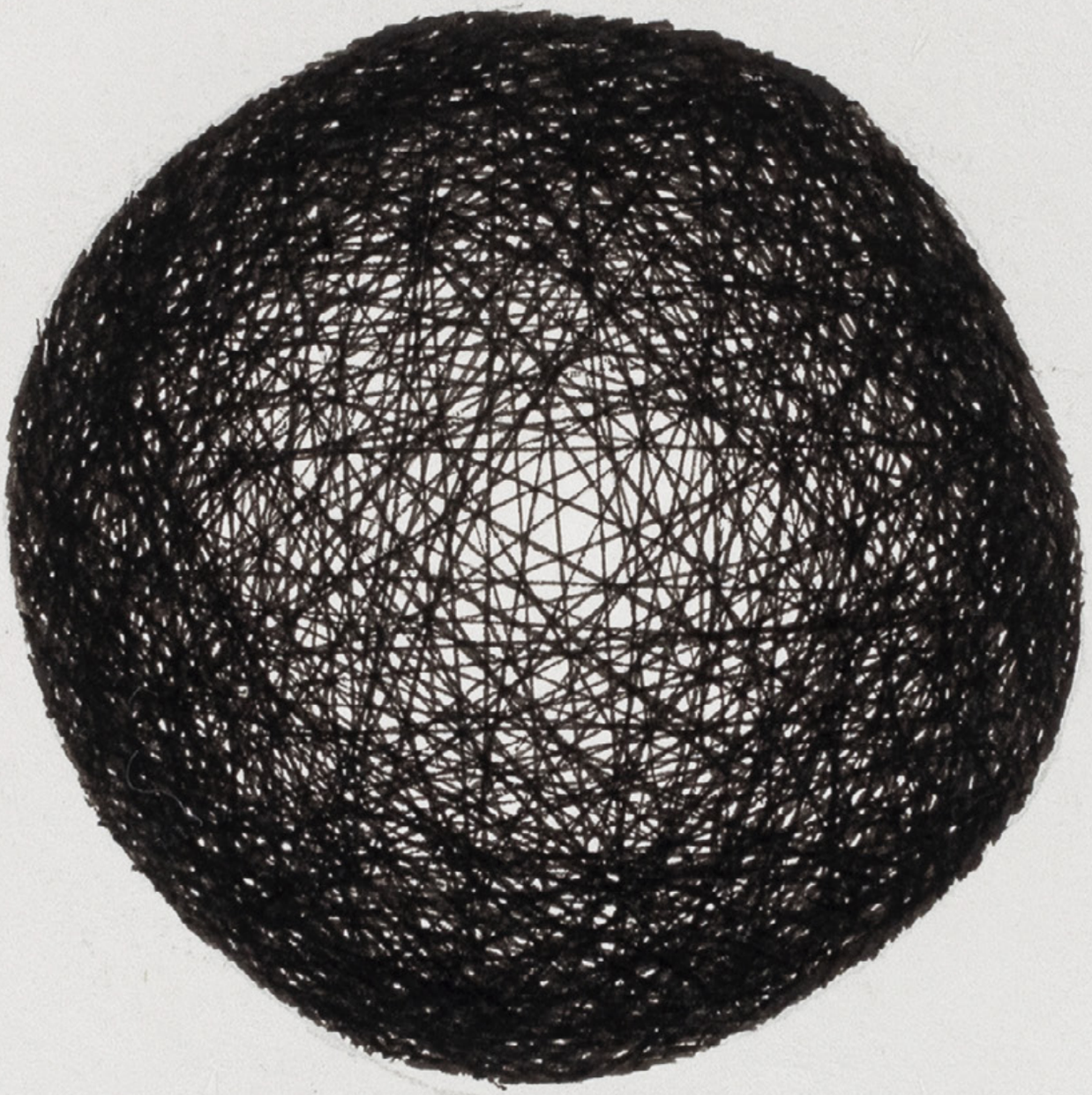
负光矩阵 Negative Light Matrix
2017
纸上颜料墨 pigmented ink on paper
41.5 × 59 cm × 25，整体装裱 overall with framing: 255 × 343 cm



