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LEAP

缪斯症候

MY MUSE DOES
ALL THE WORK

梁远苇/LIANG YUANWEI
杨秀卓/RICKY YEUNG
马丁·希姆斯/MARTINE SYMS

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缪斯的新生 The New Life of the Muse

最近人们热衷于谈论人工智能与虚拟现实，艺术圈也不例外，科技创新为艺术生产、展示和传播带来变化，许多艺术家对新的媒介充满极大的好奇和热情，或者说，极大的担忧。不断模糊的不仅仅是艺术与其他学科边界，还包括了“人”在艺术创作过程中的传统位置与形象。正如在上世纪60年代麦克卢汉已在《理解媒介：人的延伸》一书中所指出的那样：在这个时代，技术不仅仅只是人的延伸，技术在某种意义上重新定义了人，重新发明了人。

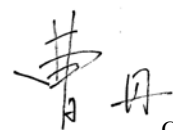
今天，电脑算法能够撰写新闻，甚至创作文学、诗歌或者音乐作品，人工智能已经可以通过对伦勃朗生前作品的深度学习绘制出“下一位伦勃朗”。但是当传统意义上的“创造”的主体被人工智能所取代，那些没有疾病痛苦和死亡恐惧的“人类”还需要艺术吗？当心灵上传技术能让艺术家与他（或她）的缪斯不朽，徜徉在帕尔纳索斯山的缪斯是否再无掌管“记忆”与吟诵诗歌的必要？科技至上时代的萨福女神有了精确的肉身，她迅速嬗变为艺术家和大众共同推崇的替身、一帧完美的广告女郎、一个可以被持续生产持续消费的“新女性”图腾。我期待这一期“缪斯”专题会给到读者关于当代创造力在更多维度上的诠释。

完成编序的这一天，适逢中国艺术史家、艺术批评家黄专先生逝世四十九天，是佛教传统的超度死者亡灵的日子。黄专先生一生致力于中国当代艺术的研究、批评、策展和出版，曾参与编辑80年代中期前卫的中国当代艺术杂志《美术思潮》，创办国内重要的独立艺术机构OCAT美术馆群，他对于中国当代艺术作出了不可磨灭的贡献，是我们从事艺术批评和出版事业的精神导师。寥寥几字，以表我的思念之情。

People have grown fond of talking about artificial intelligence and virtual reality, and the art world is no exception. Technology and innovation have changed the creation, exhibition, and distribution of art, and artists are curious and enthusiastic about new media. Not only is the boundary between art and other professions growing blurrier; so too is man's traditional place and image in the artistic process. Just as McLuhan stated in *Understanding Media*, technology is more than an extension of man; technology, in some ways, has redefined and reinvented man.

Today, algorithms can write news stories, write poetry, or compose music. Artificial intelligence can study Rembrandt's past works and paint "The Next Rembrandt." But when the subject of creativity in the traditional sense has been replaced by artificial intelligence, do these beings not plagued by sickness or fear of death need art? When mind uploading allows an artist and his or her muse live forever, do the Muses who roam Mount Parnassus still preside over memory and singing? When technology rules all, Sappho is blessed with a clear and accurate body of flesh and bones that can quickly morph into an avatar that is celebrated by both artists and the consuming public alike. I hope this special muse edition can help the reader understand modern creativity from more dimensions.

This is the 49th day since the passing of Chinese art historian and critic Huang Zhuan. This is the day, in the Buddhist tradition, when the dead are released from purgatory and conveyed into the next life. Huang dedicated his entire life to the study, critique, curating, and publication of Chinese contemporary art; he helped edit the avant-garde Chinese contemporary art magazine *Art Trends* during the mid-1980s, and founded China's renowned independent art institution OCT Contemporary Art Terminal. His contributions to the development of China's contemporary art are indelible, and he has served as a spiritual guide in our efforts. I write these meager words in an effort to record the pain of my loss.



Cao Dan

二零一六年五月三十一日
May 31, 2016

OCAT

31.7 周日 – 23.10 周日
2016

夏季 大三角 SUMMER TRIANGLE

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Adrian Wong

谢蓝天
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王浩然，《无题（格栅VIII/IX：得力工业大厦（信德渡轮码头）》，2014，中密度纤维板、乳胶、玻璃、不锈钢、玻璃、霓虹灯，艺术家惠允
Adrian Wong, *Untitled (Grates VIII/IX: Derriok Industrial Building/Shun Tak Ferry Terminal)*, 2014, MDF, latex, enamel, stainless steel, glass, neon. Courtesy of the artist

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服务缪斯之屋，无悲伤藏身之处

No Place for Grief in a House that Serves the Muse

从今年夏天开始，《艺术界》开创了一个新传统。继去年推出亚文化百科全书式的专题“系统崩坏”之后，我们再次把数个艺术场景的片断集合在一起，探讨另一个艺术实践核心的边缘现象：缪斯，也即灵感的来源。

不过，这里有一个问题：在今天这个时代，有时候很难说谁是艺术家谁是缪斯。勒内·吉拉尔（Rene Girard）的“模仿欲望”理论提出了由主体、客体和模型组成的三角关系架构。我们可以把它运用到艺术家的创作实践上，想象一下艺术家、作品和缪斯之间的关系。在一遍又一遍的反复而卓有成效的相互作用之中，缪斯实际上直接创作了作品，或者说以作品的形式表现出来，或者说重塑了作品里的艺术家。然而，这三者最终却毫无意义。

当去年《艺术界》编辑团队第一次坐下来讨论“当代缪斯”的时候，我们把这个选题当做是考量艺术与明星或娱乐文化之间不断嬗变的一种方式。除了关注艺术界对明星光环的借用之外，这个选题还分析了艺术为这些系统创造了何种价值。不过，我们很快就明白必须深入探讨缪斯的其他多种形式。就像海森堡的测不准原理一样，研究的结果告诉我们，我们所有人都拥有一点点的“缪斯”，还有一点点对明星的不屑。

现在对这些线索进行梳理并不是不合时宜，而且有必要保留策展人、艺术家和赞助人之间的一些分歧。我们的政治主张是激进的：我们之中那些更乐意当艺术追星族而不是艺术明星的家伙们把波伊斯式的包容性抛诸脑后，从而改变了局势。艺术是一种渐进的过程；参与其中的每一个人都是缪斯。

LEAP's summer issue inaugurates something of a new tradition. In the mold of last year's subcultural encyclopedia, "The Ends of Culture," we have put together a portfolio of short takes to address another fringe phenomenon at the heart of artistic practice: the muse.

But there's a catch: sometimes, today, it's hard to tell who is the artist and who is the muse. Rene Girard's theory of desire articulated a triangle formed by subject, object, and model. Translating this into the artist's studio, we might imagine the artist, work, and muse. In a fruitful dynamic that we see repeated over and over again, the muse today actually labors directly on the work, or performs as the work, or remolds the artist in place of the work, all to the point that these three terms end up rendered all but meaningless.

When the LEAP editorial team first sat down to talk about the contemporary muse last year, we had imagined this project as a way to think through the changing relationship between art and celebrity or entertainment culture. Beyond the appropriation of star value for the art world, this involves an analysis of what kind of value art creates for these systems. But it quickly became clear that we would have to dig into many other forms of the muse. Like researchers on Heisenberg's uncertainty principle, it turns out there's a little bit of muse in all of us. And a little bit of starfucker too.

It might not be a bad time to specialize again along these lines, to insist on some divisions between curators and painters and patrons. Our political proposition is radical: that those of us who can't help being more art groupie than art star forget about Beuysian inclusivity and turn the tables around. Art as an evolutionary process; everyone a muse.



岳鸿飞
Robin Peckham



JOHN BERRY

2016.05.22

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奥斯卡·穆里略
Oscar Murillo



1986年出生于哥伦比亚，目前在伦敦生活和工作。他最近参加了在香港巴塞罗艺术博览会上举办的《艺术界》研讨会。他将要在中国待上一段时间来完成他的“频率”项目。这个项目旨在鼓励学童们画画，并且捕捉他们画画的过程。 is an artist born in 1986 in Colombia and currently living and working in London. He recently participated on a panel with LEAP at Art Basel in Hong Kong, and will be spending time in China for his *Frequencies* project, which encourages and captures painterly practices on schoolchildren's desktops.

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奥利弗·海杜兹契克
Oliver Haidutschek



1976年出生于奥地利维也纳。他的作品通过对图像的表述语言的生产和消费的关注探索了社交媒体上发生的种种现象。通过重复和复制，他试图重新思考形成对象的本体性方式。 born 1976, Vienna, Austria. His work explores different phenomena that occur in and through social media, both in the production of images and in their consumption. Through repetition and duplication he aims at rethinking the ways in which objects are shaped ontologically.

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美兰妮·麦赫牟
Mélanie Mermoud



策展人，研究者，美兰妮·麦赫牟毕业于瑞士洛桑大学艺术史，现在蓬皮杜国家文化艺术中心本部与梅兹分馆、奥地利维也纳基金会担任展览方向研究经理。今年夏天，她还在柬埔寨金边的Sa Sa Bassas空间共同策划了一个展览。2014年入选柏林电影节年轻策展人项目，她现在是法国Bétonsalon艺术与研究中的项目总监。 graduated in art history from the University of Lausanne in Switzerland, and has worked in research and exhibitions at the Centre Pompidou Paris, Centre Pompidou-Metz, and Generali Foundation Vienna. She was selected for the Young Curator Program of the Berlinale 2014, and is currently Head of Programs at Bétonsalon Art & Research Center in Paris.

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吴亚楠
Wu Ya'nan



巴黎七大古希腊史专业在读博士生，曾获巴黎一大艺术史硕士学位。他曾任《Artforum》、《艺术世界》等多家媒体撰稿。 is a doctoral student in ancient history at Paris 7, and obtained his master's degree in art history from Paris 1. He writes for *Artforum* and *Art World*.

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王烁
Anusman



漫画作者、漫评人、在读博士。现居北京，主要从事漫画理论研究，近期著有《漫画课——漫画新语》。 is a cartoonist, comics critic, and PhD. He lives in Beijing, where he concentrates on theoretical research in comics. He is currently working on *A Lesson of Comic Art: New Language*.

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汪汝徽
Wang Ruhui



作者，编辑。关注范畴涉及艺术、设计、心理学、神秘学等多领域。最近策划了“一声一城”项目。 is a writer and editor. She has diverse research interests in art, design, psychology, and occultism. Wang curated the online project “Sound of the Cities.”

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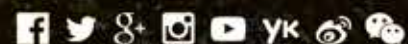
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王浩然, 1980 年, 生于美国芝加哥。他的作品通常有一套严谨的研究体系, 他的装置、录像、雕塑作品的形态来源于万物物种, 但又同时探讨在文化、历史、地理等环境中个人与这些物种的关联。目前他生活在香港和洛杉矶, 在加州大学教雕塑和批评理论。Adrian Wong, born in 1980, Chicago, USA. Relying heavily on a research based method, Wong's installations, videos, and sculptures draw from varied subjects and explore the intricacies of his relationship to his environment (experientially, historically, culturally, and through the filter of fantastical or fictionalized narratives). Wong is based in Hong Kong and Los Angeles, and teaches Sculpture and art critics in University of California.





上
TOP

郝敬班： 过浪漫主义

Hao Jingban: Over-Romanticism



《段落3》
2016年
高清视频
5分05秒

Sequence 3
2016
HD video
5 min 5 sec

艺术家的创作未必是线性发展的，尤其对于一个持续了三年的项目来说。工作过程中伴随着对素材的不断重访和对已产出的作品的反复质询——郝敬班的展览“过浪漫主义”出现在作品《我不会跳舞》完成之后，是在她关于舞厅的创作里值得特别指出的一点。《我不会跳舞》更多是关于记忆和历史，无可避免地线索繁杂且负载重量。“过浪漫主义”则相对轻盈，在展览现场可以看到大量的面孔、神态和肢体动作，个体背后的故事若隐若现——艺术家把这些在剪辑《我不会跳舞》时被搁置的素材再次使用，与此同时，对“浪漫主义”也不再退避三舍，反而可以直率点出，这既是将目光再次投向她的拍摄对象，也像是对自身创作历史的一次检视。

郝敬班最初选择以舞厅作为创作的话题既是出于偶然，也预示着某种倾向——对一种既近又远的生活的兴趣，这点随后又变成了对一段既远又近的历史的整理和研究：舞厅内封存了一种凝滞的时间，其内的陈设、气氛和人群都明显带有上世纪八九十年代的印记，但它又同我们现下生活并存在同一时空中——这些舞厅散落在北京四处，正在经历萎缩但又暂时不至消失，仍然是一些人日常生活的构成部分；而交际舞作为舶来品，随着外部政治、经济环境的变化，在过去的一个世纪经历了兴衰起伏，尤其以文革作为最低潮的时间节点——跳舞其实成为一种需要被打压的意识形态表征，这也是“我不会跳舞”这个题目的出处。从这个意义上来说，跳舞的历史也在一个细微切面构成和反映着整个中国近代社会的历史进程。

于是舞厅本身构成了一个复杂且丰富的研究对象，不过对于一个严肃的创作者来说，这一点并不能保证创作的自足，反而在最初的阶段带来一些障碍和问题：如何与拍摄对象建立关系？应该与之保持何种距离？怎样的介入才不至于使作品失于窥视他人生活的好奇心和对某种景观式的、现实的简单再现？尤其是，如何回避“浪漫主义”对创作的干扰？关于舞厅的第一件作品《小舞》是由印象和想象拼接起的人物形象和叙事——镜头描述的是一个中年女人在出门跳舞前的一些动作和状态，无论从布景还是从叙事和影像上来看，都带有一种强烈的人工感，更多是来自作者本身的电影经验，而不是对象所提供的“现实”。到了《下午场》时，摄影机已经进入了舞厅，拍摄方法和舞厅里的人物状态找到了一种契合——大量的等待、观望，起身、落座，摄影机像在空间内寻找人的面孔，时而清晰，时而虚焦，画面里的人物关系既是自然状态，又由摄影机的捕捉来搭建。影像的节奏介于日常和调度之间，机器背后的意志和拍摄对象之间此时似乎达到了一种“融洽”的共处，不过对于艺术家而言，这仍然无法成为工作的终点——这种同步移动的时间轴之间的接触，仍然是平滑的。从《下午场》到《我不会跳舞》，像是一个寻找摩擦点的过程——在所能触摸到的表面之下，

那个看似封闭的空间内保存下的时代印记，以及每日遭遇的流动的现实，二者之间是否还存有更复杂和深层的勾连？对于艺术家来说，这不仅需要对对象进一步认识和思考，也需要对自己的工作过程和既有素材作重新理解。郝敬班在《我不会跳舞》中处理了两条历史线索——跳舞的历史和再现的历史，两者交错缠绕。她舍弃了前期拍摄的跳舞的画面，保留了大量视觉上最缺乏“魅力”的人物采访——讲述成为唯一发生在现下时间的动作，提供的是一种“文本”而非视觉素材，跳舞的画面则来自早期记录跳舞比赛的家庭录影带和老电影的片段（1958年的《英雄虎胆》和1959年的《青春之歌》）；艺术家由此离开了与舞厅的亲密触碰，转而进入素材搭建起的空间，其中可以发现，受访者的共同记忆不仅在于某个地点或者某个历史事件，也在于影像和现实间的相互参与。艺术家或许无法精确地再现一个时代或分毫无差地记录当下，最终也无法通向某个完备的历史观，但却通过这样的并置和拼接厘出了一些时代演进的线索和可能的观察角度。《我不会跳舞》的重量感和复杂性似乎是这个项目一个合理的终章，但“过浪漫主义”又把视线拉回到了现时的时间和其中活动着的人身上——这是郝敬班一度感觉无法推进的一条线索，与拍摄对象间的差异和隔阂，始终带来了一种将其过分浪漫化处理的隐忧。

“过浪漫主义”中仍然是女性，仍然是神态和动作，却不同于《小舞》里的人造感和《下午场》中有意选择的观察角度，“人”和“此刻”又回到了画面中心，舞厅这一特定空间和跳舞的历史反而后退至背景中。展览另一个重要的部分是声音——郝敬班把拍摄过程中所做的笔记，采访时人物的自述，一些作者论述影像的文字片段和其他相关文本穿插在一起，将声音独立于影像之外，避开了与画面之间必然的对应关系；同时也选择了由她本人诵读这些文本——“转述”几乎是不可避免的，她的工作并非社会介入式的，这时也可以看到艺术家对如克里斯·马克和哈伦·法罗基等前辈作品的参考，不再是形式语言上的借鉴，而是在不同的时代遭遇类似问题时的困境和依据自身现实所能提供的参与立场和工作方法。观察整个项目前进和折返的过程，也可以发现，未必是艺术家在“挑选”题材和方法，相反，她的工作方向有时是被她的关注对象和已获取的素材所引导——现在，对七十年代历史的关注又把郝敬班带到了对工厂的拍摄——这是她接下来的另一个预期内就必然耗时耗力、线索庞杂的话题。郭娟



There is nothing that says an artist’s work has to develop in a linear fashion. To work is to revisit and repeatedly interrogate one’s earlier works. Hao Jingban’s latest exhibition, “Over-Romanticism,” contains her work on dance halls. Where her previous piece, *I Can’t Dance*, was more about memory and history—the unavoidable diversity and dead weight of the past—the new work is relatively lighthearted, full of faces, expressions, and movement, their backstories only faintly visible. The artist reuses leftover clips from *I Can’t Dance*, but, instead of retreating from romanticism, this time meets it head on. As her gaze falls again on familiar objects, she also looks at her personal creative history.

While Hao Jingban chose dance halls as her creative muse almost by chance, this choice speaks to a certain orientation: an interest in looking at life simultaneously from close up and from far away. Further research ultimately led to a reappraisal of a period of history that could be similarly described. Time stagnates within dance halls, where the furnishings, atmosphere, and people themselves all carry obvious traces of the 1980s and 90s. Although their way of life is different, it coexists within the same space and time as the present. These dance halls can still be found throughout Beijing, withering away but still a part of many people’s everyday lives. Because ballroom dancing is a foreign import, it has risen and fallen with the tides of political and economic change. *I Can’t Dance* was inspired by this fact, in particular by the low point of the Cultural Revolution, when dancing became a symbol of ideologies to be repressed. In a sense, the history of dancing is a miniature cross-section of the historical progress of modern Chinese society.

