

UGO RONDINONE: OVER THE RAINBOW

Fall/Winter, 2017 | 윤혜정

page 1 of 6

special feature II
three noteworthy
artists

text — Yoon Hei-Jeong, Feature director for Vogue Korea

UGO RONDINONE

乌戈·罗迪纳

OVER
THE RAINBOW

因此，
他作为与时代
同步而又超越时代的
艺术家
而备受推崇。

21世纪的现代人穿越回过去。
艺术作品能让生活在
(Ugo Rondinone)的
乌戈·罗迪纳

**ARTIST UGO RONDINONE
TRANSPORTS PEOPLE
FROM THE 21ST CENTURY TO A PAST ERA
THEY HAVE NEVER BEFORE
EXPERIENCED.
AS A RESULT, HE IS REGARDED
AS ONE OF OUR ERA'S
MOST TIMELSS AND CONTEMPORANEOUS
ARTISTS.**



在百乐达斯城3层的Wow Space，
可欣赏到乌戈·罗迪纳的装置作品《Dog Days Are Over》。
象征着希望的彩虹为这里源源不断地注入正能量。
The third floor WOW SPACE at PARADISE CITY features the installment
piece "DOG DAYS ARE OVER" by Ugo Rondinone.
The rainbow is a symbol of hope, filling the space with
a positive vibe.

无论在何处，乌戈·罗迪纳的作品总能让观众获得置身于“纯粹时代”的感受。当他的巨大橄榄树入驻“奢华时尚地”巴黎旺多姆广场时，人们误以为这棵树从很久以前就扎根于此。在资本主义世界的前沿地带纽约洛克菲勒中心，巨大的人型石像仿佛是拯救人类的战士，向人们发问：“人类或世界的本质是什么？”。有时，乌戈也会采用相反的姿态创作作品。他在拉斯维加斯莫哈韦沙漠上堆起巨大的石头，并且涂上迷幻的荧光色，为的是通过不尊重和压抑自然本性的方式更加强调原始沙漠风景的珍贵。他坚持借用自然元素，带领我们进入21世纪的现代人从未生活过的原始而又充满诗意的时间和空间。

Wherever you go, the work of Ugo Rondinone introduces an age of purity to all viewers. His enormous olive tree that stood in the luxury fashion space of Place Vendôme in Paris appeared as if had been putting down roots there since the ancient times. Located at the center of capitalism in front of Rockefeller Center in New York City, his giant humanoid statue seemed to question the foundation for humankind—or the very world itself—standing as a savior of humanity. The artist sometimes stands on the opposite side of the spectrum, too. In the Mojave Desert in Las Vegas, Rondinone installed a large, psychedelic neon-colored stone to emphasize the desert landscape by disregarding natural characteristics, and showing under severe contrast. Through his use of natural elements, Ugo Rondinone takes people of the 21st century to a primordial and poetic time and space.





开放的艺术

2016年,乌戈·罗迪纳的彩虹被悬挂在首尔市立美术馆入口的上方。在灰蒙蒙的首尔天空下,这件作品仿佛诗歌一般迎接八方来客。乌戈·罗迪纳是一位像热爱石头和树木一样无比热爱彩虹的艺术家。从一开始,他就对利用普遍性象征元素创作作品很感兴趣,因为这样能让作品的含义被世界任何角落的人们所理解。他将1996年创作的第一件彩虹作品取名为《Cry me a river》,之后又创作了被安装于世界各地的彩虹系列作品。2016年我们在首尔看到的彩虹(DOG DAYS ARE OVER)便是其中之一。