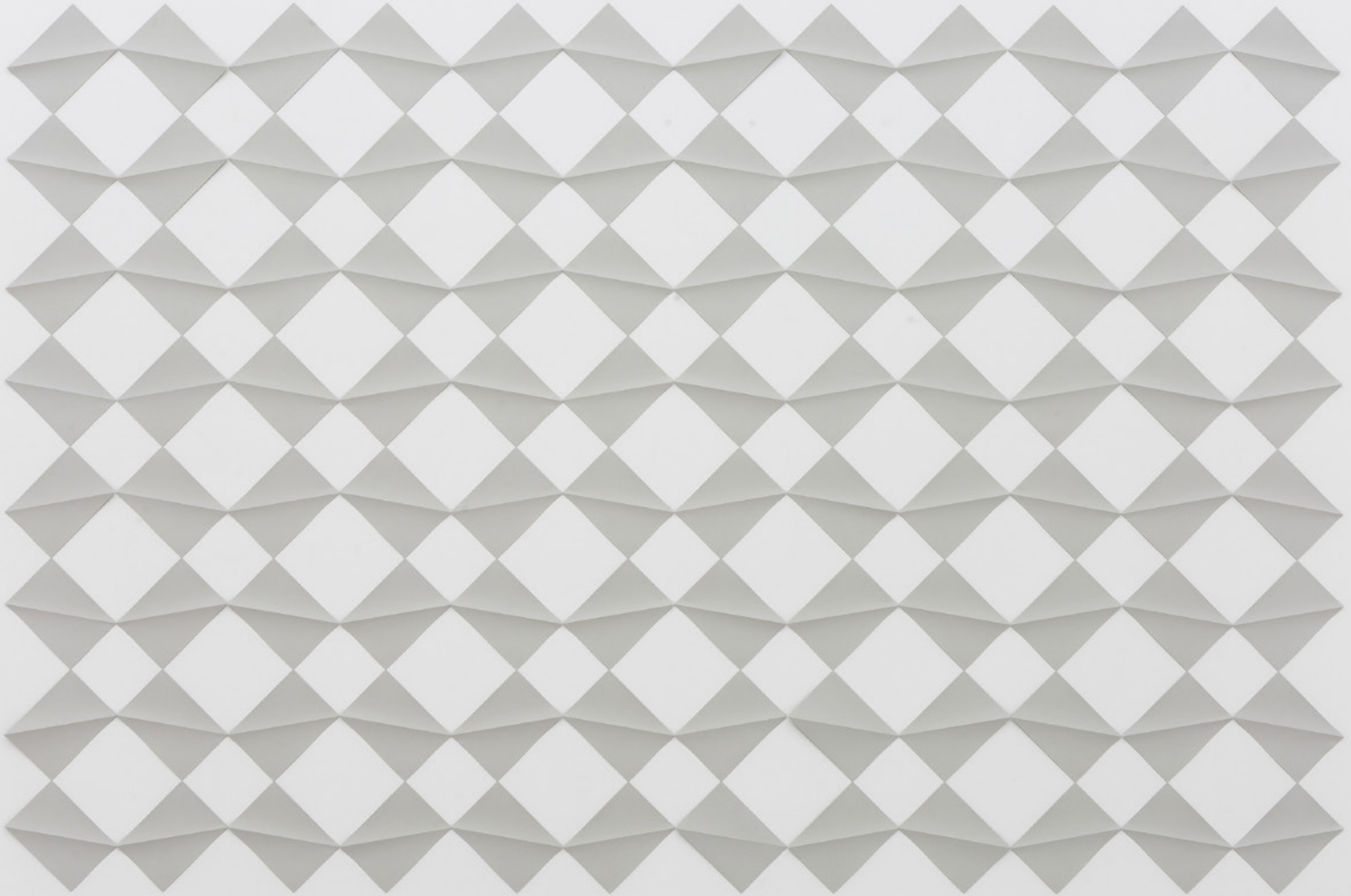
Zig-zag Echoes
2017
纸质装置 paper installation
尺寸可变 dimension variable
263 × 420 cm

Amorphous Grid
2017
纸上颜料墨 pigmented ink on paper
127 × 127 cm × 4，整体装裱 overall with framing: 265.4 × 265.4 cm