Dance halls are a complex and rich subject, but this isn’t enough. Obstacles and problems suggest themselves: How can the artist create a relationship with her subjects? What kind of distance should be maintained? How can one intervene without losing the feeling of curious voyeurism? Especially vexing is the question of how to prevent romanticism from affecting the work. The first work dealing with dance halls, *Little Dance*, is both a character piece and a narrative work, shaped from the artist’s impressions and imaginations. The lens sketches out a middle-aged woman preparing to go out to dance, but, across the props, the plot, and the cinematography, there is a strong sense of artifice stemming more from the author’s filmic experience than from the subject’s reality. When we get to *Afternoon Scene*, the camera has entered the dance hall, and the cinematography has reached an agreement of sorts with the characters: in shots of people waiting, watching, getting up, and sitting down, the camera captures faces, sometimes clear, sometimes indistinct. The characters in this tableau possess a completely natural and yet constructed relationship. The rhythm of the images is everyday and routine. At the same time, the artist refuses to allow this to become the endpoint of her work; a timeline of synchronized movements continues to feel flat and smooth. Going from *Afternoon Scene* to *I Can’t Dance*, there is a sense of friction, a sense that, beneath the surface of things that can be touched, there is a closed-off space that has preserved a bygone era along with the reality of the everyday life. That said, is there a deep connection between the two?

In *I Can’t Dance*, Hao Jingban deals with two lines of history: the history of dance and the history of reconstruction, and the intersection of the two. She largely abandons the the dancing tableaux of her previous films, but keeps a large number of interviews with characters lacking visual charisma. Textual and other non-visual forms of narration become the only action in the present moment. What dance scenes remain come from home videos of dancing competitions and old movie clips (1958’s *Intrepid Hero* and 1959’s *Song of Youth*). At this point, the artist abandons the intimate touch of the dance hall and moves into a space created by the material itself, where the collective memories of the participants can be found not only in certain historical moments, but also in the interaction of image and reality. The artist is unable to accurately reconstruct an era or record the present moment without slippage. The weight and complexity of *I Can’t Dance* would form a logical conclusion to this project, but “Over-Romanticism” pulls attention back to the time of the present. This is a trail that Hao is incapable of pursuing for the time being, because her difference and estrangement from the objects of her filmmaking carries with it a private concern regarding her tendency to overly romanticize the situation.

“Over-Romanticism” is still feminine, still about appearance and movement, but, unlike the artificiality of *Little Dance* and the conscious perspective of *Afternoon Scene*, people of the present time return to center stage, allowing the dance hall and the history of dancing to retreat into the background. Voices are an important part of the exhibition: Hao Jingban interposes her filmmaking notes with self-introductions by interviewees, fragmentary written discourses on visual imagery, and other related texts. By allowing the voices to exist independent of the imagery, she avoids any easy correspondence with the images on the screen. Choosing to read some texts aloud herself, paraphrasing is almost unavoidable. The artist’s work is an homage to a previous generation of filmmakers, such as Chris Marker and Harun Farocki. Surveying the twists and turns of the project, one discovers that the artist does not necessarily choose her subject matter and methods; to the contrary, the direction of her work is determined by the subjects she studies and the materials she receives. Paying attention to the history of the 1970s has now led Hao back to making films on factories, with the expectation that she will have to spend an equal amount of time and energy on this vastly complex and jumbled subject. **Guo Juan** (Translated by Nick Stember)



P18	
《第一镜》 2016年 数码印刷 80 × 139 厘米	《段落3》 2016年 高清视频 5分05秒
<i>First Take</i> 2016 Digital print 80 x 139 cm	<i>Sequence 3</i> 2016 HD video 5 min 5 sec



张伟： 具有态度的抽象语音外延

Zhang Wei: Expanding Abstraction with an Attitude

作为无名画会的一名核心成员，张伟可谓是中国当代艺术始发时期的先行者。这种抵抗并不是通过以某种针锋相对的方式去参与政治运动，谋求认同，从而确认自身价值。对于张伟来说，这些都不是他对绘画所执着的动力。或许与上世纪20年代初期的欧洲抽象艺术家们一样，张伟早已意识到，“艺术家并不能预期一个异化的世界，而是希望画布成为他的世界。”¹在他将近半生的创作中，我们不难看出艺术家鲜明的态度：张伟与其他后来被称之为“无名画会”的成员们在户外或是家中的风景写生，通过颜色赋予画面意象，以一种看似非政治的举动却在作品的内容上与当时的艺术形态形成鲜明的对比；上世纪80年代初，在“反精神污染”运动的高潮时期，主旋律以写实主义为主，提倡人文关怀、人道主义、现代化，而张伟一如既往地与之背道而驰，尤其在抽象绘画上进行了更加深入的实验，从而开启了他之后创作的道路；90年代，他在纽约街头为了获得自由创作和出售作品的权益，与市政府发生冲突，坚持持续7年之久的诉讼，最终胜诉；这些绘画或是人生经验无一不是在为艺术家积累创作“素材”，同时，验证了他对自身基本权益的维护和对自由的尊重。张伟称这些举动为“情感”上对社会的态度。

在张伟近期的作品中，无论是具有梳理创作脉络与新作对比的个展“张伟：新作”，还是以装置和文献为主，更为诙谐放松的“Taxi Driver：张伟个展”，色彩形成的张力对了解艺术家绘画的发展起到了梳理的作用，在大尺幅的架上作品中，这种张力尤为明显。无论是明快与深色调的反差，还是简捷运笔与大片晕染的色块，或者在大面积被稀释底色上的小块颜料堆积——看似粗犷甚至野蛮的画风中带出某种中国文人画的温情与浪漫。艺术家在众多画作上用留白营造出的轻盈以及近乎施暴式挥洒的厚重，包括通过滴洒，刮刀飞速在画布上划过的动作所能推测的速度，赋予了画面动感。“疏能跑马，密不透风”，画面的节奏感具有其内在的权衡。

早在70年代中期，张伟受益于老一辈无名画会成员杨雨树与赵文量的指点，他们觉得一张好作品应该做到“平、薄、简、捷”。从70年代中期到末期，这些特点或许在彼时张伟的创作中并没有得到全面的发挥，虽然艺术家早期摒弃了勾勒图像的真实性，凸显出前卫意识，但是从画面的结构上，例如《雾》（1975年）、《夜路》（1977年）以及众多那个时代的绘画依然无法摆脱用颜色填充整个画面的必要。绘画意识上的转变，对每一位艺术家来说绝非一日之寒。

站在时代变革风口浪尖的张伟，与大多数艺术家、学者、学生一样，在改革开放初期，重新获得了接触大量外来文化、艺术、书籍，以及国外作品展览的机会。视觉上冲击力最为强烈的当属1981年在中国美术馆的“波士顿美术馆美国绘画展”巡展，在这次展览中，张伟

仅对跨越美国艺术200年的58幅作品中展出的12幅抽象绘画作品发生了极大的兴趣²。对于他来说，这些作品是对当时他探索抽象绘画的肯定。尤其是海伦·弗兰肯塔尔运用极少的色彩在画布上肆意奔流，艺术家不被现实拘束大面积地在画布上着色，这与张伟自年轻时期便关注的国画大师齐白石的山水画，似乎有如出一辙的共鸣。而杰克逊·波洛克、莫里斯·路易的构图均为张伟转向行动绘画提供了宝贵的启发。有趣的是，在同时期张伟的创作中，我们发现了诸多两幅风格迥异的画作出现在画布的正反面。作品《EXP10》（1979年/1981年）与《AC7》（1983年/1984年）一面是受立体派影响的人物，另一面则是黑底滴落的一块白色墨迹；一面是齐白石山水画简约构图而营造出的“山水”，另一面则是白色颜料肆无忌惮地在尚未完全干的红底上的涂抹。张伟利用双面画布或许是那个物质贫瘠时代的使然，而两幅作品正反面的并置，也为这种中西方绘画精髓的融合埋下了伏笔。

在我们了解了一位艺术家创作的脉络后，再去审视他的作品，更多的是解析艺术家创作意识上的层次。张伟近期的每一张作品在这些层次上，都给予观者丰富的想像，同时，也应和了哈罗德·罗森伯格将画布比喻为一个行动的舞台，在画布上所要进行的，不是一幅画面，而是一个事件³。这个事件的发生不但凝聚了艺术家生活中的体验，在视觉表现上更是一种东西方结合的产物。例如作品《Z-AC1612》（2016年），创作于张伟母亲仙逝后，画面的紫色是母亲最喜欢的颜色，而双频一面凝重，一面略显轻松，又被一抹橙色介入，这种对比无疑是在情感复杂交错处，寻求平衡。而画面上急促的动感，则是来自艺术家1978年到1986年在北昆工作时期，昆曲舞台上游走着色彩鲜明的脸谱由三维空间到画布上的转译。这种动感或许还可以被解读为人在面对死亡时的瞬间即逝。笔触（刮刀）向各个方向的延展，以及浓重颜色的挥洒，集合了波洛克具有表演性的绘画与明代画家徐渭的乱笔技法。紫色并没有厚重的覆盖画面，而是深

¹ 查里斯·哈里森和保罗·伍德主编，《理论中的艺术1990-2000年：变化的观念文集》，2002年，布莱克威尔出版公司，第591页。

² 梅雷迪斯·帕尔默，《文化冲击：中国的美国绘画，1981年》，《艺术界》2012年第15期。

³ 查里斯·哈里森和保罗·伍德主编，《理论中的艺术1990-2000年：变化的观念文集》，2002年，布莱克威尔出版公司，第589页。

入浅出地通过“屋漏痕”的技法“去体现自身，以及对人生谦卑的态度。而在问到张伟作品《Z-AC 1606》时，他却风趣地说，“可以是一种男女关系”。

张伟的色彩即形式，即内容，即过程的合体。他不需要依附具体的物像进行表达，而是要寻求最好的方法在感觉相适应的时候通过颜色，以及在画面的张力表达艺术家生活中积累的经验，包括对现实的态度。今天张伟的现实，除了社会上物欲横流的物质生活，便是自身的生活现实，或许身体上的衰老无法逆转，但是保持精神上的年轻是在其作品明快的颜色，动作的敏捷，以及丰富的层次上显而易见的。从一个在户外绘画的青年，到如今骑摩托，划船，画画的他，即便外在环境时过境迁，张伟的态度仍然是其对抽象语言的外延的核心。**贺潇**

4
屋漏痕，当带有泥土的雨水渗透到墙面，风干后所留下的痕迹。张伟通过调试松节油的比例，使油画色彩在画布上延伸，并留下纹路。



P22

《Z-AC1501》
2015年
亚麻布面油画
130 × 100 厘米

Z-AC1501
2015
Oil on linen
130 x 100 cm

《Z-AC1505》
2015年
亚麻布面油画
150 × 120 厘米

Z-AC1505
2015
Oil on linen
150 x 120 cm

As a core member of the No Name group, Zhang Wei was one of the sparks who set off China’s contemporary art movement. Over the past 30 years, his paintings have expressed an enduring and authentic instinct for resistance manifested outside head-on political movements. Much like early-twentieth-century European abstract artists, he figured out early on that an artist should not expect alienation from the world, but rather should hope that his canvas becomes his world. In nearly half a lifetime’s worth of creative work, Zhang’s distinctive attitude sets the tone for everything he does.

In stark contrast with the content and style of art promoted at the time, Zhang Wei—along with the other members of what would come to be known as the No Name group—sketched scenes outdoors, painted domestic still lifes, and used color in unconventional ways. At the height of the Anti-Spiritual Pollution Campaign in the early 1980s, the officially sanctioned art movement focused on functionality: advancing ideologies of social welfare, humanism, and modernization, all rendered with a dry realism. Zhang was heading in the opposite direction, experimenting ever more keenly with abstraction. In the 1990s, Zhang lived in New York, and

got involved with the group A.R.T.I.S.T. (Artists Responding to Illegal State Tactics). After seven years of litigation and legislation, the group finally won in protecting the rights and safety of artists who sold their work on the streets of the city. These experiences became source material for Zhang’s work, offering valuable lessons in what it meant to exercise his basic rights and defend his freedom.

Zhang’s work buzzes with the tension of chewing through ideas. This tension is especially palpable in his larger paintings. He is constantly playing with the contrast between luminous colors and deep, brooding tones, rapid mark-making juxtaposed with a wide stretch of canvas smudged with color, pigment piled onto a backdrop of diluted hues, and notes of the warmth and whimsy of literati painting peering out from the tumult of an otherwise savage style. Many of his pieces are lithe and graceful, owing to his deft use of negative space. With paint splatters and brisk streaks of palette knife across the canvas, the paintings are full of movement. It’s as though he were balancing the very rhythm of the painting, imbuing it with a sense of musicality.

As early as the mid-1970s, Zhang Wei benefited from the guidance of Yang Yushu and Zhao Wenliang, older members of the No Name group. They thought that a good work of art should accomplish “balance, lightness, simplicity, and grace.” Moving toward the end of the decade, these four characteristics seemed to fade from Zhang’s work. Even though he had abandoned outlining figures in his paintings—clearly demonstrating an avant-garde consciousness—he still clung to the habit of packing his compositions full of color, as in *Mist* (1975), and *Night Road* (1977). These paintings show signs of a transformation, growing pains as he worked through hiccups in developing his own sophisticated style.

During the initial stages of Reform and Opening, Zhang Wei stood in the eye of the storm, witness to all the dramatic changes coming about. Along with many other artists, scholars, and students, he took advantage of the opportunity to access a great deal of foreign culture, art, and literature that had previously been unavailable in China. By far the most intense impact on the visual arts came from the 1981 arrival of an exhibition, put together by the Museum of Fine Arts, Boston, surveying 200 years of American art. Of the 58 pieces featured, Zhang was drawn to 12 abstract paintings, which, as far as he was concerned, served as affirmation of the experiments he was pursuing in his own practice at the time. He took a particular interest in the work of Helen Frankenthaler and her minimal use of color audaciously poured across huge swaths of canvas, completely unconstrained by reality. He found her work to resonate with the landscape paintings of Qi Baishi, a painter who had been of great interest to him during his childhood. Jackson Pollock’s and Morris Louis’s compositions offered valuable illuminations for Zhang Wei as well, as he began angling towards gestural painting.

Interestingly enough, some of Zhang Wei’s works from that time have paintings on the reverse side of the canvas as well, done in completely different styles. In *EXP10* (1979/1981), one side features a cubist figure, while the other side is a black background splattered with chunks of white

ink. In *AC7* (1984/1983), one side shows a sketch of a Qi Baishi landscape composition, while the other has white paint brashly smeared over a red background. Making use of both sides of the canvas might have been a response to the scarcity of materials at the time—or perhaps it was an intimation of the mingling of Chinese and western styles that sat poised on the horizon.

With an overall sense of Zhang Wei’s background, we can examine his work more closely and touch on his creative process, and the systems by which he arranges concepts. All of Zhang’s recent works leave the viewer with layers on layers of ideas to pore through, while at the same time echoing Harold Rosenberg’s metaphor of the canvas as a moving stage: what needs to be carried out on a canvas is not an image, but rather an event. On Zhang’s canvases, these events are not only a reflection of his lived experiences; they also visually integrate east and west.

Take, for example, *Z-AC1612* (2016), created after the death of his mother. Full of purple, his mother’s favorite color, the painting is at once imposing and also somewhat gentle, effortless—the purple interrupted by a wisp of orange. This kind of contrast is doubtless a response to the search for balance amid a complex tangle of emotions. The hurried dynamism of the image can be traced to his time working at the Beijing *kunqu* opera troupe between 1978 and 1986, taking the bright-colored makeup that played across the stage and transposing it onto the canvas. It could also be read as a flash of ephemerality felt in the moment of confronting death. The palette knife scrapes paint in every direction, and the gush of rich color conjures up a Pollockian performativity, as well as the riotous brush technique of Ming-era painter Xu Wei. The purple doesn’t overwhelm the painting; it simply embodies a humble outlook on life and the calligraphic technique known as “leak traces,” in which the brush mimics rainwater on the walls of a mud house. Asked about the painting *Z-AC1606*, Zhang’s cheeky response is, “Maybe it’s about a relationship between a man and a woman.”

The essence of Zhang Wei’s work blossoms out from form, content, and networks and currents of events taking their course. He isn’t compelled to render the concrete likeness of any entity, and instead seeks a way to express a feeling, adapting its tone to an image. Within the tension of each painting, he conveys accumulated experiences and perspectives. Zhang reflects on the impossibility of turning back the clock, but he still maintains a youthful spirit in the vitality of each painting, with nimble movements and profound concepts playing across the canvas. From his youth painting *en plein-air* to his more recent escapades riding motorcycles and rowing, Zhang’s attitude persists. **Fiona He** (Translated by Ella Schwalb)

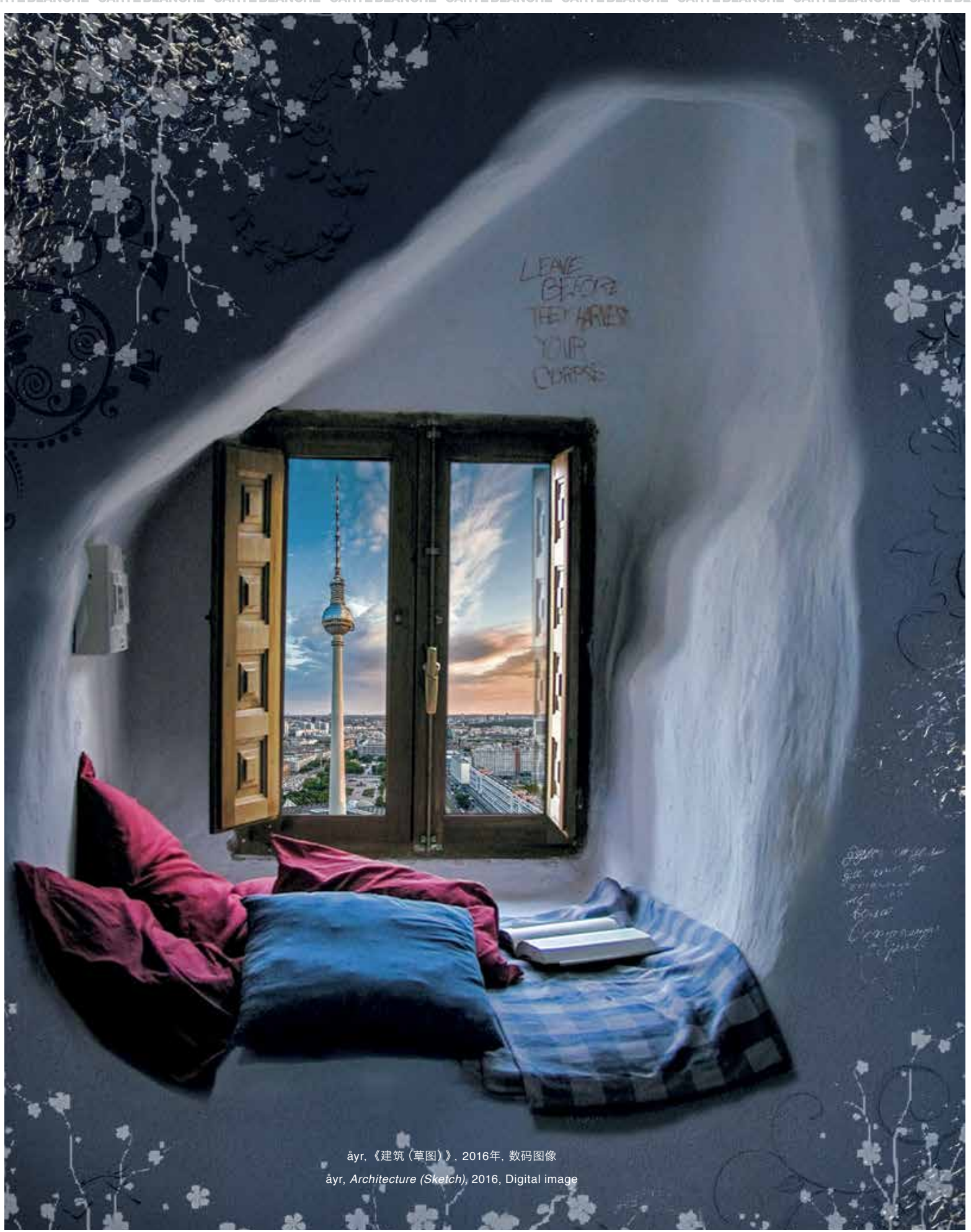
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2016 Berlin Biennale
DIS Magazine



