

零食

SNACKS

JUL 2016



OBJECTS



TRANSFORMED



OBSERVED

Christophe Demaître

Christophe Demaître (Belgium 1968) is an image hunter. He masters a wide range of different media such as fresco painting, characoal drawing, engraving on zinc and photography. While living and working in Shanghai and Brussels, he incorporated the graphical elegance of Asia and the great European art history. His travels profoundly influenced his creativity. In Indonesia he was confronted with the primitive culture of the Mentawais. Their image culture inspired him in the search for his drawing style. The arte povera movement, which he discoverd in Barcelona, influenced his way of combining materials. His residency in Italy has granted him to discover the use of pigments and to experiment with different techniques of fresco painting. The metropol of Shanghai allowed him to realize work on a bigger scale and the collaboration with Island6 inspired him to integrate technology such as LED displays and microships into his work.

Christophe Demaître’s works are imbedded with the dual perspective of the “painter-photographer”. It reflects on the alternation between the patience of the photographic research in obtaining the best visual result, and the impulsive creativity with which the painter completes the work of art. The artist gives a poetical yet alienating interpretation of the urban environment.

To date, his work is part of various public and private collections.

Christophe Demaître lives and works between Brussels (Belgium) and Shanghai (China).

Blablabla

Without end or intention, Christophe Demaître appears as one of the few seminal witnesses of a time which is ridden with the nonsense of « globalization », « internationalization » & their conduit, « cultural hegemony ». In embracing a lyrical employment of mixed media rather than obtuse adherence to the claim of the « truth » inherent in the act of documentary photography, his field of diffusion is of subjective and random moments. What is achieved lies within a poetic obscurity, an intimate language rather than one easily categorized by the dialectics of commercialism and pedagogy. In close consideration of the artwork of Christophe Demaître, we may find it apt to quote the Chinese maxim, « ... to cross the river while feeling for the stones », as his sincerity lies in the touch of material while attempting to navigate the impossible straits of our time.

From a polemical dispute is born an œuvre which has won international critical acclaim in recent years, and the artistic trajectory of Christophe Demaître has proven to be an incessant and rather uncompromising exploration of whatever concept, idea or notion which has come to mind of the artist. In having avoided absolutes, preconception & extenuations of the ego (the artist himself discusses his work almost as an aside, as being apart from himself or personal acquaintance) Christophe proves to be an unsparing witness of the beauty, fragility and strength of the everyday and mundane life. He documents with the lens, transfigures and lends an amorphic quality to the image with the dexterity of an alchemist and obscures self-referential systems as well as societal associations due to his « esprit saboteur ». His language is one of subversion and the impetus, one found amidst the chaotic vacillations of the day.

– extract of « quixotisme » by Ratjah Suri

克里斯托弗·迪马特（1968 年出生于比利时）是一个图像猎手。他擅长使用各种各样的媒介：壁画、炭笔画、在锌材料上雕刻和摄影。他居住、生活在上海和布鲁塞尔，将亚洲的雅致图像与欧洲卓绝的艺术史连接到一起。他的旅行深刻地激发了他的创造力。在印度尼西亚，他直击明打威群岛的原始文化。他们的图像文化启发他寻找自己的绘画风格。他在巴塞罗那发现的贫穷艺术运动则影响了他将不同材料结合的创作方式。他在意大利的居留经历，为他打开了使用颜料并实验不同的壁画技法的大门。而上海这座超级都市令他创作出更大规模的作品，与六岛艺术中心的合作启发他在作品用应用更多的科技，比如 LED 显示屏和微型集成电路。

克里斯托弗·迪马特的作品蕴含着一种“画家 - 摄影师”的双重视角。它反映了捕捉最佳视觉结果的摄影追求和画家在实现艺术作品时的创造冲动的交叉。他对都市环境做出诗意而间离的解释。迄今为止，他很多作品进入了公共或私人收藏。如今，克里斯托弗·迪马特生活于工作在布鲁塞尔（比利时）和上海（中国）两地之间。

