

MICHAEL DEAN
迈克尔·迪恩

ShanghART
香格纳画廊



迈克尔·迪恩

1977 年出生于纽卡斯尔，英国

现生活并工作于伦敦，英国

雕塑家 / 作家 / 字体排印师

迈克尔·迪恩的创作基于他的文字写作，用工业和日常材料，如混凝土、钢铁、水泥、钢筋，将其抽象为与人等同的雕塑。迪恩利用雕塑探索语言的三维可能性：形如字母的混凝土路障，带有窥视孔的波纹百叶雕塑，贴纸的渲染、染色的书籍，他和他的家人的拳头、手指。迪恩关于他自己处理文本和形式的明显存在和亲密的观点，披露个人，而非意图呈现可识别或可阅读的单词。

迪恩的作品在世界各地展出：Teaxths and Angeruage, Portikus, 法兰克福，德国 (2017); Tender Tender, 2017 明斯特雕塑展，明斯特，德国 (2017); Sic Glyphs, 南伦敦美术馆，伦敦，英国 (2016); Lost True Leaves, 纳沙尔雕塑中心，达拉斯，美国 (2016); 特纳奖 2016, 泰特不列颠，伦敦，英国 (2016); Qualities of Violence, De Appel 艺术中心，阿姆斯特丹，荷兰 (2015); Mirrorcity, 海沃德美术馆，伦敦，英国 (2014); A Thousand Doors, 白教堂美术馆，伦敦，英国 (2014); Government, 亨利摩尔雕塑协会，利兹，英国 (2012); Acts of Grass, 蛇形美术馆，伦敦，英国 (2011)。

Michael Dean

Born in 1977, Newcastle Upon Tyne, UK

Now lives and works in London, UK

A sculptor as much as a writer as much as a typographer

Michael Dean starts his work with writing - which then abstracted into human-scale sculptures, using industrial and daily materials such as concrete, steel, cement, reinforcement. Dean explores the three-dimensional possibilities of language by 'spelling out' his words through the alphabet of concrete barricades, corrugated shutters drilled with peepholes, the contagion of stickers, dyed books, casts of his and his families' fists and fingers. Dean's practice is not about presenting recognisable or readable words, but rather about the visible presence and an intimate perspective of himself on his own dealings with text and form, a disclosure of the personal.

Dean's works have been internationally presented at: Teaxths and Angeruage, Portikus, Frankfurt, DE (2017); Tender Tender, Skulptur Projekte Münster 2017, Münster, DE (2017); Sic Glyphs, South London Gallery, London, UK (2016); Lost True Leaves, Nasher Sculpture Center, Dallas, US (2016); Turner Prize 2016, Tate Britain, London, UK (2016); Qualities of Violence, De Appel arts centre, Amsterdam, NL (2015); Mirrorcity, curated by Stephanie Rosenthal, Hayward Gallery, London, UK (2014); A Thousand Doors, curated by Iwona Blazwick, Whitechapel Gallery, London, UK (2014); Government, Henry Moore Institute, Leeds, UK (2012); Acts of Grass, Serpentine Gallery Pavilion, London, UK (2011);

“雕塑”这个词不断地出现，我不知道它是否是一个有用的定位标签。但实际上我并不知道我是如何被称为雕塑家的，如何开始创作这些雕塑的。这一切其实来源于我想写作的一种冲动。如何让我的文字置于观众的手中，并在某种程度上适当地发挥作用。就像是你生活中某一个经历和它的时政性。当我试图以一种传统的文字形式来写作和分享的时候，发现有的时候无法实现。也许这是因为文学上对于解释的追求。但是当我把那些文字变成一个物体，人们站在这些无可辩驳的物体面前时，它就产生了一种感觉：一旦人们去触碰这些雕塑时，我作为一个作者的存在似乎就消失了。它更多的是把人们放在作品前面，而不是把作品置于人们面前。所以，我想“雕塑”这个词，从“分享”的概念上去看，似乎是在试图在你和观众之间达成某种平等。而这些巨大的、有些笨重且无法否认的物体成了最好的选择。

—— 迈克尔·迪恩

It's this word 'sculpture' that keeps coming back, and I don't know if it's just a useful hashtag these days, to place things. But my relationship, I mean I've got no idea how I ended up being called a sculptor, let alone making these things. It just started off as an impulse that I wanted to write. How do I get my writing into other people's hands and have it function appropriately in a way? This sense of when you've had an experience and the politics involved in that. There was something that failed when I tried to write and share that in a conventional writing form, maybe because it fell into some type of hermeneutic pursuit in relation to literature and all these things. But when I turned that writing, that sense of when you turn writing into an object and you have people standing in front of something that is irrefutably there, there's a sense that as soon as people can touch that, that my presence as an author kind of evaporates, and it becomes more about placing the people in front of the work as opposed to the work in front of the people somehow. So, I guess the word sculpture, or nothing is sculpture, but in terms of a kind of sharing, it seems to be trying to strike something in equality between you and the viewer, and nothing does that better than a mass, hulking, object that can't be denied.

