

REGEN PROJECTS

Pagel, David. "Exhibition Review: 'There Is No More Firmament' – Elliott Hundley Solo Exhibition." *Gallery Magazine* (June 2016) pp. 20 – 23 [ill.]

GALLERY 画廊



展览现场
At the exhibition

长久以来，拼贴艺术以低调的姿态走着自己的独木桥，远离绘画与雕塑的阳关道。作为拥有辉煌历史的两种艺术形式，绘画与雕塑追求壮丽雄伟和宏图大志，向来备受尊崇，“严肃”和“神圣”是形容它们最贴切的注脚；如今，它们夺目依然，凭借史诗般的表现力、大胆的技巧性和磅礴的冲击力攀登所属时代的巅峰。相比之下，拼贴艺术几乎无缘于“严肃”和“神圣”这样的字眼。它低调而不求问津，蛰伏而不抢风头，与装腔作势划清界限，就这样不断积蓄着力量。剪自报刊杂志的图片和文字是拼贴的主要素材——恐怕再没有如此低调的材料了吧。拼贴所需的技术门槛亦是低得可以，一把剪刀、一叠废旧期刊和一瓶胶水，完全不需特殊技巧，仿佛谁都能完成一幅拼贴作品。剪切出来的半成品具有粗糙而自然的质感，这让作品意义深远。粘糊糊的胶水让人觉得邋遢，然而更加突显了作品的“乱”，也定下了即兴发挥、意外发现和“用什么都行”这一开放式创作的基调。作品中不同物件的并置让人连呼意外，带来了拼贴独特的魅力。出乎意料和紊乱无序使这份魅力灵动鲜活，那些雅致大方、精心打造的作品中和谐共融的整体感觉格格不入。难以捉摸、破败粗糙，以及来者不拒的友好性、民主平等的亲近性和无秩序的驱动力，正是这些，得以深入拼贴艺术的精髓。

在雷根项目画廊（Regen Projects）举办的最新画展上，艾略特·亨得利赋予拼贴艺术以无限的可能。2005年，亨得利于加州大学洛杉矶分校取得艺术硕士学位，迄今为止，这是他在洛城的第五次个展。这一次，这位41岁的艺术家用20幅视觉效果稠密、感觉晦涩的拼贴作品，和一件吊在天花板上、似浩瀚宇宙中风滚草般的雕塑装点了画廊里的两大间展厅。一切都令人着迷，各色素材琳琅满目：与人物照、消费品图片、广阔的风光照同处一室的，是一些让人难以辨识的图像——它们来自尺寸更大的原图，如今被剪得支离破碎，面目全非。色彩、质地和表达撑起亨得利式的简明

艺术创作，这样的方式强调直接体验，公认的主流想法和传统的陈词滥调在此荡然无存。

十幅拼贴画亲密并排于墙上。其中五幅为“大”作，约5×6英尺，另五幅为“巨”作，至少8×12英尺大小，每幅都占据近100平方英尺的墙面。以广告牌的标准来看，这个尺寸不足为道，然而对于手工打制、在眼皮子底下剪切和粘贴的拼贴画媒材而言，这几幅绝对算得上宏幅巨作。亨得利的拼贴画既富有亲和力又不同凡响，既实话实说又令人脑洞大开，它们扰乱观众的思绪，彻底颠覆他们的期望。面对这样令人眩晕的作品，观众很难理清自己与作品的关系，身处满是这样作品的画廊之中，观众亦难知晓自己何去何从。一件作品，无数世界，在不同的乾坤中辉映、盘旋，要想好好探索这个星系，还真不是容易事儿。

抛物面的反射镜、规格不一的透镜、镜面玻璃、鲍鱼壳、干荷花、廉价的塑料装饰物、图案复杂精美的布料和大块的泡沫板都赋予作品厚重的存在感。有时，亨得利切开材料的表面，暴露出沉积于深层的内里，与其说这是躯体下的血肉，还不如说它是生机盎然的陆地板块中的有机物。几乎每件作品都被艺术家用成百上千、甚至数万的钉子密密匝匝地点缀了一番。单就数量而言，这些钉子来势汹汹，其昭示的超强劳动度让新教工作伦理黯然失色，又暗示着一种近于强迫症的过度行为。人们会想起原住民仪式，也会想起巫术、蝴蝶标本收藏、科学实验和施虐受虐狂。

