

# VISION

青年视觉

FASHION  
*Abundance*

层叠

LIFE  
*Lines of City*

城市的线条

ART  
*Emotional Laboratory*

情感实验室

CULTURE  
*Struggle of Death*

我要作证，  
阻止死去的再度死去



## “灵光”乍现于几何

text 张宗希 photo courtesy of Luciano Figueiredo editor 韦坤劼

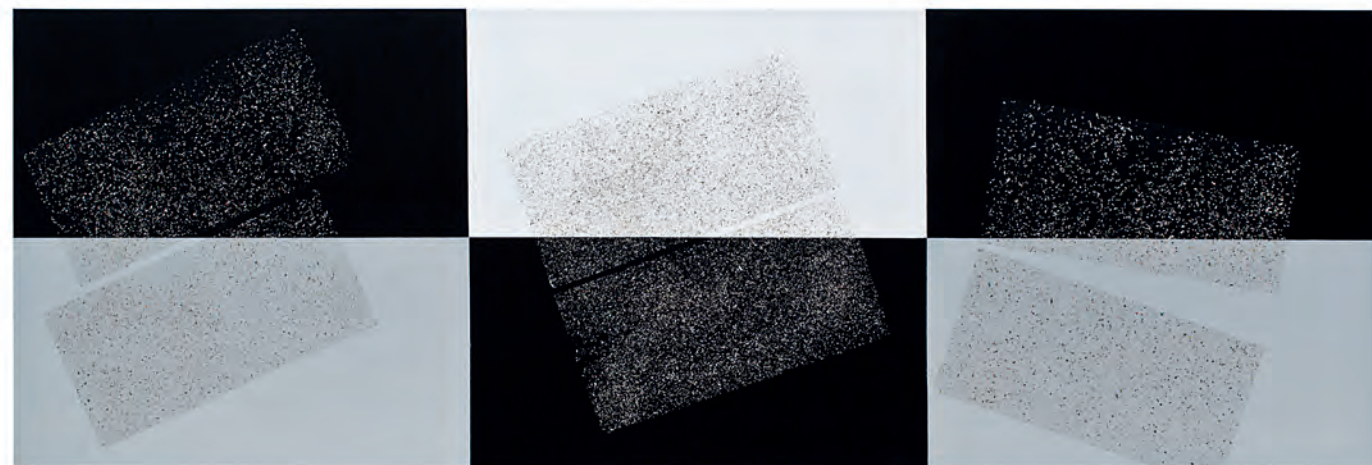
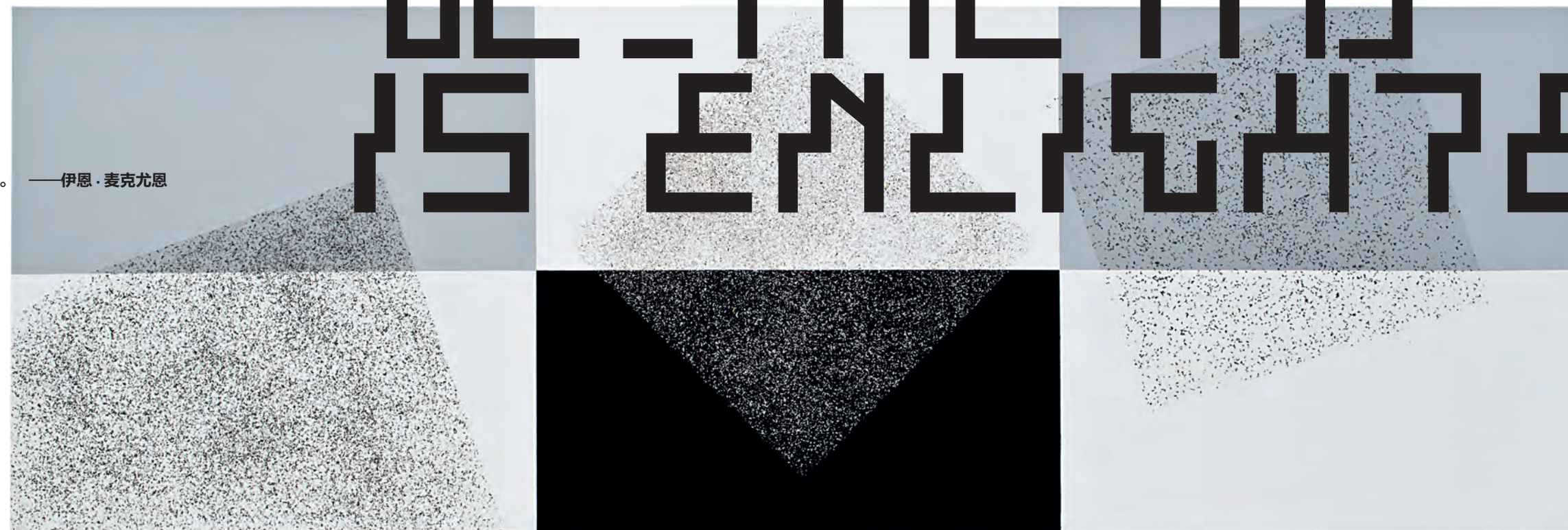
维度是知觉的函数。——伊恩·麦克尤恩



