

昊美术馆对话马丁·韦默尔（2023）

致谢：昊美术馆

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Q：昊美术馆（上海） A：马丁·韦默尔

「焕色」意味着
让事物焕发出新
的色彩。

01

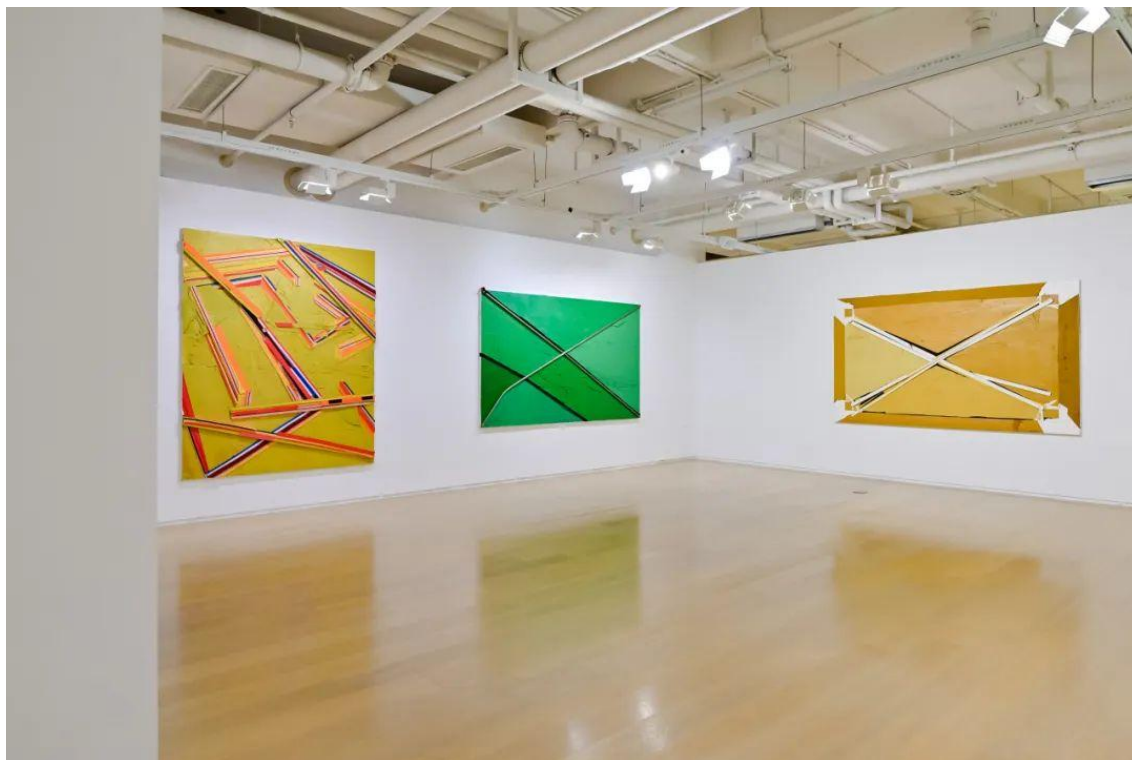
#Q: The theme of this exhibition is Re-Colored. Judging from the appearance of the exhibited works, color has a very strong sense of existence in your pictures.

这一次展览的主题叫焕色，从展出作品的面貌来看，色彩在您的画面中有非常强烈的存在感，颜色身上有您本人情绪的投射吗？

A:

In western modern painting, contemporary painting, the color is always a big subject. It is itself a subject. It is developed in the beginning of the last century, so we know that Josef Albers going to America and become famous about finding this and the Bauhaus idea. On the other hand, it is in my painting actually in German time, was it a very big and important topic, but it's declining and in China after a while I find it back. That's why the title is. Re-colored means like something become again with color.

