

美术馆是艺术家的驿站——采访谭平

MUSEUM AS THE ARTSTAGE OF ARTIST: INTERVIEW WITH TAN PING

谭平：艺术家
TAN Ping: Artist

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谭平 TAN Ping
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针对不同的美术馆，策展人在选择“展出艺术家”和“作品呈现”的时候，“过程”和“结果”有哪些异同？“好”的美术馆和“专业”的策展人无疑对艺术家能产生积极的帮助和推动，但对于艺术家而言，怎样的策展人、美术馆或者艺术机构才能以最“合适”的方式呈现艺术家的作品？空间不仅仅是“漂亮”的皮囊，更是策展人和艺术家在一起呈现“展览”时共同持有的媒介，是创作中必不可少的一部分。如果说美术馆是艺术家的驿站，“空间”就更像驿站中的一个个“场域”。

艺术家谭平，20世纪90年代在柏林艺术大学拜德国著名的表现主义大师卡尔·霍斯特·霍迪克(Karl Horst H \ddot{u} dicke)为师，30年后在上海与恩师一起办展，呈现自己最新的抽象表现主义作品。他的作品通过笔触、颜色和材料，运用建筑、空间和场域，覆盖敏感又厚重的内在情感，以抽象绘画和德国表现主义绘画的视觉语言作为载体，在东西方不同美术馆体系的展览实践中，阐述了既“单纯”又“复杂”的当代性。

策展人应该是个艺术家，艺术家也应该是个策展人

策展人需要像艺术家一样，能够发现事物的“独特性”，在与艺术家不断了解并参与其实践的过程中，展开细致、深入的讨论，共同完成创作“展览”的基石。谭平说：“现在的策展人应该也是一个艺术家，那么艺术家呢，也应该是个策展人。如果要把一个展览做好，工作范畴不仅仅是简单的布展，而更像是艺术创作，这是一种很需要综合能力的实践工作，无论在国内还是

国外都是如此。我接触的比较有意思的策展人，比如像崔灿灿，他前年为我策划过一个在‘北京站台’的展览，我发现他有一种创作的激情，能发现作品中的独特性，在找到一个点之后，无论是在理论上还是艺术观念上，都会做很深入的探讨。除此之外，他会身临其境地将艺术家的作品放置到空间里——放在哪儿，多大，怎么放，都会同艺术家不断地再创作和再尝试，给出很多新的想法。这种惊喜会使这个展览呈现出更加多样的面貌，我觉得这个特别有意思。”

艺术家要有像策展人一样的大脑，兼顾沟通、策划、选择、表达、呈现等各个方面。谭平的作品长期在东西方不同的美术馆中展出，需要经常与策展人一起工作。在不同的文化系统中，策展人的做法也很不同，有的比较注重自己观念的表达，而有的更加注重“整体”。谭平认为，有的策展人会找合适的艺术家来，用他们的作品去呈现展览的观念，而有的策展人可能更注重整体的逻辑关系，然后逐个梳理自己的观念、每个艺术家的观点，结合作品的选择、展示的空间、布展过程和作品之间的关系、艺术家和艺术家之间的关系等等。

美术馆选择艺术家？艺术家也要选择美术馆！

在美术馆或者当代艺术机构做展览，对艺术家的创作有非常必要的帮助。但不同美术馆和艺术机构的定位及艺术标准是不同的，艺术家也需要根据自己的艺术追求去选择适合的美术馆或艺术机构。当问到谭平这些年在美术馆的众多展出中，是否有哪



创作过程 Working in progress (2019)

一场对他的艺术创作有里程碑式的帮助，他说：“我觉得对于艺术家而言，展览肯定是很重要的。在一些非常好的、有代表性的美术馆去做展出，就是对艺术家艺术水平的肯定。还有一点，就是‘合适’也非常重要。因为不同的美术馆，都有自己的定位，那么作为一个艺术家，在一个与他们的艺术追求合适的地方展出是最为重要的。”