英国作家伊恩·麦克尤恩在小说《立体几何》里讲述了一个多维度的诡异故事，有人认为它的重点在于描述两性关系，而实际上叙述者“我”热衷于曾祖父的日记才是其真正主线，尤其是日记中关于一个朋友M的失踪，以及“我”从中追寻出的年轻数学家大卫·亨特为了在一次研讨会上证明自己的理论采用最终极做法（令自己消失）的秘闻，而这个理论即是数学家发现了一种“无表面的平面”，曾祖父在取得了数学家的手稿图示后，参透了其中的秘密，M便是在一次实验中消失的。这还没完，当“我”发现了这个秘密之后，先在纸上实验一番，最后又在妻子身上实验最终令其消失于“无表面的平面”。由此看来，这更像是一个倾向于讲述个人与他人和外界敏感关系的充满想象力的寓言。同样，在看到巴西画家Luciano Figueiredo的新作“颜色计划：悬浮”系列时，不会仅仅当成颜色的实验或计划来看，重要的是艺术家通过材料、色彩、几何形状的应用，形成了一个多维度、立体的视觉与心理空间，以及在那些接触的边缘与空间中所形成的谜一样的丰盈与空灵。

或许通过一位作家来评介一位艺术家有些喧宾夺主的嫌疑，然而除去他们个人作品在给人以类似的联想（从平面到空间或者说从空间到平面）外，把他们放在各自的历史或系统坐标里，我们仍然可以找到些许共通点。很明显，Luciano Figueiredo的作品不属于具象绘画之列，但与通常的抽象主义也有较大的区别：有着“冷抽象”的理性构成，却不同于蒙德里安的绝对，带有情绪的点状或条形元素、方形的色域与色块，也不同于康定斯基的纯平面或罗斯科的大色域；伊恩·麦克尤恩的小说也有其自己的特色，有着缜密的思辨却不同于博尔赫斯过于抽象化的叙事，有黑色幽默的成分却与恰克·帕拉尼克的重口味不同。这些不同于前辈及同行的共通点，正是他们作品的迷人之处。

在今天这样一个以经济增长和科技更新为主导的社会背景下，导致我们在观看某个艺术家作品时往往会有先入为主的概念——诸如他是传统艺术家或是新媒体艺术家，他的作品有无观念性、社会性或全球化，而不是摒弃这些貌似前卫的理论去感受作品本身。显然这种观看方式也不适合除了艺术家身份，同时还是策展人和设计师的Luciano Figueiredo。Luciano Figueiredo的作品体现出对材料的整合性和对传统语言的建设性。新系列大概分成两类，一种利用裁成碎片的报纸、丙烯形成平整的画面，大小错落的碎片在纯黑或灰的底色上，碎片的边缘之间形成了某种流动性和运动感，有点暗夜星空的感觉；在