肖恩·马克西莫,《#3街》, 2016年, 数码图像
Shawn Maximo, *#3 (Street)*, 2016, Digital Image



卡米尔·亨罗特,《不回邮件办公室》, 2016年, 备用草图
Camille Henrot, *Office of Unreplied Emails*, 2016, Preparatory sketch

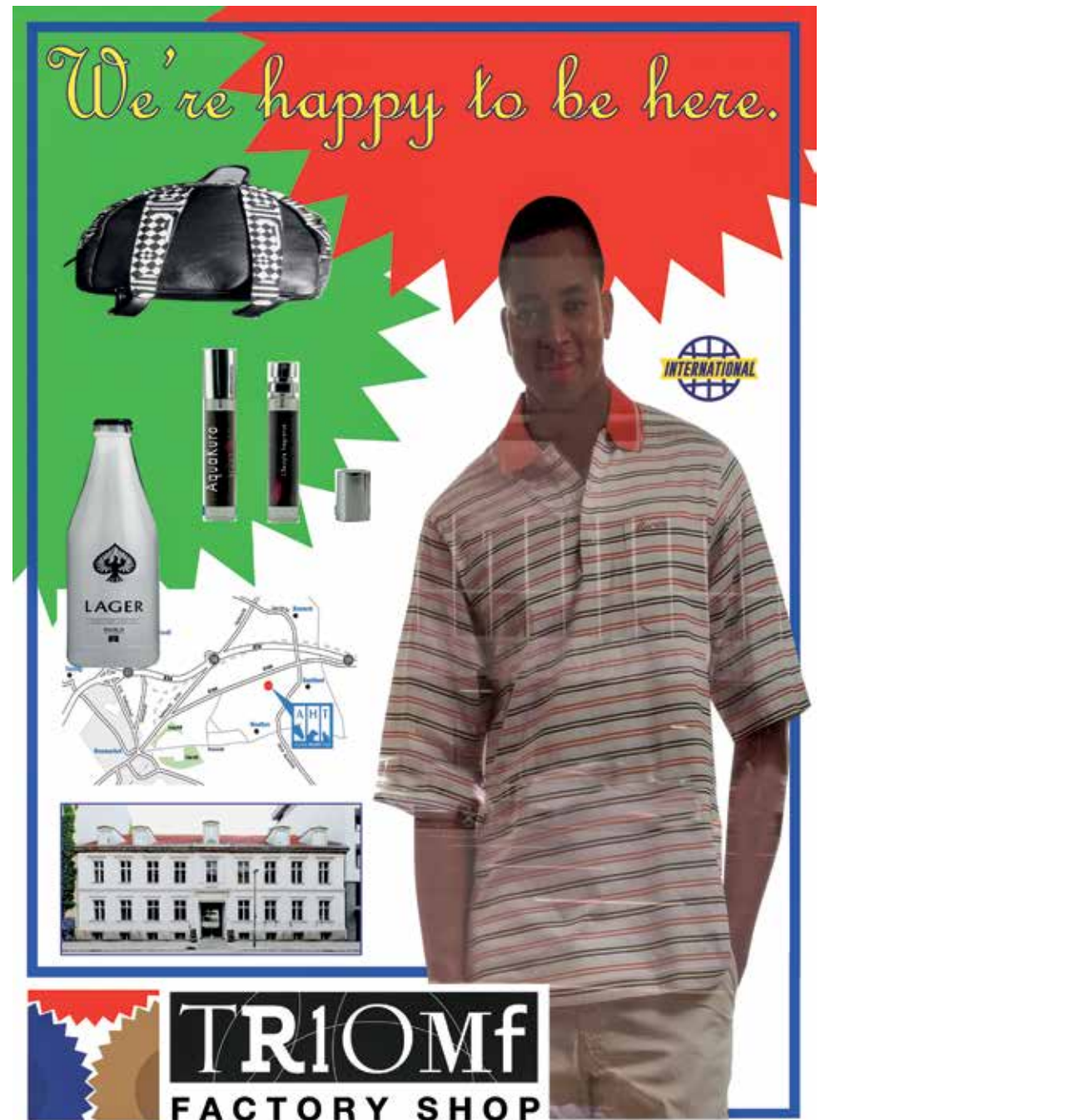


âyr, 《建筑（草图）》, 2016年, 数码图像
âyr, *Architecture (Sketch)*, 2016, Digital image



“Be sending invoices like...”

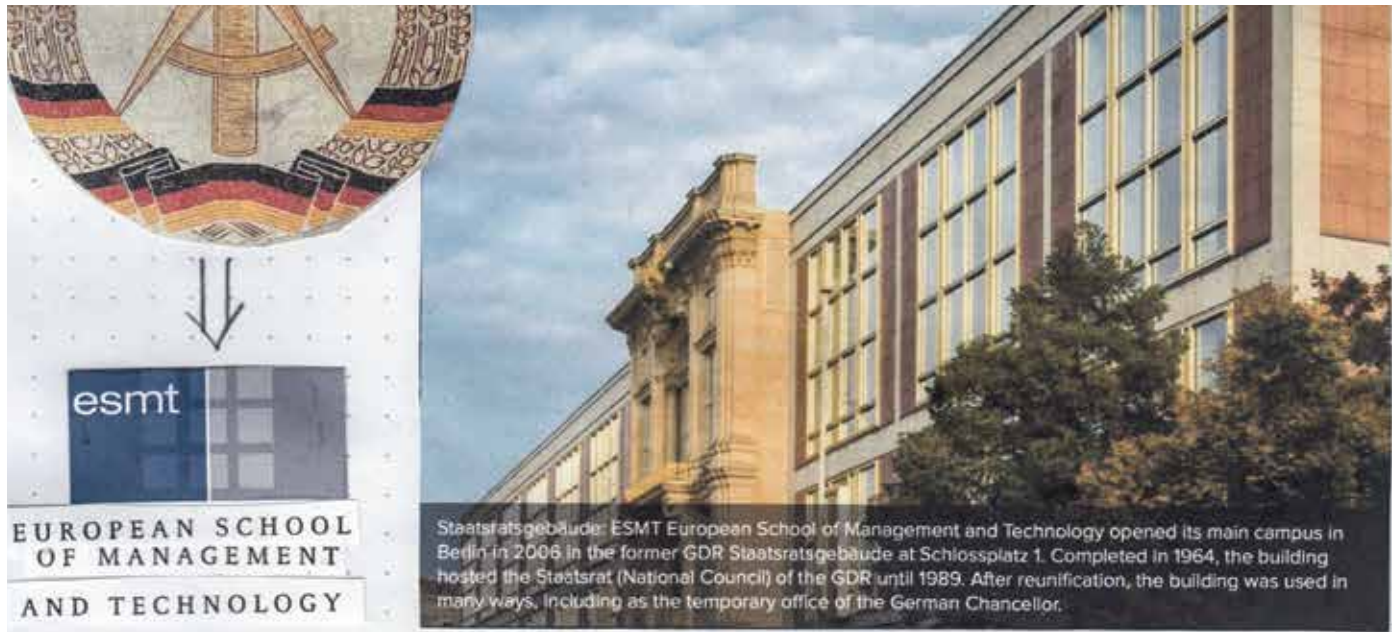
阿玛莉娅·欧曼, 《像开发票...》, 2016年, 素描绘画
Amalia Ulman, *Be sending invoices like*, 2016, Eichnung drawing



CUSS团体, 《广告》, 2016年, 胜利门广告
CUSS Group, *Inserat (Advertisement)*, 2016, Advertisement for Triomf



德博拉·德尔玛公司, 《薄荷果汁广告》, 2016年, 数码图像
Debora Delmar Corp, *MINT Juice Ad*, 2016, Digital image



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西蒙·丹尼,《一个废弃共产主义空间内的管理学院》和《以太坊研究(维塔利克·布特林)》,面值1以太币邮票,及琳达·坎切夫》
2016年,点阵本纸上铅笔和喷墨拼贴,297 x 210 厘米
Simon Denny, *An Abandoned Communist Space Within a Management School and Study for Ethereum (Vitalik Buterin) 1 ETH postage stamp, featuring Linda Kantchev 2016*, Pencil and ink-jet collage on dotPad paper, 297 x 210cm



SIMETRICA

藤原西门, 《Simetrica的广告》, 2016年
Simon Fujiwara, *Advertisements for Simetrica*, 2016



SIMETRICA

奥斯卡·穆里略： 微妙的抗争

Oscar Murillo: Room Service and Resistance

今年三月的香港巴塞爾藝術博覽會開幕之際，傳出了奧斯卡·穆里略在參加悉尼雙年展的途中因撕毀其英國護照，而被澳大利亞警方扣留并遣返的新聞。幾天以後，穆里略現身在香港巴塞爾期間由《藝術界》主持的“流動的未來：帝國子民”主題沙龍上。沙龍進行期間，穆里略在舞台上毫不掩飾的和曾根裕一起在筆記本上隨手作畫。我們在此再現的是穆里略對悉尼行為的一份解釋函和在香港“帝國子民”沙龍上的畫作。我們希望，這兩個平行作品的同時呈現能夠更好地詮釋阻斷和微妙的抵抗在藝術家實踐中的作用。

During the first moments of Art Basel in Hong Kong this past March, the story broke that Oscar Murillo had been detained in and deported from Australia after tearing up his British passport on the way to the Sydney Biennale.

A few days later, when LEAP convened the panel “Fluid Futures: Children of Empire,” Murillo conspicuously spent his time on stage drawing in a notebook with Yutaka Sone. Here, we reproduce his letter of explanation for the Sydney action and the drawings produced in Hong Kong.

By pairing these two para-works, we hope to elucidate the roles that interruption and subtle forms of resistance play in the artist’s practice.

Eduaro, La Racha and Shakira, 2004. 48 Rowe House, Homerton.

这是我的第二份正式声明。

第一份是2016年3月11日致我的好友埃拉·塞梅加-詹纳。

声明的目的，一是解释我近期被澳大利亚驱逐出境一事¹；二是详细说明我在双年展上的展出作品将有所变化。

导致这些结果的原委，是我有想要与此地及发生在此地的偶然事件建立联系的真诚愿望。埃拉是我的老朋友，作为一名内心矛盾的澳洲公民，她很自然地为我提供了这种联系。这本书名为《他们》，它及时见证了过去六个月我在世界各地的旅程，在此仅列几个地名：2015年10月澳大利亚、北京、伊斯坦布尔、巴库、特拉维夫、耶路撒冷。

最初的设想，是做一本从七十年代到新千年早期的家庭影像集。出版时专门保留了一些空白页，以便读者自己添加内容。

这本见证之书包含了旅途中的过痕和踪影，是那些转瞬即逝的随想留下的印迹，与其所处的时代与方位牢牢相关。

此举目的何在？

这是一次本能的、却又经过了精心策划的行为，它回应的是社会制度中普遍存在的等级问题：移民迁徙、种族融合、工人权利。

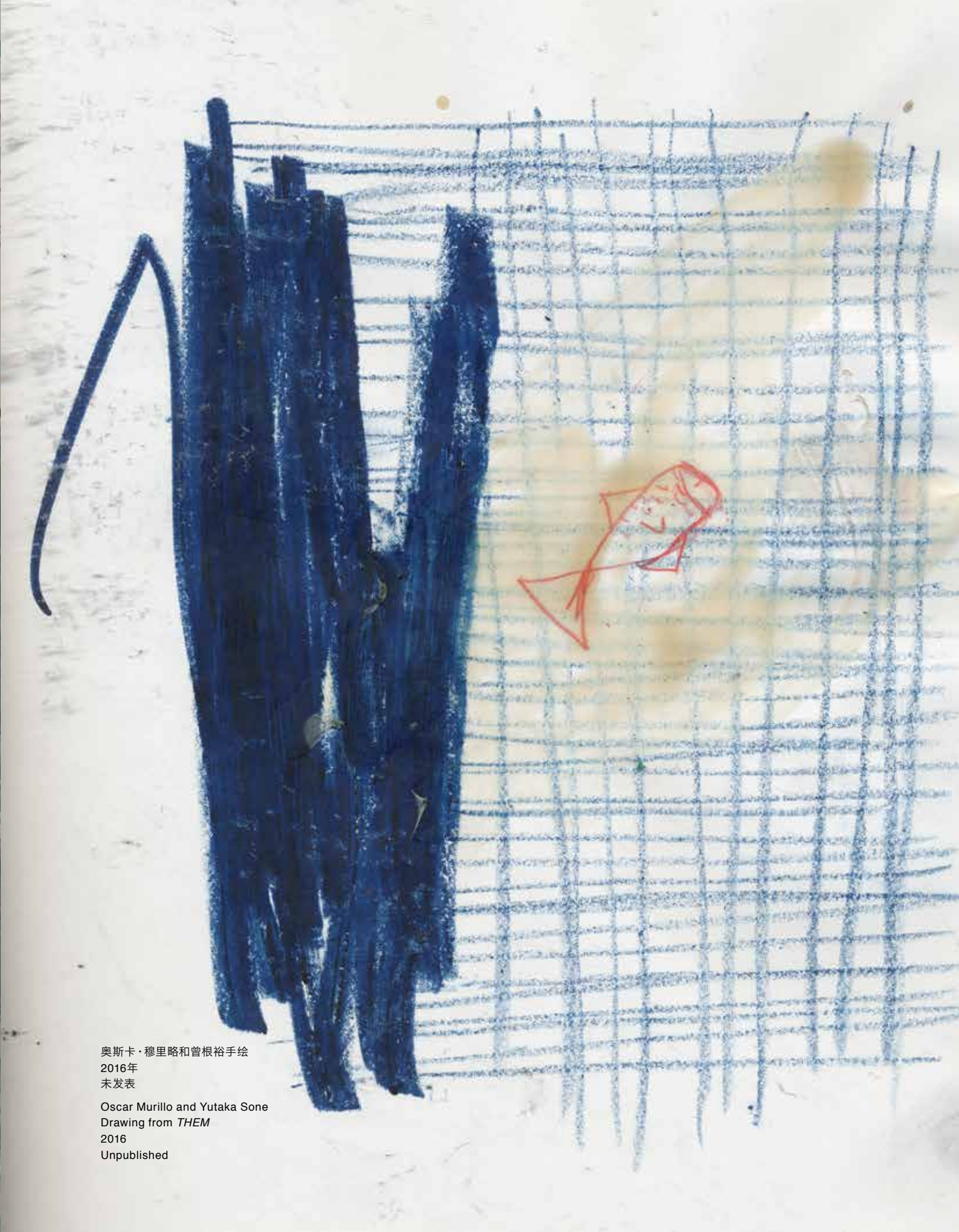
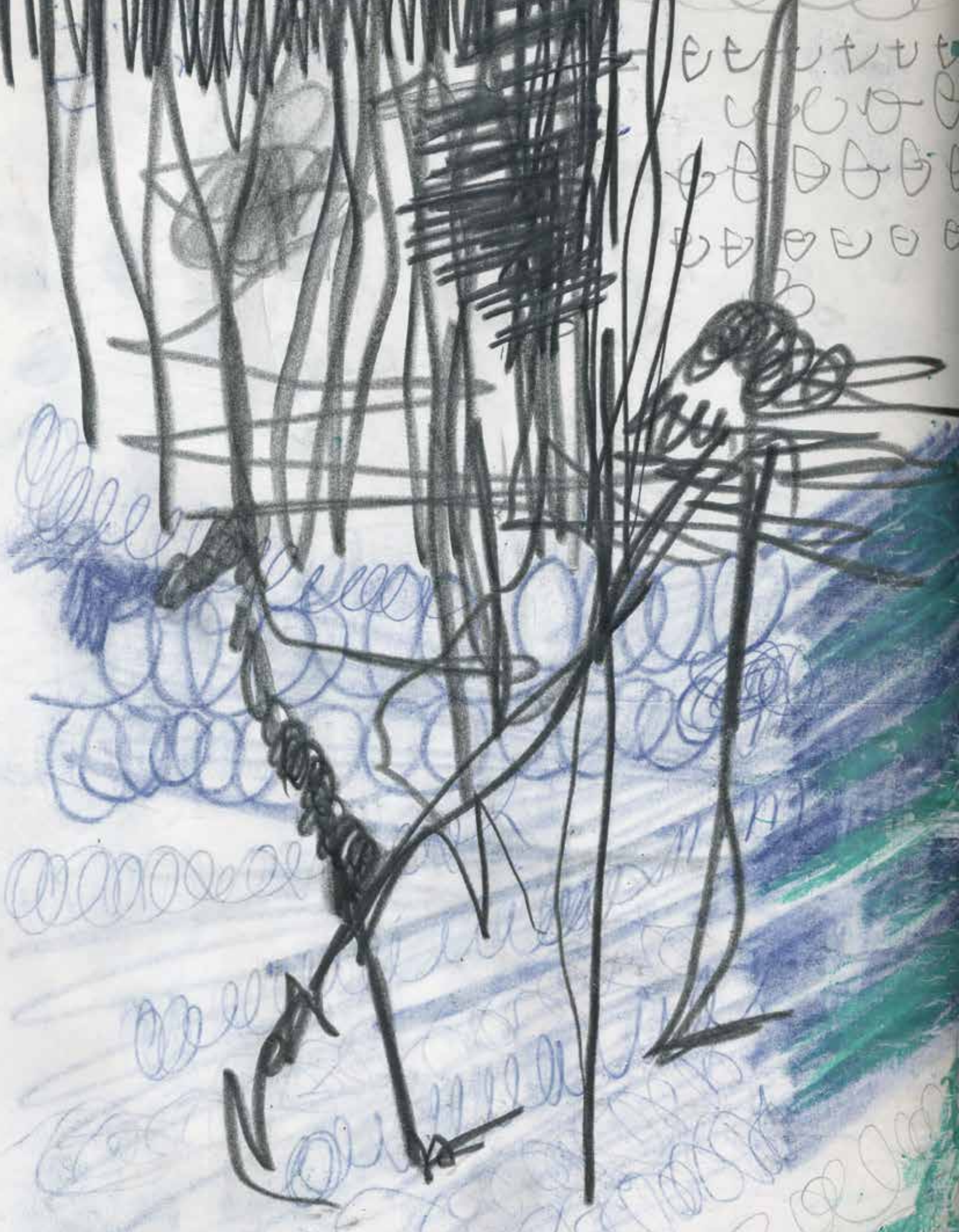
在前往悉尼的途中，毁掉第一世界身份证明——我的英国护照，这一行为将我自己置于不确定的弱势地位。

剥去那层外衣，我便只是一名没有签证的哥伦比亚公民。

此次令人难堪的行为，证明了与固守这些不公平条件的核心架构进行互动的紧迫性和必要性。

自2015年10月我初次到访澳大利亚，这些忧心之事就在我心中日渐加重，而原本提议的展示作品《蜿蜒黑墙》，并不足以传达对此的紧迫性。（由杨琴翻译）

¹ 译注：指奥斯卡·穆里略于2016年3月前往澳大利亚参加双年展途中撕毁自己的英国护照，导致他到达时受到拘留并在两日后被驱逐出境一事。



奥斯卡·穆里略和曾根裕手绘
2016年
未发表
Oscar Murillo and Yutaka Sone
Drawing from *THEM*
2016
Unpublished

Oscar Murillo to Sydney Biennale 2016

This is a second recording.