亨得利的疯狂并非杂乱无章。他用的钉子有大有小，小的就像缝纫用针，大的如同工业长钉，大大小小放在一起，营造出闪烁的点点光源，如同星空中闪耀的群星。当群钉开始闪耀，作品的尺度亦随之开始变化，从凡人般大小变成星空般浩瀚，或由眼前的所在变为一幅微缩图。从某些角度看，纤长的钉子反射出头顶的灯光，如同

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Collage has always been a modest art. Unlike painting and sculpture, which have been grand and ambitious throughout their vaunted histories, collage has accumulated very little of the seriousness—and even less of the sanctimony—that have attached themselves to those two far more venerated endeavors, which still strive to capture the tenor of their times in epic gestures, bold maneuvers and massive impact. In contrast, collage has found its strength by flying under the radar, by avoiding the spotlight and by steering clear of pomp and circumstance. Its materials—pictures and words cut from newspapers and magazines—could not be more humble. The same goes for the level of expertise required to make a collage: just about anyone can do it—all you need is a scissors, a stack of discarded publications and a bottle of glue. No special skills are necessary. More often than not, the crudeness of the cuts enhances the impact of the work. The messiness of the gluing adds to the rough-and-tumble demeanor of the finished piece, which valorizes improvisation, accidental discoveries and anything-goes open-endedness. And the unexpectedness of the juxtapositions intensifies the kick of collage, which, more often than not, is all the more potent for being off-balanced and out-of-whack, hardly the sort of harmoniously resolved wholeness of more tastefully composed works. The fugitive, even lumpen, nature of collage—along with its come-one, come-all accessibility, democratic character and anarchistic drive—go to the heart of its power.

All of these elements take potent form in Elliott Hundley's latest exhibition at Regen Projects. For his fifth solo show in Los Angeles (since earning his MFA at the University of California, Los Angeles in 2005), the 41 year-old artist has filled two large galleries with 20 visually dense collages, a lone painting, in oil on linen, and a single sculpture that hangs from the ceiling, like some kind of cosmic tumbleweed. All are riveting. All are jam-packed with all sorts of stuff: pictures of people, consumer goods and expansive landscapes cohabit with unidentifiable images—bits and pieces of larger images that have been sliced and diced so that the original is no longer recognizable. Color, texture and gesture play important roles in Hundley's formally taut art, which, in prioritizing firsthand experience, leaves received ideas—and conventional shibboleths—in the dust.

Ten of Hundley's collages are intimately scaled. Five are large, measuring approximately five-by-six feet. And five are enormous, each measuring more than eight-by-twelve feet and covering nearly 100 square-feet of wall space. In terms of billboards, those dimensions are on the small end of the scale. But when it comes to the do-it-yourself, face-to-face, cut-and-paste medium of collage, they are gargantuan. At once intimate and spectacular, matter-of-fact and mind-blowing, Hundley's collages unsettle visitors by turning expectations upside-down and inside out. It's hard to know where you stand in relation to any one of his vertiginous works, much less to know where you are in a gallery full of them. Each includes so many worlds a-swirl within so many others that navigating the whole constellation is a daunting proposition.

Parabolic reflectors, various lenses, mirrored glasses, abalone shells, dried lotus



《满布尘埃》 综合材料
DUST OVER EVERYTHING
243.8cm×373.4cm×24.8cm paper, oil, pins, photograph, plastic,
foam, and linen on panel 2016

flowers, cheap plastic knickknacks, swatches of elaborately patterned fabric and large foam panels give Hundley's works considerable heft. Sometimes he cuts into their surfaces, revealing sedimentary-style layers that suggest not the flesh of bodies but the organic matter of living landmasses. Into just about every piece Hundley has stuck hundreds, sometimes thousands—and sometimes what seems to be hundreds of thousands—of pins. In terms of sheer numbers, Hundley's pins are overwhelming: they bespeak a labor-intensity that puts the Protestant Work Ethic to shame while simultaneously suggesting the sort of excessiveness that border on obsessive-compulsive behavior. Primitive rituals come to mind. So too voodoo, butterfly collecting, scientific experimentation and sadomasochism.

