



“期待鸽子变成孔雀”展览现场
“Expecting a Pigeon to be a Peacock” Installation view

Exhibition Review: “Expecting a Pigeon to be a Peacock”

展评：“期待鸽子变成孔雀”

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Photos courtesy of Commonwealth & Council

近期举办的展览中，有一些展览名称脱颖而出，让人印象深刻，“期待鸽子变成孔雀”就是其中之一。它还是这么多年来，我见过的最棒的个展之一。在共和艺术社区（位于加州洛杉矶），克里斯蒂·丽派儿用图像和物体构建了一个欢乐嬉闹的世界，让前来的人觉得像是踏入了一个马戏团——如同穿镜而入奇幻世界的爱丽丝，沿着狭窄的兔子洞一直往下掉，直至深渊以及不知名的他方。

在一些作品中，克里斯蒂·丽派儿奇妙地融合了二维图片和三维结构，我们可以看到色彩鲜艳的旗帜、气球和其他球体。这些作品的名称——如《拿着袋子的吉祥物》《装着气球的胸罩》和《玩球的猴子》——都让人注意到丽派儿艺术中的递增逻辑。它们激起了天真和旺盛的求知欲，各色各样的参观者都不禁寻思：“当你可以同时拥有两件、三件甚至更多的东西时，为什么仅仅满足于一件东西？”

三角旗和条纹帐篷出现在《爱斯基摩雪人》和《身穿条纹的人群》两件作品中，与其成对的还有一张年代久远的黑白照片，捕捉了美国女人等待游行队伍的景象；另外则是一张明艳的彩色图，上面有一个比实际尺寸还大的番茄汤碗、一个苹果和一支糖果手杖。每件物体都呈现出了一种饱满的红，组在一起构成了一个调色板，色彩非常漂亮。但它们混合后的味道嘛，参观者稍微想象一下便不禁轻皱起眉头。显然，好看的却很难吃。甚至在你开动之前，映入眼帘的辛辣汤、气味扑鼻的苹果和甜薄荷糖似乎已让你的肠胃一阵翻滚。这种不同感官之

“Expecting a Pigeon to be a Peacock” is among the best exhibition titles of recent memory. It’s also one of the best solo shows I’ve seen in years. At Commonwealth & Council (in Los Angeles, California) Kristi Lippire’s rollicking combination of images and objects makes you feel as if you’ve stepped into a circus—after having fallen through the looking glass, down the rabbit hole, off the deep end and who knows where else.

Brightly colored banners, balloons and balls appear in several of Lippire’s curious fusions of two-dimensional pictures and three-dimensional structures. Their titles, “Mascot with Bag,” “Bra Dummy with Balloons” and “Monkey with Balls” evoke the additive logic of Lippire’s art, which invites visitors of all stripes to wonder, innocently and vigorously, “why settle for one thing when you can have two? Or, better yet, three? Or even more?”

Pennants and striped tents pop up in “Yeti with Eskimos” and “Crowd with Stripes,” which also pairs an old black-and-white photograph of American women waiting for a parade and a brightly tinted color picture of a larger-than-lifesize bowl of tomato soup, an apple and a candy cane, their supersaturated reds creating a beautifully consistent palette while their flavors mix, in your imagination, less pleasantly. What looks good as an image leaves a bad taste in your mouth: Peppery soup, tangy apple and sugary peppermint leave a queasy feel in your stomach, even before you eat anything. That collision, between

间的碰撞正是丽派儿的艺术中不可或缺的一部分,它尤其能够带我们去体会图像和物体的复杂性,更重要的是,去体会我们自身的复杂性。在艺术家才华横溢的双手下,个体成了过去与现在的一个交叉点、在这里记忆与预感相互作用、欲望与惊喜相互碰撞。有时候,这种生动的过程以我们意想不到的方式满足我们;其他时候,把我们带到更大更好的可能性之前,比如,或许鸽子可以化身孔雀呢。