克里斯托弗·迪马特见证了这个充斥着毫无意义的“全球化”“国际化”以及支撑这些观念的“文化霸权”的时代，他有意或者无意地成为了富有创造力的少数派。他情感洋溢地使用混合媒介，而不是固执坚守所谓的纪实摄影背后的“真实”，他开拓出一片辐射主观性和随机瞬间的领地。他在朦胧的诗意中创造出一种亲密的语言，它无法轻易被归类入商业主义或学院派的逻辑。仔细审视克里斯托弗·迪马特的作品，我们或许可以引用一句中国谚语“摸着石头过河”来概括其特质，因为他真诚地依赖对材料的接触，这种接触引导他突破这个时代所造成的阻碍。

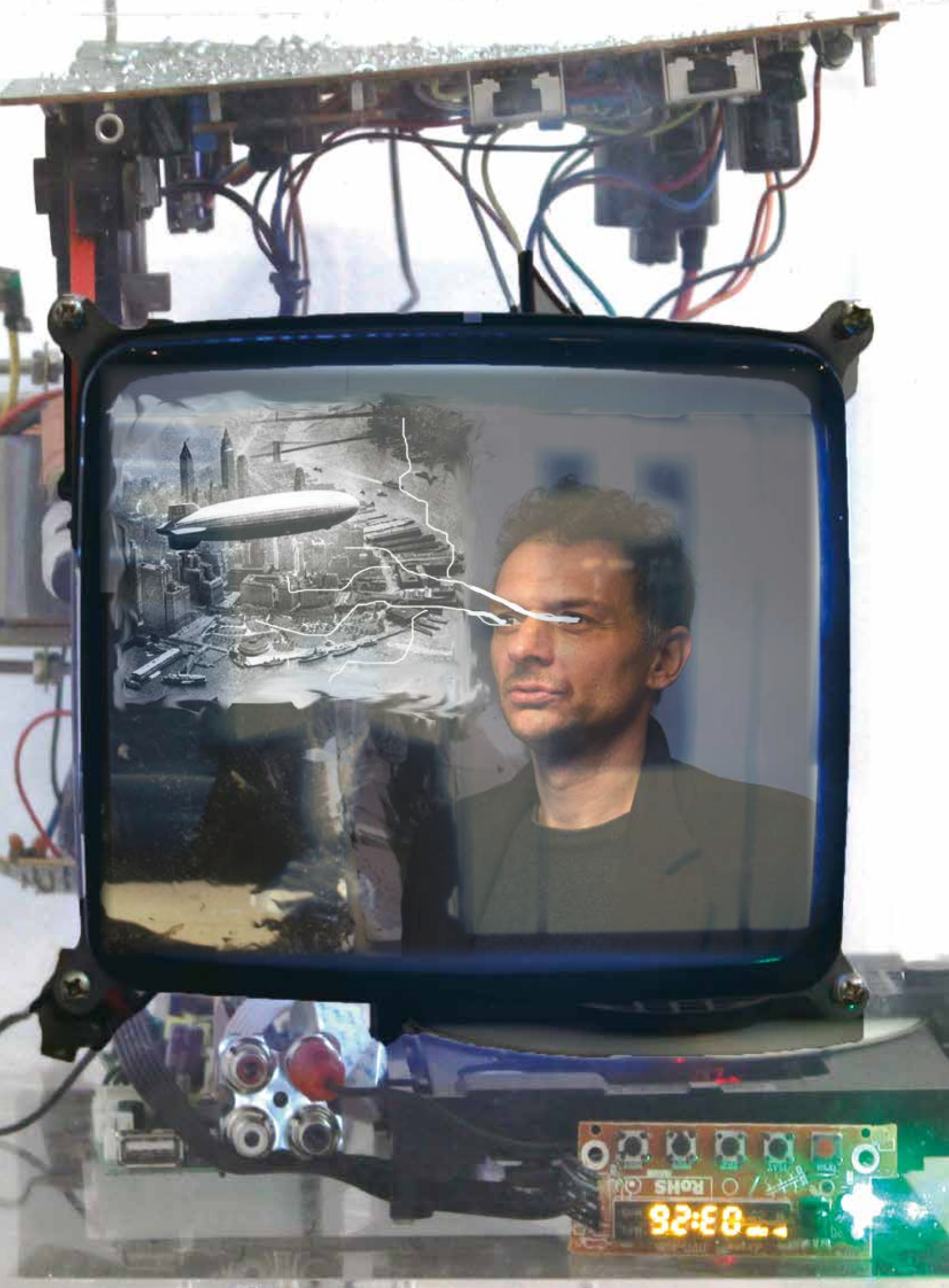
克里斯托弗·迪马特的毕生之作在最近几年赢得国际好评并引发热议，这证明了其艺术轨迹的连续性以及一旦某种艺术理念或观念出现在头脑中时他所表现出的义无反顾的探索。克里斯托弗避免放大自我的绝对性、偏见和苍白（艺术家自己认为，他的作品只是他自我的旁白或者是对他个人认识的一部分），他应该成为对日常俗世生活的美丽、脆弱和强大的冷眼旁观者。他通过镜头记录，使图像变形，变得毫无定形，他像一个不按常理出牌的炼金术士，通过“破坏精神”，模糊自参考体系和社会关联。他的语言是一种颠覆和冲动，在充满混沌的每一天中潮起潮落。

