

张淼：先把自己觉得特别错的事给做了（1）

Zhang Miao: Do What I Consider Very Wrong First

跟张淼的访谈从那张《简陋的降维器》开始。

The interview with Zhang Miao started with his “Crude Dimension Reducer”.

Q: 这幅作品是怎么来的呢？

Q: Where did you get the idea for this work?

张淼：我看动画片《瑞克与莫蒂》，他们的墙上挂了一个“行活儿”，有一片草地、有一颗树，有片蓝天，人们不会在意它，但我觉得特别像抽离出来的画。

Zhang Miao: In one episode of the cartoon show “Rick and Morty” there is a banal art piece on the wall: a tree on grass under the blue sky. Most people would just ignore it, but I think it’s like a painting removed from reality.

后来我就想行活儿都有什么，一般的装饰画可以是一个是蓝天草地，底下是一个阴天草地。我就画了一个淡蓝，一个浅绿，一个灰色、一个稍微深一点绿，四个颜色。绘画里面有的像图，看图说事那种叙事性的。有的偏绘画，怎么抹，笔触的感觉。我觉得这个作品这两种都不是特别像，而像刷大门似的。刷大门就是拿一个色涂，里面有点绘画的东西，有点像图，又有点像抽象画，但又不是特别抽象。因为还是有笔触，灰色里面的笔触就有点像阴天的云。

Then I started wondering what makes an art work banal. An ordinary decorative picture shows grass under the blue sky, then just below it another shows grass under an overcast sky. I chose four colors: light blue, light green, gray, and darker green in that order. Some paintings are images, images tell a story like a narrative. Some are more process-oriented, invested in how to work the brushes and strokes. In my opinion, neither description fits this painting – it is more like painting a door. Painting a door involves painting with one color, in it are a few painting elements, a bit like a picture, but also a bit like an abstraction, yet not all that abstract. Because there are brushstrokes, their visible traces in the gray is a bit like clouds in an overcast sky.

这幅画挂在墙上就是练习走神用的。

This painting on the wall is there for me to **practice distraction**.

Q: 你这个说法我觉得挺好玩的。

Q: I find it very funny the way you just said this.

张淼：因为你一集中精力看，就什么都看不着了。就是你逼着自己不集中精力，一看：蓝天草地、阴天草地，你也可以想象成蓝天、远处草地，然后有一条河，再是近处的草地，逼着自己练习走神。你要一集中精力，这不就只是四块颜色吗？

Zhang Miao: When you concentrate on it, you cannot see anything. If you push yourself to be less focused, then you can see grassland under a blue sky or an overcast sky. You can also picture a blue sky, grasslands afar, a little river, and then grassland in front of your eyes – a

picture that helps you to distract yourself. When you really look, you can see no more than four color blocks.

Q: 说说“降维”在你这里的概念？

Q: Can you talk about what you mean by “dimension reducer”?

张淼：我是想抽离出来看，它就有点像降维了。就是想把绘画当成一个门类看。

Zhang Miao: If I look at it in a detached manner, it looks like it has fewer dimensions somehow. I just want to see painting as a category.

Q: 绘画本身不就是一个门类吗？

Q: Isn't painting itself already a category?

张淼：对，但是因为我是干这个的，就容易总在绘画里面琢磨该怎么画。我要把它当作一个门类，挺难的。就是我得让自己走神，不怎么在乎这件事。

Zhang Miao: Yes, it is. But since it is what I do, I tend to ponder how to paint inside of that. It is pretty hard for me to treat it as a category. So I have to get myself distracted and care less while painting.