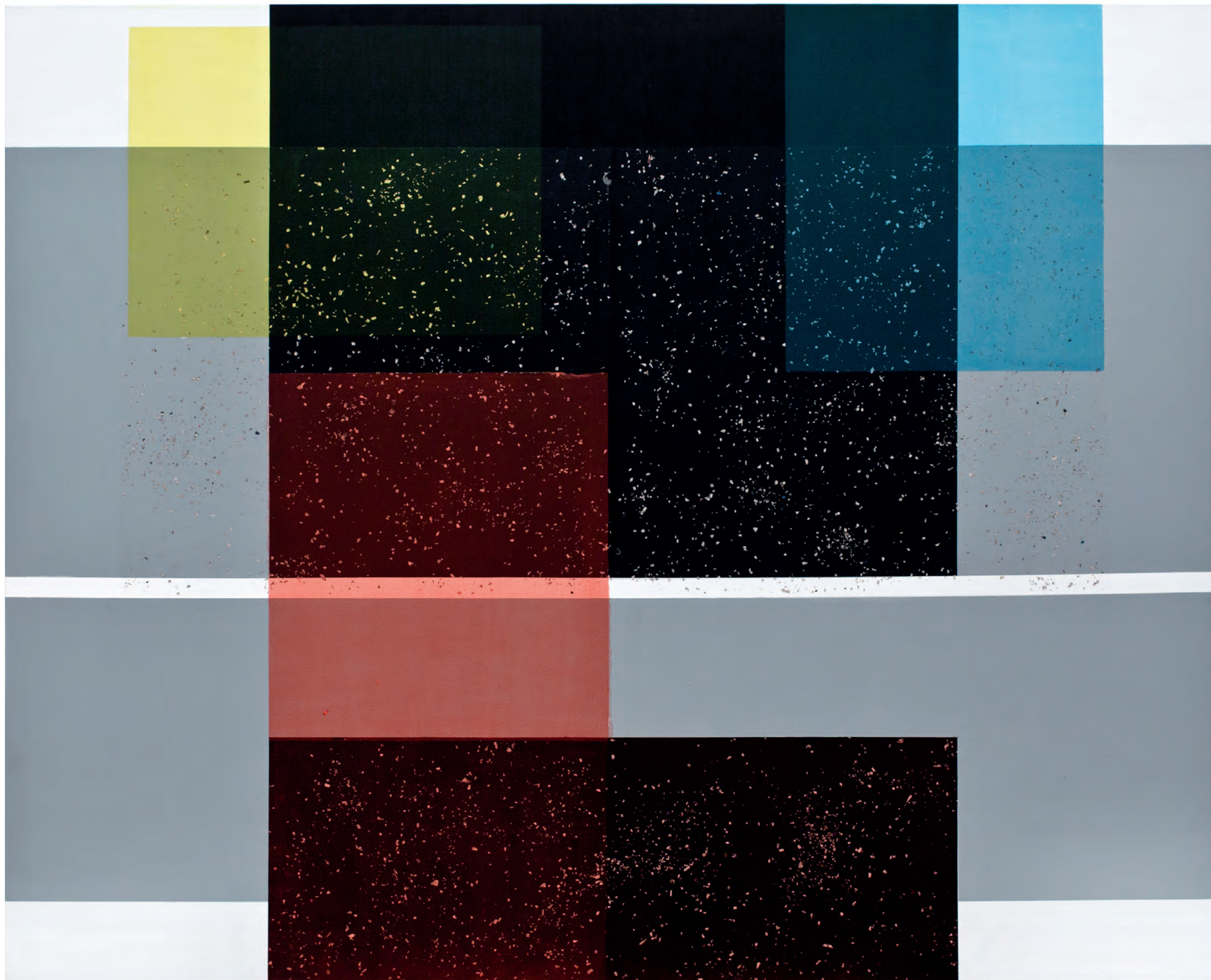


02

01

01  
色彩计划：悬挂 11/Cor, Plano: Suspensão 11  
2014  
画布上丙烯与拼贴  
60×180 cm