There's a method to Hundley's madness. The pins—some tiny, like those used in sewing, and others huge, like those used industrially—create shimmering pinpoints of light, which resemble stars twinkling in the night sky. When that happens, the scale of a work shifts, from human-size to cosmic, or from face-to-face to microscopic. From some angles, the slender pins reflect the overhead lighting, like immaterial rays mysteriously shooting through space. Hundley's innumerable pins also function structurally. Many suspend cutout images up to six inches above the surfaces of his works, creating multilayered planes whose disparate components move gently in the wind. Hundley also uses the heads of his pins as tiny surfaces on which he applies paint, sometimes delicately, as if each hair of his paintbrush were a world unto itself, and sometimes swiftly and with abandon, letting the paint pile up so thickly that it forms bridges between and among various pins. Making oil paint appear to float in

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画廊大视野 | EYESHOT OF GALLERIES



《肮脏的青蛙》综合材料
DIRTY FOG
243.8cm×373.4cm×26cm paper, oil, plastic, pins, glass,
foam and linen on panel 2016



《和谐半断》综合材料
HARMONIES CUT SHORT
243.8cm×373.4cm×26.7cm paper, oil, fabric, pins, plastic, dried lotus, glass,
foam and linen on panel 2016

神秘穿越天际的无形光线。同时，数不胜数的钉子在结构上营造出层次。大量的钉子托起剪下来的图像，立在离作品表面六英寸的高度，营造出具有丰富层次的平面造型，使各色元素在其中随风轻移。连钉盖的小小平面，亨得利也不轻易放过，它们有的着色精巧细致，仿佛画笔的每一根笔毛都是自成一体的世界；有的着色恣意迅捷，颜料厚实地堆叠在一起，东拉西扯地连接起许多不同的钉子。这种让油画颜料在半空中漂浮的技巧赋予作品魔法般的生机，艺术家似乎和魔鬼密谋成功，观众就这样不可自拔地陷入到画面里去了。

在瓦格纳华丽风格的艺术狂想中，心境和氛围的重要性不言而喻。如歌剧般咏叹的拼贴画向十九世纪的浪漫主义致敬，观众有足够的空间去怀念或想象现实中那些更好的时空。一股强有力的科幻式邪恶或如手术般精准的超然抵消了刚刚萌生的情感，用一种把人拒之门外的陌生感摧毁了拨动心弦的熟悉，如此这般，苦苦追求某个确定答案的观众将永远不得其终。亨得利的双手常常在互相角力的过程中完成充满怀疑和焦虑、具有双重人格的作品，它们不知如何在世界中定位自己，不知道自己应该或试图承担哪些使命，面对世界的本质和现实，它们深陷在重重忧虑之中。在特定情况下，妄想无疑是最完美的合理反应，精神失常也是再合适不过的解释。每一种心理状态都与混沌有着确定无疑的关联，也和个人承受不被理解和无常命运的能力息息相关。抵达这些状态和时代的精确时空成为亨得利作品的要素。

每件作品都通向一个世界，在那儿，外部现实和内在情感、事实与虚构、清晰意识和荒谬梦境将无法分离。同样，抽象和具象在亨得利风格多样的作品中交相辉映，

传统叙事的逻辑和与之相应的连贯风格在此幻灭。有时，我们靠直觉一步步深入，有时，各种解读意义的线索突然中断。观众被挂在未知的中点之上：一边是求稳——向后退一步，带着不寻常的客观视角纵览全局；一边是冒险——迷失在作品不可思议的茫茫之中，无法想象自己在混合世界中的位置，被自身的无力感所吞噬。

冲突是贯穿亨得利全部作品的主旋律，但在其之上，还有一股更强大、更可怕的力量。十八世纪，一些欧洲哲学家用“崇高”一词来形容任何能够同时激发愉悦和恐惧体验的思维景象或愿景。这种让灵魂震颤的情感与我们乏善可陈的时代主旋律格格不入，因为对我们而言，这个时代最重要的思想就是去怀疑所有伟大的思想。亨得利可不这样，面对人类生存的大问题给所有人带来的不安，他坦然极了。他的艺术创作旨在引发自我反省，可以是某个观众的三省吾身，也可以是更大社会群体的集体反省。他用展览告诉我们：人类同属一个物种，而非一组因个人趣味不同而千差万别的肤浅片段。这也表明，我们的生存是一场集体性、甚至全球性的努力。