在西方现代绘画以及当代绘画中，颜色除了本身是一个独立主题外，自始至终也是一个宏大的命题。它是上世纪初发展起来的。德国艺术家、理论家约瑟夫·阿尔伯斯去了美国，并且因为发现色彩理论以及对包豪斯理念的贡献声名鹤起。另外，当我在德国时，色彩就已经是一个重大的主题，但是（有一段时间里）色彩在画面中的占比下降了。直到我来到中国以后，这种感觉才又回来。这也是为什么这次的展览名字叫“焕色”，意味着事物再次变得色彩丰富。



“马丁·韦默尔：焕色”展览现场，2023 ©梅昊美术馆

“
我的作品既不
完全抽象，
又不完全
具象。”

02

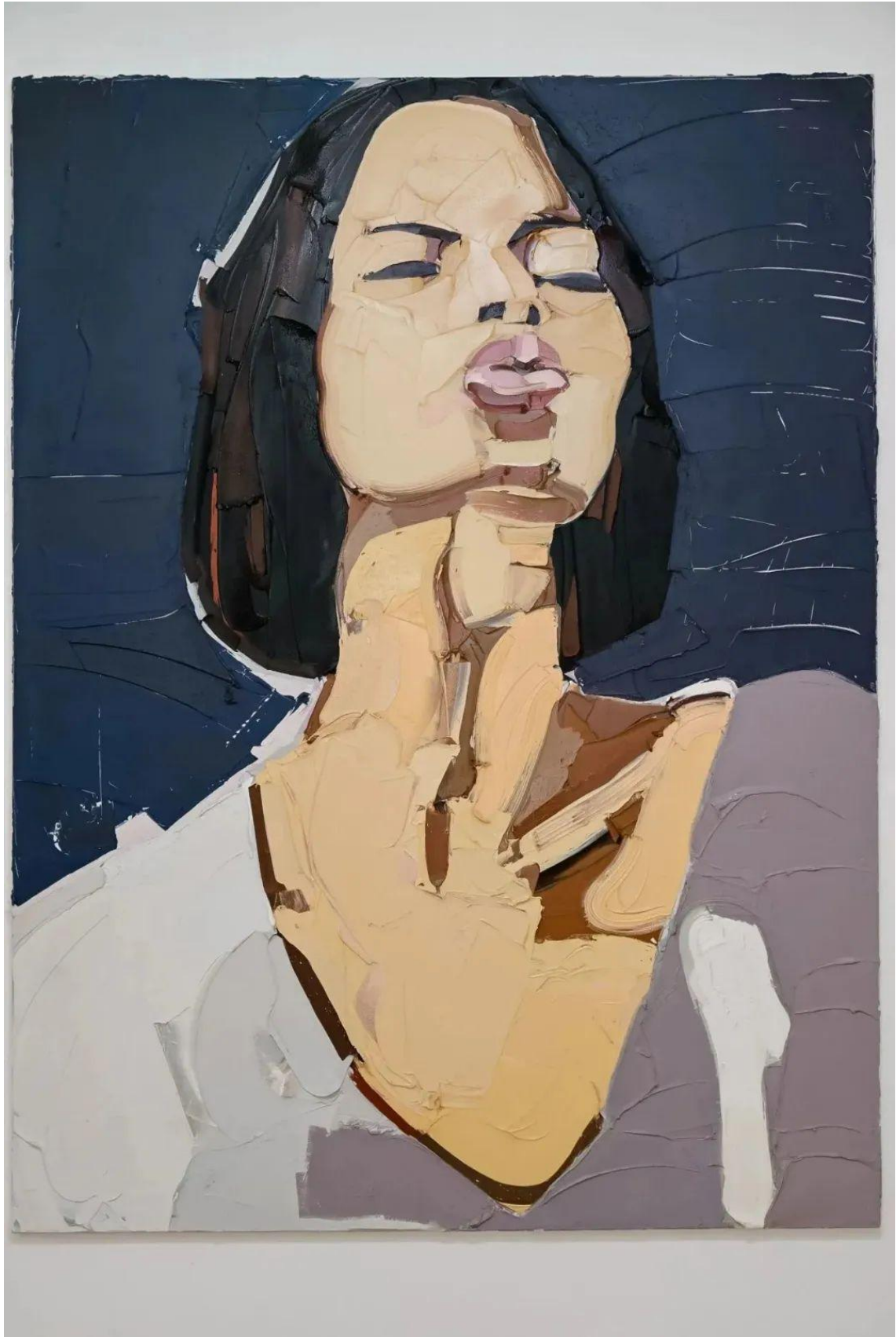
#Q: Your work reminds me of German abstract expressionism in the 20th century, those pure colors and shapes. But on the contrary, there are still some concrete descriptions in your works. You can specifically talk about which art styles or theories have had a deep influence on you.
您的作品会让我联想到 20 世纪的德国抽象表现主义，那些纯粹的色彩和形状。但相反的您的作品还存在着一部分的具象描写，可以具体说说有哪些艺术风格和理论对您影响比较深。