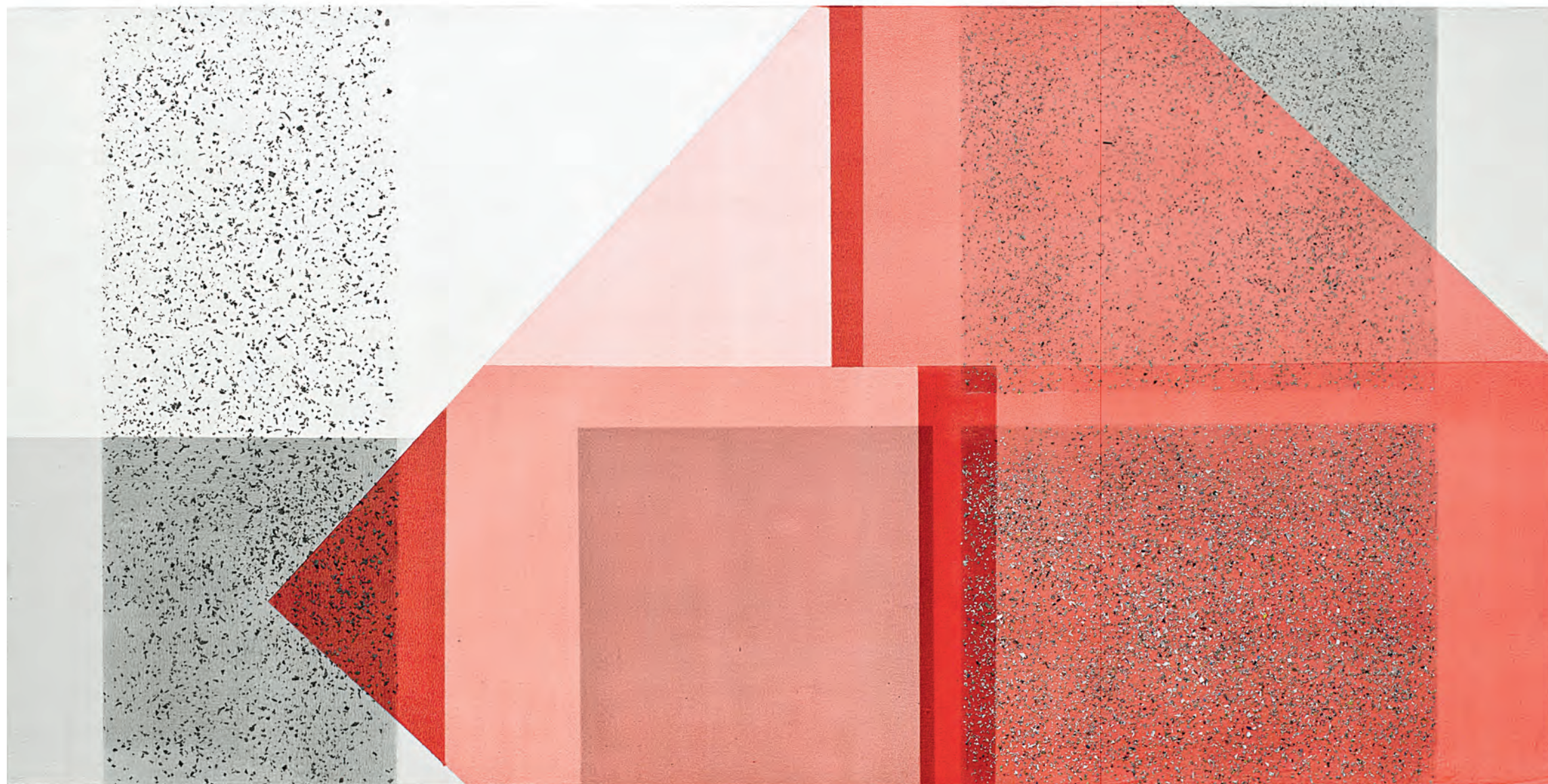
02  
色彩计划：悬挂 12/Cor, Plano: Suspensão 12  
2014  
画布上丙烯与拼贴  
60×180 cm



