

Gary Clough is the Head of International Pathways at UCA and a very experienced tutor in art & design. He is also an established artist having worked extensively in sculpture, print and drawing for nearly three decades. The ideas and their manifestation through drawing that Gary is developing during his Trace Engines exhibition and residency in Guangzhou very much represent a synthesis between his creative and his academic careers.

His recent drawings in ink on paper and his monoprints reflect a deft and schematic evolution from his more formal sculptural origins. The intuitive grappling with structure and form characteristic of his sculpture is no less evident in the sequenced multiples and narrative of his monoprints. The works for Trace Engines graphically engineer; plates, nuts, bars, manifolds and a myriad of components into evocative structures of mechanical muscle and functionality. All the parts are there to be revealed, decoded, then visually assembled and disassembled.

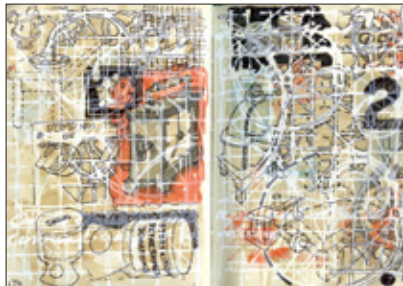
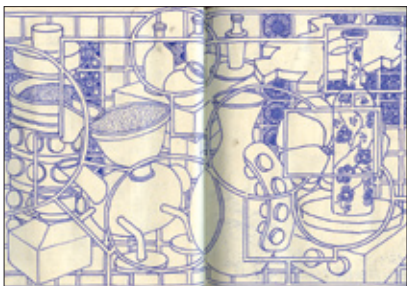
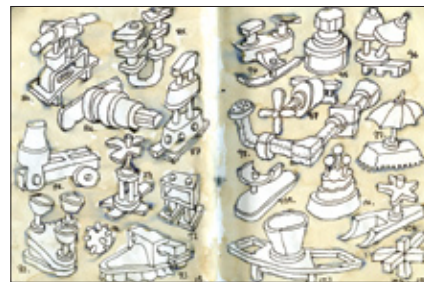
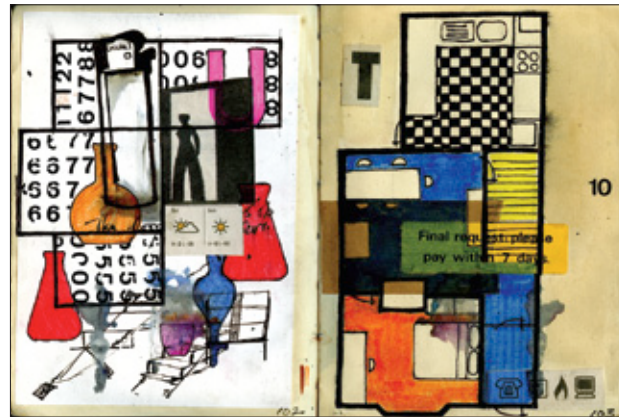
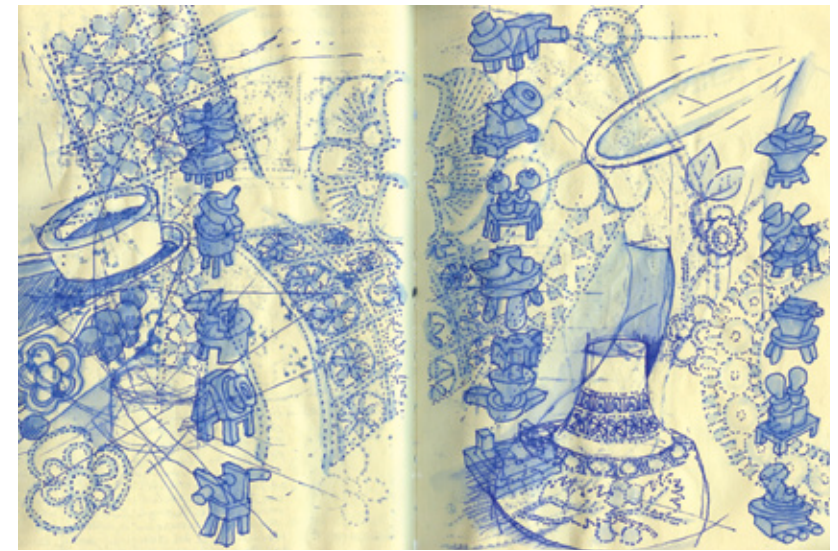
Gary has travelled extensively throughout the world in his academic role and as an artist. His work is influenced and enriched by the qualities and visual language of diverse climates, landscapes and cultures. His recent work explores the notions of portrait, bust, silhouette and memento mori.

