

格里玛尼萨·阿莫罗斯
现场装置和影像作品集

GRIMANESA AMORÓS

SITE SPECIFIC WORK AND VIDEOS

GRIMANESA AMORÓS 格里玛尼萨·阿莫罗斯

Yuan Space

CONTENTS 目录

前言 / PREFACE

元·空间前言 4

PREFACE OF YUAN SPACE 5

秘鲁大使前言 6

贡萨洛·古铁雷斯

PREFACE OF PERUVIAN AMBASSADOR 7

Ambassador Gonzalo Gutiérrez

文章 / ARTICLES

格里玛尼萨·阿莫罗斯：用光与影来雕塑 9

开文

Grimanesa Amorós: Sculpting with Light and Video 19

Kevin Holden

对话 / INTERVIEWS

格里玛尼萨·阿莫罗斯访谈 29

开文 / 格里玛尼萨·阿莫罗斯

Interview with Grimanesa Amorós 39

Kevin Holden / Grimanesa Amorós

视频 / VIDEOS 47

简历 / 艺术家阐述 65

BIO/ARTIST STATEMENT 66

元·空间本次为观众们呈现秘鲁女艺术家格里玛尼萨·阿莫罗斯(Grimanesa Amorós)的影像回顾展。这是元·空间自安德鲁·怀斯(Andrew Wyeth)和贝尔纳·弗孔(Bernard Faucon)两位大师之后，首次展现新锐当代艺术的魅力所在。

格里玛尼萨·阿莫罗斯出生秘鲁美丽的沿海首都城市利马，而今同时生活和工作在纽约和秘鲁，并穿梭在世界各地展示她创作的雕塑影像作品。她的灯光装置《金色乌罗什》、《乌罗什岛》和《极光》享誉欧洲和美洲，是一位活跃在国际当代艺术领域的冉冉之星。

在格里玛尼萨·阿莫罗斯的创作中，既可以看到南美洲古老和魔幻的灵光，也可以看到高科技与当代艺术理念的水乳交融。古老和现代两种生活背景赋予了她更敏锐的观察力和更丰富的创作语言。而艺术家最能打动观者的是，所有作品均以其个人体验出发，在她奇幻灯光岛屿上，我们能重新体验到童年的海洋、魔法和天空，以及青春臆想的世界。

在格里玛尼萨·阿莫罗斯灯光装置里隐藏着一种神秘永恒的力量，它的神圣之光照亮了世界各地的人们，更影响到未来的新一代。这种对生命和艺术的赤诚之心，不仅让艺术家超越了地域、风格和文化，更激起她来自内心不断涌现的充满活力的创作。

本次影像回顾展仅展现了格里玛尼萨·阿莫罗斯多样化创作中的一个方面。但从中我们可以窥见，今天的艺术家有能力对社会、历史和哲学作如此充分的思考，也有能力通过高科技手段展现出其跃动不息的灵魂。

元·空间

Yuan Space is pleased to present a retrospective of video artworks by Peruvian artist Grimanesa Amorós. This exhibition marks Yuan Space's first focus on a prominent contemporary artist after previously exhibiting two masters: Andrew Wyeth and Bernard Faucon.

Grimanesa was born in Lima, the coastal capital of Peru. Currently splitting her time, life and art between New York City and Peru, she constantly crisscrosses the globe to orchestrate exhibitions of her sculpture and video artworks. Her light sculptures, including Golden Uros, Uros Island and Aurora, have been acclaimed across Europe and the Americas: Grimanesa is a rising star in the firmament of contemporary art.

Grimanesa's archipelago of artworks is embedded with the light and colors and icons of Latin American traditions and myths, but also blends these with leading-edge technology and contemporary art theory. This juxtaposition of the ancient and the modern reflects the artist's sharp observations and rich creative language. All her artworks have been inspired by her individual experiences and by her ongoing odyssey across a continuum of countries and cultures. In the world of fantastical islands of light and auroras that Grimanesa has so far created, we are reacquainted with the oceans and magic and skies of our childhood, our youthful imagination.

There is an eternal quality to Grimanesa's light installations, triggering a conviction that they will instill a sense of awe in people around the world for countless generations into the future. Her passion for life and for art has not only allowed her to transcend stylistic and regional definitions, but also sparked a vibrant creativity.

This retrospective exhibition of Grimanesa's video works focuses on just one aspect of her rich and diverse artistic output. Viewing this exhibition, we catch a glimpse of the ability of today's artists, in contemplating society, history and philosophy, to translate those impressions via the creative spirit and art-technology into a colorful kaleidoscope of images and icons and ideas.