看到“Dog days are over”这句话,应该有不少人会想到著名摇滚乐队Florence and the Machine的梦幻音乐。事实上,主唱弗洛伦斯·韦尔奇(Florence Welch)每天早晨骑自行车经过滑铁卢桥(Waterloo Bridge)时,都会看见银行外墙上乌戈·罗迪纳的作品,她于是从中汲取灵感,创作了同名歌曲。“Dog days(炎炎夏日)”的说法源于古罗马,因为当大犬星座中的天狼星距离地球最近时,正值地球最炎热的时期。虽然给予灵感的人和得到灵感的人都没有明确表明这件作品的含义,但看到作品的观众们仍然能猜到它象征着艰难的日子,或者太阳升起前最黑暗的时间。像这样猜测和想象的瞬间应该就是追求“开放艺术”的乌戈·罗迪纳所希望的。

在过去的数十年时间,乌戈·罗迪纳推出了丰富多样的公共艺术作品,大致有《彩虹》系列、《口罩》系列(“Moonrise”和“Sunrise”)、《橄榄树(Olive tree)》、《奇石雕刻(Scholar's rock)》、《石雕》、《石塔(Magic Mountain)》等。乌戈·罗迪纳擅于利用丰富多样的媒介,因此他作品的范围十分广泛,仿佛出自不同艺术家之手。而且除了自然元素外,他的作品中还蕴含了贯穿其艺术人生始终的概念,即德国浪漫主义思潮。“我所有的创作都基于18-19世纪的浪漫主义。”几年前,在和笔者的一次采访中他这样解释道,“浪漫主义是对始于上世纪末的工业革命带来的急速城市化和合理性逻辑的对抗。”当时,艺术家们陶醉于日落、星星、云、光、石头、树木、彩虹等无法被合理解释的元素,力图通过这种方式守护人类的感情和梦想的价值。乌戈·罗迪纳自称浪漫主义的接班人,他正通过努力实践这一悠久的思潮来证明在几百年后的今天它依然具有现实意义。



Open Art

In 2016, a rainbow by Ugo Rondinone graced the entrance of the Seoul Museum of Art, greeting the city of Seoul. Rondinone has a strong affinity for stones and trees—and also for rainbows. From the start, he has shown great interest in creating art using universal symbols easily understood anywhere in the world. In 1996, he created his first rainbow, “Cry Me A River,” and continued on with a worldwide series of rainbow installations in quick succession. The rainbow featured in Seoul at 2016, called “DOG DAYS ARE OVER,” was one in this series.

While seeing the phrase “Dog days are over,” it would not be surprising if passersby were reminded of the famous song of the same name by Florence and the Machine. The lead singer, Florence Welch, used to ride her bike past a bank wall that had Rondinone’s piece installed on it; the words inspired her to write the song. In Ancient Rome, “dog days” referred to early August, when Sirius, the “Dog Star,” was located closest to the Earth and the days were the hottest of the year. It would be reasonable to guess that many who have seen Rondinone’s work have had their spirits uplifted on difficult days, imagining that that day is the darkest before the dawn. This moment of inspired imagination is what Ugo Rondinone hoped for through his “open art.”

Over the past few decades, Ugo Rondinone has garnered much acclaim for his diverse public art installations such as the rainbow series, the mask series (“Moonrise” and “Sunrise”), olive tree, “Scholar’s Rocks,” stone figure sculptures, and “Magic Mountain.” But the element of nature is something that has followed him in all of his life and penetrates into his art, stemming from German Romanticism. “All of my works begin in 18th–19th century Romanticism,” was his statement in our interview with him a few years ago. He argued that Romanticism was a move away from the logic of urbanization and rationality, as the effects of the Industrial Revolution. Artists of the era focused on things you couldn’t explain rationally, such as sunsets, stars, clouds, light, stone, trees, and rainbows. Calling himself a successor to the Romantic Era, Rondinone demonstrates to the world that these concepts have not yet faded into oblivion.

¹ Installation view of Ugo Rondinone solo exhibition. “Ugo Rondinone: the world just makes me laugh” Berkeley Art Museum and Pacific Film Archive (BAMPFA), Berkeley(2017). Image courtesy of the artist, BAMPFA, and Kukje Gallery. Image provided by Kukje Gallery.