An enduring link between his creative work and his teaching is the role of drawing. Central to his teaching and his drawing is full immersion in the act of looking. Paul Klee once described the Bauhaus approach to teaching art as taking his students on an 'adventure in seeing'. Clough is committed to this philosophy in his teaching and it is evident in his art.

The University for the Creative Arts welcomes the opportunity to collaborate with AIP Centre, Guangzhou in supporting Clough's Trace Engines – exhibition and residency.

Mike Addison  
Head of School, School of Further Education  
University for the Creative Arts

All images from Sketchbooks 2014 and 2015.  
所有图画来源于2014年和2015年的素描册。



加里·克拉夫(Gary Clough)是英国艺术创意大学 (University for the Creative Arts)国际预科项目负责人。他是一位经验丰富的艺术设计导师，同时也是一位在雕塑、版画和素描领域里工作了近三十年的资深艺术家。此次加里在个人展览《描绘引擎》(Trace Engines)和广州驻场创作中运用的绘画思潮及形式，充分表现了他的艺术创作与学术生涯之间的融合。

加里最早从事正式雕塑创作，而他最近的纸本墨画和单刷版画则反映了一次巧妙却严谨的艺术家转变。他雕塑作品的结构，形式和特质都呈现在一系列的单刷版画叙事中。个展《描绘引擎》所展现的工程制图、托板、螺母、集合管、横杆和其它无数的组件组成的机械肌肉和功能结构另人令人回味。所有组件都在展览里被揭示、解译，然后在视觉上被组装和拆卸。

作为一个艺术家和学者，加里·克拉夫广泛游历世界各地。各国丰富多样的气候，风景和文化影响并丰富了他的艺术创作。他的最新作品探索的概念包括肖像，半身像，剪影和死亡象征。

能够持久连接着加里·克拉夫的艺术创作和教学，便是绘画的作用。他的教学和绘画的中心思想是完全沉浸在寻找的行为中。保罗·克利(Paul Klee)曾用“观看的探险”来描述包豪斯对于学生的艺术教学方法。加里·克拉夫正是在他的教学和艺术创作致力运于这一理念。

英国创意艺术大学欢迎与广州国际艺术计划的合作机会并大力支持加里·克拉夫的中国个人展览与艺术驻场。

迈克·艾迪生  
英国创意艺术大学继续教育学院院长

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Translated by Dr Shanru Yang

描绘引擎 作品系列表现了加里·克拉夫对之前作品的延伸与巩固。这些绘图汇集了艺术家过去25年娴熟的多维化艺术实践。这可以追溯到例如他1997年创作的别具玩味的陶瓷装置艺术《康沃器皿》，以及粘土《绘画雕塑》。正如克拉夫所言，这些早期作品反映了“众人熟知的物体在创建与解构中的困境，一系列迥然不同的对象不仅被迫居住在同一个空间，而其实际形式和身份也受到妥协与冲击”。作者的这番陈述似乎同样也适用于描绘引擎的作品集。

事实上，描绘引擎的表现超越了克拉夫的多学科创新能力，并融合了他做为一个国际教育家的当代实践。不管是从教育还是创新方面，最近作品集都阐述了艺术家对于多元化的推崇，以及追求、珍视差异性的热情。例如他在青花陶瓷品中汇集世界人文历史共通的视觉艺术语言。此外，这种探索结合新领域的动力赋予了克拉夫作品持久的新鲜感与活力。而本次展览也不例外，作品构图设计活跃而脆弱。

每张图画都表达了一种相互矛盾的微妙。各种符号拥挤在一起，富有细节。它们彼此相互推搡、磁场互斥，从而在纸面产生了一种明显的张力。这种表现张力的组合使得每张作品都成为当之无愧的活力“引擎”。在推拉之间，即刻性、偶发性与流动性巧妙的相互显现，并与点线面的细部巧思相协调。正如克拉夫指出，这正与中国传统水墨画中强调流动感与力道的平衡相呼应。事实上，描绘引擎广鉴各派，如构成主义先锋海报及约瑟夫·博伊斯令人联想的有机绘画。正如博伊斯对于我们所认知现实外萨满式的想象，描绘引擎一展似乎将我们带入不太存在却具有可能性的地方。一部分是示意图绘画，而另一部分则充满了现实交替的可能性。