谭平做了很多的展览，从小的画廊空间到大的美术馆。最开始，考虑得更多的是如何把一张画更好地挂在墙面上，后来他开始不断地强调作品与空间之间的关系。“空间给我带来的感受变得特别重要，可以说，我的有些创作灵感来自于将要展出的空间。”谭平说。

最早运用空间的作品，是他在柏林做毕业展时候的创作，灵感来自学校展示空间的建筑。它有 12 根立柱，谭平根据立柱与空间的结构，做了 24 条竖的线。后来他在中国美术馆的展览《1 劃》，是根据美术馆圆厅的弧形墙面做了一根线，这个作品与美术馆的空间非常契合。其实，从苏黎世海姆豪斯 (Helmhaus) 美术馆做过的现场创作，到谭平最新在雅昌艺术中心美术馆 (深圳) 做的展览，都集中体现了作品和复杂空间之间的关系。谭平说，过去展出的作品都是在工作室里已经完成的作品，可这次恰恰相反，在离开他的工作室时，27 件作品都保持一种未完成的状态，当它们被置入到一个新的空间，作品与作品、作品与空间被重新组合，产生了一个全新的关系，直到展览开幕和观者的加入，才到达作品最终完成的时刻。

用简单重叠的时间长线，进入复杂的成长空间

要谈论时间，就离不开讲述人的成长。谭平喜欢把作品的展示也作为他创作的一部分，他经常把两件相隔 10 年的作品并列放置，使其成为一件新的作品，这就包含着“人生”。观者在看的时候，看到的不仅仅是两件作品产生的视觉效果，而是不同的视觉经验。从另外一个角度，观者可以看到艺术家在这 10 年中的变化，结合在一起的时候，能够看到他的丰富性。在谭平分别于 2005 年、2008 年、2019 年在余德耀美术馆 (上海) 做的展览中，都体现了“人生”的概念。

我们在艺术创作的过程中，都有一个逐渐塑造的过程，这更像是一个建立的过程。谭平认为，我们学习绘画的过程，是从一张白纸开始，一点点更深入、更立体地把一个形象画出来。而他现在的创作恰恰相反，是以一种破坏或消解的方式来完成，正所谓不破不立。把一个画面画得很漂亮，再将其覆盖，最终这件作品将面临两种结局，一种可能是这件作品永远处于未完成的状态，永远地被覆盖下去；另一种可能是这个作品最终成为一个单色的，可能已经被覆盖了 10 层或 20 层的平面。谭平会用影像记录下这个过程，在这个观念下，艺术的目的是为了被覆盖，就像是在艺术家看来，结果并不重要，过程是最重要的。

2020 年，谭平在雅昌艺术中心举办了新的个展。展览是在一个非常复杂且充满不确定性的空间中呈现的。有不规则的弧形墙面、钢架的屋顶、斜的柱子。这样的空间和墙面让艺术家谭平觉得特别像当今的世界。谭平这样阐述：“我会思考我的作品要



时间系列（柏林艺术大学，德国柏林，1993）
TIME (Berlin University of the Arts, Berlin, Germany, 1993)

如何进入这样一个空间，并能够使作品与空间形成一种平衡，这很有挑战性。这次的展览有这么几个特点，一个是有‘主题’，因为我的作品从语言上来讲是抽象的，那么，抽象艺术更加关注的是语言本体的东西，是需要去掉内容和主题的。而有了主题之后，所有的这些抽象的语言会成为一个实现命题的工具。然后，我会在整个布展上，根据空间复杂的结构，找到作品合适的位置。除此之外，整个悬挂的作品都向地面延伸了大概 20cm，有的作品已经直接和地面相连接，还有的作品又从墙角直接延伸到地面，进入这个空间。”