——摘自 Ratjah Suri，《堂吉诃德主义》

物体

转化中

观察到的



Found objects

The research starts from the flea market in Brussels where objects are found to create a project, which I call my imaginary museum. The objects are mixed for an idea of construction in order to take things out of their context and place them in a space to be discovered like a still movie that needs a décor to be built, redolent to movies like “Metropolis “ {Fritz Lang, 1927} and “Aelita {Yakov Protazanov, 1924}.

Elements of alchemy that start to be discovered with knowledge of the unknown. A travel to discover the public place as an museum, built up with elements that keep a history, a vision, a dream from a point to be stared with no end that's nearby. The first corner, after every turn there is a new wave of objects that bring a question of the nonsense of life itself, or will it bring a thought on the mind, of time and emotion, play a theatrical spectacle.

现成品

故事开始于布鲁塞尔的跳蚤市场。找到与发现现成物品， 这成为创造活动的一部分。

在项目开始之前， 它们只是陈列于艺术家头脑中的博物馆中。这些物品被一种结构的想法包围着， 艺术家希望将事物从它们的语境中提取出来， 并将它们置入一个有如静止的电影一样的空间中去， 这需要制造一个布景， 就像电影《大都会》（导演弗里茨·朗， 1927）和《火星女王艾莉塔》（导演雅科夫·普罗塔扎诺夫， 1924）一样。

未知的知识使点金术开始生效。通过发现之旅， 你会恍然大悟， 公共空间就像是一间由各种元素建立起来的博物馆， 这一地点附近的历史、 视域、 梦想汇聚在此并无尽生发。第一个经过的拐角， 每次重新经过时都会有新的发现， 引发对生活的无意义的质疑， 或者说它上演了一场戏剧化的景象， 带来对思想的有关时间和情感的冲击。

Built objects

The majority of the artist's series seem void of coherency save for the instantaneous manner of their inception. Working with medium as diverse as sculpture, installation, photography and printmaking, Christophe Demaître appears empowered with a naive although passionate command of material. Found objects are more often than not base materials which the artist employs in his creative cycle, fabric, metallic, wooden or prefabricated objects, they merge in his hands as one final instance of creation. The tendency is obviously inspired by the artist's brief exposure to arte povera while in Spain, as well as the conceptual impulse which equals that of the fluxus movement. The work offers a poetical interpretation of life regardless, the dialectics of either school retreat as the individual yields his lens and returns to the studio to re-invent, interpret, deconstruct and find a new life in the materials themselves.

