

剩余空间

SURPLUS SPACE

看一只黑鸟的十四种方式

Fourteen Ways of Looking at a Blackbird

出品人：睦群

艺术家：李怒

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特别鸣谢：武汉华发商业经营管理有限公司

华莱士·史蒂文斯(*Wallace Stevens*)是美国杰出的现代诗人,《看一只黑鸟的十三种方式》(*Thirteen Ways of Looking at a Blackbird*)是他的代表作之一。这首诗由十三段简短又富有意象的诗节构成,每个诗节都提及到一种观看黑鸟的方式。这种多重角度的观看方式给我们带来了多重的观察和思考的启示,而不是一种经过规训的思维方式。但同时,这也使得诗歌的含义和尺度变得扑朔迷离。在这十三个诗节中,史蒂文斯像导演一样摇动着镜头,在雪山、树、秋风、冰凌、长窗、马车、瘦汉、河流和雪松等多重景观之间自由切换,有动静冲突也有色彩对比,并且让不同景观之间产生出丰富的关联和意象。在整首诗中,黑鸟既是无处不在的主体,又是“哑剧里的小角色”,它是碎片化的整体,它是整体的中心在整体之外。

诗人通过动态的、变化的方式呈现着“黑鸟”的无处不在,并通过诗歌的结构形式分别从十三种视角展现了黑鸟的十三种不同状态,此时,诗人笔下的“黑鸟”不再只是现实世界里的黑鸟,同时也指向了超越时空制约和人类认知的精神世界。看似毫无关联的“黑鸟”的片段,正是体现精神世界的自由、独立和无处不在。史蒂文斯让“黑鸟”在现实与想象之间不断盘旋,“掠过,又闪回”,从而转换为现实与精神世界的隐喻。隐喻是表现意象的一种主要途径,在《我们赖以生存的隐喻》(*Metaphors We Live By*)一书中指出,“隐喻的实质是用一种事物来理解和经验另一种事物”。隐喻并非只是单纯的语言修辞,而是作为人的一种根本的认知形式和思维方式。

读《看一只黑鸟的十三种方式》这首诗,我们会好奇黑鸟所蕴含的象征意义,尽管史蒂文斯只是狡黠的将之称作是“知觉的集合”。威廉·福克纳(*William Faulkner*)在一次采访中的谈话显得意味深长:“我认为没有任何一个人能够看透真相。你看着它,只是看见了它的一个阶段。别人看着的时候,则看到了稍微歪曲的阶段。但总的而言,真相就在他们的所见之中,然而没人看到了完整的真相……但我认为,事实证明,当读者读完这十三种看黑鸟的不同方式,在他们自己的脑海中,就会生成第十四种黑鸟的形象,而这恰恰是我所认为的真相。”

以上，既是聊诗，也是在说展览。

李怒

李怒，毕业于英国皇家艺术学院雕塑系，获硕士学位，2015年荣获英国皇家雕塑家协会 Bursary 大奖。英国皇家雕塑家协会成员。现生活和工作于北京。

李怒的创作植根于日常之中，将客观真实性之下的自我经历和主观化感受作为创作媒介，表现了对于社会大环境的普遍性感知、以及个体的情绪波动和群体在宏观社会演变中的精神状态。他关注偶然、突发以及当下状态的真实性和存在，反对形式和技巧，摈弃视觉上的单调以及现代主义后期艺术家创作上连贯性、策略性和风格化的创作范式，探索装置艺术、当代雕塑、实验影像以及现场艺术等的各种可能性。他颠覆纪实与虚构、再现和抽象之间的感知界限来探索和实践当代艺术的语言。他把一切事物视为具有生命感知的存在，在看似信手拈来的材料运用和不择手段的艺术表达之中，是他敏锐而丰富的艺术语言。他的作品有着强烈的扩张力和穿透力，既观念又感官，既直白又隐晦，既诗性又现实，并具有某种隐喻的、尖锐的、幽默的、诗性的和戏剧性特质。他的作品通常是复杂的，并且包含着多重含义。