《猪之家》和《机车女孩》是丽派儿两件最大的作品,高分别为9英尺(约274厘米)和10英尺(约305厘米)。第

一件作品的轮廓看似一部老式的过山车,那上了铰链的钢梁在空中飞梭,让人想起飞翔的优雅;但同时,脆弱的吊杆和撑杆又使残酷的现实无处可躲,那就是过山车已经摇摇晃晃,随时都有散架的可能。《机车女孩》让人想到在半空中旋转的飞车,似乎设计的意图就是要让你眩晕——如果不是让你呕吐的话。飞车的机械附属器往空中伸去,好像要倾斜回旋,七颠八倒但又泰然自若。

丽派儿的小作品总是让人想起技巧游戏和几率游戏,包括《植物花架上的猫头鹰》以及《恐龙山羊》。几乎她所有的多层次作品都看似容易拆卸——以及打包,贮

存并运送到下个场馆,似乎无论在哪儿,作品都可以快速组装起来。

丽派儿从旧杂志里找到的一些黑白照片中,身穿各式戏服的表演人员随游行队伍走着,其中有人扮成老虎,还有人扮成雪人。丽派儿将这些照片悬挂在她那些即兴创作却不失精巧的雕塑作品的扁平截面上。爱斯基摩人、机车骑手、抗议者以及一群鱼、一群猴子和猫头鹰都成了配角。这些拼贴画来自不同时代,大小相去甚大,将它们并置似乎不大可能;然而,丽派儿发挥了拼贴画的魔力,用惊人的智慧创造出了巧妙的作品,换作他人,

and among the senses, is integral to Lippire's art, which is especially effective at getting us to experience the complexity of images, the complexity of objects and, most important, the complexity of ourselves. In her talented hands, individuals are the points at which the past and the present intersect, where memory and anticipation interact, and where desire and surprise commingle. The lively process sometimes satisfies us in ways we never expected; at others, it leads us to bigger and better possibilities, perhaps pigeons that are peacocks.

Two of Lippire's biggest works, "Pig Family" and "Vespa Girl," stand, respectively, nine and ten feet tall. The former resembles the silhouette of an old-fashioned roller coaster, its hinged steel girders swooping through space to evoke the gracefulness of flight while its flimsy beams and girders make palpable the rickety reality of it all. For its part, "Vespa Girl" recalls midway rides that seem designed to make you dizzy, if not to lose your cookies. Its mechanical appendages stab out into space and seem to tilt and whirl, with topsy-turvy aplomb.

Games of skill and chance are evoked by Lippire's smaller pieces, including "Owls with Plant Stand" and "Goat with Dino." Almost all of her multilayered pieces look as if they are easy to disassemble—to pack up, store away and transport to the next venue, where they can be set up swiftly.

Costumed characters—including a tiger and a snowman—parade in several of the black-and-white photographs Lippire has found in vintage magazines and mounted on flat sections of her ingeniously improvised sculptures. Eskimos, Vespa-riders, protestors and manikins make cameos, along with a school of fish, a troop of monkeys and a parliament of owls. The magic of collage, with its whimsical scale-shifts, unlikely juxtapositions and capacity for time travel, is playfully engaged by Lippire, who brings her judicious formal intelligence to combinations that would otherwise be preposterous. As an artist, she steers clear of the shock value of Surrealism. She also avoids the special effects of big-budget Hollywood movies, which are obsessively dedicated to making unbelievable stunts appear to be realistic. Instead, Lippire excites the imagination with the basics: handcrafted tactics, simple materials, and an ethos of cut-and-paste accumulation. Individually and collectively, her works invite us, again and again, to think freely and fluidly, asking ourselves "why not?" instead of "why?" That's inspiring.

