

ART SHARD

王智一 | 艺术家, 艺术写作者

WANG ZHIYI | ARTIST, ART REVIEW

2018 Capsule Shanghai

不止一个陷阱

A SERIES OF TRAPS – THE DEFENSE OF CAI ZEBIN



“蔡泽滨：防守”展览现场
“Cai Zebin: Defense” Exhibition

从瓦伦提诺夫刚才说的一大堆不明不白的话语中，他明白了一件事情：没有电影，电影只是一个借口……一个陷阱，一个陷阱……要骗他去下棋，接下来的一步很清楚。但这一步是决不会叫他走成功的。^①

胶囊上海的空间由于加装灯管的缘故，这次比以往每一次都要更白一些。艺术家蔡泽滨的画作悬在墙上，作品的色调整体偏深，远看好像一个个打在墙面矩形的洞。洞穴其实是一种诱使人去窥探的结构。当观众走近的时候，画面的主体会随着距离的缩减逐渐显影，只有此时，其中的内容，才彼此逐渐从洞穴之中探出头来——那是一堆类似比尔博凯特 (bilboquete) 各式各样被异化的棋子。

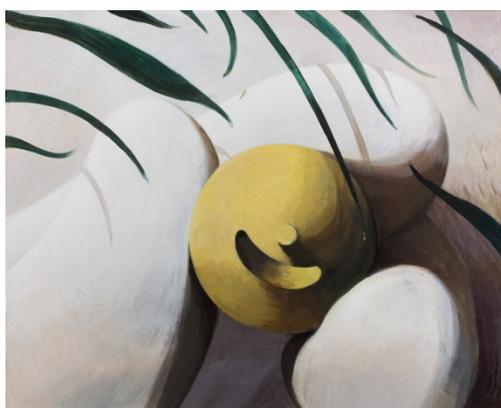
蔡泽滨选择描摹棋子并非空穴来风。展览的名称《防守》取自美国著名作家弗拉基米尔·纳博科夫的同名小说，讲述了一个象棋天才卢仁由于长期沉溺于棋局而逐渐精神失常的故事。作为一个悲剧，它得到了某种令人难忘的特权。纵观整个展览，除了拟人化的棋子，其实并没有正面显露棋手本体的形象，我们只能看到一部分残肢（譬如手掌，手指，足跟等）的痕迹。但在作品《斩首之邀》中，被切割的棋子明显暗示了一种它们受到外部力量的戕害——而这只能是人的作用。棋子没有生命，因此它们被作为一个物体存在。准确来说，棋子都是承载棋手棋力高低的容器，它们为人所用。从组画《第三表情》里，棋子俯视角度那些似笑非笑的表情中，我们无从判断它们能否感受到棋手真正的痛苦。但非常确定的是，当棋手发现自己已经成为棋子的角色（小说中卢仁的棋父瓦伦提诺夫千方百计骗他去下棋谋取利益），他其实整天都在面对常人难以想象的

苦难。而防守对位的正是某种攻击：短命的天才抵御的不仅仅是对手的将军(check)，更像是在守护世俗对其生存本身的侵袭。对主人翁卢仁而言，下棋已然成为一种逃避的出口。他必须设计一道防线，来对抗生活中的诸多现实的困扰。

而作为棋手的艺术家并没有选择逃逸。在新作《不选择完整也不选择护身符》与《一个陷阱一个祝福》中，花卉图示的弧形与棋子相互交叠在一起，标题与画面都试图从更多元的角度，对创作者在创作中的状态做出与之相关的思考与回应。值得一提的是，这次展览空间的调度也有意透露出更多信息。无论在支持多角度窥探《支点》作品的隔间，还是与《愿景》雕塑遥遥相望的老式玻璃窗。此刻，策展人杨紫似乎充当了棋父瓦伦提诺夫的角色，默契地和艺术家一起，同谋埋下了不止一个陷阱，让观众得以陷入艺术家精心设置的棋局里。



斩首之邀，2017，布面丙烯，200 x 300cm
Invitation to a Beheading, 2017, Acrylic on Canvas,
200 x 300cm



第三表情，2017，布面丙烯 The Third Countenance, 2017
60 x 50cm, 80 x 100cm, 50 x 40cm (从左向右 left to right respectively)

“From the dark words just spoken by Valentinov in such abundance, he understood one thing: there was no movie, the movie was just a pretext...a trap, a trap...he would be inveigled into playing chess and then the next move was clear. But this move would not be made.”