用绘画呈现空间的当代性

如何能让艺术家、作品、空间更生动地串联起来，其实还是靠“人”。如果需要艺术家向一个陌生人讲述自己的作品，他会怎么和他/她说呢？谭平觉得这个答案有两方面，他说：“一方面是习惯性的，既然是一个静态的作品，那就不做解释。只是去看，能看懂多少是多少，一件作品既然已经完成，那别人就会从中发现他自己所需要的东西。另一方面，我也会非常细致的阐述自己的作品，多方面的阐述也是作品的一部分，例如创作过程的影像记录、文字的解释和描述等等。正因为这些阐述，观众才会找到与个人价值观相关的经验和有兴趣的点，这是非常重要的。”艺术，一方面为表达自己，更重要的是作为与社会和与其他人沟通的媒介。

相比于空间对于装置艺术、行为艺术、影像、新媒体艺术在表现力上自然而然的推动，“绘画”与“空间”的结合更需要具备洞察力和想象力。当代艺术早已不是传统意义上的这种分类了，无论做的东西看起来是平面还是立体，媒介都更加的综

合（就像绘画装置），需要一种综合的思维——这样的作品才具有当代性。谭平在创作时，除了考虑画面本身，还会考虑它将在什么地方展出，展出时会发生什么；对于观众，他们来了之后会看到什么，想到什么；后期的传播都有哪些内容，采用什么方法，想怎么给他们/她们看，呈现更多在线路设计、灯光、声音、影像方面的创作元素，让观众有身临其境的感觉，获得的不仅仅是在视觉上的享受，而是一种“启发”。

现场创作的场域，是人在流动中的驿站

“因为变化都是随时随地的，所以我在国内做展览的时候，会更多地强调在现场创作的过程，对于作品进入空间之后在场的感觉。基于这一点，我越来越趋向于在工作室创作一种‘未完成’的作品。所以我不怕展示空间的复杂性，更希望在现场有更多可能性。”谭平说。

作为一场表现“空间”与“场域”的展览，谭平强调他会特别关注一个观众在走动过程中的一种流动的“观看”。因为这件作品不是简单、静态地被放在那里，而是与观者的视觉、内心及行为之间产生的一种联通。谭平的这次展览强调的就是场域内的创作，包括对灯光的处理是强调它的戏剧性，强调“人”在“进入”这个光照下的感觉。他希望观者在观看艺术作品的时候，既是一个观众，同时又是一个演员。

（本文图片由艺术家提供）



《1劃》（中国美术馆，中国北京，2012）
A Line (National Art Museum of China, Beijing, China, 2012)

What are the similarities and differences between the “process” and “result” of curators’ selection of “exhibition artists” and “works presentation” for different art museums? “Desirable” art museums and “professional” curators can undoubtedly help artists to develop their careers. But for the artists, what kind of curators, art museums or institutions can present their works in the most “appropriate” way? Space, as an essential part of art creation, is not only a “beautiful” shell, but also a medium commonly shared by curators and artists when holding “exhibitions” together. If art museums are home to artists, “space” is more like various “fields” of the home.

TAN Ping, who studied fine arts with the tutorship of Karl Horst Hödicke, a famous German expressionist master, at the University of the Arts Berlin in the 1990s, presents his latest abstract expressionist works with his teacher in Shanghai 30 years later. With the help of brushwork, color and materials, he uses architecture, space and field to express the sensitive and heavy inner emotions in his works. With the visual language of abstract painting and German expressionism as the carriers, he expounds both the “purity” and the “complexity” of its contemporary feature in the exhibition practice of different art museum systems throughout the East and the West.

A Curator Should be an Artist, and Vice Versa

Like artists who can discover the “uniqueness” of things around them, curators should have detailed and in-depth discussions in the process of continuous interaction with them and jointly complete the foundation of “exhibition”. TAN Ping said: “A curator today should also be an artist, and vice versa. In order to hold a successful exhibition, what you have

to do shouldn’t be constrained to exhibition arrangements, but to creating artworks, which is a practical work to be done requiring comprehensive ability, both at home and abroad. I have met with some fascinating curators, such as CUI Cancan, who planned an exhibition for me at the ‘Beijing Platform’ the year before last. I found that he is so passionate about creating that he is able to find the uniqueness of artworks. After grasping a certain point, he will discuss anything unique he has found in detail theoretically and ideologically. In addition, he will immerse the artist’s works into space, raising questions like where to put them, what are the sizes of the works, and how to place them and re-create as well as re-try with the artists, providing various reflections on it. I think it is very interesting that such a surprise he gives us will enable the exhibition to impress the audience in different ways.