#1

因为我们犹如雪中的树干

青铜及综合材料

580x110x55cm 2023

#2

立锥

铁

尺寸可变 2023

#3

四月

综合材料

150x150x7cm 2023

#4

三月

综合材料

136x136x7cm 2023

#5

二月

综合材料

136x136x7cm 2023

#6

一月

综合材料

136x136x7cm 2023

#7

于我，过去，现在以及未来

综合材料

19.5x16x25cm 2023

#8

脊鳍

青铜，黑水晶

41x60x23cm 2023

#9

边缘线

雄黄，石膏，铁，黄铜

可变尺寸 2023

#10

愚民 II

紫铜, 黄铜, 矿物提取物

120x90x2cm 2020

#11

愚民 I

紫铜, 黄铜, 矿物提取物

120x90x2cm 2020

#12

平坦之地

黄铜, 铝, 铁

404x404x7cm 2021

#13

无疆之绳

单频彩色有声高清录像

8分17秒 2019

#14

生吞

单频彩色有声高清录像

4分40秒 2021

#15

卷帘门

综合材料

32.4x32.4x8cm 2023

1. 因为我们犹如雪中的树干
For We Are Like Tree Trunks in the Snow

2. 立锥 Standing Cones

3. 四月 April

4. 三月 March

5. 二月 February

6. 一月 January

7. 于我，过去，现在以及未来
In Me, Past, Present, Future Meet

8. 脊鳍 Dorsal Fin

9. 边缘线 The Edge

10. 愚民 II Block-Heads II

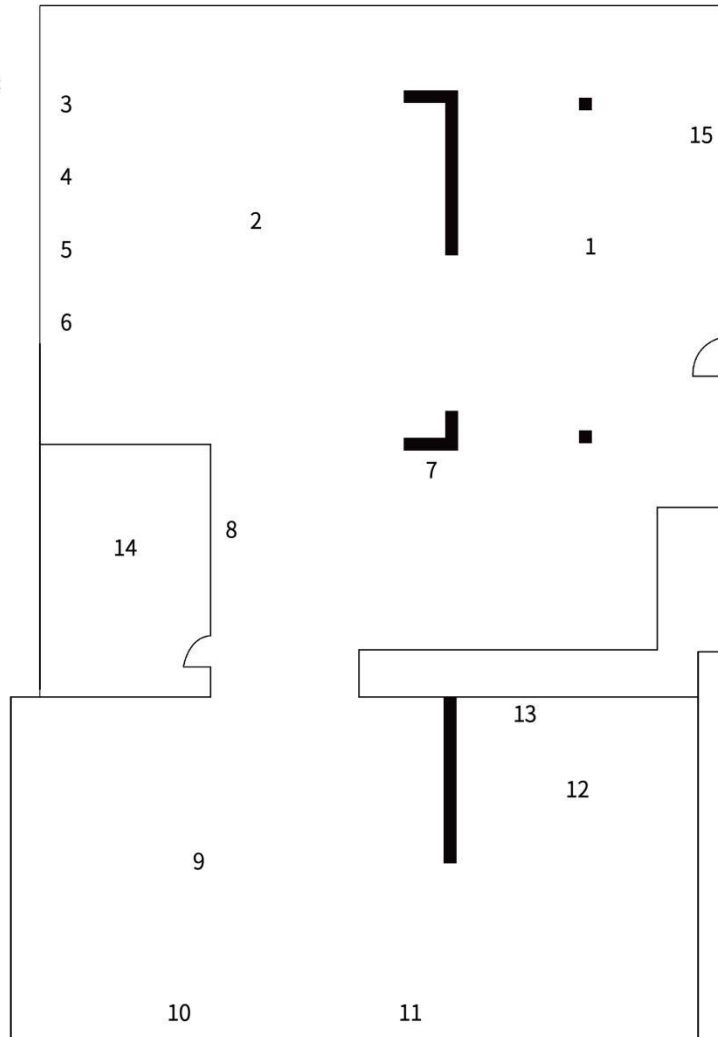
11. 愚民 I Block-Heads I

12. 平坦之地 Level Land

13. 无疆之绳
There Is No End to the Whip

14. 生吞 On-I-On

15. 卷帘门 Shutter Door



Fourteen Ways of Looking at a Blackbird

Producer: Sui Qun

Artist: Li Nu

Opening: Saturday 4pm July 1st, 2023

Duration: July 1st -October 30th, 2023

Address: Surplusspace, 1L, Building 6, The Bund Prosperity, Qingdao Road, Jiangan District, Wuhan