The first was addressed to my good friend Ella SemegaJanneh on the 11th march 2016.

The purpose of which was to communicate both what had recently occurred the staging of my deportation from Australia and to instruct on the details of my contribution to the biennial of which could not remain the same.

This is all a result from a genuine desire to engage with place, the contingencies of that particular place. Ella, as a long time friend, naturally offered that connection as a conflicted Australian citizen herself. This book entitled THEM, which has been witness for the last 6 months to an ongoing journey to many locations globally and in time. Australia October 2015, Beijing, Istanbul, Baku, Tel Aviv, and Jerusalem to name a few places.

Initially conceived as a collection of family snaps from from the 70's to the early part of this millennium. Published with a portion of blank pages, to allow for the intervention of the hand.

The book as witness, contains the marks, traces of these travels. Imprintings of floating transitory thoughts and form relative to its time and place.

Why this act?

An instinctive yet orchestrated act to respond to issues of universal two tier social systems. Immigration, racial integration, workers rights.

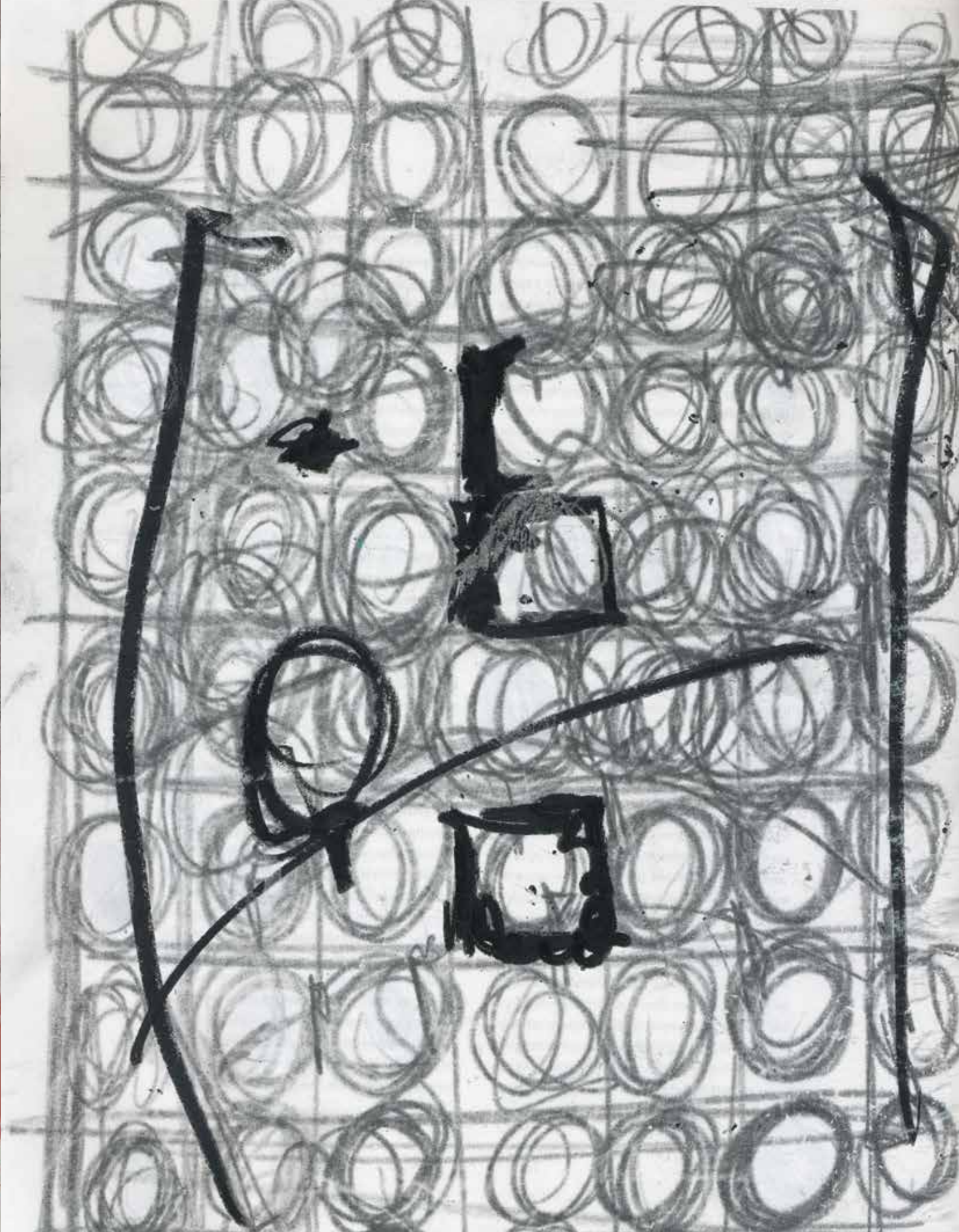
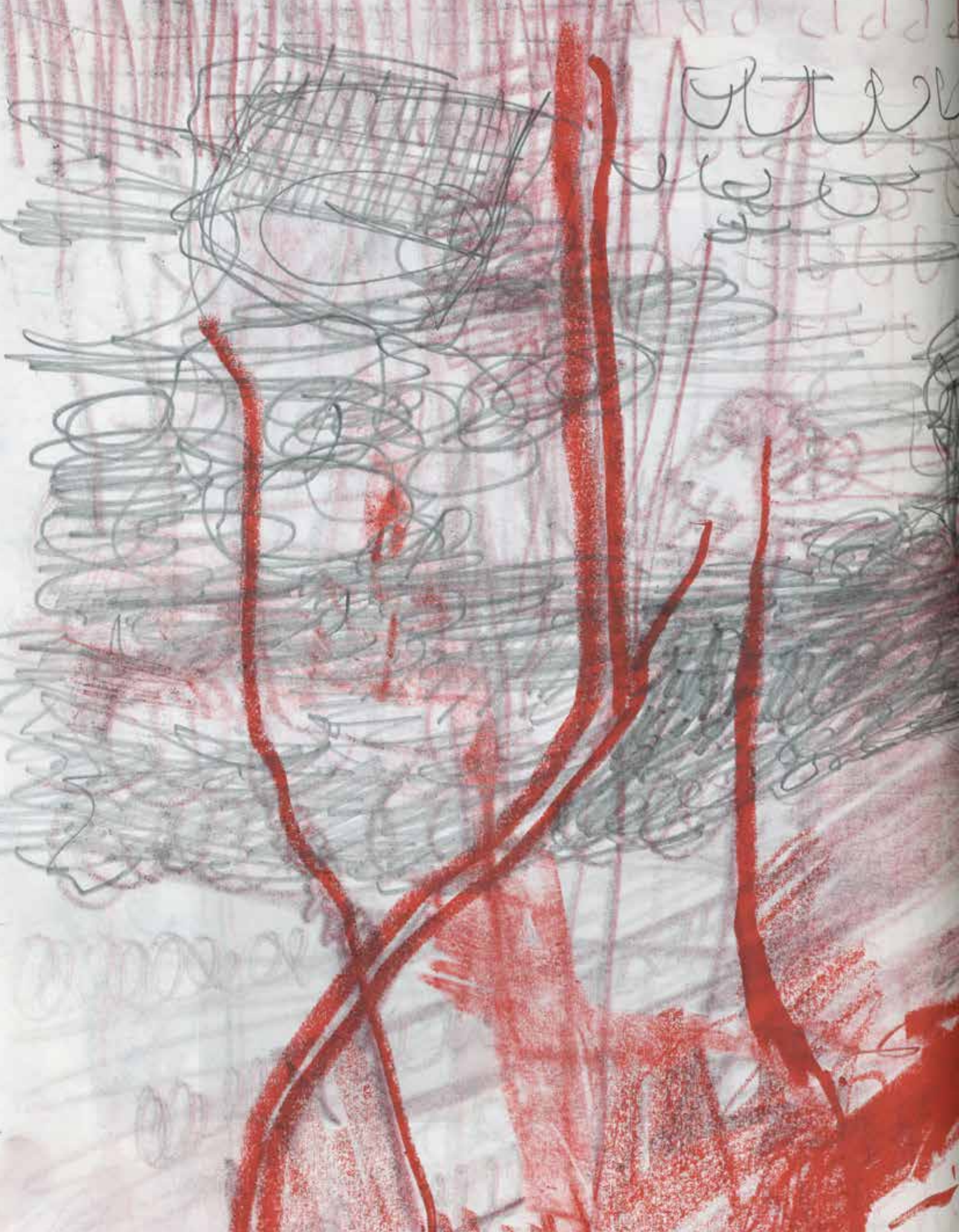
The act of obliterating a first world identity my UK passport en route to Sydney put me in a vulnerable position of uncertainty.

Stripped to present myself only as a nonvisa Colombian citizen.

This compromising act illustrates the urgent necessity to force an interaction with the core structures that maintain these unjust conditions.

I felt the initial proposal : *meandering black wall* did not sufficiently address the urgency of these concerns that were heightened in me upon my first visit in October 2015.





建宇：

你最新的个展“杀，杀，杀马特”，在现场看能体验到一种迂回的创作时间：有一些以平面特征为主的静物画，这些画让人首先感受到的是一种透视上的别扭和与之对应的物体的笨拙；也有特别纯粹正常透视的风景，完全通过画法来挖掘心理投射和文化审美的潜力。不过单从网上看图片时，我脑子里就只冒出几个快速的图示关系：猴子、非洲土著和农村大妈（这个印象好比是远处看到一个裙子，就确定那是一个女人一样）。而看到原作以后，才觉得这些形象在镜花园里都妥妥的：你可以画他们（或者说他们的被再现）就像你可以画农村妇女。你把他们放在一起更加突出了非洲土著与你的距离其实和农村大妈与你的距离一样：塑造这个动作从来都是又远又近的家乡。做到这点，创作历程想必也是经历了不少节点吧？这次展览的画中还有躲在某些角落的“坏阿姨”，有些其实是你的自画像。能比较无礼的问问猴子和你（自画像）在这次作品里的关系么？

黄静远

静远：

这组画我是摸索着画完和完善的。首先我得说明，我的创作很少是从政治立场出发的，我认为绘画应该更丰厚，这种丰厚是和很多明确的立场相违背的。但这次“杀、杀、杀马特”和以往创作不同，我也不会避讳它启程的来源。

这组绘画是这样的：前两年农村土地问题非常尖锐，也很突出，看到这一类新闻总让我很焦虑。我很想画几个彪悍的农村妇女。我知道对于这个主题的处理不能太实在（和我对绘画的理解有关），所以我把它用马列维奇的方法处理了（马列维奇对农民和土地的描绘也让我心动）。画完以后，我感觉这样处理对于一张绘画太简单化，我觉得它没有成立的理由。这张画放了一年多，我对它完全没有信心。我后来突然看到一张非洲土著狩猎的图片，他们面部画着像图腾一样的黑白条纹。于是想到这些条纹的表面样式和我画农村妇女时运用马列维奇的风格化条纹是可以放置在一起的。这种放置在关系上截断了某种指向性，条纹的混淆也使绘画指向不明。混淆、指东道西等手法是我以往绘画里常用的，这时我才感觉到这组画又活过来了，这个命题里我能把握一些东西，能探索一些东西（比如对黑色的皮肤在我们文化中的意义）。所以在这个展览里，我觉得很有必要把它们一起拿出来。虽然开始很困难，但这个开头的思考过程对我很重要。像孕育，过程有点难。画完第一张，我对自己提出了疑问和怀疑，质疑它的表达，质疑它的合理性，于是有了第二张的发展，是扩充。然后又一路下来，不断地自圆其说，添叶加草。在这个系列里，我也自觉地注重自己以往有些绘画需要矫正的一些东西，比如造型的强度，情景的抽象性，情节交待得恰如其分等。

关于我和猴子的关系，你问得很正当，一点也不无礼。

猴子形象的引用，也是从第二张就开始的。想到非洲和东南亚原始主义，我不由地将猩猩、猴子、木雕面具以类型学方式联系在一起。特别是在一张有非洲妇女和孩子作品中，我把这些形象都用上了。画完后，我心里很不安（不是怕政治不正确，而是性格导致），这种不安导致我把它放在一边半年时间，觉得它不应该成立。在这个题材的绘画里，我明显感觉到“我”的视角的存在，我应该在什么位置来观看她们，我为什么就可以随心所欲地描写她们，所以，我必须把自己的形象也放进去才能平衡这种抱歉，那些常出现的猴子，它可以作为他者出现，观察我，描绘我。当然不只我，它也可以观察整个人类。有时候我也想，我真的不用管那么多，我真是应该更随意一点，也许自己根本不用出现。

段建宇

《杀，杀，杀马特 No.10》(局部)
2015年
布面油画
181 × 217 厘米

Sharp Sharp Smart No. 10 (detail)
2015
Oil on canvas
181 x 217 cm

► 建宇:

我对“艺术女神刚刚醒来”这个系列还保持很高的兴趣。不少图里是奔放的裸体或者半裸体的女性在田间“示美”。周围是若无其事比例式微的男性。你在画中有明显的对这个缪斯系统进行的挑战和更新，是否因为你认为女性和艺术的关系（无论是作为被描述者，还是描述者）都需要被注意？我不知该如何和你谈起女性意识，女权意识等，因为显然这个不是你会觉得自然的框架。但是如果不谈，其实又失去了很多强烈驱使你创作的东西。如果你有你觉得舒服的谈法，是否乐意分享一些？

静远



《杀，杀，杀马特 No.07》
2015年
布面油画
140 x 180 厘米
Sharp Sharp Smart No. 7
2015
Oil on canvas
140 x 180 cm

► 静远:

刻画艺术女神，纯粹是想塑造一个关于中国的艺术女神，我想她应该是什么样子，什么性格，于是就开始画。我希望她符合中国的情境，比如她略微有点胖，善良，略带土气的性感，很亲切但有点妖，会反弹琵琶，喜欢乡村等等，在描述刻画的过程中，我希望在造型和颜色上都能指向我想要的样子。

关于我绘画中有无女权意识的问题,我实在无法回答,因为在我绘画里,我从没考虑过这个问题.即使潜意识里有,我也不会让它作为一个显性因素显露出来,一旦有这个苗头,我还会拿碗水把它扑灭,或者寻找一些障碍去干扰它。在“杀马特”系列里,出现过两张有些影射男女权利关系的绘画,我希望它的指向不是明显的男权女权关系,而是更隐晦的,更一言难尽的交错的复杂关系，人与土地，土地和人，人和牲畜，男人和女人。

建宇

► 建宇:

“拿碗水把它扑灭”很幽默，又很复杂。这个动作既符合你常用的语言风格，又很有图像感。很简短的说，女权意识在我这里更多的是你指的作为众多关系中的“男女权利关系”，而不是“明显的男权女权关系”（你的行文也做了分化，我就借用了这种细致）。但是可能你我一个表象上的不同是（对我而言），把它提出来言说，不会就矮化了“更隐晦的,更一言难尽的交错复杂关系”这个类别。

其实，我有一个猜度：可能对“不公平”的观察和体验是你最大的命题。不公可以是指发展的不公，被再现的不公，审美分配的不公（比如某种审美以一种空洞的方式放在了经典的位置）。你描画的人是在不公正下的人，但是这些人面对不公的方式多种多样且是（被）艺术化的：里面有各式的妥协，叫板，自愈，自乐，狂欢，奋斗。你没有去直接摘取他们不服的表达，而是把这种不服放在了如何表达他们上。比如你画手拿菜刀的妇女在一片抽象的平原上“跳舞”。这里面你摘取的并不是一个现实中妇女抗争的场面，而是把这种她在现实当中体验到的冲突放转化成你对绘画语言的不服。具体就是变成如何来画一片平原，一只手，一张脸，一把刀……这个方法论，和很多民众的生活本质——繁复的协商，是一样的。不同的是你是和绘画语言协商，和显性协商，和艺术史协商。而你的不服，和拿菜刀的妇女也是神韵上相似的，虽然可能不是同一个起因，不是同一种斗争。我想你之所以用这种方式，本质上因为你想自己是他/她们一员，同时也愿意和他/她们在一起。所以，我觉得你的表达，承载了这种以极大的不公作为既有事实的生存特点：一方面这个过程是一种繁复的协商，另一方面，这个过程的气质是高度的不服。

静远

► 静远:

我很赞同你说的，谢谢你，帮我用语言触及到了我想表达的其中一部分。我以往没有在访谈中用语言的方式明确表达过这层意思，大家更多的是问我对于绘画中叙事方式的看法。我希望我的某些绘画看似平凡，面目和气，也不不张牙舞爪，但它蕴藏生猛、不服气、不被规范等气质。我回顾一下发现，我对许多事物的不屑，对许多不公平的不服，确实是通过绘画或文本性绘画表达出来的。比如我在小说中笔下的青海的艺术爱好者王克服，背偏瘫父亲上大学的胡乡，厨房里做蔬菜雕刻的王壶，都是生活不起眼的小人物。他们卑微，但他们总是不服命，他们乐观，向上。绘画里也有这样的人物，敞怀的喂奶的女人，由农村去往城市再返乡的女青年，强悍的农村妇女等等。我是觉得我和他们是站在一起的，这不是一个故意展示的姿态，我觉得这是性格造成的，我只对他们这类人的命运感兴趣，当然这和家传也有点联系，我爸写的农村题材的小说，也常常是家长里短，婆媳妯娌，我哥的油画，也常常描述的是普通人。对于在绘画中明确的态度表达，我还是比较警惕的，我不喜欢那样，我宁愿含糊。我喜欢你说的“这个过程是一种繁复的协商”，因为繁复，绘画必须通过绘画本身的元素去表达这层意思，笔触、颜色、表情或动作的拿捏、形象之间的相关联等。有时候笔触会揭示一些隐藏的东西，那就随它，但我还是不喜欢用太显性的元素来表达态度。

建宇

Dear Jianyu,

When I saw your solo exhibition, “Sharp Sharp Smart,” I got the sense that the work was anything but straightforward. Several still life pieces feel awkward because of their clumsy, two-dimensional treatment of their subjects, whereas a set of landscapes work with more intense depth perception. Your attempts to refine your technique reveal a more profound sense of the self, and push the viewer towards a more sophisticated aesthetic. Before I visited the show, when I had only seen pictures on the internet, my mind made several quick connections: monkeys, hunter-gatherers, and elderly women (in that same way that we might see a skirt from afar and quickly conclude that it’s a woman). Once I saw the originals, I realized that the monkeys and the hunter-gatherers seemed right at home in Mirrored Gardens, that it made sense to paint them (or that their likenesses were recorded there), just as it made sense to paint your farm women. Putting them together highlights the fact that you are the same distance from hunter-gatherers as you are from elderly Chinese women—it’s like feeling close to home even you are thousands of miles away. It couldn’t have been easy to manage this; you must have gone through many intermediate points during your creative process. In these paintings there are “bad aunties” hidden in the corners, and I suspect that some of them are self-portraits. Can I be so rude as to ask about the relationship between you or your self-portraits and the monkeys?