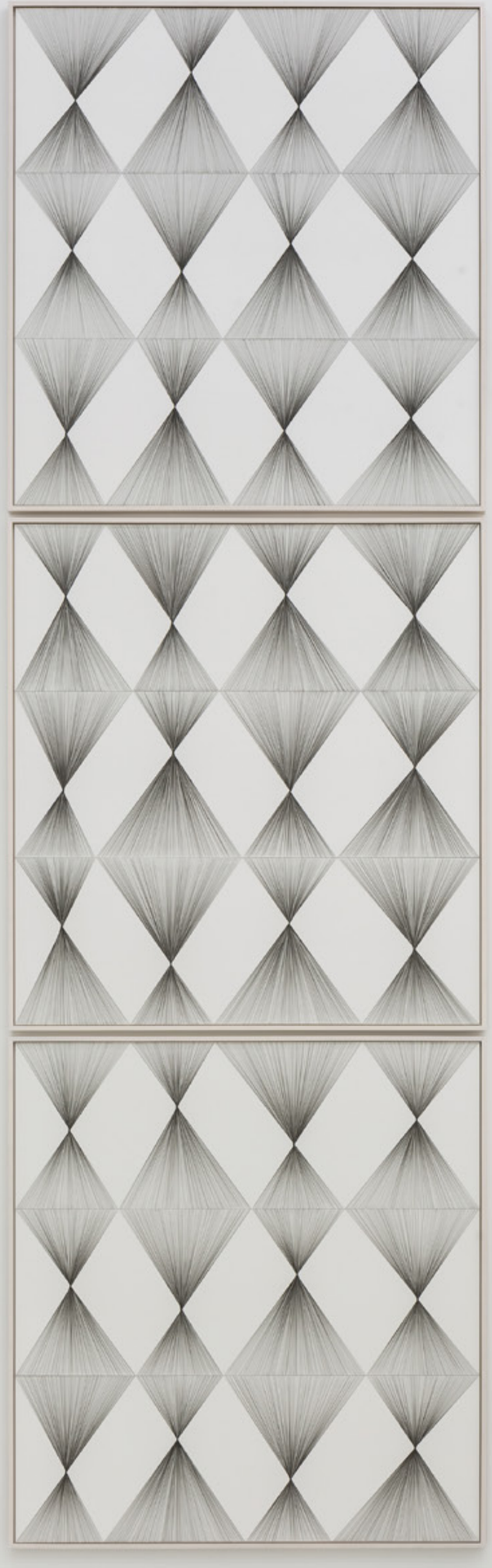


Square Waves
2017
纸质装置 paper installation
尺寸可变 dimension variable
285 × 430 cm



Double Diagonal Sequence
2017
纸上颜料墨 pigmented ink on paper
102.8 × 102.8 cm × 3，装裱 framed: 106.8 × 106.8

纵向菱形迭代 No.1-No.3
Vertical Rhombus Iteration No.1-No.3
2017
纸上颜料墨 pigmented ink on paper
154.6 × 143 cm × 3
整体装裱 overall with framing: 478.9 × 147 cm



Ignacio Uriarte

现代城市的工作环境和每日重复的例行节奏不仅是 Ignacio Uriarte 的创作来源，也是他长期的研究对象和艺术实践的方法论。艺术家将人们习以为常的办公用品或重复的例行公事转化为艺术作品——随手团起或折叠的 A4 纸、标准四色马克笔、接听电话时的纸上涂鸦都成为他符号性的创作素材。这些转化在形式上呈现出极简主义的影响，并在过程中涉及到观念艺术中被长期讨论的议题：去物质化、日常与艺术的边界以及艺术家的自我认同。Uriarte 对同类主题的长期关注与其早年在大型企业的行政管理工作经历密切相关。与此同时，艺术家使用严格的逻辑方法，使工作环境中的微小细节、杂乱元素和不断重复的程序成为创作基础，反映个体深层的精神体验。Uriarte 的作品强调了在枯燥的机械和数学结构以及强迫倾向的释放中所精确蕴含的美学张力。

Ignacio Uriarte1972 年出生于德国克雷佛尔德。1992 年到 1995 年在西班牙马德里和曼海姆学习工商管理，并于 1999 年到 2001 年就读于瓜达拉哈拉墨西哥 Centro de Artes Audiovisuales 视觉声音艺术专业。近期的主要展览有："Art and Alphabet", 汉堡美术馆，汉堡，德国（2017）；"RealTIME—The Art of Slowness", 波恩艺术博物馆，波恩，德国（2016）；"Acht Stunden zählen"，柏林现代画廊，柏林，德国（2015）；"Unos y Ceros"， 维哥艺术博物馆（MARCO），维哥，西班牙（2014）；"Binaries"，犹他州当代美术馆，盐湖城，美国（2013）；"Line of Work"， 纽约绘画中心，纽约，美国（2013）。自 2007 年以来，Uriarte 生活和工作在德国柏林。

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. Crumpled or folded A4 paper, standard four-color markers, and the scribbles jotted down from phone conversations became the leitmotif of his work. These transformed behaviors are formally minimalistic and the process of the transformation involves several 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, which is closely linked with Uriarte's early experience doing administrative office work at large corporations. At the same time, using a strict logical approach, the artist takes the tiny details, messy elements, and repetitive processes of the working environment to create a foundation connected to profound spiritual experiences of individuals. In other words, Uriarte's works highlight how aesthetic tension is precisely reflected within dull mechanical and mathematical structures and the venting of obsessive-compulsive tendencies.

Ignacio Uriarte (b. 1972, Krefeld, Germany) studied Business Administration in Madrid and Manheim from 1992 to 1995. From 1999 to 2001, he was majored in Audiovisuals at Centro de Artes Audiovisuales in Guadalajara, México. Recent exhibitions include: "Art and Alphabet", Hamburger Kunsthalle, Hamburg, Germany (2017); "RealTIME—The Art of Slowness", Kunstmuseum Bonn, Bonn, Germany (2016);"Acht Stunden zählen", Berlinische Galerie, Berlin, Germany (2015); "Unos y Ceros", Museo de Arte Contemporanea de Vigo, Spain (2014); "Binaries", Utah Museum of Contemporary Art, Salt Lake City, USA (2013); "Line of Work", The Drawing Center, New York City, USA (2013). Since 2007, Uriarte lives and works in Berlin.