Artists should have the same brain as that of curators, taking into account all aspects of communication, planning, selection, expression, presentation, etc. at the same time. TAN Ping, whose artworks have been exhibited in art museums in the East and the West for a long time, needs to work with curators frequently. Some curators pay more attention to the expression of their own ideas, while others to the “overall scenario” as they may exhibit artworks in different ways depending on the specific cultural system. TAN Ping believes that some curators will present the concept of the exhibition with the works created by the artists they selected, while others may pay more attention to the overall logical relationship before sorting out every single detail one after another, including their own ideas and each artist’s point of view, combined with the choice of artworks,

the exhibition space, the relationship between the arranging process and works, and relationships among artists.

Mutual Selection between Art museums and Artists

Exhibitions held in art museums or contemporary art institutions are very necessary for the creation of artists. However, as each art museum or art institution may have its own positioning and artistic standards, artists should also choose appropriate art museums or institutions according to their own artistic pursuits. When asked if any of his exhibitions in art museums have played a significant role in promoting his artistic creation as a milestone event in his career as an artist, TAN Ping said: "I agree that exhibitions are definitely very important for artists. To exhibit in some very desirable and representative art museums is an affirmation of their high level of art creation. Moreover, it is also important for an artist to exhibit his or her works in an appropriate place as each art museum may have its own positioning. Therefore, as an artist, it is more important to exhibit in a place suitable for their artistic pursuit."

TAN Ping has exhibited his works in many places, including small galleries and large art museums. At the early stage, he thought more about how to install a piece of works on the wall. Later, he began to emphasize more on the relationship between the works and space. "The feelings I get from the space become particularly important. I am bold to say that some of my creations were inspired by the space where I was about to exhibit." TAN Ping said.

The first artwork to use space was created during his graduation exhibition in Berlin, which was inspired by the architecture of the school's exhibition space. TAN Ping made 24 vertical lines on the basis of the structure of the 12 columns and space. Later, he made a line on the basis of the arc-shaped wall of the round hall of the art museum when he exhibited his work *A Line* in the National Art Museum

of China, which is very compatible with the space of the art museum. In fact, all the exhibitions including the on-site creation at the Helmhaus Museum in Zurich and the latest exhibition of TAN Ping's artworks in the Artron Art Center's Art Museum (Shenzhen) present the relationship between my works and the complicated space. TAN Ping said that the works exhibited in the past were all completed in the studio, but this time, when he left his studio, all 27 works were left unfinished. When they were placed in a new space, a new relationship was produced between works and space as a result of reconfiguration, and it was not until the opening of the exhibition and the participation of the audience that the works were finally completed.

Into A Complex Growing Space with Simple Overlapped Time Lines

When it comes to time, we have to talk about people's growth. TAN Ping who likes to display his works as part of his creation often juxtaposed 2 pieces of works side by side created in a span of 10 years to incorporate them into a brand new piece of work, implying "life". When the viewers look at it, they not only enjoy the visual effects produced by the two pieces of works but also gain different visual experiences. We can see his sophistication based on an overview of his changes in the past ten years from another perspective. The concept of "life" was embodied in the exhibitions held by TAN Ping in Yuz Museum (Shanghai) in 2005, 2008, and 2019 respectively.