-Vladimir Nabakov, The Defense ①

With additional lighting, the space at Capsule Shanghai is whiter than ever. The dark-colored paintings of Cai Zebin on the wall appear almost as rectangular holes. The holes form structures that draw people in to snoop. As people come closer to the paintings, the central images gradually develop, and only then do the subjects of the paintings begin, little by little, to stick their heads out of the holes. They are various chess pieces, like a “bilboque.”



无名花卉, 2017, 布面丙烯, 150 x 200 cm
Nameless Flowers, 2017, Acrylic on Canvas, 150 x 200cm



一个陷阱一个祝福, 2017,
布面丙烯, 150 x 120cm
One Trap One Wish,
2017, Acrylic on Canvas, 150
x 120 cm



不选择完整也不选择护身符,
2017, 布面丙烯, 200 x 150cm
Choose Neither Completeness
nor Amulet, 2017,
Acrylic on Canvas, 200 x 150cm

The attempt of Cai Zebin to portray chess pieces is not without precedent. The name of the exhibition “Defense” comes from a novel of the same name written by the well-known American writer Vladimir Nabokov. It tells the story of a chess genius, Luzhin, who indulges in chess for too long and progressively becomes psychotic. This tragedy enjoys some sort of special grandeur with its audience. Take a look at the entire exhibition: apart from the chess pieces, which have been personified, there are no clear images of chess players. The only human traces are fragments—a palm, some fingers, a heel. However, what is clearly implied by “Invitation to a Beheading” is that the chess pieces are cut by some external force, and that human power is the only possible source of that force.

Chess pieces have no life; they exist as objects. To be precise, chess pieces carry the power of their players and are manipulated by people. In the group “The Third Countenance,” judging from the half-smile-like expressions of the pieces viewed from above, it is hard to know whether the pieces actually feel the pain of the players. What is certain is that when the player finds himself suddenly in the role of a chess piece (as in the novel, when Luzhin’s ‘chess father’ Valentinov tries to trick him into playing chess for profit), he will indeed suffer unimaginable misery. The short-lived genius guarded himself not only against the “check” placed by his opponent, but also from being attacked by secularity. For the main character Luzhin, playing chess becomes an exit, an escape. He has to design a defensive line to combat the troubles of real life.

Being a chess player, the artist chose not to escape. In his new works “Choose Neither Completeness nor Amulet” and “One Trap, One Wish,” the curling shapes of the floral icons overlap with the chess pieces, and both the title and the pictures interpret from multiple angles the state of mind of the artist in the midst of creation and some thoughts and responses relating to his mindset. It is worth mentioning that select

information is intentionally revealed through the adaptation of the exhibition space, such as the compartment that allows visitors to peer into the work “Fulcrum” from multiple angles, and the old-fashioned glass window that echoes the sculpture “Vision” at a distance. At this time, curator Yang Zi has seemingly taken on the role of the chess father Valentinov, setting the bait together with the artist, and cooperatively tempting the audience to fall into their carefully designed traps.

注释 Notes:

①【美】弗拉基米尔·纳博科夫《防守》，上海译文出版社，2009年2月第1版，P207

The Defense by Vladimir Nabokov, Shanghai Translation Publishing House, 1st ed. February 2009, p. 207.

Translated by ARTranslate



支点，2017，布面丙烯，50 x 80cm
Fulcrum, 2017, Acrylic on Canvas, 50 x 80cm