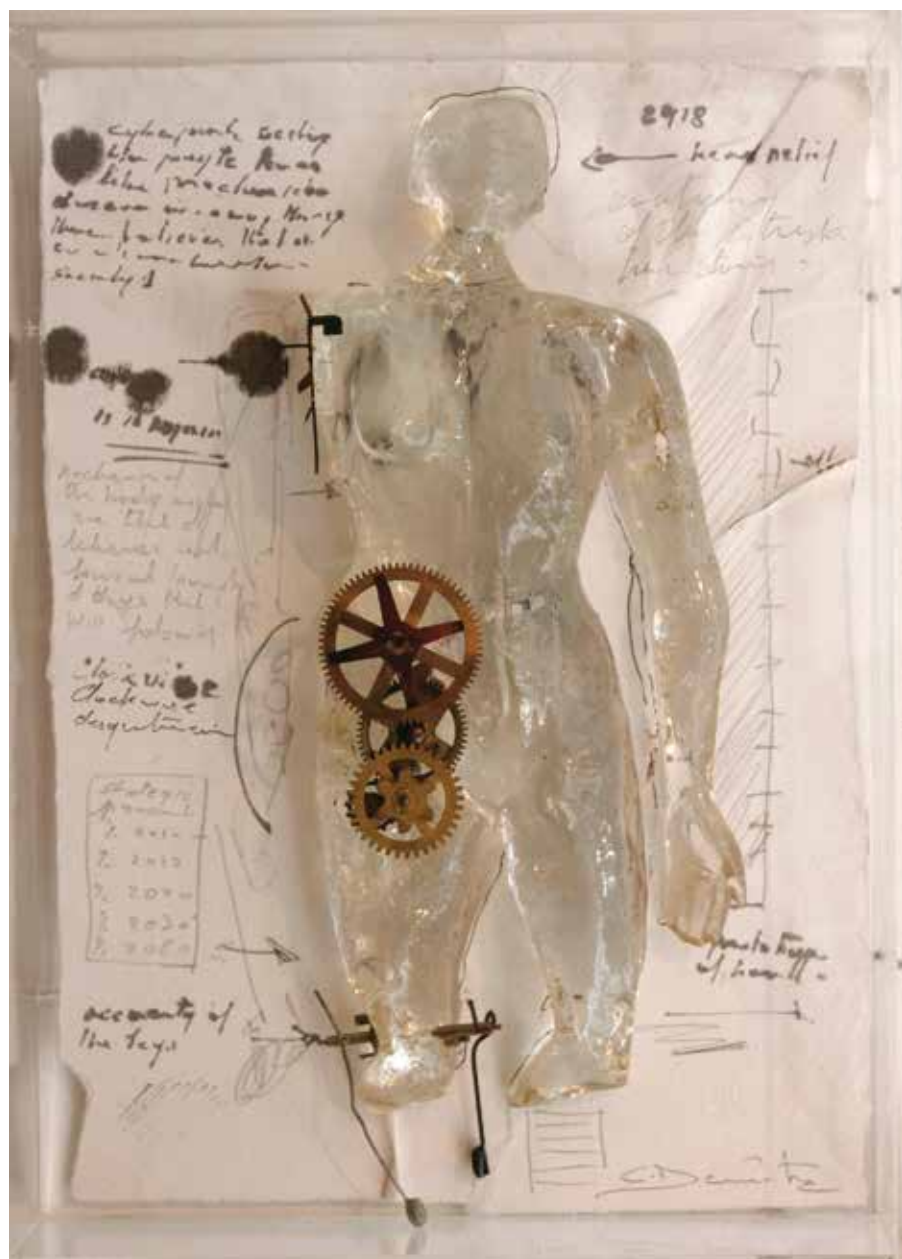
- extract of « quixotisme » by Ratjah Suri

制造物

除却瞬时性这一首先给人印象的特点，艺术家的大多数作品系列似乎相互之间并无其他关联。克里斯托弗·迪马特使用的创作媒介种类繁多，有雕塑、装置、摄影和版画，他对材料的操控显得既率真又热情。他使用现成品多过基本材料，他在创作过程中会使用布、金属、木的物品或预制构件，通过一双巧手将它们转化为最终的创作成果。这种癖好显然是艺术家在西班牙期间对贫穷艺术的短暂探索的延伸，同时，激浪派运动也对他的创作观发生过作用。他的作品对生活做出诗意的阐释，学院式的辩证逻辑被搁置一旁，他拍摄下个人的发现，返身回到工作室进行再创作、解释、解构，在材料之中发现一种新的生活。