相信艺术的神秘力量

乌戈·罗迪纳不断用艺术呈现这世上恒久不变、永远存在的“永恒元素”，这也意味着他所追求的是超越时代的某些事物和无限性。他常称自己是“相信艺术作品富有灵性并具有神秘力量的艺术家”，这里的“灵性”并非单纯指“精神上的”，而是融合过去、现在与未来的无限时间。对他来说，时间并非是线性的，而是循环的概念，这或许与他的根有密切关联。他的父母出生于意大利古都马泰拉（Matera），那里人的祖先曾在洞窟生活了9千多年，乌戈·罗迪纳的橄榄树作品用的便是那里种植的树木。橄榄树作品使用了无数个环制作，其中融入了他自我存在、代代传承的潜意识等记忆，这也是他认同这件作品仿佛是自己原型的原因。

乌戈·罗迪纳用和其他明星艺术家截然不同的方式创作，他不会在设施完备的工作室里用体系化的工序创作作品。他将自己从社会秩序中分离，将创作视为一种仪式。就像浪漫主义者用非合理性来对抗合理性一样，他用自己创造的独特时间概念反对世界的速度，这也是观众们每当站在乌戈·罗迪纳的作品前，都会感到穿越回过去的原因。他的作品让人意识到我们仅仅只是“存在”于这个时空之中，并用自由吸引着人们，这种自由在任何被各种理论和商业性包装的现代美术现场都是感受不到的。他相信艺术的力量在于“慢”，并且相信艺术能让任何人度过只属于自己的时间，这种信任，是让现代美术界为之着迷的哲学与精神本质。

“在那个瞬间，观众与作品共处一个场所，我希望观众们在与我的作品同在的时间，是可以省察艺术和自己的时间，因为艺术需要体验，而这样的想法今后还会持续。”今天，在乌戈·罗迪纳的彩虹那头，依然展现着人类的存在和艺术无限可能。

Faith in the Power of Art

Ugo Rondinone incorporates nature into his art as the “everlasting element” that will exist until the end of the world. The artist aims to create art that transcends contemporaneity and remains timeless. He says that his works “contain spiritual and mystical aspects,” with “spiritual” here reaching beyond the psychological definition and into concepts of past, present, and future, connected in an infinite time loop. To Rondinone, time is a non-linear, cyclical concept that may be deeply rooted to his upbringing. His parents come from Italy’s ancient town, Matera, where his ancestors lived a cave life for over 9,000 years. The olive tree that Rondinone introduced to the world was also planted and cultivated on that land. It gives insight as to how the tree is a prototypical reflection of the artist, made up of an infinite chain of memories and elements of the subconscious mind connected to his conceptions of self-existence.

Ugo Rondinone has a starkly different approach to creating his art. He does not produce his works in a well-equipped studio on cutting-edge machines. He separates himself from society, viewing the time he spends working as a kind of rite. Like a Romantic resisting rationality by being irrational, he has created his own unique concept of time to defy the speed of the outside world. This also explains why, when standing in front of an installation by Rondinone, people feel a sense of timelessness. His works only seem to awaken to “exist” to their full potential when in this time-space, which is a freedom of artistic experience that isn’t often felt when observing other contemporary art driven by theory and commercial value. The belief that the power of art is to be “slow” and that art should be accessible to all was the founding philosophy and spirit of the contemporary art movement.

“In the moment in which you are standing in front of one of the pieces, I hope it was a moment when you could be introspective while inside the art and yourself. Art has to be an experience. I believe I will believe this forever.” Today, the unlimited potential of human existence and art unfolds through the rainbow of Ugo Rondinone.



2 “every time the sun comes up”
Installation view at
Place Vendôme, Paris (2016).
Courtesy of the artist and
Kukje Gallery.
Image provided by Kukje Gallery.

3 “human nature”
Public Art Fund at the Rockefeller
Plaza, New York (2013).
Curated by Nicholas Baume,
Photo by James Ewing.
Courtesy of the artist and
Kukje Gallery.
Image provided by Kukje Gallery.