Yuan Space

艺术与我们民族的起源有关吗？通过我们儿时在家乡的经历，我们形成了自己对世界的审美感受吗？艺术可否超越国界感染观众？当我们欣赏格里玛尼萨·阿莫罗斯（Grimanesa Amorós）呈现给我们的艺术作品时，这些问题都从主观上得到了回答。她创作中的一个重要部分，如《乌罗什》（Uros）或《万查科》（Huanchaco），优美地表达了她作为秘鲁人的生活体验，对自己出生的国家及其深刻的根源感同身受。但是她的作品中还有其他的东​​西感染了我们：比如水的原始吸引力，我们所有人都能感受得到。她的彩色气泡和轻盈的线条将我们带到了一个诱人的、清澈的、舒适而宁静的环境中。她的作品中有一种搏动的魅力，本能地促使我们更接近它们，汲取它们的温暖，甚至触摸它们，让我们自己同这些给人以感官享受的色彩和形式联系起来。此外，她的录像作品向我们展现了人类与水之间，或者街头人物与名人之间的相互影响，例如我们尊敬的秘鲁表演家苏珊娜·巴卡（Susana Baca）。我身为秘鲁驻中国大使，也是阿莫罗斯的朋友，能够向北京的中国观众展示秘鲁最杰出的艺术家的作品，实在是莫大的荣幸。当我第一次在她纽约工作室入口的天花板上看到这些色彩斑斓的画面时，色彩和形式就吸引了我，我深信，这些对你们会有同样的效果。你们会觉得自己来到了秘鲁北部海滩，看到泛着泡沫的海浪，来到了飘浮着岛屿的迪迪喀喀湖，在那里你可以呼吸到安第斯山脉清爽洁净的空气，或者来到了纽约日常的街道上。阿莫罗斯有着神奇的能力，能够用她的艺术超越地理和艺术的界限，通过她的作品，折射出她深爱的祖国秘鲁的精神、性格以及活力。

贡萨洛·古铁雷斯

2012年9月于北京

Is art related to our national origins? Do we develop our aesthetic perceptions of the world by the experiences we had as children in our hometown? Does art transcend boundaries to appeal to the observer, regardless of his/her nationality?

These and many other questions are subjectively answered when we admire the art works Grimanasa Amorós presents to us.

Her creations, such as "Uros" or "Huanchaco," are nothing but the beautiful expressions of her life experiences as a Peruvian; she feels for her country of origin and its nature to the deepest of its roots. But there is also something else in her art works that appeals to us: the primal attraction that we all feel for water forms.

Her multicolor bubbles and lighted lines transport us to an attractive, liquid, cozy and peaceful surrounding. There is a pulsating allure in her art works that instinctively compels us to get closer to them, to absorb their warmth, even to touch them as a means of connecting ourselves with those sensuous colors and forms.

Her videos show us the interaction between the human being and water, or the character of street and famous people, such as our beloved Peruvian performer, Susana Baca. For me, as Ambassador of Peru to the People's Republic of China and a personal friend of Grimanasa Amorós, it is a distinctive honor to present to the Chinese people in Beijing the work of one of the most distinguished Peruvian artists.

I am sure that the colors and forms that have attracted me since I first saw those colorful spheres on the ceiling of her studio's entrance in New York, as well as her video works, will have the same effect on all of you.

You will feel yourself transported to the beaches of northern Peru and their foamy waves, to Lake Titicaca with its floating islands, where you can breathe and taste the crispy and clean Andean air, or to the every day streets of New York City.

Grimanasa has the magical ability to transcend geographical and artistic boundaries with her art, while projecting through her works the spirit, the character and the energy of the country she loves, Peru.