另一类型里，则有条状的纸片、丙烯颜料和大块的报纸构成这种视觉游戏，叠加的矩形、正方形，像一个个打开的窗口，引导人的视觉进入不同的空间，而个别突出于平面外的纸条，又把观众拉回现实。如果往回看，这些作品延续着他从上世纪70年代就开始对报纸和颜色的运用，以及作为设计师对色彩和几何构成的敏感性。因此，他的作品不仅体现了绘画的意义，也有对空间形式的探索。

无疑，Luciano Figueiredo的颜色和几何是经过考量的，纯色或半透明，讲究的色调，明确而又节制，它们形成的色块平行或穿插，重叠或交织，单一或多样的色相带来视觉的愉悦与灵动的同时，也有对空间的疑惑。在某种程度上，把《颜色计划：悬浮》按照流行的说法看成“装置”或“设计”也未尝不可，因为这并不损害他作品里的空间，相反还增加了色块与形状形成的平面空间之外的空间。Luciano说，他相信每个颜色都能改变我们对事物的感知能力，每个颜色都有一个近乎几乎无限的变化和振动。所以，色彩可以改变我们看待事物的方式，改变出现在我们眼里的物体、景观、容量或阴影。通过光线的强弱色彩会有它自身的质地。抽象意味着具象的缺席，但同时它也意味着是几何形体与色彩的呈现。Luciano作品中这些平面与空间的交织处展现出的灵动，让人想起本雅明所定义的“自然事物的‘灵光’”——既那遥远之物的独一显现。

01  
色彩计划：悬挂2/Cor, Plano: Suspensão 2  
2014  
画布上丙烯与拼贴  
120×150 cm



01



02

## Interview with Luciano Figueiredo :

### VISION: Where did the idea of using shredded paper come from?

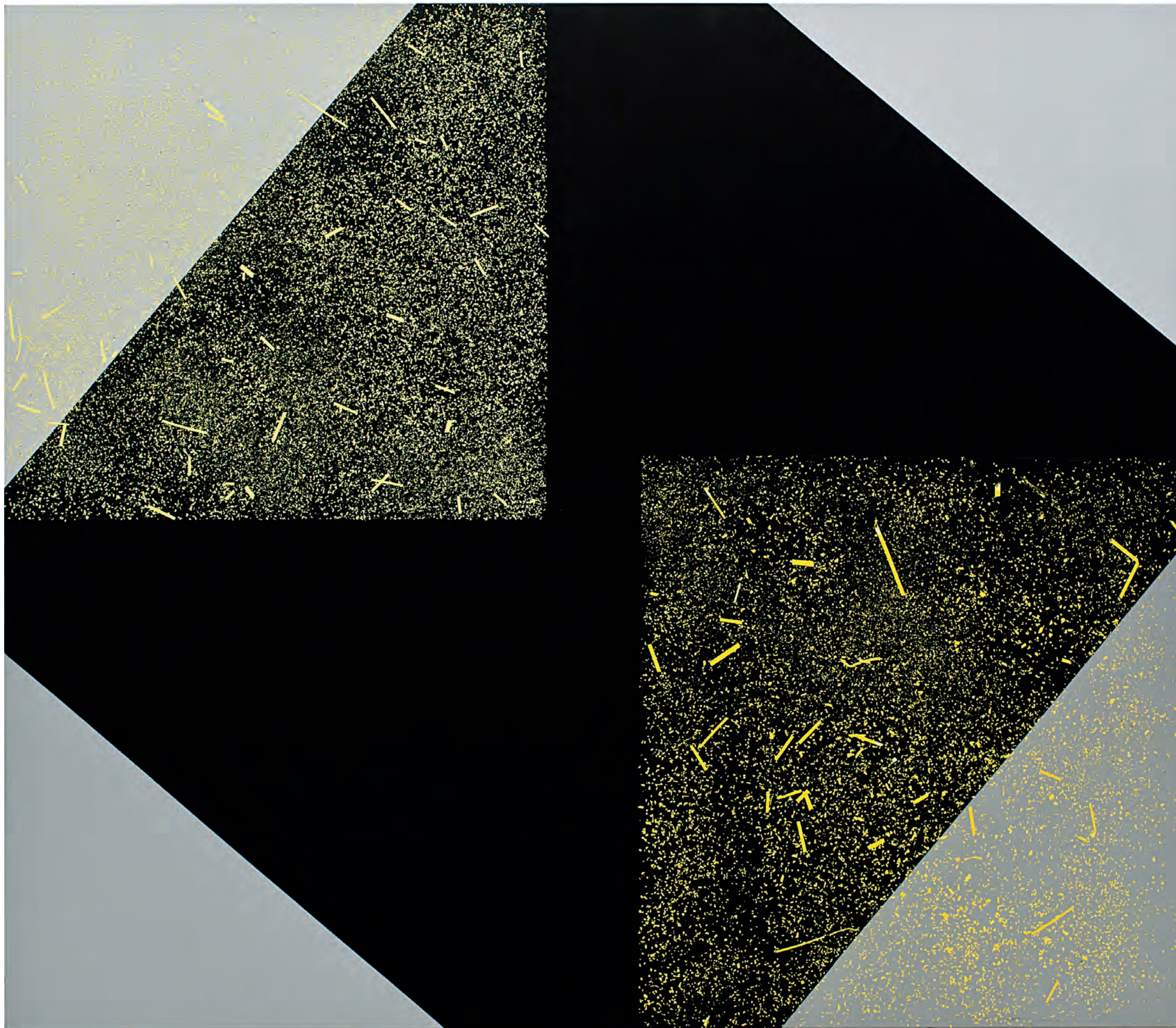
Luciano Figueiredo: My idea of using shredded or finely cut paper came very early in my work when I used a pair of scissors to cut pieces and parts of newspaper pages to make collages and abstract compositions mostly in black and white printed pages. I began to do this by 1975 when I made a series of visual-poems which I called "Imaginary Newspaper", and this means that I attempted to do an object to be read in a poetical and pictorial way instead of informing the facts or news about daily life. I did this for many years and as time passed, this process went through changes and transformations.