——摘自 Ratjah Suri，《堂吉诃德主义》









consensus

Constructions

Minute constructions wherein the found and created object merge spatial compositions are the predominant chord of the artist. Bronze, resin and similar methods of casting relate content derived of the human figure, whether in part or in whole, realistic in formal appearance yet spare of superficial detail. An essence of form is suggested, yet it would be errant to confer a minimalist reductivism to the philosophical imperative of his process. A sense of visual anarchism, given the active perceptual distortions rendered in the conflictual opposition of technological traces of neon, radical diffusion of light and similar ocular experience with that of the static, is afforded to the individual creations. Formalism is rent asunder rather than dismissed, conceptual modalities of the object rendered dynamic rather than latent or subjected to a determinist end. The perceptual strength of the dialectical interventions of material enhance the position of deviation/line in counter opposition to convention/death. The remark is made to illustrate the non-intentional « role » in his creative impetus as being central in an accurate understanding of his philosophical positions as an artist.

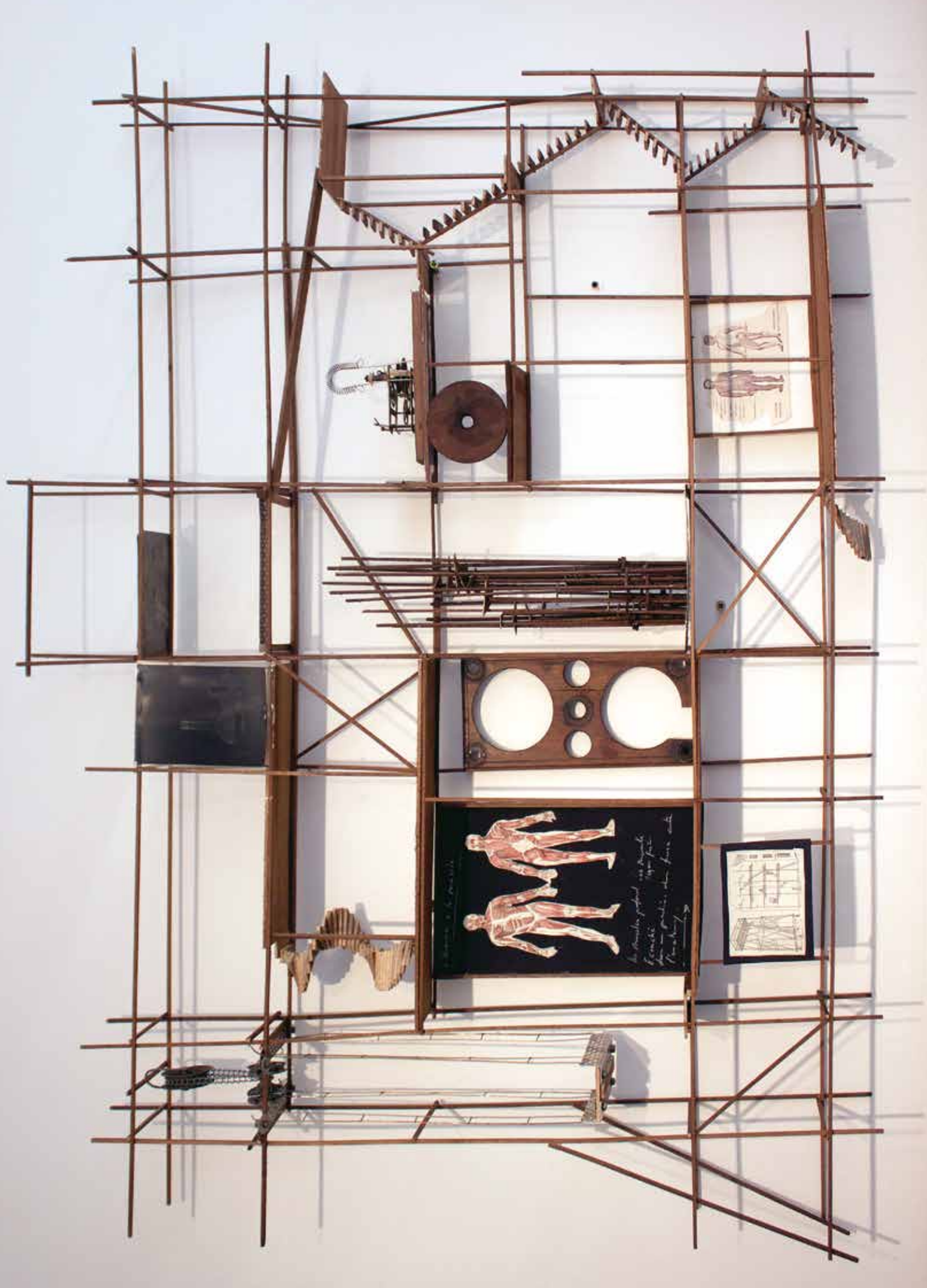
- extract of « Perceptual sculpture » by Ratjah Suri

