

从艺术史到哲学，从科学到美学等多个知识领域里，“观念存在”与“感知存在”二者的分离与矛盾一直是被广泛研究的议题。深藏在表象之下的真实抑或是柏拉图式论调的“真理”已经远远超出了有形的定义范畴，即便“真理”和“确实性”与现实生活有着截然的分界，它们的存在仍然毋庸置疑——穿越这个拙劣复制的表象世界，我们终究能够追寻到纯洁的真实。

In many knowledge fields, from art history to philosophy and from science to aesthetics, the separation and contradiction between “conceptual existence” and “perceptual existence” has always been a topic widely studied. Genuineness hiding deeply under the presentation or the so called “truth” in Platonic argument has already gone far beyond the definitive category of physicality; even if there is clear boundary between “truth”, “authenticity” and real life, their existence is still indubitable - we will finally reach unsophisticated authenticity through the present world which is no more than a clumsy reproduction.

对柏拉图而言，艺术并非追寻真实的手段，因为它非理性的紊乱因素是具危险性的。而海德格尔却拓展了这一论断：人不仅应追求真实，艺术更是到达真理的不二法门。

For Plato, art is not a way to pursue truth, because its disorder factors, irrationally, are dangerous. Yet Heidegger proposed such a judgment: People should pursue truth, and art is the one and only way to reach truth.

这个“绝对真理？”的展览，为上述问题提供了很多个人化的“假想答案”，这些答案均来自于一些具有高度个体主义精神的青年艺术家。他们的个体真实与个人视角超越了 80 后艺术家所“应该”遵循的创作方式和对世界的认知，通过自由的想像力，用矛盾、不协调、自我反省的方式把艺术的超验作为了一种认知的工具，从个人经验探询真理之路。

*Absolute Truth?* exhibition provides many personalized “hypothetical answer” for the questions proposed above and these answers all came from young emerging artists who have high individualistic spirit. Their individual authenticity and their personal views surpass the creation that “should be” followed by and recognition of artists born in 1980s. Through free imagination and paradoxical, uncoordinated and self-reflecting approaches, they take the transcendence of art as a kind of tool for recognition and explore the way to truth with their personal experiences.

崔洁用绘画连接着两个极端，一端是绘画内容的极端虚构，一端是绘画物质存在的极端真实。受到导演 Orson Welles 多重曝光手法的影响，崔洁将现实空间中的不同片段谱写在同一画作中，试图证明视觉作为理解方式的不可靠性。

Cui Jie connects the two extremes with painting; on one end, it is the extreme fabrication of painterly content, and on the other end, it is the extreme authenticity of the physical existence in painting. Influenced by the multiple exposure skills of the late film director Orson Welles, Cui Jie has written different fragments in reality space onto one pictorial plane and tried to prove the unreliability of visual form as a way of understanding.

她在画布上的都市风景如同剥离后再组合的图层——延展的街道、楼房、建筑立面、室内室外，各个维度的空间片段和剖面被叠合、建筑的局部铺陈于充斥着电子节奏的方格图式之上……这些画面叠合塑造了一幅疏离与陌生的城市风景，以节奏感和混淆的空间秩序挑战着我们的视觉经验和观看方式。

Her cityscape on canvas looks like picture layers striped and re-grouped - the extended streets, buildings, facades, indoor and outdoor, spatial fragments and profiles in various dimensions are overlapped and details of buildings filled the grid pattern of the picture with electronic beats... These pictures overlapped and constructed a cityscape which is isolated and strange, challenging our visual experiences with a rhythm and chaotic spatial order.

风水是中国传承千年的神秘文化，唐钰涵试图创造一种当代人能够继续使用的风水雕塑，介乎于实用与非实用之间，实用是因为它是为风水而做，不实用是因为这种雕塑的实用性是精神性的而非看得见摸得着的肉体感官，它处在了实用与非实用艺术之间的模糊地带。科学无法解释的风水是否真的能够对我们的现实生活产生真实作用力和影响，还是只是我们脑中的迷信或是幻想，唐钰涵希望从古老的风水文化中衍生出符合当代社会审美需求的试验，为艺术介入生活提供了一个全新的可能性和接口。

Geomancy is the mystical culture of China which has been inherited for thousands of years. Tang Yuhan tries to create a kind of geomancy-cum-sculpture that could be used, which is between practical and impractical. It is practical because it is made for geomancy, while it is also impractical because the practicability of this kind of sculpture is spiritual rather than visible and tangible. It is in the field of vagueness between practical art and impractical art. Science cannot explain whether geomancy could really effect and influence our reality life, or it is only superstition or illusion in our mind. Tang Yuhan hopes to generate experiments from the ancient geomancy culture which is in line with contemporary social aesthetic needs. She provides a brand new possibility and interface for art to intervene into life.

高洁生活和工作在巴黎，他的作品多运用空间错觉和感官的错乱来介入，他擅长以身体游戏或是心理暗示的方式来传递他对社会生活的理解和面对文化差异的感受。"八苦"源于佛教的道义：八苦，即是生苦、老苦、病苦、死苦、怨憎会苦、爱别离苦、求不得苦及五取蕴苦，人生必须坦

然接受，放空身心方能以平常心面对，苦中求乐。高洁用取材于日常生活的材料制作出似魔非魔的娃娃脸的形象，契合佛教对 " 超脱 " 和对超越身体体验的 " 真 " 的独特理解。

Gao Jie lives and works in Paris. His works mostly utilize spatial illusion and sensory disorder as a cut-in. He's good at transmitting his understanding about social life and his sense facing the cultural differences with body game or psychological implications. "The Eight Sufferings" originated from Buddhist moral: the eight sufferings are the sufferings of birth, aging, illness, death, being apart from the loved ones, being together with the despised, not getting what one wants and flourishing of the Fine Skandha. One must accept calm and the unloading of mind and body in order to face and find joy in sufferings. Gao Jie creates images of baby faces which look like devil but not devil with materials from daily life. This could well corresponds with the special understanding of "detachment" and "authenticity", transcending physical experiences of Buddhism.

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