从本质上说，克拉夫将线条灵巧的融合与重叠，开辟了一系列的可能性。正如在沿海地生活的贝壳类生物一样，作品其“多宝阁”似的构图令人着迷，隐匿着自带的独特玻璃柜，可以同时保护和展示自己。克拉夫做出这样的相关解释，他认为，以透明外观作为媒介，可以“挑战性的把绘图从历史、物质和视觉上放在雕塑的情景中。”事实上，作品似乎反映了一个安置与牵制的难思。在德勒兹哲学中，这些绘画表现了根茎状似的表面，正如杰拉德·劳尼格所描述，强调无止尽的“同时”可能会造成信息过剩的风险。安东尼·胡伯曼也直接指出，这种手法形成一种迫使人们去识别、分类并约束的复杂挑战，它不是对预期确定性的质疑，而是对一次对不确定性的愉快邀约，令人难以抗拒。

玛丽·露·巴勒特博士

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与作者加里·克拉夫2015年八月与九月间的谈话

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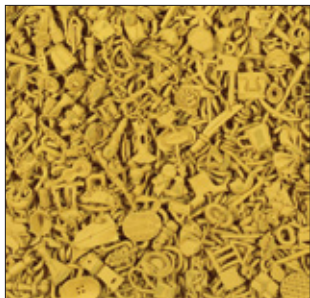
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Translated by Dr Shanru Yang



Cornish Ware, detail, 1997



Sculpture for Drawing, yellow, detail, 1997



Sculpture for Drawing, blue, detail, 1997

# 当之无愧的活力 ‘引擎’



Sans Vitrine, 2015

## A dynamism deserving of the title ‘engine’

Trace Engines presents a body of drawings that not only extend from Clough's previous work but also consolidate that work. These drawings pull together threads from a multidimensional practice that the artist has honed over the last twenty-five years. Those strands can be traced, for example, to his Cornish Ware (1997), a playful ceramic installation, and to pieces such as plasticine Sculpture for Drawing (1997). As Clough explains, both these earlier works present “recognised and potentially familiar object(s) ... trapped between creation and destruction, ... a collection of disparate objects forced to not only inhabit the same space but, in that, to have their physical form and identity compromised and challenged;” a statement that seems equally applicable to the works that comprise Trace Engines.

In fact, the threads drawn together by Trace Engines go beyond Clough's multidisciplinary creative practice; they weave through the practice he has concurrently developed as an international educator. Both aspects of Clough's work, the pedagogic and the creative, articulate his position as a true celebrant of diversity and this urge to embrace and value difference reverberates across his most recent collection. It is evident, for example, in the way in which an historically and globally shared visual language, that of blue and white ceramics, is centralised in this body of work. Furthermore, this drive to explore and juxtapose new territories has given Clough's work a consistent sense of freshness and vibrancy. The drawings in this collection are no exception; a series of energetic and simultaneously fragile tracers.

Each drawing offers a delicate filigree of conflicting gestures. There are passages where these signs busily jostle together in crowds; elsewhere they push away from each other with all the repulsion of opposing magnets, which creates a palpable tension across the surface of the paper. An array of such binary tensions gives each work a dynamism deserving of the title ‘engine.’ This push and pull is evident, for instance, in the way in which immediacy, chance and flux are delicately counter-balanced by an intense attention to detail, to meticulously plotting point, plane and line. As Clough points out, this echoes the sense of balance between

fluidity and control found in Chinese traditions of ink painting and drawing. In fact, Trace Engines is fuelled by multiple references, which leaves the work reverberating somewhere between hard-edged Constructivist posters and Joseph Beuys' evocative organic drawings. Like Beuys' shamanistic imagining of possibilities beyond the realities we think we know, Trace Engines seems to propel us into places that do not quite exist, but quite easily could; part schematic drawings, and part proposals for alternative realities.

In essence, Clough's deft melding of threads and overlaps opens up littoral spaces teeming with possibilities and, like the shelled creatures that generally inhabit such spaces, each of the mesmerising ‘wunderkammer-like’ configurations presented in these drawings seems to secrete a unique vitrine for itself; both a means of protection and display. Clough gives a pertinent explanation of this when he talks of these transparent cases as means to “historically, physically and visually place the drawings in a sculptural context, while concurrently challenging that placement.” In fact, these drawings seem set on challenging ideas of placement and containment at a fundamental level. In the Deleuzian sense, they present a series of rhizomic surfaces, which knowingly risk generating an overabundance of information by foregrounding the endless ‘and’ described by Gerald Raunig. As Anthony Huberman so articulately points out, this makes a sophisticated challenge to the compulsion to identify, categorise and pin down and invites instead a questioning of perceived certainties, a delighting in precarious uncertainty; an invitation it is hard to refuse.