结构

这些现成和创造的物品在空间中被合成，合成的结果之中蕴藏着细微的结构，它们如同艺术家弹奏的和弦。用青铜、树脂或类似方法铸造的人像雕塑或衍生的形象，部分或全部地展现出现实主义风格的外表，不吝嗇于表现表面的细节。他的作品暗示了形式的本质，但这种本质迷失在一种对哲学化的、必然的过程的极简主义化约之中。他的个人创作表现出一种视觉的无政府主义，霓虹灯管充满冲突的轨迹、强烈的灯光漫射和类似静电干扰的视觉经验造成一种积极的知觉畸变。形式主义被分解为碎片而不是被彻底排除，物的概念形态成为一种动态，而非隐藏或从属于一种决定论的结果。对材料的辩证处置蕴藏着知觉力量，增强了偏差 / 路线，抑制了惯例 / 死亡。如此评论是为了说明他的创造动机中的非刻意“角色”所发挥的中心作用，以助于精确理解他作为一名艺术家的哲学性定位。

——摘自 Ratjah Suri，《知觉雕塑》





structuralism



Perception

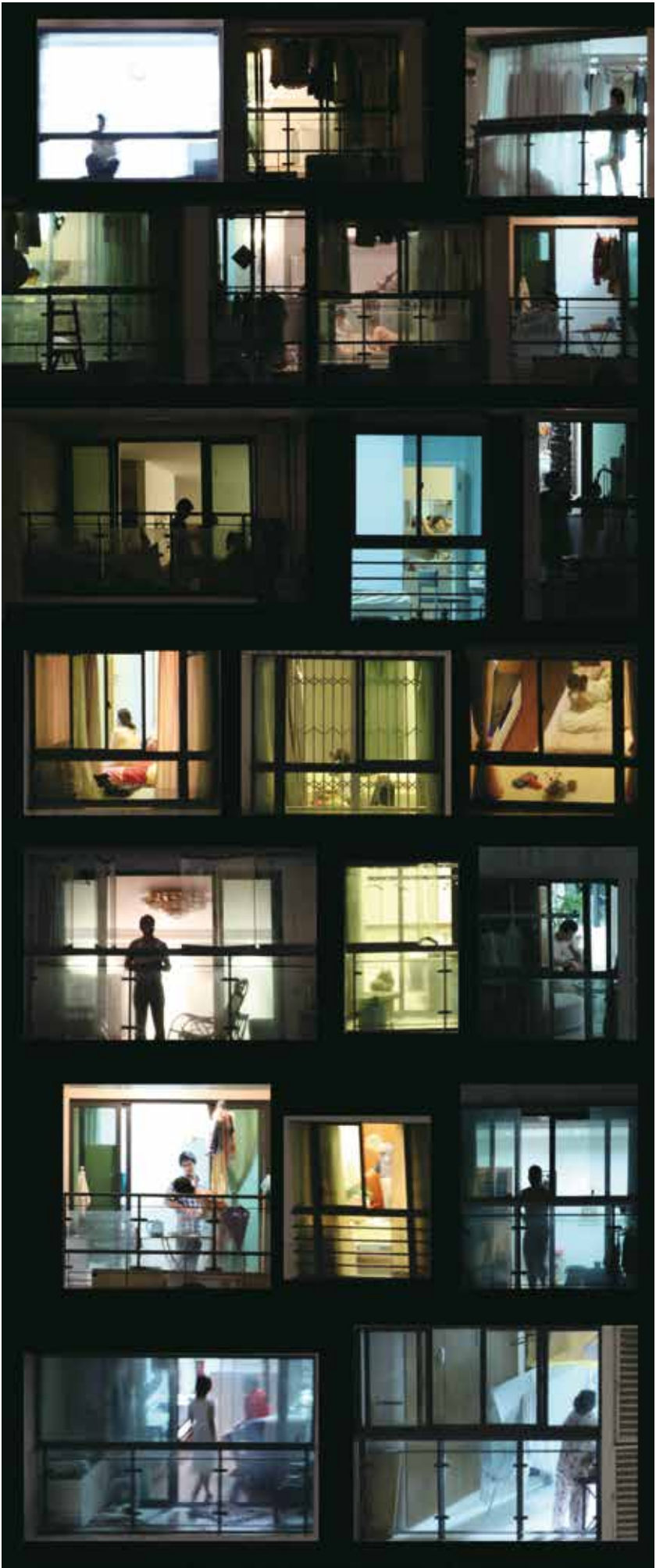
Christophe Demaître captures human lives in what seems to be chaotic cities enlightened by an « end of the world » sun, shown through stolen instants or well thought reporter photography. The darkness hidden in the collective unconsciousness and insensitivity towards the other is brought to another level and translated into poetic images.

