

燃点 Ran Dian

Günther Uecker: Verletzte Felder (Wounded Fields)

昆特·约克：受伤的田野

2016.9.23—10.29

Dominique Lévy, London | 多米尼克·莱维画廊，伦敦



Photo: Herbert Koller © 2016 Günther Uecker

昆特·约克，摄影：Herbert Koller

[Dominique Lévy](#) is pleased to announce the exhibition of new work by German artist **Günther Uecker**, titled *Verletzte Felder (Wounded Fields)*, on view at the gallery's Old Bond Street location from 23 September to 29 October 2016. **This will be the first solo presentation by Uecker in London in over fifty years.** Spanning two floors, *Verletzte Felder (Wounded Fields)* will feature a group of new works. The gallery will publish an artist's book in conjunction with the exhibition.

从2016年9月23日到10月29日，坐落于伦敦老庞德街的多米尼克·莱维画廊带来了德国艺术家昆特·约克的新作展“受伤的田野”。此次展览是约克时隔五十年后于伦敦举办的首个个展。“受伤的田野”由一组全新的作品构成，占据画廊两层的空间。伴随此次展览，多米尼克·莱维画廊发布了艺术家的书籍。



Installation view of *Günther Uecker: Verletzte Felder (Wounded Fields)* at Dominique Lévy, London

《昆特·约克：受伤的田野》展览现场，多米尼克·莱维画廊，伦敦

About the exhibition 关于展览

The title of the exhibition is derived from a series of six large-scale paintings, presented here for the first time, which embody Uecker's highly physical approach and explore various articulations of light and shadow. On the process of creating these paintings, the artist has written:

Canvas glued onto wood surfaces covered in thick white paint, applied by hand. Emotions transform into gestures, into artistic actions – they become visible and form a field, like cropland, tilled and furrowed, nailed, planted. A crevice, a gash in the painted field, struck from behind with an axe; a split in an evolving structure, driven apart by nails; a battlefield. The shifting daylight casts shadows in the nail fields, as on a sundial. Material becomes artistic expression: painted, broken apart, sown with nails. The perception of world events finds reflection in the 'Poetry of Destruction'—applied to the surface, inscribed on the ground, buried, visibly rendered in a dense poetic expression of signs and ciphers.

展览的标题源自首次亮相的一个系列——六件尺幅巨大的画作，它们体现了约克极为物理化的表现手法并且探索了多种光影的连接方式。在创作这些作品的过程中，艺术家写到：

帆布粘在了木材的表面。黏稠的白色颜料覆盖了它，以双手为之。

情感化作手势，化作艺术的行为——他们变得可视并构成了一块田野，如同被耕种和开沟的农田，被钉住，被种植。

在涂色的区域内，一道裂缝，一道很深的伤口，是被背后袭来的斧头所伤；在这演变的结构中，一道裂缝，被钉子间隔推进，如同日晷一般。

材料变成艺术的表达：被作色，被分解，被种下钉子。对世界之事的感知，在“毁灭之诗”中找到共鸣——被应用于表面，雕刻在地面，埋葬，以浓烈的诗意的有关符号和密码的表达来渲染。



Installation view of *Günther Uecker: Verletzte Felder (Wounded Fields)* at Dominique Lévy, London

《昆特·约克：受伤的田野》展览现场，多米尼克·莱维画廊，伦敦



Like many of Uecker's incisive works, these paintings are eminently ethical, considering themes of human violence, vulnerability, and political responsibility. To create them, Uecker stretched canvas atop thick pieces of wood, intuitively painting the surfaces in a highly physical, ritualistic, and visceral manner using thickly applied white paint. Formed on top of the painted surfaces are undulating patterns of nails (a material the artist has employed since the late 1950s) in differing configurations—some expansive and field-

如同约克许多尖锐深刻的作品一样，这些绘画明显是伦理上的、值得思考的，关乎人类暴力、脆弱性以及政治责任的主题。为创造它们，约克把帆布绷在了原木板之上，以极为物理化的、仪式感的、本能的方式，直接于表面涂上黏稠的白色颜料。在有色平面上成形的是一个由无数颗铁钉（艺术家至二十世纪五十年代开始应用这种材料）构成的波浪状图形，它们结构多样，有的扩展且如田地一样，而有的呈几何状且富有秩序。约克以斧头攻击画作的前后两面，在令人沉思的平面中创造出猛烈的具有破坏性的裂缝。对于艺术家，色彩在他白色的单色画中的缺席，打开了更多神秘的可能性。在他于1965年举办的演讲《白》中，约克把他作品中的白色空间界定为一个“精神存在的空间”，与空虚的概念有关；对于约克，它代表一个超越一切尖叫的沉默的新世界。

like, and others geometric and orderly.