为了更好地突出这一困局的“人之常情”，亨得利借用了安托南·阿尔托（1896-1948）1933年起笔但未完成的剧本《苍穹不再》为展览之名。《苍穹不再》是阿尔托的一个实验性戏剧剧本，只写了14页，和亨得利的展览相同的是，思想的表达绝不平铺直叙；在暗示、提示、唤起思绪的主旋律之下，具体的色彩、质地、图像、原型拥有无限回旋的余地。曾经短暂驻足的星系不断变化，其中也不乏一无是处的存在。亨得利从不安于现状，也不愿止步于给思想找个简单明了的信息载体，他的巨幅拼贴画让观众不断揣测：是哪儿出了问题？还是我们自己想错了？

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《苍穹不再》 综合材料
THERE IS NO MORE FIRMAMENT 243.8cm×373.4cm×26cm paper, oil, parabolic reflectors, glass, pins, plastic, foam, and linen on panel 2016



展览现场
At the exhibition

midair animates his works with energy that seems magical. It is as if he has struck a deal with the devil all the better to draw visitors into the picture.

Mood and atmosphere matter in Hundley's quasi-Wagnerian extravaganzas. His operatic collages hark back to nineteenth-century Romanticism, leaving visitors plenty of room to feel the tug of nostalgia for better times and places, imagined or otherwise. A strong strand of Sci-Fi viciousness—or surgical detachment—counteracts such budding sentimentality, undercutting its heart-tugging familiarity with a dose of alienating strangeness that never lets visitors rest with anything that resembles certainty. In Hundley's hands, which often work at cross purposes, such doubt-riddled, anxiety-laced ambivalence makes for works that not only seem to have unresolved ideas about their place in the world and how they function—or want to function—in it, but to have some profound, perhaps intractable misgivings about the nature and reality of that world. Paranoia is a perfectly reasonable response to some situations. The same goes for insanity. Each of these psychological states bears a definitive relationship to chaos, as well as to one's capacity to tolerate incomprehension and the fickleness of fate. Precisely

where and when those states and times arrive is integral to Hundley's works.

Each opens onto a world in which it's difficult to disentangle external reality from inner sentiments, fact from fiction, clear-eyed consciousness from irrational dreams. Abstraction and representation similarly intermingle in Hundley's multiplicitous works, in which the logic of conventional narratives, and the coherence that accompanies such structures, dissolve into a hallucinatory stew. Intuitive leaps sometimes take over. But at others, all manners of meaning are short-circuited. This leaves visitors suspended in a precarious place: somewhere between the capacity to step back and see the big picture, with impressive objectivity, and the risk of getting lost in the inconceivable vastness of it all, swallowed up in our incapacity to imagine our place in the mix.

In all of Hundley's works, conflict predominates. But so does something bigger and more terrible. In the eighteenth century, some European philosophers described as sublime any vista or vision that elicited an experience of simultaneous pleasure and terror. Such soul-shuddering sentiments clash with the tenor of our watered-down times, when distrust of big ideas seems

to be the biggest idea we are able to embrace. Not so for Hundley, who is comfortable with the discomfort big existential questions trigger in himself and in others. Self-reflection is the point of his art, whether that activity takes place within individual visitors or among larger social groups. His installation broaches the notion that human beings are a species—not just a this-and-that smattering of more or less interesting individuals. This implies that our survival is a collective, even global endeavor.

To emphasize the all-too-human nature of this predicament, Hundley has titled his exhibition after an unfinished play Antonin Artaud (1896-1948) wrote in 1933, *There Is No More Firmament*. The fragment of Artaud's experimental drama is only 14 pages long and, like Hundley's exhibition, conveys meaning obliquely: hinting and intimating and evoking while giving matter—color and texture, as well as icons and archetypes—room to maneuver. The shifting constellations into which it momentarily settles includes the possibility of nonsense. Never sitting still or fixing their meanings into easily conveyed messages, Hundley's gigantic collages keep visitors guessing, wondering where it all went wrong and whether we might be wrong about that. 📺