Canvas used as photo paper, the aesthetics of Christophe Demaître’s work oscilliates between painting and early 19th century photography. The artist seems to be speeding-up our digitalized interlinked, highly mobile world in order to give ephemeral moments an almost nostalgic aura. He finds the motifs for his photographic canvases in modern metropolises such as Shanghai, Istanbul and Barcelona. He shows the city as a stage for human relationships, for moments that are fleeting and ultimately irretrievable.

知觉

克里斯托弗·迪马特通过窃取瞬间的快照或深思熟虑的记录照片，捕捉了被“末日世界” 的太阳所照亮的混沌城市中的人类生活。在集体无意识中隐藏的黑暗面和对他人的麻木被提升到另一层面，并被转化为诗意的图像。

克里斯托弗·迪马特将画布当做摄影相纸，他作品的美学介于绘画和 19 世纪早期摄影之间。他似乎加速了我们数字化互联的、高速移动的世界，使转瞬即逝的时刻蒙上一种怀旧的乡愁。他在上海、伊斯坦布尔和巴塞罗那这样的现代大都市，为其摄影一般的油画寻找主题。他将城市当作展示人类关系和飞速流逝、永不复返的瞬间的舞台。



Preparation for printing with photo emulsion
shutter expose - in daylight the shutter



1270 min
Pour ou on a une image que sera faite
photo sur tel ou tel
Vignettes - op. de l'industrie sur 2 mètres

Suspense -

CANVAS

Chrom III

$CRK(SO_4)_2 \cdot 12H_2O$

emulsion

20/2



conception



Panorama

I Walk through staircase construction that feel forms whose natures structure our physical world and the world of decent human relations within a vision of that eternal realm. These and many other substantive philosophical ideas to be explored in the imaginary Labyrinth of vision ,that being creating in a spontaneous way, starting Without no calculation from the start point. We are all on the path... exactly where we need to be.

An archetype with which we can have a direct experience. It is a metaphor for life's journey. It is a symbol that creates a sacred space and place and takes us around coming to oneself .to make you stronger,to get feed and enrich to defend and take the reality that move you forward on all levels and direction ,to be free in the most possible way,with the tools that are around ,to look and see better ,understand the things that surround to bring us further in a adventures of new worlds ,for a pleasure in winning and losing.