Dr Mary-lou Barratt

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Huberman, Anthony (2007) 'Naive Set Theory'. In Afterall, Issue 15, Spring Summer 2007.

Raunig, Gerald (2007) Art and Revolution. Translated by Aileen Dierig, Cambridge, Mass.: MIT Press and Semiotext(e).

# Semblance

‘the outward appearance or apparent form of something, especially when the reality is different’

Oxford Dictionary of English.

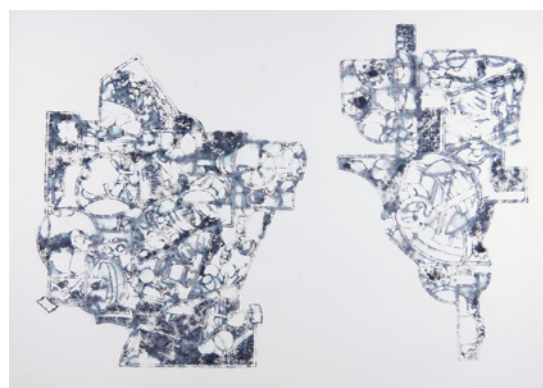
**Trace Engines** is a series of amalgamated drawings that on the one hand suggest a design or plan for something to come, and on the other seem like the residue of something that has already been. In this, they constitute a process of mediation where the acts and media of their creation – the drawing, tracing and mono-printing – become iterative expressions that model an as yet unknown object.

The images emerge from the habitual practices of drawing that artists use to explore and process the world around them. These drawings, most often contained within the intimate and private spaces of the sketchbook, happen when no one is looking, they are a means to their own ends, a form of practice that keeps the muscles of the hand, the eyes and the imagination working together, and it is in this sense that **Trace Engines** constitute a speculative work of re-imagining.

**Trace Engines** explore the tense relationship between the world of things and their images. The drawings flatten the world of three-dimensional objects into a diagrammatic plane of lines, shapes and shading, a practice akin to ‘skinning’ an object. They are at once abstract and literal, but in bringing together the flat outline forms suggestive of manmade objects such as airplanes, vases, buildings and machinery, they create new and abstract contexts for the objects that possibly inspired them.

In this often incongruous coming together, where big things are made small and round things are made flat, **Trace Engines** play with notions of archetype. The portrait bust, pulled from the contexts of classical sculpture to provide a silhouette outline of the works, finds itself, perhaps ironically returned to its museum plinth beneath a vitrine-like glass case. And yet in their openness and their speculation, **Trace Engines** reject the final resolution of completion just as they also reject any easy qualitative judgement. True to the iterative nature of their creation, the drawings have only a fleeting clarity that sees the clean crisp lines of their tracing bleed and blur in the act of mono-printing, the process becoming the means through which the work undoes itself.

Gary Clough



Engine Dialogue, 2015

## 伪像(Semblance):

“与其事实相悖的事物外在表现形式或外观”

牛津英语词典



**描绘引擎** 由一系列的绘图组合构成。它一方面预示了未来设计或构想，另一方面又貌似表现了现成物的残余。其中，这些绘图组成了一个调和的过程。在这个过程中，艺术创作行为与多种媒介的运用（如素描、临摹、单刷版画）反复传达了一种未知感。

作品摆脱了艺术家们对周边世界探索和处理的惯用绘画手法。作者在创作这些绘画手稿时无人观瞻，它们也通常保存在素描册的私密空间里，作为己用。这种艺术实践形式将眼、手、以及想象有力结合。由此在这个意义上，**描绘引擎** 是一次对重新想象的思辨。

**描绘引擎** 探索了物质世界与外在表象之间的紧密联系。作品将三维物体空间变为线条、形状、描影组成的平面示意图，这种做法如同对物体进行层层“剥皮”。图像即刻变得抽象和浅显，而同时平面轮廓构成的各种人造物体，例如飞机、花瓶、建筑物及机械等，令人联想连篇，并创造了让灵感迸发的崭新而抽象的创作情景。

在各种不协调的冲撞下，物体由大变小，由圆变扁，是 **描绘引擎** 对原型的概念进行的充分发挥。例如，古典雕塑情景里的半身雕像为绘图的轮廓外形提供了基础，却颇具讽刺性的还是回到了博物馆玻璃柜的柱基上。这种开放与思辨性，让 **描绘引擎** 拒绝对作品的终结与完成，同时也否定任何简单的定性判断。其绘图忠实于艺术创作的迭代性，尽管单色印刷让其消逝和模糊，干净明快的线条具有短暂的清晰感，仍依稀可见。艺术作品正是在这种处理的过程中，完成了自我诠释。

加里·克拉夫 Gary Clough

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