Uecker attacked the surfaces of the paintings—both from the front and verso—with an axe, creating violent and disruptive gashes in their meditative planes. For the artist, the absence of colour in his white monochrome works opens up a wealth of mystical possibilities. In his lecture 'White', held in 1965, Uecker defined the white space of his work as a 'space of spiritual existence', linked to the concept of the void; for Uecker, it represents a new world 'of silence beyond all screams'.



Installation view of Günther Uecker: *Verletzte Felder (Wounded Fields)* at Dominique Lévy, London

《昆特·约克：受伤的田野》展览现场，多米尼克·莱维画廊，伦敦

Verletzte Felder also includes *Bäume aus einem Stamm (Trees from One Trunk)*, a work created between 2009 and 2015, which comprises three tree-like forms all originating from one large wood trunk. The individual 'trees' are covered in ash and nails, and evoke a frequent theme in Uecker's work—his long-term investigation into the complex relationship between nature and humanity, with an underlying message of healing and resurrection. The materials covering the trunks reference this cycle: in Uecker's work, the nail, frequently associated with piercing or violence, has opposite connotations. Here, nails sprouting from the tops of the tree trunks instantiate a new visual dimension, creating ever-changing arrangements of light and shadow. Ash, coating the rough tree bark, simultaneously represents death and evokes the sequence of life—'from dust to dust'—pointing to the possibility of rebirth.

“受伤的田野”也包括创作于2009年至2015年的作品《来自一颗树干的树》。它由三棵树状物构成，而其所有都源自一颗巨大的树干。每个“树”都铺满了灰尘并布满钉子，而且它们使人们想起了约克作品中频繁出现的主题——他长期研究的有关自然与人类之间的复杂关系。覆盖树干的材料涉及这样的循环：在约克作品中，往往与刺穿或暴力有关的钉子，拥有相反的内涵。在这，从树干顶部萌发的钉子，例示了一个新的视觉维度，创造了一个千变万化的光影布局。覆盖在粗糙树皮之上的灰尘，代表死亡的同时也唤起了生命的序列——“尘归尘土归土”——表明重生的可能。



Installation view of *Günther Uecker: Verletzte Felder (Wounded Fields)* at Dominique Lévy, London

《昆特·约克：受伤的田野》展览现场，多米尼克·莱维画廊，伦敦



Installation view of *Günther Uecker: Verletzte Felder (Wounded Fields)* at Dominique Lévy, London

《昆特·约克：受伤的田野》展览现场，多米尼克·莱维画廊，伦敦

About the Artist 关于艺术家



Installation view of *Günther Uecker: Verletzte Felder (Wounded Fields)* at Dominique Lévy, London

《昆特·约克：受伤的田野》展览现场，多米尼克·莱维画廊，伦敦

Günther Uecker was born in 1930 in Wendorf, Germany. He studied painting at the Kunsthochschule Berlin Weissensee from 1949 to 1953, and further pursued his artistic training in 1955 at the Kunstakademie Düsseldorf. Throughout the 1950s, Uecker cultivated a strong interest in repetitive practices and purification rituals, and became fascinated with the philosophies of Buddhism, Taoism, and Islam. He developed rituals of his own, including the lengthy, repetitive, meditative hammering of nails, and proceeded to translate this into his artistic practice. His nail-relief works exceed the limits of the two dimensional plane and create a new realm for vision to explore the calculated patterns of light and shadow.

Uecker examined this effect further in the 1960s by introducing kinetic elements into his works through the use of engines, shifting his methodology from using precise, geometric patterns to more organic and irregular arrangements. In 1961, he joined the Zero Group founded by artists Heinz Mack and Otto Piene, who advocated for a new art form—a degree zero—to erase the destructive, violent forces by which human experience had come to be conditioned during the war, and which were expressed in the then prevalent Art Informel style. The Zero Group made a large impact in the European postwar milieu, influencing a number of artists with similar ideas. Central to the movement were explorations of light, technology, and an expansion beyond traditional two-dimensional confines of the canvas, all of which are implicated in Uecker's work.

After the dissolution of the Zero Group in the mid-1960s, Uecker's work took a turn toward body, Conceptual, and Land art, and in the 1970s he designed stage sets for several operas. He taught at the Kunstakademie Düsseldorf from 1974 to 1995, and was promoted to professor in 1976. Uecker has been the recipient of numerous prestigious awards, such as the Staatspreis des Landes Nordrhein-Westfalen in 2015. His work has been exhibited at museums around the world, including the Stedelijk Museum, Amsterdam; the Budapest Museum of Fine Art, Budapest; the Museum of Contemporary Art, Los Angeles; the Solomon R. Guggenheim Museum, New York; Ca' Pesaro, International Gallery of Modern Art, Venice; and the Belvedere Museum, Vienna. He has also participated in documenta, Kassel in 1964, 1968, and 1977, and the Venice Biennale in 1970.