Huang Jingyuan

Dear Jingyuan,

I continued to play with possibilities while I was putting the finishing touches on these paintings. I have to say, before anything else, that I rarely ever set out to create a piece based on some political agenda. I think that painting should be deeper than that, and that this depth contradicts clearly defined political or social stances. But this time, with “Sharp Sharp Smart,” it was different, and I can’t avoid talking about the origins of the project outside of the work itself. This series came about like this.

A couple of years ago, land ownership problems in the countryside were severe and prominent, and reading about this kind of news always made me anxious. I really wanted to paint a few tough village women. I knew that I couldn’t be too candid in my treatment of this subject matter (due to my take on painting in general), so I adopted Malevich’s style (his depictions of farmers and the land are inspiring). Once I finished, I felt that this was overly simplistic for a painting, and that it lacked substance. That painting sat there for over a year, and I didn’t have any faith in it at all. Later on I happened across an image of indigenous Africans hunting. Their faces were covered with black and white stripes that looked like totems. That reminded that these striped patterns could coexist with my farm women adorned with Malevich’s stripes. Putting them together cuts off any direct reference from the foundation of the work, and the ambiguity of the stripes also helps obscure the message of the painting. I often use techniques of obfuscation and misdirection—pointing to one object while talking about another—in my work. At this point, I felt that the painting had finally come back to life, and that I could dig into something more substantial on the subject in a way that would allow me to explore certain elements more, like the meaning of black skin in our culture. In this exhibition, I thought it was important to show everything. Even though it was difficult, the initial process was critical. It was like giving birth—the whole process was a struggle. Once I completed the first painting, I started to question myself, to doubt the method of expression and the reasonableness of the outcome. Then came the second painting, which built on the first. And then I kept going, continuing to refine my message and add new elements. In this series, I was conscious about past habits that needed correcting, like the general intensity of the work, the abstract nature of the setting, and the ability to provide just enough plot, not too much and not too little.

As for the relationship between me and the monkeys, that is a very relevant question—nothing crude about it.

The monkeys were introduced in the second painting in the series. Thinking of Africa and southeast Asia and primitivism led naturally to orangutans, monkeys, and wooden masks, things that are typologically linked together. Particularly with one painting with many African women and children, I used all those elements: orangutans, monkeys, baboons, and masks. When I finished, I felt very ill at ease (not due to political incorrectness, but because of my personality), which led me to set it aside for another half year. I felt that it shouldn’t exist. With this subject matter, I could feel the palpability of my point of view. Where should I be watching these figures from, and who am I to be painting them with such nonchalance? I thought that I should put myself into the equation to counterbalance this apologetic sentiment. Those monkeys, which show up often, could be just another character in the story, studying me and describing me. And it’s not just me. The monkeys could be observing everyone. Sometimes I think that, I shouldn’t worry about all of this. I should be more natural about it. Perhaps my image need not have appeared at all.

Duan Jianyu

► Dear Jianyu,

I am very interested in the “The Muse has Awoken” series. Many pieces include images of fully or partially nude women running through fields to show off their beauty. Around them there are male figures not really paying attention, slightly smaller in scale. There is a clear sense of challenging and renewing systematic understandings of the muse in these paintings. Do you feel that the relationship between women and art (whether she is painting or painted) deserves more attention? I don’t know how to broach the subject of female awareness and feminism, because these aren’t subjects that come naturally to you. But if I were to leave this particular stone unturned, I would miss out on many things that seem to be strong driving forces for your work. If you find that there’s a way to discuss these things that would be acceptable to you, would you mind sharing your thoughts?

Jingyuan

► Dear Jingyuan,

My motivation for painting the muse was purely to create a goddess of the arts that would be specifically Chinese. I often wonder what she might be like, what her personality would be like, so I started painting her. I want her to fit into China’s social norms, being slightly chubby, kind-hearted, and sexy in an earthy way, endearing but a bit amorous, can play the pipa lute behind her head, likes the countryside, and so on and so forth. When I was describing this character, I hoped to create something that approached what I had in mind through both shape and color.

As for the element of feminism in my paintings, I really cannot answer. In my work, I have never considered this issue. Even if it exists in my subconscious, I would not allow it to become a visible element in my work. Any time an idea like this slips through the cracks I douse it with a hose immediately, or find something that can obstruct its growth. In the “Smart” series, there were two paintings that might have alluded to the balance of powers between the sexes. I wanted them to be not about the obvious conflict between masculine and feminine concepts, but rather something more obscure, a relationship so intertwined and complex that it is nearly impossible to explain—a relationship between man and land, land and man, man and livestock, man and woman.

Jianyu

► Dear Jianyu,

Hosing down feminism is a humorous yet complex sentiment. The action also befits your language. It’s highly visual. To put it simply, when I say feminism, I’m referring to what you describe as male and female rights and powers among all the different relationships you’ve mentioned—but not the question of feminism



《杀, 杀, 杀马特 No.13》
2016年
布面油画
110 × 170 厘米
Sharp, Sharp, Smart No.13
2016
Oil on canvas
110 × 170cm

per se, as you point out. Perhaps one of the differences between you and me is that I believe that naming it and speaking about it doesn’t undercut that it still might be obscure, intertwined, complex, and nearly impossible to explain.

I have a conjecture. Perhaps the observation and experience of unfairness is your one of your objectives. Unfairness can refer to personal development, opportunities for representation, or the distribution of taste. You are depicting human beings who are subject to unfairness, but they have diverse ways to deal with this unfairness, and much of it may be dramatized: there are all sorts of compromises, challenges, self-healing, self-amusement, revelry, fighting spirit. You don’t directly describe their recalcitrance, but rather distill that defiance into the very expression of their form. For instance, the woman holding a cleaver while dancing on an abstract field. The image you painted is not that of a woman in real life fighting against injustice; instead, you turn her real life conflicts into your own rebellion against the language of painting, specifically the way you paint the field, the hand, the face, the cleaver. This methodological approach is something like the essence of the everyday life of the common people—a convoluted process of negotiation. The only thing that is different is that you are dealing with painting, negotiating with dominance, and grappling with the history of art. Your defiance also reminds me of the woman with the cleaver, even if you may not have risen up for the same causes and don’t fight the same fight. I think that you turn to this category of form, because you think of yourself as one of them, and are willing to be among them. Your expression serves as a vehicle for the fact that this great unfairness is an existential reality, and that there is a unique compromise to be made: on the one hand this is a convoluted negotiation, but, on the other hand, the substance of this process is one of extreme defiance in its own right.

Jingyuan

► Dear Jingyuan,

I very much agree. Thank you for verbalizing some of the ideas that I try to express. I have never explained this clearly in interviews; most people tend to ask about how I see methods of narrative in my work. I like that some of my work seems ordinary, comforting, and non-threatening, but hidden beneath the surface there is ferocity, defiance, and non-conformism. I looked back and realized that much of my disdain and insolence toward unfairness are expressed through painting and text. Think of the characters Wang Kefu, an art lover from Qinghai in my short stories; Hu Xiang, who carries his partially paralyzed father to college; Wang Hu, who makes vegetable sculptures in the kitchen—they are all inconsequential in life. They come from humble social positions, but they do not submit to fate; they are optimistic and energetic. Characters like these exist in my paintings as well: the woman breastfeeding her baby, the young woman who goes from the countryside to the city and then back to her village, the tough farm woman. I feel that I stand with them. It is not posturing. It is part of my personality. I am interested in the fates of these people. Perhaps this has to do with my family and upbringing, as my father’s writing on rural life tends to deal with the minutiae of family happenings and relationships, while my brother’s oil paintings often depict ordinary people. I am cautious about expressing my attitude in an explicit

fashion. I don’t like doing that. I’d rather remain ambivalent. I like the term you use, “a convoluted process of negotiation,” as this messiness must be expressed by the fundamentals of painting, such as choices in brushwork, color, expression, and action, and the relationships that these techniques have with the images they create. Sometimes brushwork reveals hidden things, and so be it. But I still resist expressing my attitude obviously or directly.

Jianyu

“杀, 杀, 杀马特” 展览现场
镜花园, 广州
2016年

View of “Sharp Sharp Smart”
Mirrored Gardens, Guangzhou
2016

Courtesy of Vitamin Creative Space





周轶伦:



布拉索夫一日

Thou Village



One Day in Braşov

布拉索夫，曾名“斯大林”，是罗马尼亚中部城市。
Braşov, formerly named Oraşul Stalin (Stalin City), is situated in central Romania.



我十分喜欢这几个字母的组合，很适合用来做标题。
I am very partial to this combination of letters. I find them very fitting as a title.



在这 6 页中展示了许多在罗马尼亚不同地区拍摄的照片，来反映罗马尼亚这个前社会主义国家。
The six pages showcase many photographs taken around Romania, which gives a glimpse into this former communist state.



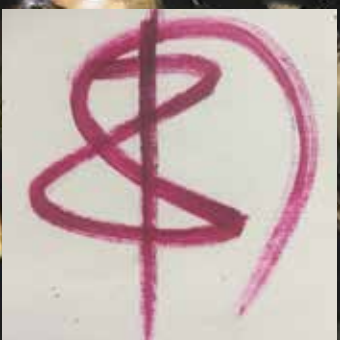
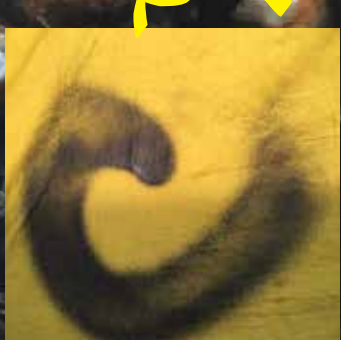
每页主题依次分为“城市”、“符号”、“一个局部”、“橱窗”、“人物”、“绘画”。
Each page follows a theme: City, Symbol, Partial, Display Window, Portrait, and Paintings.

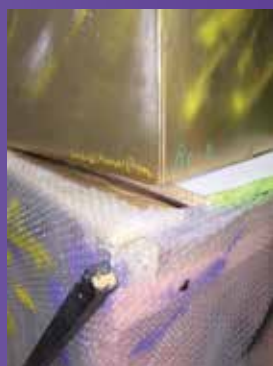
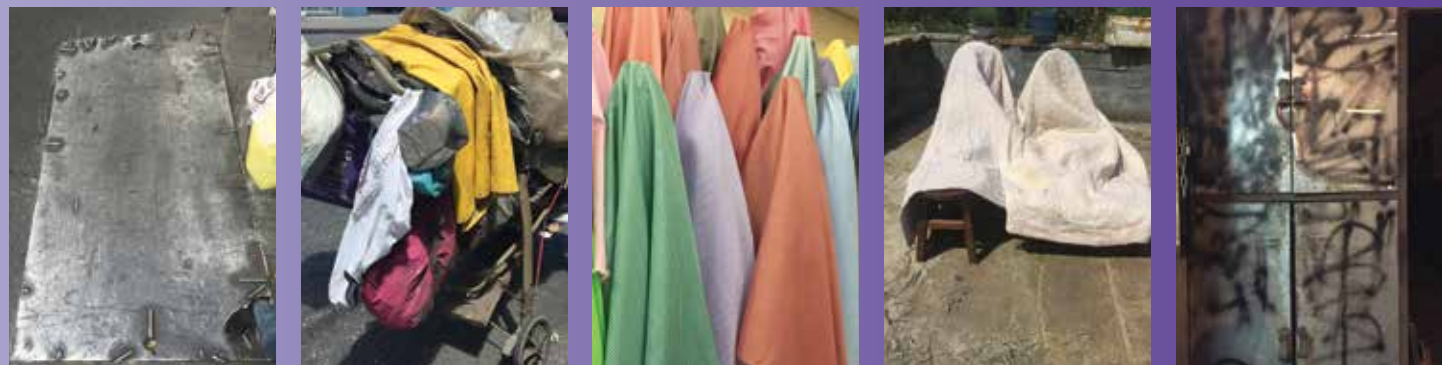


城市

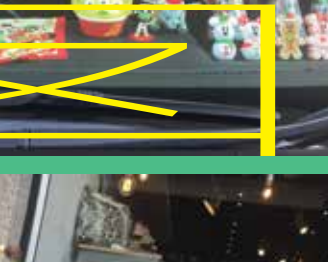
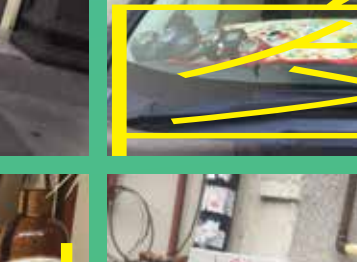
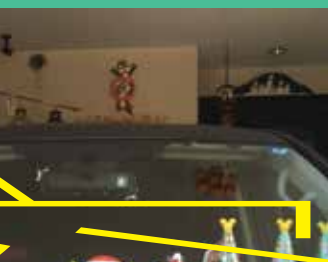


符号
\$YMBOL





一个局部
A Partial



木豆窗

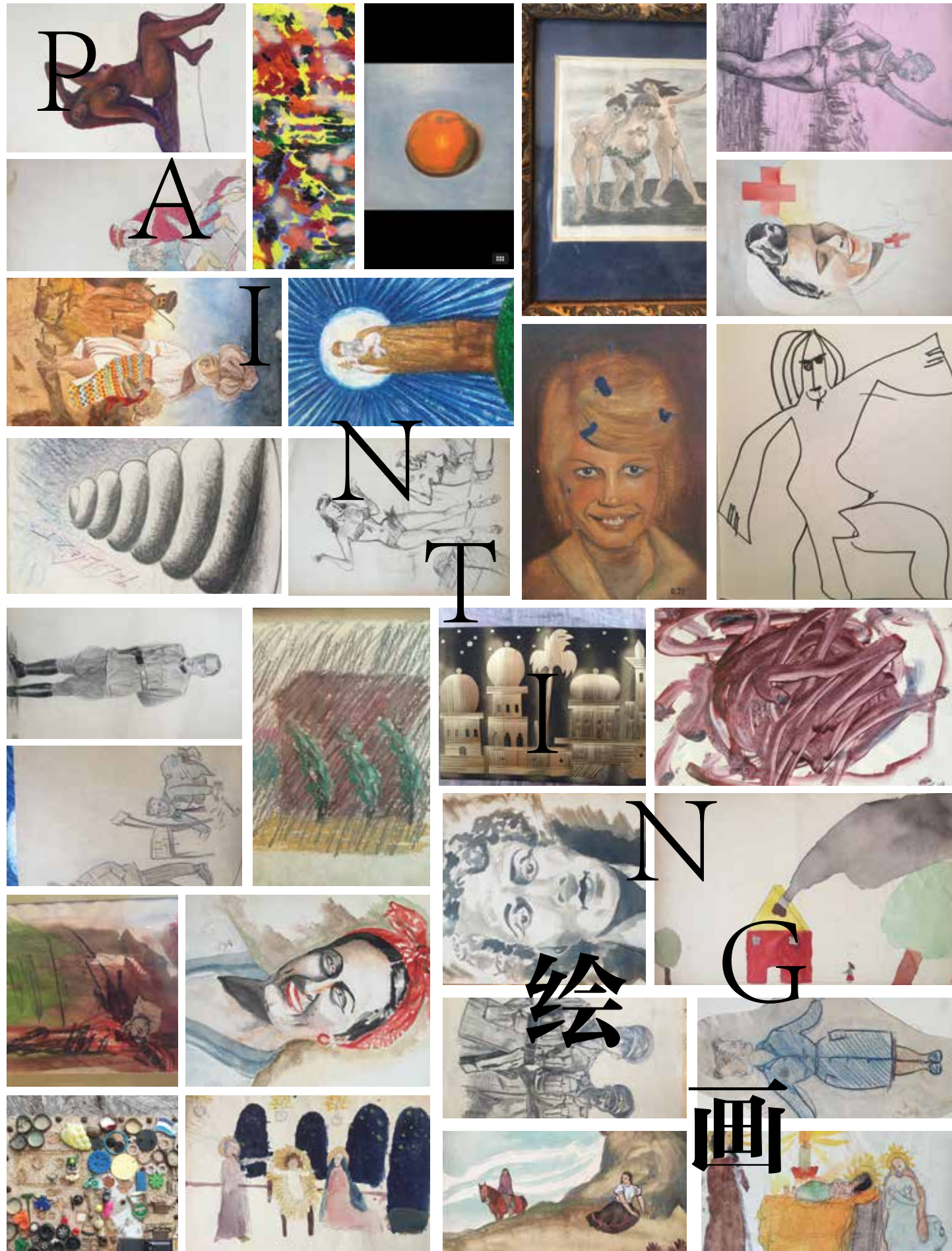
windows



人物



其实里面有些照片是我在国内拍摄的，冒充是在罗马尼亚拍的，甚至还有几张在墨西哥拍的照片，但是绝大部分还是在罗马尼亚拍的。
In fact some of the photos were taken in China, but I snuck them in to pretend that they were taken in Romania.
In fact, several were from Mexico, but most are from Romania.