-- Michael Dean

Sic Glyphs



"sic" 与生病 "sick" 发音相同 - 对迪恩的孩子来说所有东西都是不舒服的, "glyphs" 字形 - 迪恩创作的根源
sic - everything sick to Dean's children, glyphs - what Dean works with

在南伦敦美术馆，迪恩在入口处放置的不可移动的雕塑成为了可望而不可即的新文本，挑战观众自己思考，从而寻找另一种方式进入。艺术家将这里形容为“印刷排印的文本或是抽象文字的森林”，而观众则成为了主人公。接踵而至的旅程是通过与作品不同的相遇而获得的，这是一种亲密的体验。

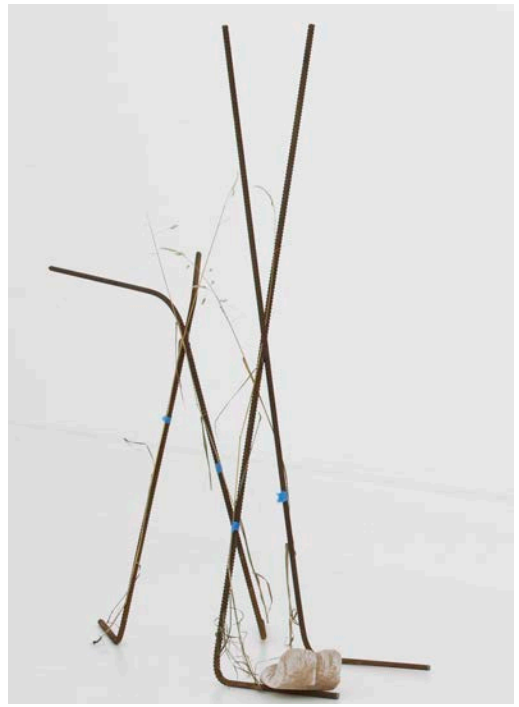
迪恩用混凝土、钢筋以及其他 DIY 材料所创作的雕塑与设定的白色空间形成鲜明对比，唤起了当代城市地表的物理现实。扭曲弯曲的、支撑起来的或是捆绑倒地的，这些被抽象的“字形”可能是具象的，占据着他们自己不确定的领土。部分雕塑上的钻孔似乎形成了一个特定的视角，是窥探孔也是眼睛，让人觉得蹊跷也令人发笑。雕塑上艺术家和他儿子们握紧的拳头为这个展览加上了标点，但却无法得知这究竟代表了侵略还是防御，庆祝还是反抗。正如展览中看似无尽的贴纸，是他对“岸”（shore）这一词的把玩，迪恩的作品充满了多义性、歧义性。不断地在不同的想法之间摇摆，任观众做出自己的选择，但从不予以完全的自由或绝对的结论。

For his South London Gallery exhibition, Dean immediately challenges visitors to think for themselves, barring the main entrance with a cluster of immovable sculptures which offer tantalising views onto a new shore of a text, thereby beckoning a search for an alternative way in. The ensuing journey is rewarded by a different encounter with the works, in an intimate experience that centres viewers as protagonists in what the artist describes as a "typographical texty field or a fXXXing forest of physically abstracted versions of my writing".

In disarming contrast to the emphatically brilliant expanse of whiteness against which they are set, Dean's forms in concrete, naked steel reinforcement (rebar) and other do-it-yourself materials invoke the physical reality of contemporary urban surfaces. Twisted and contorted, propped up or tied down, these apparently abstract 'glyphs' are never completely without figurative potential, occupying an indeterminate territory all of their own. Holes drilled through some of the works seem to invite a particular perspective, but could be eyes as much as spy-holes, sinister as much as hilarious, and there is no way of knowing if the casts of the artist's and his sons' clenched fists which punctuate the show denote aggression or defence, celebration or defiance. Just as his play on the word 'shore' on shutter stickers throughout the show is seemingly unending, Dean's work is shot through with ambiguity, endlessly oscillate between different ideas, taking viewers in whatever direction they choose but never giving them total free reign or allowing an absolute conclusion.



Installation view



Details



Installation view



Installation view

特纳奖 2016 Turner Prize 2016





特纳奖展览中所展出的作品《英国两名成年人加两名儿童最低生活保障费：贰萬零肆佰叁拾陆英镑，2016年9月1日宣》由等价为20,436英镑的一分钱硬币组成。这是英国政府所颁布的两名成年人和两名儿童在英国一年所需的最低生活费。在布展时，迪恩取走了其中一分钱，这意味着在观众所面对的是贫困线以下。

The work (United Kingdom poverty line for two adults and two children: twenty thousand four hundred and thirty six pounds sterling as published on 1st September 2016) consists of £20,436 in pennies. This is the amount of money the government states is the minimum that two adults and two children need to survive for a year in the UK. When installing the work, Dean removed one coin, meaning that now the money you see before you is one penny less than the poverty line.



