

在你面前，我们一同消散： 梅里克·卡拉

In Your Presence, We Dissolve Together: Melike Kara

梅里克·卡拉的画作不设边框，这份质朴格外引人注目。在她于柏林Peres Projects画廊的个展“在你面前”中展出的画作看上去像是未完成或完成度不高的一画到一半、不事加工的作品。但同时，她勾勒出的轮廓线条却十分强烈有力，使人想到毕加索和托姆布雷，又或卡塞尔·亨罗特的《热带之恋》。卡拉关注的是对自我的全面检验：自我确切说来究竟是什么？它如何定义自身？它的形成是否出自经验、情绪以及产生这些经验和情绪的条件？她试图站在观众的角度解答这些问题。

她的笔触遵循直觉，也遵循对于内心和外界的观察。她画中形象的轮廓都是不起草稿直接绘就的。她认为，轮廓不仅带来边界，也带来精神上的无形与无限。在把画中形象创作出来之前，她对它们保持一无所知的状态，让直觉来引领和驱使她。她让它们不受限制地发生。她的笔触无拘无束、粗犷、极为自然。由于她这种工作方式，直到后来她才“意识到它们是如何彼此关联的。这过程当中有一种游戏性，但它同时也体现了对于灵魂深处的投入。自我的各种深渊彼此交织、改变，并显现出来。面容、手势和姿态都服从于那种设法将自身表达出来的情绪。”我们有时形容情绪是流动的，在她的笔触中我们就可以看到这种流动性。没有轮廓的情况下，边界时隐时现，在观者与创作者之间拆除和建立起屏障。她的绘画是一道可共享的临界线，在这里我们同未知的自己不期而遇。艺术有时是一种途径和通道，一个无界的空间。在展览中，我随着她画中形象游荡，这些形象是出自艺术家内心的潜意识元素。卡拉的直觉引导她创作出这些作品；某种程度上，这使得她的作品让作为观众的我们倍感亲切。她奇异的风格将这些轮廓印刻在了我们的脑海里。

新表现主义对梅里克·卡拉作品的影响是不容忽视的：她生活和工作的基地在科隆，那里是新表现主义运动颇具影响力的地方。她毕业于杜塞尔多夫艺术学院，该校的著名校友包括德国艺术家约瑟夫·博伊斯、格哈德·里希特以及安塞尔姆·基弗。布鲁斯·瑙曼的作品也伴随了她很长时间，尽管这在她作品中没有直接的表现。

在克莱门特·格林伯格看来，平面性是现代主义的特征之一。卡拉的绘画介于现代主义与后现代主义之间。它是平面的，在空间上没有纵深；但同时，它又存在于立体空间。展览“在你面前”在多种层面上展示出对画廊空间的利用。画作被安置于镶有金属边框的透明树脂玻璃板内，加强了画廊的纵深。她在这个空间里制造了一个既无边框也无边界的三维世界。她画中的形象从画布上跳脱出来，栩栩如生地游荡于画廊各个角落。每个人物都能同其他任何人物进行对话。卡拉寻找着绘画概念的延伸，让绘画同它周围的事物建立起联系。绘画和雕塑可以成为一体；二者可以同时彼此进行试探。展览中所有的形象进入同一场对话对艺术家来说至关重要；无论是画面中还是画面外的人物，内部的还是外部的形象。就连观众也体验到一种不同寻常的感知方式，这场对话会随着他或她的位置及角度变化而改变。

在卡拉的作品中，我们能发现一种被共享的亲密与直观感受，

如同观看一场生动的表演，她画中的形象在这场表演中跳跃、舞蹈。她毫不掩饰地表现着自己的感悟力。做艺术家意味着忠于自我。卡拉将自己真正地从约束中解放了出来，而她所采取的方式又并未使观众感到同她的作品有所疏远。她试图消除艺术家与观众之间的界线。这也是她认为自己与新表现主义有重大分歧的地方。说到底，她的创作方式更女性化、更温柔，回应了女性艺术家在新表现主义中的几近消失。新表现主义在某种程度上显得很男性化，很大男子主义，这是由于它缺少其他方式的平衡。总而言之，卡拉寻求着绘画意义的延伸，以使整个展览看起来是庞大而令人沉浸其中的一件作品。她的画作在没有边界的空间中，在生动而令人愉悦的交流空间中，消散了。杨诗涵