A:

As a contemporary painter, we have the heritage in western of all our styles and art histories, for sure of the modern time, also the contemporary and the post modern time. So actually, you're

after a while you emancipate from every styles, but you're in knowledge of the styles and concepts. You are starting to be independent and use it as tools and crossover the ideas. For example, my work is not clear abstract and not clear figurative. You can see abstraction paintings in remnant sense of the 20th century. But I also can see female portrays or Greek statues which are more than 2000 years old.

作为一个当代艺术家，我们继承了西方所有的艺术风格和艺术史的传统，包括现代、当代和后现代。当你在绘画道路上走了一段时间以后，你就需要从各种风格中解放出来。但你此时已经对各种风格和概念了然于心，你开始逐渐独立于这些既定的艺术概念，并且将它们作为工具交叉使用，以此产生各种新的想法。就拿我自己的作品来说，它们既不完全抽象，又不完全具象，你可以在其中看到 20 世纪抽象画残余下来的痕迹。但是我同时也可以看到 2000 多年以前的女性肖像，或者希腊雕塑的绘画传统。



“马丁·韦默尔：焕色” 展览现场，2023 ©燧昊美术馆

“使用固定的材料
并坚持自己的习惯
一段时间后
就会形成个人风格。”

03

#Q:

we know that the tools you use most often when painting are scrapers and brushes, and there are also very obvious traces of tools on the painting. Is it on purpose?

我们了解到您作画时最常使用的工具是刮刀还有刷子，画面也留下非常明显的工具痕迹，是刻意保留下来的吗？

A:

I think it's a personal style after a while to use your own materials, your own habits. I'm quite buddy related in my paintings. The size are what I can take like 2m width, 2.4m height. And all colors and the knives are help me to find a connection between what I paint and how I paint to give a message to the people look at my paint.

我认为使用自己的绘画材料并且坚持这种习惯，一段时间以后就会形成个人风格。我与我的作品间有很强的肢体连接。我一般会使用 2 米宽、2.4 米高的画布，画布上所有的颜色和刮刀的使用，都能帮助我找到绘画内容与绘画方式之间的联系，以此来向那些观看我画作的人们传达一些信息。



“马丁·韦默尔：焕色” 展览现场，2023 ©燧昊美术馆

“西方世界里的 抽象绘画 已经不会再 往回看了。”

04

#Q:

I noticed that the curator of this exhibition used "relief-like painting method" to describe your works. The thick coating method gives your works a sculpture-like, even on flat canvases. Especially these paintings in 2022. Why do you use this way?

注意到这次展览策展人用“浮雕式的画法”来形容您的作品，厚涂的手法让您的作品即使在平面画布上也呈现雕塑一样的质感，尤其是 2022 年这几张画，为什么这样来处理？

A:

Sure, you know this shows a combination between four work groups. And there are the last one is describing the heroes and features of the ancient time in Europe. So this is for me a future project. Because the abstraction in the western world have kind of a point of no back anymore. I felt that this Greeks is conceptual wise topic for me where I can on other way impress the values of gods and of human beings.

（2022 年这几件）展现了四张作品之间的组合，最后一篇描绘的是欧洲古代英雄人物与当时的时代特征。这是我未来会去研究的课题。西方的抽象绘画似乎已经不会再往回看了，而我觉得这些希腊雕塑对我来说是一种在概念上有启示的话题，我可以用另一种方式加深对人类价值观与上帝崇拜的印象。



“马丁·韦默尔：焕色”展览现场，2023 ©密昊美术馆

“这是一张
没有用到
绘画工具的画。”

05

#Q: Except paint, sometimes you also use ribbons or wooden strips to make up the picture. For example, in the "MJD" series, some materials are removed from the mahjong table. So these materials not only make up the picture, but also connected to the theme of the work?
除了颜料您还会使用丝带和木条来构成画面，像《麻将布》系列作品有些材料是从麻将桌上拆下来的，所以这些材料即构成画面，又和作品主题相联系？

A:

MJD is using a material which Chinese people use for play, but I found that in a Beijing suburban by the high pigments, the colorful a material, also the lines and the structure. So I could use to organize an abstract painting with squares or triangles or lines, and for example, powerful paints. The idea is actually that you can view on it like an abstract painting, but it's a painting without tools of painting. So it's a painting without to be a painting.