特纳奖

Turner Prize

特纳奖以英国著名艺术家约瑟夫·玛罗德·威廉·透纳的名字命名，是颁发给主要在英国从事艺术创作的艺术家或在英国出生的艺术家的年度重要艺术奖项。每年有四位艺术家因其杰出的展览或展示被提名该奖。由泰特美术馆组织该奖项评选活动并在泰特不列颠展出。自 1984 年成立以来，特纳奖已经成为世界上最著名的视觉艺术奖之一。曾被提名或荣获该奖项的艺术家包括：吉利安·威尔灵，达米恩·赫斯特，沃尔夫冈·提尔曼斯以及艾萨克·朱利安等。

* 迪恩因 Sic Glyphs（南伦敦美术馆）和 Qualities of Violence（de Appel 艺术中心）这两个展览而被特纳奖提名。

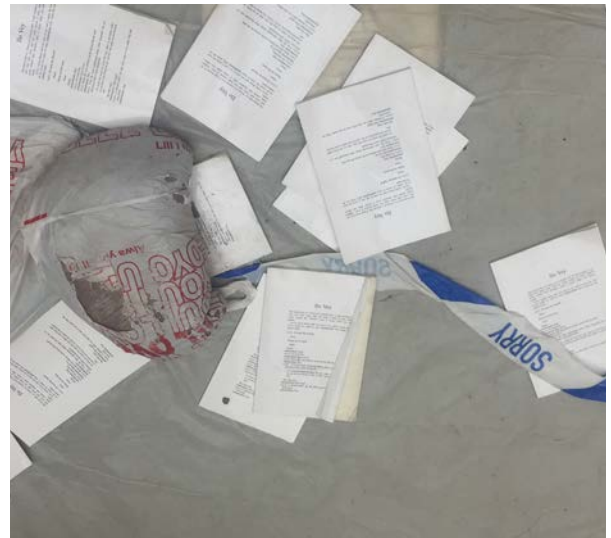
The Turner Prize, named after the English painter J. M. W. Turner, is an annual prize presented to an artist working primarily in Britain or an artist born in Britain working anywhere. Each year, four artists are shortlisted for their outstanding exhibitions or presentations. Awarding the prize is organised by the Tate gallery and staged at Tate Britain. Since its beginnings in 1984 it has become one of the best known visual arts prizes in the world. Artists who have been nominated or awarded include: Gillian Wearing OBE, Damien Hurst, Wolfgang Tillmans, Isaac Julien and so on.

* Dean was nominated for his solo exhibitions Sic Glyphs at South London Gallery, London and Qualities of Violence at de Appel arts centre, Amsterdam

2017 年明斯特十年雕塑展 Tender Tender at Sculpture Project 2017



明斯特十年雕塑展中，迪恩在作品“Tender Tender”中用透明塑料膜覆盖了美术馆场馆的中庭。塑料膜内的雕塑让人想起了路灯、公用垃圾桶、废纸。观众可以触碰、感受、甚至踩踏雕塑，也可以阅读、重置散落在地上的文字和染色的纸页。在塑料膜上的窥视孔（孔的高度来自迪恩以及他、妻子和两个孩子）为观众提供了另一种观看的方式：在这场表演中，观众既是窥视的人，也是被窥视的人。



Details

Dean installs a transparent plastic sheet covering the atrium of the museum like a canopy. The sculptures inside the sheet remind people of street lamps, public rubbish bins, refused paper. Audiences are encouraged to touch and step on the sculptures as well as pick up Dean's pages of text he scattered around. Dean also designs the peepholes on the plastic sheet (the height of the holes is determined by that of Dean as well that of his wife and children), which offers another way to view the sculptures inside. By peering through the holes, visitors are assigned roles in the performance-both watching and being watched.





在美术馆建筑外，迪恩用自行车锁将雕塑锁在路灯上

sculptures fastened with street lamps with bicycle locks
linking the city's external space with internal architectural space

作品
Selected Works



ffff unfinished notes, 2017
Paperback publication



Shorey, 2016
Concrete, steel and paperback publication 190 x 125 x 112 cm



f (working title) 2016
Concrete, steel, book page (alls shores)
182.8 x 54.6 x 68.6 cm



ffff 2016

Concrete, metal

4 parts: 107 x 35 cm; 170 x 45 cm; 175 x 45 cm; 152 x 40 cm



Fucked f with orange tongues on f (working title) 2016
Concrete and steel
176.5 x 66 x 135.9 cm



4sho (Working Title) 2016
Concrete, reinforced
205 x 122 x 112 cm



Fuck sake fuck sake (working title) 2016
Concrete and steel
Overall: 183 x 196 x 36 cm



Now (Working Title) 2015
Concrete, ink saturated book
190 x 45 x 50 cm



4 SHO (Working Title) 2016
Concrete, chain link fence, earth/soil, acrylic paint, weeds, paperback publications
and cope page 177 x 70 x 80 cm



Analogue series cabbage, hnnhhnnn-hnnhhnnnh 2014
Concrete, book
26 x 20 x 23 cm



Home (working title) 2012 - 2016
Concrete
255 x 255 x 4 cm

ShanghART

香格纳画廊

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