降维就是不把蝴蝶当成蝴蝶看，当成昆虫看，昆虫属于节肢动物，蜈蚣、螃蟹也属于节肢动物，在这个类别层面上，**蝴蝶和螃蟹就是一种东西。**

By “reduced dimension” I mean seeing a butterfly not as a butterfly but as an insect. Insects belong to arthropod while centipede and crab are also arthropod, so on this categorical level, **a butterfly and a crab can be the same thing.**

要是不降维，就会总想着喜欢这个蝴蝶，讨厌这个蝴蝶，我认为这样就有审美上的一个限制了。我把绘画和其它门类都当作是零件，创作的时候如果总在一个范围里挑自己喜欢的零件，不是很容易出问题吗？

Before the dimensions were reduced, I would try to find ways to love this butterfly or hate it. Preference would lead to Aesthetic restraint. Be it painting or other categories, I regard them as parts. If one always chooses his/her preferred parts within the same range, won't there automatically be problems?

《简陋的降维器》是一个具体的做法。我如果把原本在动画片里的一个画，放到了现实中，做出一个“绘画”，那周围的环境是不是也跟着被降维了呢？边儿上的人不就也都成片儿了吗？

“Crude Dimension Reducer” is a strategy. If I take a painting in a cartoon story, place it in real life resulting in a “painting”, does the dimension of everything else around it also get reduced? Don't the people looking at it become pictures too?

张淼在“普通画展”中的作品就跟建筑有密切的关系，他在聊他的艺术时也经常会提到建筑的方法。我让张淼跟我讲一讲他这次的个展“*It's Your Moment, Enjoy It*”时，他非常详细地跟我解释了这次展览的空间建构，还专门重画了比例更为准确的展厅平面图。

Zhang Miao's works in “Mandarin Painting” are closely related to architecture. He also recently cites methods in architecture when talking about his artistic practices. When I asked him to speak about his solo exhibition “*It's your Moment, Enjoy it*”, he elaborated on the spatial construction of this exhibition and also re-drew a more proportionally accurate plan for it.

从每一件作品精确到厘米的位置安排，到如何避免墙面与墙面之间角度过于尖锐，再到光与阴影对空间、作品的影响，再到观众的观展路线等等。他不单单在作品中融入了建筑思维，他把整个展览也当成了一个建筑来做。

He not only integrated architectural thinking into his work but also treated the entire exhibition as architecture by taking into consideration the arrangement of each artwork accurate to the centimeter, appropriate angles between the walls, the influence of light and shadow on the space and artworks, and the flow of visitors.

Q: 这个展览你做了这么多精心的设计，我在看展览时并没有注意到这些，实在有点抱歉。

Q: You put so much effort into the design of this exhibition, but I'm truly sorry that I missed this while looking at the exhibition.

张淼：没有，我不希望人感觉到，好的建筑走进你什么都感觉不到。当感觉不到有这些设计时，才能让人感觉进入了一个整体的空间。

Zhang Miao: Not at all. On the contrary I don't want the viewers to notice those details just as you won't feel anything when walking into a really good architectural work. Only when you cannot feel or notice these designs will you be able to feel that you are in the space as a whole.

Q: 这次展览为什么要设计这个光顶？

Q: Why did you design a light box ceiling for this exhibition?

张淼：这个光顶有点像你的想法，在你的想法下，你做了这些乱七八糟的东西。但是想法没有一个具体的形式，是不具体的东西，你还要给它做得特别物化，之后还要让这物化尽量消失。因为一般这种物化会让人躲，但是我觉得不应该躲，就是先把自己觉得特别错的事给做了，完了再把这错给消除。

Zhang Miao: This light box above your head is a little bit like my ideas. Guided by ideas, I did the rough-and-tumble stuff. But ideas are not specific without a form, so it needs to be materialized through making, and then I have to eliminate all these materials as much as possible because **materialization will turn people away. But I think we should not shun them. Lets start with what we consider wrong and then in the process we eliminate them.**

这个光顶还有一些斜度。绷直了很简单，那样它就是大画廊那种假高大上那种棚顶，我觉得太幼稚了。所以后来又换了一块布，给它绷到有一点弧度，还不让人察觉到。

This light box's surface is purposefully put on slack, if tightly stretched it would look like the hoity-toity ceilings in those big galleries. So we opted for a surface slightly larger than the frame, but not so much so as to make it obvious.