绘画



奥托邦·尼康佳：归属的痕迹

Otobong Nkanga: Traces of Belonging

在人类短暂的历史之中，许多的战争和矛盾因寻求土地和资源而产生。为了争夺对资源丰富地区的控制权，霸权国家们明目张胆地实施暴行和发起战争，以维持经济机器的运行。人与土地之间的关系几世纪以来一直在全球范围内变化着，特别是自十九世纪源自欧洲、后来延伸至全球的工业革命以来，大幅膨胀的石油需求，对外国土地的侵略和对第三世界的分而治之，至今仍在这些人民和土地上印刻着伤痕。

奥托邦·尼康佳通过绘画、空间装置、雕塑和表演，使得我们重新审视当下人类对待地球自然资源的主流视角，包括展现出我们如何将粗糙的矿物原料转化为新的产品。她如同一个工匠一样十分细心地处理着矿物原料：她分析它们的生产过程，还会发起关于自然资源的来源、利用、错用以及妙处的相关对话。她的作品将全球关于矿产的斗争抽象化，体现出一种自传式的时刻和过程。

“毕竟生态学思考的对象是许多规模不同的生物，它们之中没有谁比其他物种更有优先权。”

——蒂莫西·莫顿，《黑暗生态学》，2016年

尼日利亚给予了奥托邦·尼康佳讲故事的传统和能力。在她的表演中，她将观众带入仪式般的对话，于其中，她模拟了偏见，审视那些所谓理所当然的事实。所表演的内容深刻，持续长达九小时。她关于和空间利用的思考与理查德·朗这样的大地艺术家一脉相承。但是，她的艺术又并非大地艺术，而是包含着与之平行的对待自然界、观者和自身的理念。

以她的表演为基础的作品形式在这些年得到了发展；在之前进行的表演中，她在观众面前所作的是诗意和安静的行为，有时甚至没有观众在旁（2003年的《完美度量》、2003年的《失忆状态》、2007年的《包袱》）。随后，2012年在泰特现代美术馆的《变化状态的控制度量》和2015年在巴黎货币博物馆的《带我走，我是你的》，这些作品成为一种偶发的、进行时态的表演，其重心转换为与观众的互动，同时口头表达和政治观点也是艺术家重要的表达。

《变化状态的控制度量》详细描述了测量大地的故事、物质的形变和将土地作为财产的概念。在这件作品中，她支起四张桌子，使四种行为在同一时间发生。在一张桌子上，一种液体滴在一只发热的盘子上，并由此蒸发；在第二张桌子上，冰块正在融化并滴入玻璃碗中；另一张桌子上，一只天鹅绒盒子吸收了液体；而在第四张桌子上则坐着奥托邦·尼康佳本人，观众可以走过去与她对话。“通过与人们对话，你可以影响他们的观念，新的想法就会形成，”而这，也正是尼康佳对这些互动感兴趣的原因。

尼康佳作品的关键词之一是“包袱”。在2007年，菲利普·皮洛特希望她重现艾伦·卡普罗的一件作品。他的作品中最打动她的就是《包袱》——这是卡普罗的一件偶发艺术作品，卡普罗和他的学生将沙子从一处移至另一处，接着再运回原处。尼康佳尤其希望将

这件作品中的实施地换作欧洲和非洲，以深化卡普罗原作的用意。她将荷兰的沙子带到尼日利亚，跟当地的沙子融合，接着把它们带回荷兰，并分撒在荷兰的一片海滩上。在那，海水冲刷上岸，也带走了沙子。

奥托邦·尼康佳的发声，意在渗透这个世界，寻求通路，而非拥有世界。她的绘画和装置常常设置了与观众对话的舞台。针，是一个贯穿她全部作品的隐喻意象——锋利的针头穿过精心布局的作品表面，指向观众，从而建立起另一个维度，让人们在这一环境设定中，意识到自己的存在以及可能发生的暴力行为。她将自己视作地球的栖居者之一，而她的视野，则是跟整体世界联结在一起的。

她的雕塑从对形式的追求中解放出来，它们引人反思和对话的能力接近话语本身。她的雕塑作品和表演作品之间有很明显的联系。目前正在展出的装置作品《追求闪亮》里，她嵌入了含有自己表演的视频，也因此将雕塑语言中的口语因素表达了出来。

2013年，我在柏林艺术学院看过她的表演作品《闪烁》。她做了一张圆形的、可穿戴的桌形装置，这让她得以展示点亮的短句，如“为当下鼓掌”和“为未来鼓掌”。我们都跟着做了，但我们不清楚是不是该感到不适，也没有意识到我们为未来创造了多少兴奋感。当时，尼康佳还演唱了一首神秘的美声歌曲，她的身上覆盖满了亮片，唱着关于金子的内容——长久以来我们都渴望的最贵重的矿物。

通过重置主导话语的状态，她在负伤累累的土地上探索身份和观念变化的可能。尼康佳重新度量了事物归属的历史痕迹，以此将世间的联系以另一种理解方式诉说。段宝琳（由吴凡翻译）

《包袱》

2007年

行为表演

Baggage Meeting Point

2007

Performance still

Courtesy of the artist





In the brief history of mankind, many wars and conflicts have arisen in pursuit of land and resources. The struggle for power over resource-rich territories is an open battlefield on which prevailing hegemonies exert atrocities and wars to keep economic machines running. The relationship between people and land has been shifting over centuries across the globe. Especially since the European Industrial Revolution in the nineteenth century, and later in the rest of the world, expanding needs for fossil fuels, the invasions of foreign lands and the divide-and-rule strategy on the southern continents left traces of abuse of both people and land.

Through her drawings, spatial installations, sculptures, and performances, Otobong Nkanga proposes interactions that renegotiate ruling conceptions about how we, as humans, deal with the natural resources of this planet, how we transform minerals from something rough into new products. Like a goldsmith, Nkanga treats raw minerals very meticulously. She analyzes their production processes and invites dialogue about the origin, use, misuse, and fascination of these natural resources. Her body of work reflects on autobiographical moments and processes, which she abstracts and relates to the global fight around minerals.

“Ecology, after all, is the thinking of beings on a number of different scales, none of which has priority over the other.”

(Timothy Morton, *Dark Ecology*, 2016)

Otobong Nkanga inherited the tradition of storytelling from her native country of Nigeria. In her performances, she engages in conversations with the audience where she models prejudices, investigates truths we take for granted, and invites an almost ritual dialogue. Her performances are profound and extend as long as nine hours. Her thinking about space and spatial appropriation is directed by land artists like Richard Long. Her work, however, is not land art, but there are parallels in notions of how to deal with the environment, the viewer, and the self.

The format of her performance-based work has developed over the years; Nkanga originally created performances in which she executed poetic actions in silence with or without an audience (*Perfect Measures*, 2003; *States of Amnesia*, 2003; *Baggage*, 2007). Later on, performances such as *Contained Measures of Shifting States* (2012, Tate Modern, London) and *Take Me I’m Yours* (2015, Monnaie de Paris, Paris) became happenings in which the focus shifted to interaction with the audience in which oral and political aspects were strongly articulated.

Contained Measures of Shifting States recounts stories of measuring land, the metamorphosis of matter, and the notion of land as property. In this work, she built four tables on which four actions took place simultaneously. On one table, a liquid dripped onto a hot plate, evaporating into smoke. On a second table, ice was melting, dripping into glass bowls. On another table, a velvet box absorbed the liquid. On the fourth table sat Otobong Nkanga, and people could come and talk to her. “By talking to people you can influence their mind and new ideas are formed,” she states. This is exactly that what interests Nkanga in these interactions.

One of the key works in Nkanga’s oeuvre is *Baggage*. In 2007, Philippe Pirotte asked her to restage a work by Allan Kaprow. The piece that touched her most was *Baggage*, a happening from 1972 in which Kaprow and his students moved sand from one place to another and back again. Nkanga was especially interested in augmenting this work with the theme of replacement between the continents of Europe and Africa. She took sand from the Netherlands and brought it to Nigeria in order to merge it with Nigerian sand, then took sand from Nigeria and scattered it on a beach in the Netherlands. The water came in and washed the sand away.

Otobong Nkanga voices a desire not to own but to permeate the world, to seek connections. Her drawings and installations often form a stage on which to start a dialogue with the audience. The needle is a metaphorical image stretching through her entire oeuvre: sharp rods, penetrating mapped surfaces, point toward the viewer to create another dimension of mapping that makes one aware of their presence, and possible violence. She sees herself as an inhabitant of the world, and her vision is one that is connected to the entire globe holistically.

Her sculptures are freed from a purely formal search to become almost as reflective and dialectical as speech. There is a clear connection between her sculptural work and the performance-based work. In the ongoing installation piece *In Pursuit of Bling*, she incorporates video pieces in which she performs and brings out the oral aspects of sculptural language.

For her performance piece *Glimmer*, which I saw at the Akademie der Künste in Berlin, in 2013, she created a circular, wearable table contraption that allowed her to display lit-up

phrases such as “Clap for the Present” and “Clap for the Future.” And we all did, not knowing if we should feel uncomfortable, or realizing how much excitement we create for the future. Nkanga also performed more mystical vocal songs, covered in glitter and talking about gold, the most precious mineral we have always longed for.

By reshuffling the states of dominant discourses, she examines the changeability of identity and perception against the background of a burdened landscape. Otobong Nkanga remeasures the historical traces of belonging in order to tell another understanding of worldly correlations.

After attending art schools in Nigeria and Paris, Otobong Nkanga studied at the State Academy and at DasArts in Amsterdam. In 2015 she was awarded the Yanghun Prize, following Isa Genzken and Akram Zaatari. She has exhibited her work in M HKA, Tate Modern, Stedelijk Museum Amsterdam and biennials in Berlin, Sao Paulo, and Lyon. **Pauline Doutreluingne**

《他者的控制, 1994-96, 尼奥》
2009年至2010年
纸上丙烯
42 x 119 厘米

Contained with the Other, 1994-96, Ile-Ife
2009-2010
Acrylic and stickers on paper
42 x 119 cm

F

a

2016年3月11日，LFL

在帕尔玛港，你的天气。伸曲的双腿给出了信息：伸腿——曲腿——伸腿（LFL）。双腿在寻找地平面上的开放空间，可以预测在垂直方向上也有举动。

LFL与气流和贸易的流动一致。本能地浮出水面。是书本造成这一切的吗？因为这正是空间的实践、外包成功案例的宣誓，都不在书里！拐杖上下颠倒。业余的空间笔触追赶正在逃跑的身影。

沙丘的管理人就像我自己一样，在红色蒸汽来袭之时都倍感脆弱。因此，我拐棍、空气、折叠、抱团。

我对自己说：不要带着承诺的天空沉入技术的海洋，那些滑软、不可逆的回声！尽可能取悦所有的镜子。镜像千篇一律只是假装有所区别。干棍子。

11-03-LFL-2016

A convection flow for your personal weather in Palma. A passage through leg folds: Leg - Fold - Leg. Legs in search steps for openings in horizontal plane. And a friction forecast in more vertical angles (insert extra folder).

LFL aligns with currents of air and trade. Instincts to surface. Is it caused by pages of a book? Because it is precisely a practice of spacing, the inscription of out-work, hors-livre! Upside down walking sticks respectively ersatz-space-pens for catching ever escaping silhouettes.

Sandwave managers like myself are vulnerable when flooded by atmospheric red vapor. Therefore I stick, air, fold, group.

And I say to myself: Don't fall into techno-lakes with promised skies and those sliding soft but irreversible echoes! Pleasing all mirrors likely. Mirror image sameness that only pretends to difference. Stem the stick.

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I

“LFL”，展览现场
斯蒂芬·伦德格伦画廊，马略卡岛帕尔马
2016年

View of “LFL”
Stefan Lundgren Gallery, Palma, Mallorca
2016

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Daiga Grantina 黛伽·格兰缇娜

定居巴黎的黛伽·格兰缇娜（1985年出生于拉脱维亚的里加）认为自己的雕塑与装置作品是对希腊神话皮格马利翁的一种反演。神话中的皮格马利翁爱上了他自己创作的少女雕像。要不是有黛伽的作品，成为雕塑的身体仍然要满足人们的愉悦需求，我们就是这样。她那些似乎摆脱了重力的悬挂雕塑，既混乱又稳定，错综复杂却从不过分极端，如知识一样，在认知的瞬间，成为一种无休止的吊诡。

Paris-based Daiga Grantina (b. 1985 Riga, Latvia) speaks of her sculptural and installation work as an inversion of the Greek mythology Pygmalion, who falls in love with his own creation. Only that in her work, it is the body that becomes a sculpture yet retains the human need for pleasure, just like us. Her sculptural emanations, in gravity-defying suspension, are messy but poised, convoluted yet never abject, operating as knowledge does, at the moment of recognition, as an ongoing paradox.

2016年4月28日, GfG

齿轮A就像一个轮子的装置, 连接了洞穴与敌人和小天使 (替代的接受者)。 齿轮A在天空飞, 长着翅膀, 还有触觉; A = 阿尔贝蒂 霍斯特·布莱德坎普斯关于画画的书的最后一章是这样的 (*)。

GfG墙 (石膏板) 和空隙 (切出) 同样困惑 / 构成。透视与移动的立足点有关, 观点就来自于此: 时代, 原告的载体。

遵循欧盟标准的GfG墙建筑规范进一步提升了画廊的共振反馈。

其中垂吊的米色莱卡布让空气进入了墙, 进入了空隙。

BB = 贝辛格·碧姬; 以粉饼、乳液或者莱卡布的形式出现, 与反转的皮格梅隆效应有关。



28-04-GfG-2016

Like a wheel Gear A sits in an apparatus position relating Grotto from Glammar and Cherubs (receiver stand-in). Gear A is airborne and winged and tactile eye; A = Alberti as seen in the last chapter (intrinsic) of Horst Bredekamp's book on the pictorial act (*).

GfG walls (sheetrock) and void space (cut out) are confused / constructed equally. Perspective relating stand points in motion, view point from which: Epocha, relator vessel.

Terms for material construction of GfG follow EU standards to increase further feedback in the galleries of resonance.

Stretchings of BB colored lycra lobes inside GfG leads airs into walls and voids in same parts.

BB = Basinger Beige; comes in powder, cream or lycra and is associated with the inverted pygmalion effect.



"格拉玛的石窟", 展览现场
约瑟夫·唐画廊, 巴黎
2016年
View of "Grotto from Glammar"
Galerie Joseph Tang, Paris
2016

其典型的结构作品 — 《A齿轮》 (2016), 就是扭曲缠绕在骨架上的一堆碳纤维布料、撕裂展开塑料管、铝制排气管、亚克力棒、兼作胶水的亚克力漆、隐藏的镜子、硅胶和塑料绳。这一束狂乱交缠的组合叫人直起鸡皮疙瘩, 心跳加速, 身体仿佛是映射出社会心理状态的移动标靶。与其说是解构或彻底瓦解, 不如说这件作品是在构建一种即将显影的影像, 但是其形成状态被碎片化了。这件作品带给我们一种似乎正在通过苍蝇的复眼观看的体验。或者说, 它的眼部形状让人想起莱昂·巴蒂斯塔·阿尔伯蒂的“翼眼”符号。阿尔伯蒂是一位十五世纪弗洛伦萨建筑师、人文主义者, 以对透视的论述而闻名于世。格兰缇娜回避了对规模化生产的材料的使用, 而是把自己的身体当做一架机器, 为自产材料提供了可能。可以重复加热变形的塑料被当做了绳索之间的连接器, 不锈钢绳网则出自金属箍带, 以至于其上的菱形孔洞都是不规则的, 柔软而不僵硬。在可塑性的漩涡之中, 物质碰撞、连接, 如同生物体内的共生物一般。

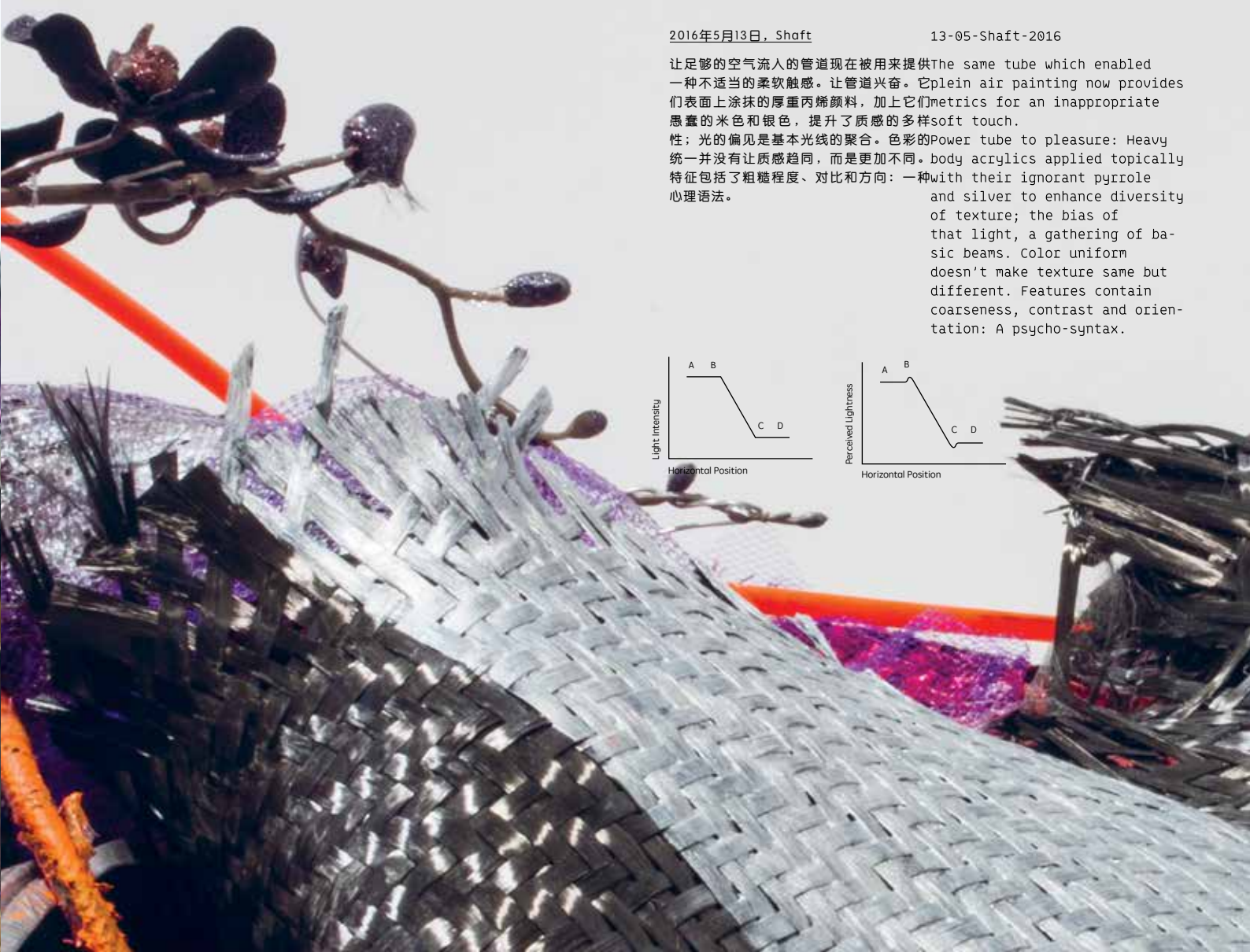
One typical structure-object, *Gear A* (2016), is a tangle of carbon fiber cloth, lacerated and splayed plastic tubes and aluminum ventilation air ducts, acrylic sticks, acrylic paint that also acts as a glue, clandestine mirror, silicone adhesive, plastic strings, all convoluting through a wire armature. It is an orgiastic skein that is at once cutaneous and ventricular, as if body-mapping a moving-target of a psychosocial state. Rather than as a deconstruction or disintegration, it is a construction towards an image that has yet to arrive, fracturing an infra-second state of becoming. Engaging with this work induces the feeling of seeing as through a fly's compound eye. Or perhaps its ocular form recalls the winged eye emblem of Leon Battista Alberti, the fifteenth-Century Florentine architect and humanist, known for his treatise on perspective. Sidestepping manufactured materials and setting up her own body as a kind of machine, Grantina devises formulae for an arsenal of self-produced materials. Re-heatable plastic is manually formed to function as connectors between wires, and stainless steel rope mesh are made out of ferrule and metal strips so that the rhombus-shaped holes are irregular and pliant, rather than rigid. In the vortices of elastic possibilities, matters cling and bond, as endosymbionts reside within other organisms.