The artist's work is included in the collections of international institutions such as the Tate Modern, London; the Museum of Modern Art, New York; Los Angeles County Museum of Art, Los Angeles; the Solomon R. Guggenheim Museum, New York; Musée national d'art moderne, Centre Georges Pompidou, Paris; the Hamburger Bahnhof, Berlin; the Peggy Guggenheim Collection, Venice; and the Museum Ludwig, Cologne. Recent exhibitions of Uecker's work include a large-scale retrospective at K20 am Grabbeplatz, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, in 2015; and a solo exhibition, *Tribute to Hafez*, at the Imam Ali (AS) Religious Arts Museum, Tehran, in 2016. He was featured prominently in the 2014–15 exhibition *ZERO: Countdown to Tomorrow, 1950s–60s* at the Solomon R. Guggenheim Museum, New York. Uecker's eight-panel painting *Weißer Bilder: Weiße Stelle (White Pictures: White Place)* (1992) was included in the Punta Della Dogana, Venice's exhibition *Accrochage*, in June 2016, and his seminal sculpture, *Chair (II) (1963)* is featured in the Museum of Modern Art, New York's recent reinstallation of their permanent collection. An exhibition of fourteen works related to *Verletzte Felder (Wounded Fields)* was recently on view at the Kunsthalle Rostock, Germany.

昆特·约克1930年出生于德国温多福。他1949年至1953年于柏林白湖艺术学院学习绘画，1955年在杜塞尔多夫艺术学院继续深造。在整个二十世纪五十年代，约克对重复性行为 and 净化仪式产生了浓厚的兴趣，并且开始着迷于佛教、道教和伊斯兰教的哲学思想。他发明了为其所用的仪式——这包含冗长的、重复性的、冥想式的对钉子捶打，并进而把这转换成他的艺术实践。他那钉子浮雕般的作品超越了二维平面的极限，并为视觉创造出新的领域，来探索光影精确的图形。

在二十世纪六十年代，约克通过使用引擎，把活跃的元素引入作品之中，进一步测试了这样的效果，这使他的方法论从运用精确的几何状图形变成了更为有机的且不规则的布置。在1961年，他加入了由艺术家海因茨·麦克、奥托·皮纳创立的“零社”艺术小组。这二人倡导一种新的艺术形式——零度——提倡抹去战争中制约人类经验的，以及在当时流行的非艺术形式的风格中表现出的破坏的、暴力的元素。“零社”在战后的欧洲产生了重要的影响，它影响了许多具有相同想法的艺术家。运动的核心是超越画布的二维平面来探讨光、技巧和表达，所有这些都约克的作品中得到体现。

二十世纪六十年代中期，当“零社”解散之后，约克的作品转向了身体，观念和大地艺术，并且在七十年代，他为多个歌剧院设计舞台布景。他在1974年到1995年执教于杜塞尔多夫艺术学院，并且在1976年被提升为教授。约克获得了无数著名的奖项，诸如，他在2015年获得了Staatspreis des Landes Nordrhein-Westfalen。其作品在世界各地的博物馆中展出，包括：阿姆斯特丹市立博物馆；布达佩斯艺术博物馆；洛杉矶当代艺术博物馆；纽约所罗门·R·古根海姆美术馆；威尼斯佩萨罗宫，国际现代艺术廊；以及维也纳美景宫博物馆。他在1964年、1968年和1977年参加了卡塞尔文献展，在1970年参加了威尼斯双年展。

艺术家的作品被国际艺术机构收藏，其中包括：伦敦泰特现代艺术馆；洛杉矶艺术博物馆；纽约所罗门·R·古根海姆美术馆；巴黎国家现代艺术博物馆，蓬皮杜艺术中心；柏林汉堡火车站美术馆；威尼斯佩姬古根汉收藏馆；科隆路德维希博物馆。约克近期的展览包括：2015年，杜塞尔多夫Kunstsammlung Nordrhein-Westfalen、K20 am Grabbeplatz；2016年，德黑兰Imam Ali (AS) Religious Arts Museum举办的个展“Tribute to Hafez”。在2014到2015年的展览中，他最为显著的展览是于纽约所罗门·R·古根海姆博物馆举办的“ZERO:

Countdown to Tomorrow, 1950s–60s”。约克的八联画作《Weiße Bilder: Weiße Stelle (White Pictures: White Place)》在2016年6月在威尼斯海关大楼举办的展览“Accrochage”中展出，并且他那富有创造力的雕塑作品《Chair (II)》（1963）出现在纽约现代艺术博物馆近期对其永久藏品的重新安置中。