

Semblance

‘the outward appearance or apparent form of something, especially when the reality is different’

Oxford Dictionary of English.

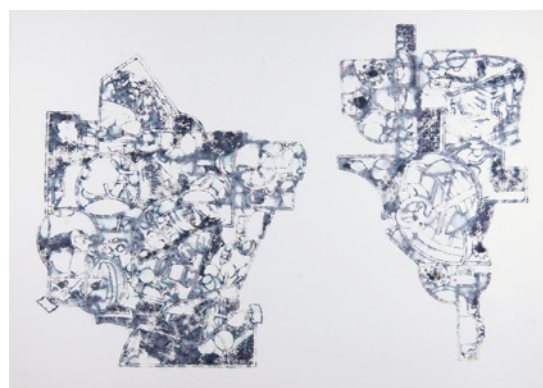
Trace Engines is a series of amalgamated drawings that on the one hand suggest a design or plan for something to come, and on the other seem like the residue of something that has already been. In this, they constitute a process of mediation where the acts and media of their creation – the drawing, tracing and mono-printing – become iterative expressions that model an as yet unknown object.

The images emerge from the habitual practices of drawing that artists use to explore and process the world around them. These drawings, most often contained within the intimate and private spaces of the sketchbook, happen when no one is looking, they are a means to their own ends, a form of practice that keeps the muscles of the hand, the eyes and the imagination working together, and it is in this sense that **Trace Engines** constitute a speculative work of re-imagining.

Trace Engines explore the tense relationship between the world of things and their images. The drawings flatten the world of three-dimensional objects into a diagrammatic plane of lines, shapes and shading, a practice akin to ‘skinning’ an object. They are at once abstract and literal, but in bringing together the flat outline forms suggestive of manmade objects such as airplanes, vases, buildings and machinery, they create new and abstract contexts for the objects that possibly inspired them.

In this often incongruous coming together, where big things are made small and round things are made flat, **Trace Engines** play with notions of archetype. The portrait bust, pulled from the contexts of classical sculpture to provide a silhouette outline of the works, finds itself, perhaps ironically returned to its museum plinth beneath a vitrine-like glass case. And yet in their openness and their speculation, **Trace Engines** reject the final resolution of completion just as they also reject any easy qualitative judgement. True to the iterative nature of their creation, the drawings have only a fleeting clarity that sees the clean crisp lines of their tracing bleed and blur in the act of mono-printing, the process becoming the means through which the work undoes itself.

Gary Clough



Engine Dialogue, 2015

伪像(Semblance):

“与其事实相悖的事物外在表现形式或外观”

牛津英语词典



描绘引擎 由一系列的绘图组合构成。它一方面预示了未来设计或构想，另一方面又貌似表现了现成物的残余。其中，这些绘图组成了一个调和的过程。在这个过程中，艺术创作行为与多种媒介的运用（如素描、临摹、单刷版画）反复传达了一种未知感。

作品摆脱了艺术家们对周边世界探索和处理的惯用绘画手法。作者在创作这些绘画手稿时无人观瞻，它们也通常保存在素描册的私密空间里，作为己用。这种艺术实践形式将眼、手、以及想象有力结合。由此在这个意义上，**描绘引擎** 是一次对重新想象的思辨。

描绘引擎 探索了物质世界与外在表象之间的紧密联系。作品将三维物体空间变为线条、形状、描影组成的平面示意图，这种做法如同对物体进行层层“剥皮”。图像即刻变得抽象和浅显，而同时平面轮廓构成的各种人造物体，例如飞机、花瓶、建筑物及机械等，令人联想连篇，并创造了让灵感迸发的崭新而抽象的创作情景。

在各种不协调的冲撞下，物体由大变小，由圆变扁，是 **描绘引擎** 对原型的概念进行的充分发挥。例如，古典雕塑情景里的半身雕像为绘图的轮廓外形提供了基础，却颇具讽刺性的还是回到了博物馆玻璃柜的柱基上。这种开放与思辨性，让 **描绘引擎** 拒绝对作品的终结与完成，同时也否定任何简单的定性判断。其绘图忠实于艺术创作的迭代性，尽管单色印刷让其消逝和模糊，干净明快的线条具有短暂的清晰感，仍依稀可见。艺术作品正是在这种处理的过程中，完成了自我诠释。

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