In these pages, a navigation guide of sort that sheds lights on the artist’s practice through the movement between her two recent exhibitions, “LFL” at Stefan Lundgren Gallery, Palma, Mallorca and “Grotto from Grammar” at Galerie Joseph Tang, Paris, in which the artist tackles the interiority of an existing built wall in the former and recreates the fallout as a box-like passage in the latter. The titular Parisian drywall structure contains various suspended sculptures, draped and warped in beige Lycra, a material Grantina refers to as Basinger Beige, a nod to the former model-turned-actress and BB cream, the multi-tasking cosmetic blemish balm. As deflections in movements, they seem caught in a wind – the true pièce de resistance? – as only an object could reveal visually the physical effects of air currents. This architecture plays host to yet another work, titled *Sugar Blow and Splines*, signaling a fluid multi-directionality. With a trapezoidal cut and flexure incisions around a corner of the structure, they appear as volume and cavity, sculptural and planar, inside and outside, depending on the viewer’s point of view. I snap into a kind of Matryoshka effect, one in which all dolls are identical in size. It is “I” who must activate the varying sizes, not the dolls themselves. Grantina’s notes form a fictionalized space parallel to studio production, and in the artist’s words, as “nourishment to activate the process of reflecting and shifting” that dissolves the authority of language and materials, towards an event of perception, both retinal and relational.



在接下来的内容中，我们通过格兰缇娜最近的两个展览对她的艺术实践做一番梳理。这两个展览分别是在马略卡岛帕尔玛港斯特凡·朗德格伦画廊举办的“LFL”，以及在巴黎约瑟夫·唐画廊举办的“来自敌人的洞”。在前一个展览上，艺术家成功地实现了一面建筑内部的墙；在后一个展览上，她重新创造了一个盒状的通道。名义上的巴黎干墙实际上是包裹在米色莱卡布里的各种悬挂雕塑。格兰提娜通过使用这种布料，实现了对模特出身的女演员贝辛格·碧姬和多用途修容BB霜的致敬。这些悬挂着的雕塑轻轻摆动，好像有轻风（真正的阻力？）拂过，它们是能够将空气流动的物理效应视觉化的唯一物体。这件“建筑”为另外一件作品提



供了空间：名为《吹糖和曲线》的作品表现了流体的多方向性。在整个结构的一个角上有一些梯形和弯曲的切口，它们看起来好像既有体积又是空洞，既有雕塑感又相当平面，既在外部又在内部，完全取决于观看的角度。我捕捉到了一种类似俄罗斯套娃的效果，不过所有的娃娃大小都是相同的。尺寸的变化应该由“我”实现，而不是娃娃本身。格兰缇娜的实践形成了一种与工作室平行的功能化的空间，用艺术家自己的话来说，就是“为激活不断变化的过程添砖加瓦”，从而消解了表现语言和材料的权威性，让视觉和感觉都有所收获。

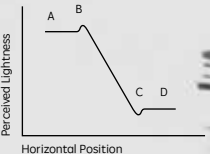
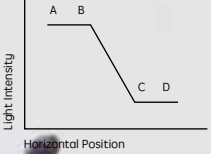
文/ 邓祖儿
图片设计/ Toan Vu-Huu

Text by Jo-ey Tang
Graphic Design by Toan Vu-Huu

（由盛夏翻译）

2016年5月13日，Shaft 13-05-Shaft-2016

让足够的空气流入的管道现在被用来提供The same tube which enabled
一种不适当的柔软触感。让管道兴奋。它plein air painting now provides
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愚蠢的米色和银色，提升了质感的多样soft touch.
性；光的偏见是基本光线的聚合。色彩的Power tube to pleasure: Heavy
统一并没有让质感趋同，而是更加不同。body acrylics applied topically
特征包括了粗糙程度、对比和方向：一种with their ignorant pyrrole
心理语法。and silver to enhance diversity
of texture; the bias of
that light, a gathering of ba-
sic beams. Color uniform
doesn't make texture same but
different. Features contain
coarseness, contrast and orien-
tation: A psycho-syntax.



博物馆的两种道路

Two Paths for the Museum

从威尼斯到巴塞尔，从纽约到旧金山，中国对2016年的当代艺术界的意义有一个关键点耐人寻味：上海和北京的私人美术馆——这些新晋藏家对待艺术有多认真？他们到底有多少钱？他们的美术馆可以撑多久？他们会支持别的美术馆吗？为什么这么多赞助人都在担任自己美术馆的馆长？会不会出现完全独立运营的结构？这些新的美术馆有一天会有公共资金来源的收藏吗？

不言而喻，很多此类新建的私人美术馆都有自己特有的运作模式。出于中国境内机构建设种种规章制度以及迫切的文化需要，这些美术馆往往夹在国际声望与当地可持续发展（或者，有时候是“可盈利发展”）这两者之间，左右为难，可供参照的成熟运营模式寥寥无几。当然，运营并不是全部——因为中国机构内在的不稳定性，美术馆的更多精力被放在短期的项目而非长期规划上。这是一条分岔路，一个真正独立的美术馆并不自动生成国际水准的展览，而高质量的展览也并非一定会脱胎于健康的机构系统。

我建议从两个独特的中国机构出发，以其2015年的展览项目为参考，来尝试性地理解这些问题。其中之一是北京的尤伦斯当代艺术中心（以下简称UCCA），以公司的形式注册，由比利时藏家夫妇和其他针对展览的赞助来提供资金支持；另一个是苏州博物馆（以下简称苏博），由政府经营，以自身馆藏为主要工作的历史博物馆，没有独立的当代艺术展览预算，两者显然大相径庭。但是，在过去的一年里，两馆各自的展览系列却共同反映了中国艺术界在学术性、商业性、教条化以及乌托邦的种种光环之下的真实境况。

田霏宇在UCCA策划的项目表现出对在中国的美国艺术家（如彼得·韦恩·刘易斯和罗伯特·劳森伯格）、在美国的中国艺术家的关注，后一类中，周英华、赵刚、刁德谦是2015年的重头戏，旨在将美籍华裔国际艺术在美国艺术发展中的关联与中国当代艺术启蒙发展的相关性进行梳理，在讨论中引入全新因素，对艺术史进行重写。

周英华在大展厅的重磅展览拉开了2015年的序幕。展览因为和这位同时作为餐厅老板的艺术家还算勉强看得过去的抽象画联系太过紧密（其实，他在杰弗瑞·戴奇的鼓励下，才刚刚重新拾起画笔不久），这场展览差点成为一场学术灾难。展览同时包括了周英华的一些肖像画，使其重要性因为整体的叙事背景而上了一个台阶：作为在文化大革命期间被流放的京剧艺术家之子，以及晚年从商人向艺术的转型，展览标志了周英华众望所归的“浪子”回头。整个项目在商业及艺术方面都反映了对身份类型化的抵抗以及文化归属感。

周英华
《四季（春、夏、秋、冬）》（局部）
2013年至2014年
综合材料：家用颜料，贵金属，碎屑
四联画，373 × 267 × 20 厘米（每幅）

Michael Chow
Four Seasons (Spring, Summer, Autumn, Winter) (detail)
2013-2014
Household paint, precious metals, trash
73 x 267 x 20 cm each (four panels)

Courtesy the artist

不久之后，画家赵刚的展览占据了美术馆的小型展室，展览包含了被政府迫害的知识分子的近期历史绘画和2002年的早期影像作品《哈莱姆新社会现实主义小组》，全方位地收录了他的作品。赵刚是三位艺术家中唯一一个真正在中国工作生活过的，也是唯一一个以如此暴力、批判的角度描绘中国政治生活的艺术家。

回到大展厅，刁德谦的绘画作品回顾大展为2015年尤伦斯的展览项目画上句号。在革命动荡时期从中国移民到美国，刁的实践主要围绕着对于现代主义历史不同层面的评论及其冷峻的概念空间。展览令人惊喜的不是他出于对巴尼特·纽曼的迷恋所做的弧，也不是从记忆深处挖掘出的身份碎片，而是过了这么久才终于有美术馆推出刁德谦作品的完整展览这一事实本身——并且是在北京而不是纽约。

UCCA的项目，以严丝密合的紧凑度以及与宽泛的文化项目的结合，给人留下深刻印象；同时，苏博对于当代艺术的涉猎，相比之下就显得较为散乱，与机构本身的其他项目并无任何关联。这里推出的三位画家包括赵刚、喻红和徐累，分别由You Yong、张晴、唐克扬策展，三人都不受聘于苏博，但多少和官方系统保持联系。如果田霏宇构想的是一种国际化的中国艺术史，那么苏博推崇的则是中国性的中国，与共享的文化系统毫不相干的遗世独立之美。

赵刚成为两馆展览系列的交汇点并不是意外。他在纽约和北京工作过，理解两个系统内部的游戏规则。有人怀疑他内心是个世界主义者，但情况需要时候，他也完全可以令人信服地扮演一位文化沙文主义者。他在尤伦斯的展览是关于知识分子的历史，而在苏博的展览则是通过耦园情事的传说故事表达传统审美。赵刚了解他的观众，并且能够根据不同的受众调整自己作品中纯粹的美与人文追求的比例。

另一方面，喻红在任何时候都一如既往地追逐纯粹的美，即使有时这很困难。几年前，她也在UCCA做过展览，而且她在中国当代艺术圈中与赵刚一样拥有举足轻重的地位。不过，在周英华、赵刚以及刁德谦积极参与与多种文化交流，并且因此多少在主流中国艺术收藏边缘徘徊的时，喻红对于普通人物的升华性描绘，以及刚好足以在画面边缘留存一丝真实世界的磨砂感，已经成为新藏家们的最爱之一。

徐累的例子则更加极端。作为新藏家们的宠儿之一，他专注于创作水墨画及现实主义油画，取材于最日常的事物。他空洞的蓝色烘染画中，传统的山水元素被替换成冰山与马，象征稍显愉悦的死亡符号，有一种别具一格的寡淡无味，拒绝绘画可以超越装饰性的概念。如果一座美术馆只是选择展出这三位画家的其中之一，也许还不能说明什么，但是把赵刚、喻红、徐累串联在一起，就造成了一种陶醉于狭隘和“中国式道路”的独特印象。

从这些对应的绘画展系列中，我们可以总结出许多现象。无论机构结构上是由公众兴趣或私人赞助支持，美术馆的展览项目都可能被创作理念或藏家主宰。如果三位美籍华裔画家共享一份与文化 and 政府之间的关系相关的生活背景、相关的创作兴趣，他们的理念可能更安全，因为都可以被归为抽象的文化世界主义和“美国梦”；另外三位则可能更多地从“中国梦”出发：通过对于美的追求，超越阶级，迅速成为大国沙文主义。但是，这两者之间的大量重合则体现了区别两种梦的界限脆弱而纤细。岳鸿飞（由谢沁心翻译）

From Venice and Basel to New York and San Francisco, China meant one thing to the art world in 2016: the private museum, and the prospect of patrons for international institutions elsewhere. How serious are these new collectors? How much money do they really have? How long can their museums last? Will they support other museums? Why do so many patrons become directors of their own museums? Is there hope for an independent management structure? Will these new museums someday coalesce into collections in the public trust?

It is self-evident that many of the new private museums function on unique models. Dealing with the regulatory and cultural exigencies of institution-building in China, they are often torn between the prestige of international recognition and the sustainability—or, sometimes, profitability—of local models. Mature management systems that could function as role models are few and far between. But management is not everything; because of the inherent instability of the Chinese institution, more effort often goes into immediate programming than long-term thinking. And this is a two-way street, because a truly independent museum structure does not automatically mean global-caliber exhibitions, and quality exhibitions do not necessarily spring forth from a healthy institutional system.

I propose reading the 2015 programs of two unique Chinese institutions as a way of thinking through how these questions

喻红
《云层》
2004年
布面丙烯
180 × 200 厘米

Yu Hong
Cloud Layer
2014
Acrylic on canvas
180 x 200 cm

摄影师: 贾立旻
PHOTO: Jia Lihao



come together. Beijing's Ullens Center for Contemporary Art, historically funded by the Belgian collecting couple in concert with sponsored exhibitions, and registered as a company, and the Suzhou Museum, a state-operated, collection-based historical museum without an independent contemporary programming budget, could not be more different. Over the past year, however, two exhibition series reflect the current reality of the Chinese art world in all of its intellectual, commercial, pragmatic, utopian glory.

Philip Tinari's program at UCCA has been marked by a strong emphasis on American artists in China (Peter Wayne Lewis and Robert Rauschenberg) and Chinese artists in the United States. A trio of the latter—Michael Chow, Zhao Gang, and David Diao—constituted one of the backbones of the year, serving to make real a fantasy discourse of Chinese-American international art that intervened in and reacted to developments in American art in parallel with the nascent emergence of contemporary art back in China. This makes for an unabashed rewriting of art history that brings something totally new to the conversation.

The year began with a Michael Chow blockbuster in the Great Hall, an exhibition that could have been a critical disaster had it hewed too closely to the restaurateur's not-so-bad-after-all abstractions (he had just returned to painting a couple years earlier, under the encouragement of Jeffrey Deitch). But it also included examples of Chow's collection of portraits, and ended up significant primarily for its overall narrative: the lauded return of the prodigal son, whose opera singer father was purged during the Cultural Revolution, and the late-in-life turn from commerce to art. The whole project was couched in terms of both business and art as resistance to racial stereotyping and cultural belonging.

Soon after, painter Zhao Gang took over the museum's smaller galleries with a comprehensive exhibition including everything from a new suite of historical paintings about intellectuals who were persecuted by the state to the 2002 video *The Harlem School of New Socialist Realism*. Zhao is the only one of the three artists to have spent a portion of his life working in China, and the only one who takes on Chinese political life in such a violent and critical way.

David Diao closed out the year back in the Great Hall with a significant retrospective collecting paintings from across his career. Though Diao, too, emigrated from China to the United States during the upheavals of the revolution, his practice primarily involves the cool conceptual space of multiple levels of commentary on the histories of modernism. What made the exhibition surprising was not the arc from an obsession with Barnett Newman to the shackles of identity to the exhumation of memory, but rather the fact that it has taken this long for a museum to produce a full exhibition of Diao's work—and that it took place in Beijing rather than in New York.

While the UCCA program reads as impressively tight and integrated into a larger cultural project, the Suzhou Museum's foray into the contemporary appears scattershot by comparison, having little to do with whatever else is happening at the institution. Its trio of painters consists of Zhao Gang (again), Yu Hong, and Xu Lei, curated respectively by You Yong, Zhang Qing, and Tang Keyang, none of whom are based in the museum but all of whom have some relationship with the official system. If Tinari imagines a cosmopolitan Chinese art history, Suzhou celebrates



赵刚
《昨天的我》
2014年至2015年
布面油画
155 × 130 厘米

Zhao Gang
It's me. Yesterday
2014-2015
Oil on canvas
155 x 130 cm

Chinese Chineseness, a beauty apart from any kind of engagement with a shared cultural system.

It is no accident that Zhao Gang is the linchpin connecting both series of exhibitions. He has spent time working in both New York and Beijing, and understands how to play both systems from the inside. One suspects that he is a cosmopolitan at heart, but he is also more than able to convincingly play the cultural chauvinist when the situation requires it. Where his UCCA show was about intellectual history, his Suzhou exhibition was about sending up classical aesthetics via the allegory of an affair in a garden. Zhao knows his audience, and modulates the levels of beauty and humanist aspiration in his work correspondingly.

Yu Hong, on the other hand, goes all beauty all the time, even when it gets a little rough. This isn't about setting up an institutional dichotomy; Yu has also exhibited at UCCA in the not-too-distant past, and is equally a presence on the contemporary art circuit in China. But where Chow, Zhao, and Diao engage with multiple cultures in an active sense, and are somewhat on the sidelines of mainstream Chinese collecting as a result, Yu has become a favorite of new collectors for her sublime depictions of the everyday figure made sublime, including just enough grit to keep the real world on the edge of the picture.

The same goes for Xu Lei in a more extreme sense. Known as a darling of new collectors who focus on ink painting or realist

oil painting, Xu draws from the most mundane of both positions. His inane blue wash paintings of mountains that become icebergs and horses that serve as a happier version of the memento mori are uniquely vapid, a rejection of the idea that painting can be anything other than decoration. It wouldn't say much at all if a museum chose to exhibit any one of these three painters, but stringing Zhao, Yu, and Xu together creates a distinct impression of pride in insularity and exceptionalism.

