

Meyer Riegger 麥習畫廊

info@meyer-riegger.de
www.meyer-riegger.de

MEUSER 莫伊澤

Meuser was born in 1947 in Essen. From 1968-1976 he studied at the Düsseldorf Art Academy under Joseph Beuys and Erwin Heerich. Since 1997 he has been a professor at the State Academy of Fine Arts Karlsruhe. Meuser lives and works in Karlsruhe and Düsseldorf. In his sculptures and drawings Meuser is consistently engaged with finding and searching beyond fixed contexts or standardised patterns of functionality. In the course of his sculptural work process, he contextualises his objects, lending them new directions of thought. His source material consists of functionless steel and scrap iron objects, which the artist breathes new life into through a process involving transformation, colour and language. They frame reality and construction, as their material is derived from everyday life. However, on a formal level, the material only makes a reference to routine and functionality. In a process of borrowing, yet simultaneously disengaging from an established formal vocabulary, the objects become abstracted and deconstructed. Here reshaping, colour and language are crucial. The often vivid colouring of his objects borders on the genre of painting, however - detached from the canvas - they inscribe their surroundings as autonomous objects. Meuser's objects forcefully break open of the format of painting without being paintings. Instead they are contour, their own material and its form - in their pure shape, they designate the constructive, which Meuser leaves to its own devices while lending the object its own narration and rhetoric, often with a title borrowed from everyday elocution. Purist approaches are undermined by conscious aesthetic deviations, causing further planes of reference to emerge, which relate more to real life than to sublime transcendency.

莫伊澤 (Meuser) 作品的理念來源於廢品場，一件工業廢品激發了他的創作靈感。“你徜徉其間，隨手帶走一件廢品。我已經去過那里許多次了：那兒什麼都不是，那兒沒有帶給我任何東西，那兒有的只是一堆廢品。不是所有的東西都能一直符合你的口味，更確切的說，你自己得像繪畫時那樣一直專注於此。”¹ 藝術家如是介紹自己的創作理念。

自 20 世紀 70 年代起，莫伊澤開始將 T 字鋼樑、腳手架或者金屬板運用到自己獨特的作品中，並由此創作出一些具有豐富內涵的作品。這些作品內容保持含糊，其材料先前的功能也己不再重要。除了這些內容豐富的作品外，大約在 2010 年，他從一個合理的幾何學公式語言中發展出一個新的工具階段，在此時期，他利用一些帶有明顯的被彎曲和被破壞痕跡的物品進行藝術創作。與之前強調作品材料的硬度和耐磨性不同的是，莫伊澤現在將觀眾們的注意力在一定程度上轉移到了其作品的可塑性、韌性和主觀臆斷的柔軟性之上。這些物品不再是以一個合理的工業廢品形式存在，而是以一種不可預計的、偶然的、自發的結果呈現在莫氏的作品之中。其作品借助這一系列不可預計的變形完成了一種情緒的表達。作為部分漫長的選擇過程以及少量有針對性的干預的結果，如詩歌一般的作品便產生了。這些作品擺脫了原材料的重力因素的影響，以輕薄流動的形態被掛在牆上呈現給觀眾。

在莫伊澤的作品中，雕塑、繪畫以及裝置自由轉換，色彩卻始終扮演著一個十分重要的角色。他的作品載體不是傳統的畫布，而是各種各樣的物品。在早期的作品中，例如《牆壁 (Wandung) 》系列，莫伊澤在純黃色的平面上使用了防銹油漆，而這種防銹油漆在其作品表面營造了一種啞光磨砂的獨特視覺效果。