During artistic creation, a gradual shaping process is required, which is more like a process of establishment. TAN Ping believes that we begin to learn painting by starting with a piece of white paper and drawing a more in-depth and three-dimensional image on the paper. His current creation, on the contrary, is completed in the way of destruction or digestion, as the saying goes "there is no making without



“山外有山”创作现场（海姆豪斯美术馆，瑞士苏黎世，2016）
Work in Progress of "Beyond Every Mountain is Another Mountain" (Helmhaus Museum, Zurich, Switzerland, 2016)

breaking". If you paint a gorgeous picture and then cover it, the work will eventually face 2 endings, including remaining unfinished or being covered forever and ending up as a monochrome flat surface. It may be overlapped by 10 or 20 layers which will be recorded by TAN Ping. Guided by this concept, the purpose of art is to be overlapped as if the process in which a piece of artwork is created is more important than the result of the art created in the eyes of artists.

Another solo exhibition of TAN Ping's artworks was held in a very complicated and uncertain space with irregular arc-shaped walls, steel roofs, and sloping columns at Artron Art Center in 2020. Such space and walls looked very much like the appearance of today's world in the eyes of TAN Ping. He said: "I will reflect on how my works can enter such a space and form a balanced scenario between the work and space, which is a challenge for me. This exhibition has several features, one of which is that it has a 'theme' because my works are abstract in terms of language. However, abstract art lays more emphasis on the language itself which requires the removal of content and theme. When the theme is defined, all these abstract languages will become a means to realize the proposition. Then, I will find a suitable place for the works based on the complex structure of the space when preparing for the exhibition. In addition, all the hung works extended to the ground by about 20 cm. Some works have been directly connected with the ground, while others extend straight from the corner to the ground to enter the space."

Presentation of the Modernity of Space with Paintings

It depends on human efforts to combine artists, works, and the space in a more vivid way. If an artist is required to tell a stranger about his works, what will he say? TAN Ping thinks he can answer the question in 2 ways: "On the one hand, it is about habit. Since it is a static piece of work, we do not have to explain it. We just need to appreciate it with our own eyes. Now that a piece of works has been completed, others will find in it what he needs for himself. On the other hand, I will also elaborate my works in detail as various explanations are also essential parts of the work itself, including video recordings of the creation, literary interpretation, and description. It is very important for the audience to find the experiences related to personal values and interesting points from these explanations." While expressing itself, art plays a more important role in promoting communications between the society and other people as a medium.

The combination of "painting" and "space" needs more insight and imagination than space that naturally promotes the expressive force of installation art, performance art, image, and new media art. As contemporary art is no longer classified in the traditional way, the more integrated media (just like painting devices) needs a comprehensive way of thinking no matter what is completed looks 2D or 3D, so as to create contemporary works. When creating artworks, TAN Ping considers not only the image itself but also where it will be exhibited and what will happen during the exhibition. He also needs to consider what the audience will see and think of when they come, what will be communicated and how it



双重奏：谭平回顾展（余德耀美术馆，中国上海）
"Duet: A TAN Ping Retrospective" (YUZ Museum, Shanghai, China)



谭平1993：两个模数的开始（策展人：崔灿灿）
TAN Ping 1993: The Beginning of 2 Modules (Curator: CUI Cancan)

will be done in the later stage, and how to show them everything, including circuit design, lighting, sound, image, etc. He will provide a lot of creative elements to make the audience feel immersive. It's not only about visual enjoyment, but also a kind of "inspiration".

Field for On-site Creation as a Stop for People in the Flow

"As changes take place anytime and anywhere, when I exhibit my works in China, I will pay more attention to the process of creation on-site and the feeling of being present after the works enter the space. In this respect, I am increasingly interested in creating 'unfinished' works in the studio. Therefore, I am not afraid to show the complexity of the space, but what I hope is to have more possibilities on-site." Said TAN Ping.

TAN also stressed that, for an exhibition showing "space" and "field", he would pay special attention to a kind of flowing "watching" of an audience as they move around because this piece of work represents not a simple and static object placed there, but connections with the viewers' vision, ideas and behaviors. The exhibition of TAN Ping's artworks emphasizes the creation within the field, including the treatment of lighting, which emphasizes its dramatic effect and the feeling of the "people" in the light. He wants the visitors to be both the audience and the actors when enjoying his works of art.

(All figures are provided by the artist)