



ASSOC. PROF.
GUAN DONGHAI

Three Heroes, 2008

Kiln cast glass
55cm x 15cm x 28cm

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I want my works to be powerful. I am seeking the elements which make up my works continually, forms and colours, to find a sense of power. From the ancient city gates or weapons I abstract this power to freely create my emotional expression. People may see the connection in my work to our traditions.

The small heads in my pieces are symbolic of China. The form is very typical, especially the hair knots on the top, and the face which comes from elements of ancient art, for example the king gang, the ancient wood-carved painting and ceramic figures. The group of heads on my 'City Gate' series is a symbol for a 'group' concept, with facial expressions of curiosity and anxiety looking at the world outside. It is also influenced by the internal environment, since the emperor used to cut off the criminal's heads and hang them up on the gate wall.

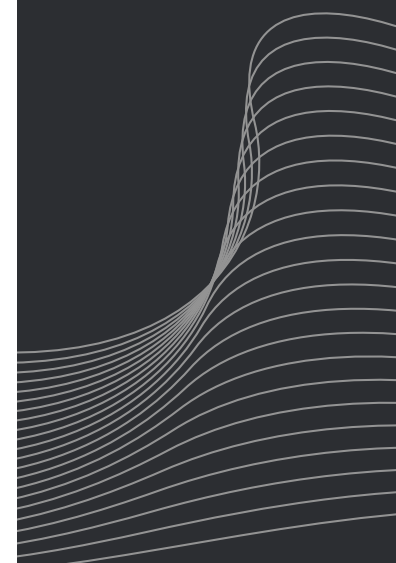
'City Gate' is based on this concept during my latest working period. It could mostly satisfy my needs for the 'power and strength' I mentioned above, and for a certain situation I want to describe. I combine and rearrange different elements from this ancient subject and make an abstract form. If you are familiar with those Chinese ancient gates, you will notice that they have different forms compared with mine. They are relatively wider,

overlapped with roofs. My gates are tall and the upper parts are square with a little round shape on both sides, which looks like shoulders. I found that this form has a lot of strength.

The power and dignity presented by an ancient city gate is closely related to its function as a guarding facility to separate, protect and reject, which eventually makes it a symbol for the overwhelming conservative power which kills human nature and wipes out individuality. People who live in this situation gradually become numb and helpless.

The colours I like to use in my work are red, yellow, blue, white and black, turquoise by the copper oxides and silver created by tin. These are the most original and primitive colours with the biggest strength.

In ancient China, it was very cruel to punish the criminals. One of the punishments was to put the criminals' head into a cage, hanging on the city gate showing to the people. The cage is used for the people's subjugation, that makes the people lose their freedom. Placing the head of the killed into the cage was an extreme symbol of banning mental freedom of the people. Through a skillful technique, the glass head was put into a glass cage and this magic 'impossible' illusion helped to strengthen the theme of control.



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我要我的作品有力量。我不断寻求那些使作品产生力量的元素,从各种形态上和色彩上去发现这种力量感。从古代的城门或兵器形态上我抽象出这些“力量”来自由地创造表达我的情感。人们也许会从我作品中看到这种与传统的联系。

我作品中的小人头是中国人的象征。形态很典型,特别是头顶的发髻,脸的形象来自古代的艺术元素,如古代木版画人物及陶俑形象等。我《城门系列》中的小人头象征着“群”的概念,他们好奇又紧张地巴望着外部的世界。

我喜欢在作品中使用红、黄、蓝、白和黑色,氧化铜产生青绿色和锡箔产生的银灰色。这些都是最原始的颜色,最具有力量。

在古代的中国对犯人的处罚非常残忍。有一种惩罚是把犯人的头装在笼子里然后悬挂在城楼上示众。牢笼是为使人屈服并使人失去自由。把砍下的人头放在笼子里是对人精神禁锢的极端象征。通过一定的技术,玻璃人头装在了玻璃笼子里,这种看似不可能的“魔术”加强了作品“控制”的主题。

参展作品

三个人, 2008.

窑制玻璃

55cm x 15cm x 28cm