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，而其实体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了对于多元化的推崇，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。

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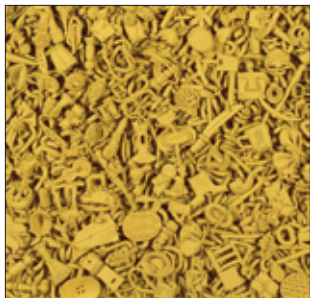安东尼·胡伯曼，《简单集合论》，Afterall 艺术杂志第15期，2007春夏。
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Translated by Dr Shanru Yang

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 traceries.

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 repellence 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 teaming 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 Deluzian 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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