And, the free-spirited fun that runs through Lippire's



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猪之家 2015 粘土板, 钢, 喷漆, 拼贴, 水粉画 108" x 108" x 108"
PIG FAMILY, 2015 Steel, spray paint and collage on Claybord with gouache

同样的材料做出来的作品肯定十分可笑。身为艺术家的丽派儿不喜欢超现实主义创作，因为超现实主义艺术无非就是要引人震惊；同样地，她还杜绝了好莱坞大片的那些特效，将极度失真的东西做得逼真这可是好莱坞大片的专长。与此相反，丽派儿激发人们想象力的方法，只是一些再基本不过的技巧：手艺、简单材料和满怀信仰、不厌其烦的剪切和粘贴。她的作品一而再再而三地诱使我们——个人以及集体——去进行天马行空的思考，让我们去问自己“为什么不”而不是“为什么”。这是一个启发灵感的过程。

然而，贯穿丽派儿展览的那种自由奔放的趣味只是表象。在这个数字技术尤其是手持设备越来越泛滥的世界中，“期待鸽子变成孔雀”更是一种沉思：在这样一个时代，面对面的沟通将何以继。在当今的时代，大多数图像都通过屏幕进入人们的视线，但丽派儿独树一帜地将图像当作物体对待：这些笨拙的物质和触感材料，有待于人们用立体的方式去感受。她的作品或许会打动你的心，或许会惹你发笑或让你恼怒。她所创造的每个独立结构都引人寻思：这是一个定制支撑台呢，还是一个古怪的相框，又或者是一个意在产生某种效果的装置艺术？这种不确定性不仅具有感染力，更让人着迷不已。

更棒的是，丽派儿的作品虽然形式简单，但却带参观者踏上了一次艺术史之旅。这真是一趟令人头晕目眩的旅程，想象约翰·巴尔代萨里遇见亚历山大·考尔德，竟然是通过费德南·莱格尔！这或许会让你看到丽派儿的天赋，她打乱了严肃的概念主义、轻浮的装饰和潮流卡通之间的传统界限，令观众激动不已。若丽派儿的作品可以说话，那出口的必定是没有停顿的冗长句子，并用大量的“是”和“和”代替“不”和“但是”。同样地，她以宽容的态度对待创作，这与左右现代生活的非此即彼的逻辑正好相反。丽派儿的艺术具有无限的创造力，呈现了一种更包容、更乐观、甚至是乌托邦式的思考方式。在玛莎·铃木、温德尔·格莱斯顿和布莱恩·博雷的作品中，我们可以见到类似的随心所欲和宽容；这些艺术家跟丽派儿一样，都倾向于在创作中体现可能性。幽默始终贯穿丽派儿的作品，而且，她总是希望作品能让人有意外发现。她的作品离奇古怪，令人费解，但却带出了事物最美好的一面——包括观者之美。📷



爱斯基摩雪人 布告牌，摄影
YETI WITH ESKIMOS MAQUETTE Task board with photograph 13"1/2 x 15" x 8" 2012



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exhibition is just the beginning. “Expecting a Pigeon to be a Peacock” is also a whip-smart mediation on the fate of face-to-face experience in a world increasingly overrun by digital technology, particularly of the handheld variety. At a time when most of the images people see come to us via screens, Lippire goes out of her way to treat images as objects: clunky substances and tactile materials that need to be experienced in the round, whether they hit you in the gut, tickle your funny bone or get under your skin. Each of her freestanding structures can’t seem to decide if it’s a customized pedestal, an

eccentric picture frame or a wickedly efficient installation. The uncertainty is infectious. And fascinating.

Even better, Lippire’s formally taut pieces take visitors on a dizzying trip through art history. Think John Baldessari meets Alexander Calder by way of Ferdinand Leger. That gives you an idea of Lippire’s capacity to make a stimulating mess of conventional distinctions between heavyweight conceptualism, lightweight decoration and ahead-of-the-curve cartooning. If Lippire’s gregarious works could talk, they would speak in run-on sentences, with “yes” and “and” taking

the place of “no” and “but.” Great permissiveness likewise replaces the either-or logic that governs so much of modern life. A far more inclusive, optimistic, even Utopian way of thinking unfolds in Lippire’s art of unbridled potential. A similar sense of freewheeling generosity takes shape in works by Macha Suzuki, Wendell Gladstone and Brian Porray, all of whom prefer, like Lippire, to err on the side of possibility. Never skimping on humor and always counting on serendipity, her mind-bending works bring out the best of everything—including viewers. 📷