Q: 你对建筑感兴趣，并且把建筑融入到你的作品中，是这样吗？

Q: You are interested in architecture and bring it into your artworks. Am I right?

张淼：我研究建筑已经五六年了，主要是看建筑师怎么去想。我觉得他们的想象力特别棒，会把很多想法拼装在一起。纸上建筑有很多都是在时间里想象的，我觉得很好。因为我觉得“笔墨当随时代”这个说法不是特别对。

Zhang Miao: I have been studying architecture on my own for about 5 or 6 years and it is mainly to figure out how an architect thinks. I think they have awesome imagination that enables them to collage many different ideas together. Many architectural designs on paper are imagined inside time. I find them really amazing, since I don't agree with the familiar saying "Ink and brush paintings should keep up with the times".

“什么时代干什么事”这个想法特别幼稚，所有人的想法都是这样的。特别婆婆妈妈，天天说我们的时代跟过去的时代有什么不同，特别强化这个概念。当然这个东西是假的，是你编的，是有不同，但是它有許多跟原来相同的地方。

The idea of “do what the time demands” itself is quite naive even though everybody seems to accept this premise. They keep nagging about how today is different from the past to reinforce this concept. Of course it's fake, you made it up, yes today is different, but it's also similar to the past in a lot of ways.

Q:你不担心沉迷在建筑这一个门类里吗?

Q: Aren't you worried about getting too much into the category of architecture?

张淼：我也研究游戏、音乐，还有别的很多东西，我每天都在拆解这些，因为我总害怕只学一个东西。电气焊我也做了十年。基本上《小张》是不会有人焊出来的，因为谁也不会焊成两百多片才能组装出的一个东西来。

Zhang Miao: I also study how games, music and many other different things work. Afraid of getting trapped in one thing, I'm busy with taking things apart every day. I had been doing electro-gas welding for ten years. Practically speaking, no one is capable of fabricating “Young Man Zhang”, because who would make something by try welding over 200 intricate pieces of metal?

Q:你的作品都是你自己做?

Q: Do you make all of your artworks on your own?

张淼：我的东西必须自己做，这个是很重要的一个事。就是你如果不去做的话，你根本不会明白它是两个思路。做的时候你完全可以体会到两种思路不一样了，这两种思路之后就可以结合再进行别的创作，这个就叫making，这个对我很重要。

Zhang Miao: I must get myself totally involved, this is a very big deal for me. If you don't do it yourself, then you will never understand there are two different thoughts behind it. When you are actually in it, you will know their differences. And then you can combine these two thoughts in your practices for other creations. It is what I call “Making”. It's very important to me.

在现场看《小张》的时候，张淼说这件作品一拉开，掉下去，就结束了。我说最好的是掉下来的那一刻，张淼却说他觉得最好的是把它再装回原样的时候。

While looking at “Young Man Zhang” at the exhibition, Zhang Miao said by pulling this arm piece, a leg drops from the underside socket, The end. I said that the best part is the moment it drops, but Zhang Miao insisted that the best part is putting it back.

Q:聊聊《小张》这件装置吧。

Q: Let's talk about your installation "Young Man Zhang".

张淼：《小张》太幼稚了，就是这边你一拉，那边掉下去，就是特幼稚的一个玩意儿，最低参与度的，就马上提醒别人你的参与是无效的，这个东西没有任何意义。这件装置不是为了跟观众产生关系做的。

Zhang Miao: It is very childish, pull on this side and the other side drops down. a baby's toy asks minimal participation, it immediately reminds the viewers of their ineffectual participation. It is completely pointless. This installation was not designed to interact with the viewers, I should say.