《如果你这么说》
2016年
布面丙烯与油画棒
220 x 200 厘米
if you SAY so
2016
Acrylic and oilstick on canvas
220 x 200 cm

Courtesy Peres Projects



Melike Kara's paintings are striking in their apparent unframed simplicity. The paintings in "In Your Presence," at Peres Projects in Berlin, appear as if uncompleted or unaccomplished—works in progress, raw and rudimentary. At the same time, her outlines are so strong, so intense that they recall Picasso or Tomyly or Camille Henrot's "Tropics of Love." What interests Kara is the global examination of self: What exactly is a self? How does it define itself? Can it be formed from experiences and emotions and their conditions? She attempts to answer these questions from the position of her viewers.

Her brushstrokes follow intuition, as well as inner and external observations. She paints the outlines of figures with no rough draft. She sees outlines as conducive to boundaries, but also to spiritual shapelessness and limitlessness. She lets her intuition conduct her, drive her, knowing nothing about the figures appearing in her paintings before they have been created. She lets them happen without restraint. Her brushstrokes are free-spirited, rough, extremely natural. According to the way she works, only later does she "come to realize how they relate to one another. This process has a playfulness to it, but it's also manifested as a deep plunge into the soul. All of the abysses of selfhood interweave, transform, reveal themselves. Countenance, gestures, posture are subordinate to the emotion that seeks to express itself." We sometimes describe emotion as fluid, a liquidity we see in her brushstrokes. Without outlines, boundaries appear and disappear, breaking down and building barriers between viewer and creator.

Her painting is a sharable threshold at which we encounter the unknown parts of ourselves. Sometimes, art can be a channel and a passage, a space without boundaries. In the exhibition I was floating with the figures in her paintings, elements of the subconscious that come out from the artist's inner mind. Kara's intuition guides her to create these works; somehow, this makes her works intimate to us as viewers. Her idiosyncratic style imprints these outlines in our minds.

It's hard to ignore the influence of neo-expressionism in Melike Kara's work; she is based in Cologne, where the movement has been influential. She graduated from Kunstakademie Düsseldorf, which is famous for alumni including notable German artists like Joseph Beuys, Gerhard Richter, and Anselm Kiefer. Bruce Nauman's work, too, has accompanied her for a long time, even if it finds no direct expression within her work.

According to Clement Greenberg, flatness is one of characteristics of modernism. Kara's painting is between modernism and post-modernism. It's flat, without depth of field; at the same time, it's also spatial. In "In Your Presence," the use of the gallery space seems to display multiple levels. Drawings are mounted in transparent plexiglas plates in metal frames, making the depth of the gallery appear profound. She manufactures a three-dimensional world without frames or borders in the space. The figures in her paintings jump out from the canvas, moving vividly throughout the gallery space. Every character can dialogue with any other. Kara seeks an expanded notion of painting,



《及时冲澡》
2015年
布面丙烯与油画棒
200 x 280厘米
in times of quick showers
2015
Acrylic and oilstick on canvas
200 x 280 cm

Courtesy Peres Projects

《电话叫你回家》
2016年
布面丙烯与油画棒
220 x 280 厘米
I come to call you home
2016
Acrylic and oilstick on canvas
200 x 280 cm

Courtesy Peres Projects



one that connects to its surroundings. Painting and sculpture can become one and the same; they can sound each other out simultaneously. In this exhibition, it is important for the artist that all figures enter a dialogue: inside and out, exterior and interior. Even the viewer experiences a different form of perception, a different dialogue depending on his or her position and standpoint.

In and through Kara's work, we are able to find a sort of sharable intimacy and immediacy, like watching a vivid performance in which the figures in her paintings are bouncing and dancing. She expresses her sensibility without hiding herself. Being an artist means being authentic to oneself, and Kara truly emancipates herself from restraint in a way that allows viewers to keep from feeling distant from her work. She attempts to eliminate the boundaries between artist and viewer. This is where she sees huge ruptures with neo-expressionism. Ultimately, her approach is more feminine and tender, reacting to the near disappearance of female artists in neo-expressionism, which somehow looks masculine and macho for lack of exposure to other forms of balance. All in all, Kara seeks an expanded meaning of painting in which the whole exhibition is seen as one gigantic, immersive piece. Her paintings dissolve into the space without boundaries, a vivid and delightful space for communication. **Ida Yang**