Gonzalo Gutiérrez

Beijing, September 2012

Grimanesa Amorós: Sculpting with Light and Video

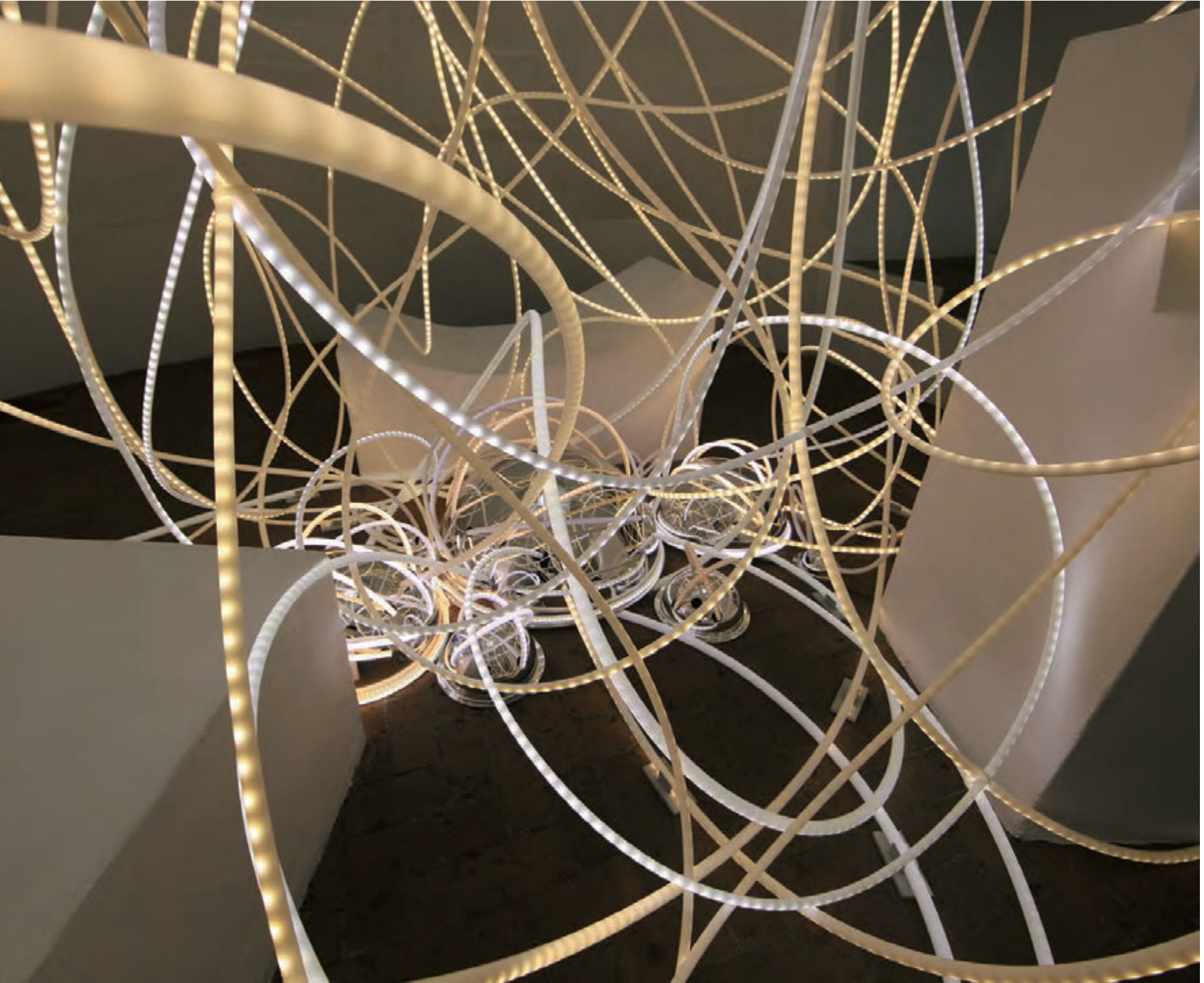
By Kevin Holden Platt

A slow-motion cinematic zoom centered at dusk on the Chapelle de la Persévérance in southern France reveals a golden glow emanating from the 17th-century chapel that competes with and ultimately triumphs over the scattered weakened rays of the sun. As blue-black shadows ripple across the sky, a luminescent orb inside the chapel flickers like a new sun, with amber particles of light coloring the space.

A close-up on the source of the light brings into focus a glimmering gold Madonna in contemplation, ringed with a double-layer halo, and surrounded by a cluster of other solar-hued discs. Pulses of light dance through the work like musical notes across the score to a new ode to life.

Painter, sculptor and video-maker Grimanesa Amorós suggests this light sculpture, Golden Uros, actually represents the meshing and melding of cultures across the continents, of arts across the ages. Before creating the installation, she traveled back in time to the lost Empire of the Incas of her native Peru to examine Incan beliefs, gods, ideas and arts, and then blended these into the work.

The Incas created a breathtaking empire centered around Inti, the Sun God, and rulers who called themselves children of the Sun; painted pyramid-temples crisscrossing the land were platforms for the deity and the ruler to stand sentinel over Inca culture. Incan artisans sculpted disc-shaped images of the Sun God in gold, and followers would present offerings of coca leaves and silver in homage.



幅艺术家的肖像，也象征了在整个儿童时期于秘鲁太平洋海岸包围着她的印加天主教文化。

艺术家在《金色乌罗什》这样的雕塑作品，以及包括《天地之间》在内的影像作品中，混合了明显不同的文化，这有助于她形成一种广泛的感染力：从纽约布鲁克林美术馆，到柏林艺术论坛，从巴塞罗那当代艺术空间到雅典影像艺术节，她的短片一直在被放映着。

《金色乌罗什》也是阿莫罗斯一系列灯光装置的一部分，这组作品描绘了乌罗什人在迪迪喀喀湖建造的浮岛。那里是印加文明的发祥地之一，掩映在安第斯山脉淡蓝色云雾缭绕的群峰之间。几个世纪以来，乌罗什人在芦苇地中建造了这些人工小岛，为住宅和瞭望塔构筑了不断移动的永久地基，从古代开始就被用来抵御入侵者。

迪迪喀喀湖高海拔的独特浮动绿洲也在《乌罗什岛》中重现，这是阿莫罗斯的另一件装置作品，去年在威尼斯双年展上展出。整个装置结合了太阳从空中划过时威尼斯和印加圣湖光线与色彩变幻的图案。太阳实际上出现在威尼斯展览现场上空，而闪耀的群星则布满天空，乌罗什明亮的半球形岛屿似乎飘浮在空中，营造了一个迷人的环境，在这里万有引力暂时消失了。





乌罗什 UROS 三宅一生 Issey Miyake 2012 (店内 *inside*)

Kevin Holden Platt: Earlier this year, you travelled to the Seoul National University Museum of Art in the South Korean capital to mark the opening of an exhibition of a light sculpture titled *Aurora* – what is the story of this installation and its connection with the colored arcs of light in the Arctic skies?

鸣 谢

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