我觉得希区柯克对装置的理解就太棒了，我觉得好的装置就像一个麦高芬。

I think Hitchcock's understanding of installation is great. **To me, a good installation is like a Macguffin.**

希区柯克有一个电影，一个女职员偷了四万美元，然后在一个旅馆里面被杀了。那四万美元推动了剧情的发展，但是女主角被杀与被这些钱一点直接关系都没有，这就是麦高芬。我觉得那四万美元在电影里就是特别棒的装置。

In one of his movies, a woman steals 40, 000 dollars and then gets murdered in a hotel room. The money propels the plot forward but it has nothing to do with the death of that woman in the movie. This is called a Macguffin. That 40, 000 dollars in the movie is the best art installation.

我在做《小张》的时候就想，它就是玩具、小雕塑、建筑、这三个东西揉一块，放在墙上。我觉得它跟其它作品黏在一块儿，特别像那四万美元。它可以推动这整个展览，推动其它作品，然后观众看着其实觉得无所谓。

Making "Young Man Zhang", I fused toy, mini sculpture and architecture, the three things together on the wall. I think while sticking with other works in the show, It is very much like that 40, 000 dollars, since it can push the entire exhibition together with other works, though it matters little to the audience.

采访中很多时候，张淼在回答一个问题时，并不会给出一个直接的答案，而是会花精力阐述答案背后的想法，这些想法往往在很多问题之间是相通的，会穿插着出现。显然，虽然针对作品或者展览的具体问题不同，它们的答案都指向了某一个相同的东西。

For most of the interview, Zhang Miao wouldn't give direct answers to our questions; rather, he put his efforts into elaborating on the thoughts behind each answer, which are related to each other and come out alternately. Obviously all the answers point to the same thing, though the questions vary with different works or exhibitions.

张淼在采访中提到了他喜欢的建筑师约翰·海杜克（John Hejduk）一篇文章中的内容：

Zhang Miao mentioned an article by the architect John Hejduk:

“在德州某个季节里，黄昏时候，有些树干上似乎闪着磷光 ... 发出一道模糊却炙热的光芒。走近仔细一看，才知道原来树干上完全被某些昆虫弃置不要的外壳覆盖住了。忽然间，我们听到头顶漆黑的树叶中传来一阵齐唱的声音。……原来那声音是树干上壳中的原主人们所发出，它们换上新的外型，藏在树叶当中。这现象令我们感到奇怪的是，我们可以看到昆虫的外壳附着在树干

上，但那却只是空虚的身体，被生命本身抛弃的身体。正当我们注视着这些幽灵般的身体时，我们听到它们以新的形体在树叶间发出虫鸣。我们听得到，却看不到。那一阵鸣叫声可以说是灵魂之声。”

“During a certain season in Texas, at dusk, some tree trunks seem to be phosphorescent... They give off a dull, blazing light. Upon close scrutiny it is revealed that the trunk of the tree is completely covered with discarded shells that were the outer body of certain insects. Suddenly we hear a chorus of sound coming from the dark leaves above. It is the sound of the insects hidden in the tree in their new metaphysical form. What is strange about the phenomenon is that we can see the insects’ shell forms clinging to the tree, empty shells, and a form that life has abandoned. While we fix our eyes on these apparitions, we hear the sound of the insect in its new form hidden in the tress. We can hear it but we cannot see it. In a way, the sound we hear is a soul sound.”

张淼对这段内容有着强烈的共鸣，因此这段文字对理解他的整个陈述也很有帮助。他的作品、包括展览都是虫子的外壳，是他艺术的很小一部分。更重要的东西是需要去感觉的，是留下这些外壳的思想。

Zhang Miao feels a great kinship to this paragraph, so it can also be very helpful to our understanding of his entire statement. His works, as well as the exhibitors are shells of insects, which are a small part of his art. More important stuff requires more efforts to feel, and they are the thoughts that leave the shells.

在访谈结束时张淼说他其实害怕告诉别人所有这些东西，我问他为什么，他说，“**我老觉得我这个人就是太较劲了。**”

*At the end of the interview, Zhang Miao said he was actually afraid of telling people about all this stuff. I didn’t understand. **“I think I am too obsessively competitive,” he said.***

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