“麻将布”系列作品采用的是中国人用来休闲娱乐（棋牌游戏）的材料，我在北京郊区发现了这种拥有高饱和颜色的麻将桌布。这些（麻将桌布）五颜六色的材料，上面还有很多线条和几何结构。我可以用（麻将布上面的）正方形、三角形或者线条来组织出一幅抽象画，或者一些具有力量感的绘画。这个想法实际上就像你可以将它当成一幅抽象画来观看它，但它是一幅没有用到绘画工具的画，所以它是一幅“似画非画”的作品。



“马丁·韦默尔：焕色”展览现场，2023 ©梅昊美术馆

色彩和形状
需要保持平衡。

06

#Q:

Many of the works from this exhibition are large-scale works. When you painting, how do you imagine the spatial relationship of the picture, or how to deal with the order between shapes and colors.

这次展览带来的很多都是大尺幅的作品，您在作画的时候是如何通过想象来构建画面空间关系的，或者说如何处理构图和用色的先后顺序。

A:

This is an argue between what is leading a painting, the color or the shape. But I would say

it should be in balance. And the developing of paintings is not about this. The abstraction from today is a concept, how you find a painting and how you organize. Of course you can use our history, our heritage from painting the last 200 years actually.

这是关于色彩与形状谁是绘画主导元素的争论，但是我想说这两者需要保持相对的平衡，绘画的发展并不是关于此（颜色与形状之间的争论）。今天的抽象是一个关于，你如何找到一个绘画点（话题）并将其（通过绘画的方式）组织起来的概念。当然你也可以利用过去两百多年的绘画历史传统（来组织画面）。



“马丁·韦默尔：焕色”展览现场，2023 ©瀚昊美术馆

“我是处在
两个不同的
文化之间。”

07

#Q: What aspects of art practice were you mainly engaged in when you were in Germany? What

do you think is the biggest change in painting after coming to China?

您之前在德国的时候主要在进行哪些方面的艺术实践,您觉得来到中国以后在绘画上最大的改变是什么?

A:

I thought if I was working in Germany, I probably stuck in this world of abstraction, because in Europe, these things often more splitted. So you are this or you cannot be this. So this thing to go to China give me a very unique situation. I'm living Germany, I'm not completely in of China. So, I'm between those two worlds cultures, also the different standards of contemporary painting. And I get a position to look these things different, like with distance to Germany, with probably innocence to China. And it's give me a lot of more creativity and independence to develop the things. So it's make a big, probably the most big impact of my painting life. 我认为如果我过去一直在德国工作实践,我可能会在这种抽象主义的世界里迷失。因为在欧洲这些(不同流派之间)往往更加割裂,你要么是抽象的,要么是具象的。来到中国这件事能够让我处在一个非常特殊的环境。我过去在德国生活,我并不完全身处中国,所以我其实是处在两种文化以及两个不同标准的当代绘画环境之间,我能够有机会以不同的视角来看待各种问题。就好像疏离(原本熟悉的)德国本土,或者用陌生的视角来看待中国。这带给我更多的创造力以及独立性来进一步探索绘画,这可能是对我绘画生涯影响最大的一个方面。



“马丁·韦默尔: 焕色” 展览现场, 2023 ©密吴美术馆

“想太多 关于未来的事 会对你 产生限制。”

08

#Q: Do you have any new explore directions in paintings in the future? Talk us some about it.
未来会有新的绘画探索方向吗，可以给我们透露一下。

A:

Actually, I don't want to think too much about the futures can limit you already. But I feel that, just guessing that I would following this tension between, this abstraction, figurative, this post modern, contemporary, and this old, much older culture we have in our world.

实际上，我并不想思考太多关于未来的事情，这会对你产生限制。但是我感觉，我应该我仍然会追随抽象与具象，后现代与当代，古老的和更加古老的现有世界文化之间的紧密联系。



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