### VISION: What does the colour and abstraction mean to you? Which colour is your favourite?

Luciano Figueiredo: Maybe red is my favorite colour, but in my work I use practically all other colours. It must be clear that for a painter, all colours are important because some ideas can be well developed with a certain colour than with another. Sometimes, I begin an idea trying to use the red colour and when I begin to work I can change my mind and use blue instead of red. It happened several times with me, to work very hard and for a long time in a painting and not to be happy about it until I discovered that I needed to change colour. Then,

01  
色彩计划：悬挂 7/Cor, Plano:  
Suspensão 7  
2014  
画布上丙烯与拼贴  
60×120 cm

02  
色彩计划：悬挂 13/Cor, Plano: Suspensão 13  
2014  
画布上丙烯与拼贴  
60×180 cm



01

I could be sure that the painting had something that I could say it was finished well.

**VISION: In your early works, you emphasized the dialogue between poetry and painting. What are you attempting to emphasize in your new series?**

Luciano Figueiredo: The dialogue between painting and poetry has always been very important to me and to my generation of artists in Brazil (1970's). Because we believed very much in the inter-relation between the different forms of expression. This idea proved to be very effective in the works of many other artists and I believe that is still today a very positive and very rich way to express and exchange artistic values.

**VISION: The colours and shapes are simple, but when you combine them together, they have new meanings. What do you think is the most important in a piece of work?**

Luciano Figueiredo: I think that the most important in a work is its final result. Sometimes, a painting can have many different and dominant colours like several reds, greens, blues or blacks, and it can also have a very small part made in yellow to make an important contribution to its final result. A small part of one colour can change the totality of the work. Colours can be very similar to music. For example, when you have a music orchestra all instruments are important for the music composition- the piano, the violin, the flute; each has its contribution to the music composition that we hear. This is how I understand the use of colour in a painting.

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色彩计划：悬挂1/Cor, Plano:  
Suspensão 1  
2014  
画布上丙烯与拼贴  
130×150 cm