- Christophe demaitre

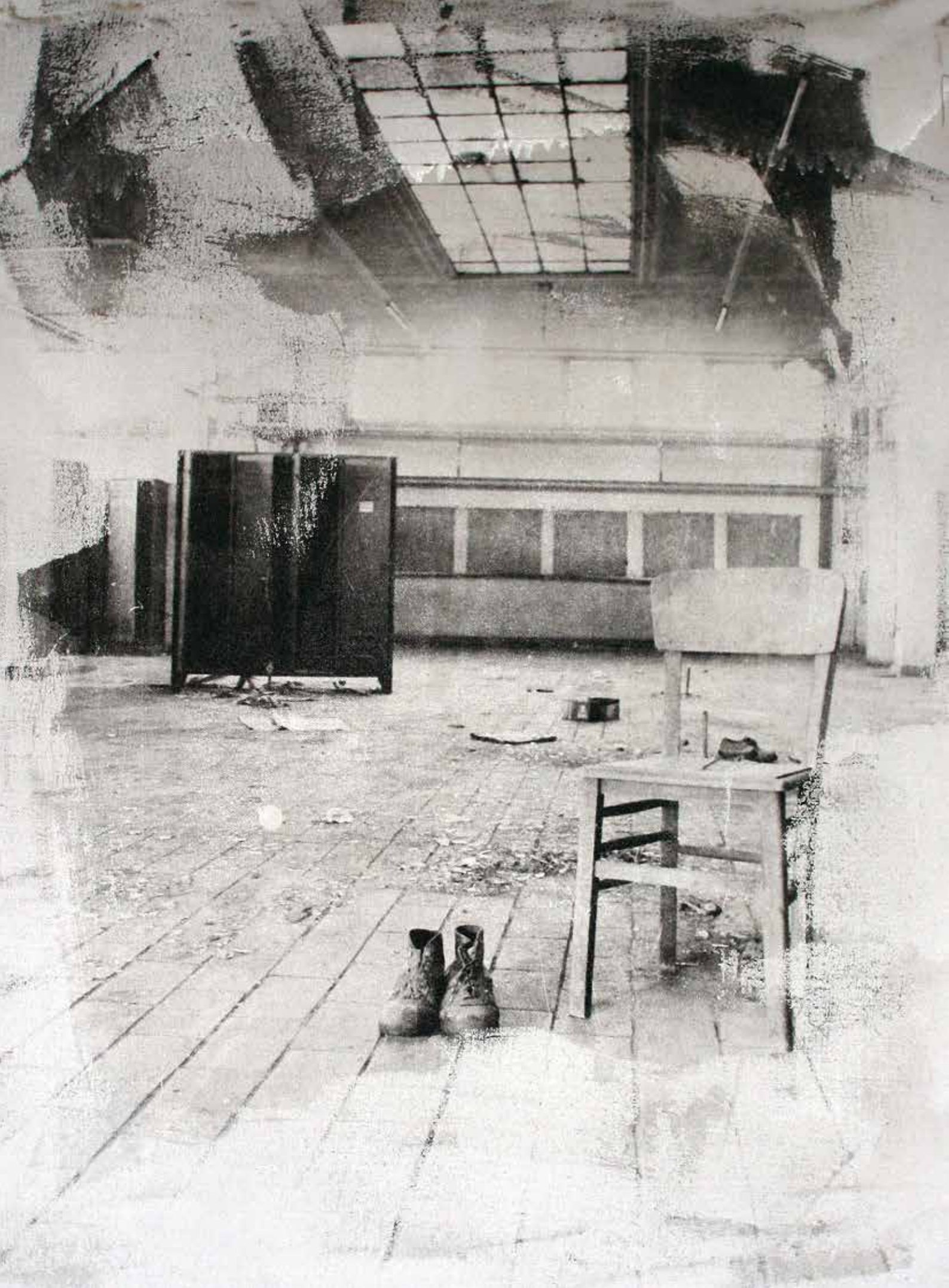
全景

“我沿着楼梯的建筑结构行走，感受着形式， 这些形式的本质构造了我们的物理世界和由恰当的人类关系所构成的世界， 可以想见它们处在永恒的领域。这些想法和许多其他实质性的哲学想法在想象中的视觉迷宫中被探索， 这一迷宫完全是自发产生的， 没有先入为主的计算。我们都在这一路径上……实际上我们需要待在这一路径上。

通过某一原型我们能拥有一段直接经验。这是对永无止境的旅程的一个隐喻。这个象征创造出一个神圣的空间， 在这一个空间里， 人能够变得更强大、自我依赖、拥抱能让自己不断前行并以最大的可能获得自由的现实， 通过触手可及的工具， 更好地观看， 理解围绕身边的事物， 对全新的世界进行深入的冒险， 无论输赢， 快乐至上。”

——克里斯托弗·迪马特





infinity



I ♥ SNACKS. I ♥ $\{ (n) = \sum_{i=0}^n \frac{1}{i!}, g(n) = n$



P.A. Detouche c. Demante



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