Wallace Stevens is an outstanding modern American poet, and *Thirteen Ways of Looking at a Blackbird* is one of his masterpieces. This poem consists of thirteen short but richly imaginative stanzas, each of which refers to a different way of viewing a blackbird. This multi-faceted perspective offers us multiple insights and inspirations for thinking, rather than a singular disciplined way of thinking. But at the same time, it also makes the meaning and scale of the poem confusing. In these thirteen stanzas, *Stevens* pans the camera like a director, switching freely between various landscapes such as snow mountains, trees, autumn winds, icicles, long window, carriages, thin men, river and cedar-limbs, creating contrasts of motion and stillness, as well as color contrasts, which allows rich connections and imagery to emerge between different landscapes. Throughout the poem, the blackbird is not only a ubiquitous subject, but also " a small part of the pantomime ", fragmented yet integral, simultaneously within and beyond the whole.

The poet presents the omnipresence of the "blackbird" in a dynamic and ever-changing way and showcases thirteen different states of the blackbird from thirteen perspectives through the structural form of the poem. At this point, the "blackbird" portrayed by the poet is no longer just a blackbird in the physical world, but also points to the spiritual one beyond temporal constraints and human cognition. Those seemingly unrelated fragments of the "blackbird" embody freedom, independence, and ubiquity of the spiritual world. *Stevens* makes the "blackbird" hover between reality and imagination, "darting and flashing back", thus transforming it into a metaphor for reality and spiritual world. Metaphor is a primary means of expressing imagery, as highlighted in the book "Metaphors We Live By", which states that "the essence of metaphor is understanding and experiencing one kind of thing in terms of another". Metaphor is not merely a linguistic figure of speech but rather a fundamental form of human cognition and thinking.

When reading *Thirteen Ways of Looking at a Blackbird*, we become curious about the symbolic significance embodied by the blackbird, although *Stevens* only cunningly refers to it as a "collection of perceptions." *William Faulkner's* remark during an interview holds weight: "I don't think anybody can see through the truth. You look at it and see one stage of it, while

somebody else looks at it and sees a slightly distorted phase. But in general, the truth itself is in the whole that they both see, and nobody sees all of it... But I think it turns out that when readers have finished with these thirteen ways of looking at a blackbird, a fourteenth image of blackbird would emerge in their own mind, which is exactly the truth that I believe in."

The above is not only discussing about the poetry, but also the exhibition.

Li Nu

Li Nu graduated with an MA in Sculpture from Royal College of Art. He won the 2015 RBS (Royal British Society of Sculptors) Bursary Awards, and as a member of RBS, lives and works in Beijing.

Li Nu roots in everyday life. He subverts the perceived boundaries between documentary and fiction, representation and abstraction to explore and achieve a poetic language in art. Through capturing the details of everyday life, he aims to reflect the individual's mood swings and the menials state of population in the evolution of macro-society. The apparently unpromising materials of everyday life are transformed into something metaphorical, poignant, humorous, poetic and dramatic, challenging us to question our received experiences about life and see the world afresh. The concept that he wants to express is never what you have seen. It is always wandering between void and solid.

#1

For We Are Like Tree Trunks in the Snow

bronze & mixed materials

580x110x55cm 2023

#2

Standing Cones

Iron

variable size

2023

#3

April

mixed materials

150x150x7cm 2023

#4

March

mixed materials

136x136x7cm 2023

#5

February

mixed materials

136x136x7cm 2023

#6

January

mixed materials

136x136x7cm 2023

#7

In Me, Past, Present, Future Meet

mixed materials

19.5x16x25cm 2023

#8

Dorsal Fin

bronze, black crystal

41x60x23cm 2023

#9

The Edge

realgar, plaster, iron, brass
variable size 2023

#10

Block-Heads II

copper, brass, mineral extract
120x90x2cm 2020

#11

Block-Heads I

copper, brass, mineral extract
120x90x2cm 2020

#12

Level Land

brass, aluminum, iron
404x404x7cm 2021

#13

There Is No End to the Whip

single-channel, HD video, color, sound
08' 17" 2019

#14

On-I-On

single-channel, HD video, color, sound
04' 40" 2021

#15

Shutter Door

mixed materials
32.4x32.4x8cm 2023

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