There are important lessons to draw from these parallel painting exhibition series. Museum programs can be driven by ideas or by collectors, regardless of whether they are institutionally driven by the public interest or by private patrons. If the three Chinese-American painters share a background tied to and interest in the relationship between culture and the state, their ideas are perhaps safer because they are sublimated into the abstract cultural cosmopolitanism that is the American dream. The others might be more motivated by the Chinese dream: transcending class roots in pursuit of a beauty that quickly becomes illiberalism. But, as the considerable overlap between them demonstrates, the line that separates these dreams is brittle and thin. **Robin Peckham**

黄专先生的爱与痛

Remembering Huang Zhuan: Love and Pain

¹
李本正,《文人画研究的价值》, 2000年,《新美术》2000年第2期

黄专先生去世的消息传开, 让不少人感到悲痛, 纪念的话语和文章很多, 他的《诀别的话》也似乎已经表露了他的心声。但是, 我觉得, 对于这样一位有着深刻影响的逝者, 我们最重要的是忠实地呈现其生平最用力之处, 以及对于所从事事业的“爱”与“痛”。

在黄专先生一生的研究、教学与机构实践中, 占据相当比重的是对于中国艺术史、艺术史学史的研究以及经典艺术史著作的引介。这方面的著述包括《文人画的趣味、图式与价值》(1993)、《潘天寿》(1999) (以上两书皆与严善鐸合著) 等。在前书中, 两位学者“围绕着文人画运动中价值、趣味与图式间的关系, 分别从艺术自律性研究和社会学描述两个方面着手, 提出了自己富于创见性的新看法”¹。这样的历史梳理和思考体现了作者的考证与读图功力, 对贡布里希的“图式—修正”理论的运用也臻于化境。现在看来, 他们的这部早期著作的价值是被大大忽视了。黄先生在广州美术学院美术史系教授的课程主要是《中国画论》和《中国艺术史学史》, 对中国画论、中国美术史研究的方法论及体系进行了系统的梳理, 并试图在中西文化交汇的格局中建立中国美术史研究自身的逻辑。我觉得, 在他的内心对于这一块是看得很重的, 这与他的硕士导师阮璞先生有关。黄先生一直没有放弃对中国画论的文献考据角度的探析, 而更具雄心的是, 他希望激活中国传统的史学与文化艺术资源, 从中国内部找到嫁接现代学术的新路。比如他特别注意到宋代金石学及郑樵的《通志·二十略》与中国图像知识系统的建立, 以及清代朴学中的中国艺术史学的变化。近些年来, 关于晚清以来金石学与考古学以及西方艺术史学的交汇与碰撞的问题引起了不少学者的关注。因为一次偶然的机会, 我曾经对一位活跃于晚清民国的外国鉴藏家福开森做过考察, 他与晚清金石圈子的密切交往以及与欧美博物馆的连接使得其成为中西艺术鉴藏系统的矛盾点。这样的人物自然也被纳入黄先生所构建的中国艺术史学史纲要中。实际上, 他的这个纲要非常的宏阔和开放, 既注重中国艺术史内在的发展脉络, 又充分体现了西方艺术史方法 (如考古学、风格学、图像学、社会学、文化学等) 引入后的变革与融合。可惜的是, 这方面的成果未能形成专门的著述出版。

此外, 黄专先生所推动的OCAT北京文献与研究馆, 所着力的工作之一是联合在西方艺术史及海外中国艺术史研究与翻译方面卓有成绩的学者进行系统的译介, 这方面的工作还配

隋建国
《大提速》
2007年
12频录像
31秒

Sui Jianguo
Speed Up
2007
12-channel video
31 min



合以展览、工作坊、刊物, 试图让国内艺术界全面、立体而又深入地了解西方的艺术史研究的方法、体系, 从而为在中国建立一种关于当代艺术的“历史研究”模式奠定基础。这一努力与他所受的范景中先生的影响密不可分, 范先生从贡布里希开始逐渐梳理出西方艺术史方法论的谱系, 对中国艺术界形成深远影响。黄先生所着力拓展的系统更为深广, 一直延伸到当下的新兴研究, 讲究当代艺术史与古典艺术史研究的学术贯通。

只有在此背景下, 我们才能更好地谈论他最为外界所知的作为批评家、策展人以及艺术机构主持者的角色。他是如此深入地参与到中国当代艺术的发展进程与机构实践之中。对于当代艺术的批评与策展, 他同样强调在历史的视野中去审视。作为与“85’新潮”艺术家一同成长起来的批评家, 他们有着历史的使命来推动这种艺术并予以历史化。有时候, 我觉得他们中的某些文章与其说是一种历史梳理不如说是一种历史建构。而黄专先生的这种行径当中的历史建构还带有将艺术史与精神史、观念史、思想史和视觉文化史整合起来, 在历史的长河中寻找视觉的遗产的浓厚意识。再就是面对全球化维度加剧的国际语境, 与对于中国传统画学的研究一样, 他也试图寻找到中国当代艺术的独特性和内在逻辑。这也是他近二十年机构实践 (何香凝美术馆、OCT当代艺术中心) 的重要目标。他曾不止一次地提到其2008年在伦敦参加的中国当代艺术峰会, 会上的西方学者问中国学者: “你们说西方人误解了中国, 但你们有没有一个判断系统和逻辑给我们参照呢?” 他个人的体会是中国人自己也还没有描述自己的能力。所以, 他花了很大的力气推动对中国当代艺术的档案和文献整理, 试图忠实地记录艺术家创作的原始参数, 并揭示其创作的逻辑性内核, 将艺术家的工作方式呈现出来, 以备日后研究之用。当他以极大的激情承担着描述“当前故事”的责任以及做着为中国当代艺术的种种误读“拨乱反正”的工作时, 却又止不住痛惜这个日益时尚躁动, 却缺乏文化能量和精神反思力度的圈子。这种情绪在他答友人的文字《黄专·一个冒险者的“双重生活”》中非常鲜明地透露出来。

在黄先生的《诀别的话》中, 我们读到的话语是那么的谦逊和超脱, 这是面对死神时的伟大的平静。但是倘若联想到他所置身的这样一个纷扰多变的时代, 以及其自身的病痛和内心的纠葛, 我们其实不难体会到他的坚持与厌倦。而对于生者及后辈学人来说, 我想, 最为重要的是, 挖掘其所坚持之处的意义和价值并予以新的延展。**胡斌**

隋建国
《大提速》
2007年
12频录像
31秒

Sui Jianguo
Speed Up
2007
12-channel video
31 min

Many of us have been in mourning since the passing of Professor Huang Zhuan. Eulogies and words of commendation abound; Huang’s own last words seems to reveal the life of a mind before eternal rest. It occurs to me that, to honor the deceased who were tremendously influential in life, we must faithfully represent his commitment to life, the love and pain of his vocation. I believe it is now time to bid farewell to personal memories and emotions, and reflect on Huang’s legacy with sobriety. I may not be the most qualified candidate to do so, as our acquaintance was limited and my intellectual capacities inadequate. I have nevertheless permitted myself to make the following attempt, for Huang was one of my most respected teachers, one whose work I hold in profound admiration and fascination.

Huang’s research, teaching, and institutional practice were primarily engaged with Chinese art history and historiography, as well as the introduction of classic art historical scholarship. Among his scholarly works are *Pattern, Taste, and Value in Literati Painting* (1993) and *Pan Tianshou* (1998), both coauthored with Yan Shancun. The former sought to “explore the relationships between value, taste, and pattern in literati painting, proposing original ideas from the perspectives of artistic autonomy and sociology of art.”¹ This work reflects a philological erudition and close reading of images, as well as a mastery of Gombrich’s schemata theory of pattern-correction. It appears to me that the value of these early works has been grossly underestimated. Working through the methodology and framework of Chinese painting theory and art historical scholarship, Huang’s courses at the Guangzhou Academy of Fine Arts, such as Theory of Chinese Painting and Historiography of Chinese Art, attempted to establish Chinese art history at the crossroads of east and west. I believe that a classical, philological approach to the theory of Chinese painting was always dear to his heart, which could be attributed to his thesis advisor, the late Professor Ruan Pu.

Huang’s ambitions were to reactivate the vast reservoir of Chinese history, culture, and art, finding new ways to bridge tradition with modern scholarship. He was keen on exploring the connections between Song Dynasty epigraphy, Zheng Qiao’s *Tongzhi* encyclopedia, and the development of Chinese iconography, as well as the shifts in Qing dynasty Confucian art historical scholarship. In recent years, the encounters and conflicts between late-Qing epigraphy, archaeology, and western art history have resurfaced as an area of particular interest for historians. In my research, I have come across John Calvin Ferguson, a foreign collector active in the late Qing and early Republican periods whose familiarity with Chinese epigraphy and connections to western museums make him a fascinating, paradoxical intersection. Needless to say, he was included in Huang’s own concise history of Chinese art—an expanded, open history that attends not only to Chinese art’s internal trajectories, but also reflects the

transformation and fusion brought about by the introduction of western art historical methods, from archaeology, stylistics, and iconography to social and cultural studies. It is a great shame that this legacy has yet to be anthologized and published.

Under Huang’s direction, OCAT has taken upon itself to collaborate with distinguished scholars to systematically introduce and translate western art historical frameworks and methods in a series of exhibitions, workshops, and publications. Owing to Professor Fan Jingzhong, this work lays the foundation of a historical mode of studying contemporary art in China. Fan’s research on Ernst Gombrich and the genealogies of western art history has profoundly influenced the Chinese art world. Huang pushed for an expanded network of theory that would incorporate new disciplines, insisting on the continuity between contemporary and classical art historical scholarship.

It is with this context that we may more effectively discuss Huang’s better-known roles as art critic, curator, and director of art institutions. Instrumental in the development of Chinese contemporary art and institutional practices, Huang insisted on adopting a critical historical perspective in writing and curating contemporary art. Rising to prominence with the 85 New Wave, his generation of artists and critics was bestowed the historical mission of promoting and historicizing Chinese contemporary art. I regard the best of their writings as the construction of history, which becomes integrated with intellectual history and the history of visual culture. As with his research in traditional Chinese painting, Huang aimed to excavate legacies of visibility from China’s long history. In an increasingly globalized international art context, his institutional practices at He Xiangning Art Museum and OCAT undertook the search for an internal logic of singularity in Chinese contemporary art. He mentioned more than once an incident that occurred at a conference on Chinese contemporary art in London in 2008, where western art historians challenged Chinese scholars: “You criticize westerners for misunderstanding China, but do you have your own evaluation system and logic for us to reference?” He personally believed that China was not yet entirely capable of describing itself, and became a strong advocate for firsthand documentation of original creative processes and artists’ methods and logic—an approach to archiving Chinese contemporary art for future research. With equal passion, Huang took up the responsibility of describing the present and rectifying misunderstandings in Chinese contemporary art. On the lacks of vigor and critical self-reflexivity in the art world, he expressed disappointment and regret.

Professor Huang’s parting words are humbling in their humility and spiritual detachment—evidence of an extraordinary peace of mind in the face of death. Nevertheless, we ought to be reminded of the tumultuous times in which we live, of the sufferings of the flesh and torments of the heart, and we may well imagine his tenacity and fatigue. It is thus imperative for our generation to renew the meaning of his commitment and to carry it on for posterity. **Hu Bin** (Translated by Connie Kang)

汪建伟
“观礼台”计划方案草图
2007年
尺寸可变

Wang Jianwei
Sketch for *Reviewing Stand Project*
2007
Dimensions variable

1
Li Benzhen, “The Meaning of Studying Literati Painting,” *NewARTS*, Vol. 2, 2000

刘小东: 行动中的绘影 Liu Xiaodong: Traces of Movement

跃界
CROSSOVER



自2004年在三峡创作《温床》开始，刘小东的绘画即与行走于各个现场的行动紧密相连。三峡、青海、和田、伦敦、以色列与巴勒斯坦之间、鄂尔多斯……刘小东说：“行旅——到现场去，解决了我的两座大山：画什么和怎么画。”

2014年8月，刘小东受路易威登之邀飞往南非，为其创作以旅行日记为主题的出版物《路易威登游记》系列的新作。在历时约20天的旅途中，他拍照、写生，将沿途的鸟兽、自然、人与城市，收入画中，足迹横越了南非大陆。2016年5月19日，这部汇集了100多件作品的《南非》在上海K11 x Modern Media Gallery举办了中国首发仪式暨原作展览，现场展出了9件纸上丙烯及19件水彩作品。在这部被刘小东称作“小品（文）”的创作中，他以水彩、丙烯这类易于操作的媒材，画出自己的所见所闻。尽管，大部分作品为艺术家归程后的半年中，基于照片及现场的写生所作，然而“行旅/现场”的光晕依然在画面中映照。

自然题材的作品，构成了“南非”系列的主体。对于此行，刘小东感触最深的即是“南非维护得极好的自然”。“一种久违的童年感”牵引着艺术家在路途中记录下眼前的所见：“这种自然犹如深植在人类基因里的童年，无论你的童年是否在自然中度过，它们都会唤起你的情感。”对于刘小东而言，现场的寥寥数笔发挥着决定性的作用，作为“现场”的返照，它们承载着绘画者与世界（所绘对象）的精神性联系。因此，刘小东说：“没有去过现场的绘画，是在画照片中的事物，它体现的纯粹是艺术家的画功，而非思想。”

《路易威登游记》系列是路易威登自2013年以来推出的系列出版物之一。该系列秉承了路易威登自创始以来的“旅行精神”，邀请世界各地的艺术家以日记结合素描本的方式创作旅行日记。在此前推出的《北极》、《爱丁堡》、《复活节岛》、《伦敦》、《纽约》、《威尼斯》、《布拉格》等10册中，皆可见城市的形象在经过艺术家个体经验的过滤后，从既成的印象中解放。尽管，刘小东的创作从形态来看似乎是《路易威登游记》系列中最为“写实”的一册（此前的绘本多体现为隐喻化的叙事），然而却以一种去粉饰的白描，将“真实”的南非了然直抒。

刘小东说，他从未在抵达所到之地前做过多的预设：“不是观光客，而是让自己在现场‘生活’，成为那里的日常部分。”在行旅绘画的过程中，他一面“返回童年”，确认自身的根本；一面在深入现场的过程中，“与现实平手交易”，清理自我与世界的关系。绘画，在此处犹如艺术家（个体）与现实的“神交”——经由行动达成。**汪汝徽**

刘小东，“南非”系列作品
Liu Xiaodong, “South Africa” series



Ever since the “Hot Bed” series he made at the Three Gorges in 2004, Liu Xiaodong’s painting has been intimately connected with specific places. From the Three Gorges to Qinghai, from London to Israel and Palestine, from Hetian to Ordos: “Travelling to actual sites resolved two puzzles of mine: what to paint and how to paint,” Liu believes.

In August, 2014, Louis Vuitton invited Liu Xiaodong to South Africa to create new works in the form of journal entries to be published in the brand’s Travel Book collection. Over 20 or so days of travelling, he photographed and sketched from life, incorporating into his paintings the birds and beasts he encountered along the way, nature, people, and cities, crisscrossing the expanse of South Africa. On May 19, 2016, *South Africa*, a volume that collects over 100 works, was launched at the K11 x Modern Media Gallery in Shanghai, along with an exhibition that presented nine acrylic works on paper and 19 watercolor pieces. In creating this oeuvre—which Liu calls “Sketches (Texts)” —he drew and painted all that he saw and heard in watercolor and acrylic, remaining deftly open to manipulation. Though most of these works were made based on photographs and on-site sketches in the six months after the artist’s return, that aura of the journey and place clearly comes through on the picture plane.



左起：
艺术家刘小东、Louis Vuitton中国区传讯部副总裁Emmanuelle Boutet、现代传播集团董事长邵忠、Louis Vuitton中国区资深副总裁暨首席执行官Jeffrey Hang、艺术家喻红

From Left:
Artist Liu Xiaodong, Louis Vuitton China Vice President Communications Emmanuelle Boutet, CEO of Modern Media Group Thomas Shao, Louis Vuitton China Senior Vice President and CEO Jeffrey Hang, and artist Yu Hong

Works that tackle the theme of nature make up the bulk of *South Africa*. What touched Liu Xiaodong the most during his trip was the “extremely well-preserved natural environment in South Africa.” “A long-forgotten childlike sensation” led the artist to record what his eyes observed along the way: “Nature seems deeply rooted in human childhood. Whether or not you spent your childhood in nature, it awakens your sensations.” For Liu, the sparse lines he sketched on site had a defining effect; as reflections of place, they bear a spiritual relationship between the painter and the world. Liu says, “A painting made without having been there to the actual place is really painting from photos. It merely evinces the technical competence of the artist rather than the ideas.”

The Travel Book series, initiated in 2013, carries forth the spirit of travel that has been at the heart of Louis Vuitton since its founding. Artists from around the world have been invited to create travel books in the form of sketch diaries. In the ten preceding volumes—*The North Pole*, *Edinburgh*, *Easter Island*, *London*, *New York*, *Venice*, and *Prague*, among others—the image of the city has been liberated from preconceived impressions, with the artists filtering place through their own personal experiences. Though Liu Xiaodong’s work formally appears the most realist of the Travel Book series (many previous volumes presented more metaphorical narratives), the artist nevertheless clearly conveys a “real” South Africa, with a sparse and unadorned sketching style.

Liu Xiaodong says he never has too many presuppositions before he gets to a place: “Not to be a tourist—but to let myself ‘live’ at the site, becoming a part of everyday life.” In the process of travelling and painting, on the one hand, he “returned to his childhood,” reaffirming the roots of the self; while getting deep into the place, he “exchanges with reality as an equal,” sorting through the relationship between the world and the self. Painting here is akin to a mystical communion between the artist and the world around him, achieved through action and movement. **Wang Ruhui** (Translated by Daniel Ho)

《路易威登游记》系列《南非》封面
Cover of Louis Vuitton Travel Book:
South Africa

江诗丹顿支持“手工艺之印”展览 Vacheron Constantin Supports Craft Exhibition “L'Empreinte du Geste”

跃界
CROSSOVER



2016年3月31日，值欧洲艺术手工业开放日之际，奢侈腕表品牌江诗丹顿推出“手工艺之印”展览。展览由江诗丹顿携手法国国家工艺局（INMA）联合主办，于2016年3月29日至4月3日期间在法国巴黎装饰艺术博物馆展出。

该展览由埃里克·塞巴斯蒂安·弗雷-拉戈尔斯策划，呈现了18位手工艺大师的精湛工艺，以此强调“艺术手工艺的价值以及充斥其中的对技艺的热情，手工艺者们的原创性以及革新。”对于江诗丹顿策略及历史文化总监朱利安·马什努瓦来说，他相信这种美学观点“不仅影响了一种艺术形式，而且形成了一种全球化的审美表达”。

“手工艺之印”中展示了一系列结合功能性和装饰性的手工艺品，探索了手工技艺在社会及经济领域的影响，并以此鼓舞下一代手工艺人。马什努瓦认为，“我们想表达的是手工艺如何能够不违背传统及初衷，并且与现代世界发生关系”。

开幕式之后，“A la Table des Métiers d'Art”晚宴在卢浮宫百货商场的中庭举行，这座建筑由奥斯曼男爵下令修建，于1852年完工。这样一个令人流连忘返之地，得益于艾梅·莫罗特绘制的壁画以及居斯塔夫·埃菲尔设计的高16米的玻璃天花板。在晚宴之际，江诗丹顿呈现全新Métiers d'art艺术大师Élégance Sartoriale系列，并展示了该系列的五款新品腕表。

江诗丹顿试图找到过去和未来之间的平衡点，以此创造出兼具现代性和历久弥新特点的产品。在与JEMA连续合作的第六年，马什努瓦指出：“很多人不知道工艺技术在制表领域中的意义所在。这不

艺术大师 Élégance Sartoriale系列
Métiers d'Art Elégance Sartoriale collection

是一场独奏，而是一场群英荟萃的交响乐。”因此，新系列的创造是为了加强公众对手工艺的认识，并揭示其背后的深层含义。

在2015年，“日内瓦：时光之芯——瑞士钟表文化之源”展览在北京首都博物馆举办，可以得知中国公众对制表工艺和历史的兴趣呈上升趋势。在往年展览成功的基础上，今年，江诗丹顿会进一步支持一系列国际活动，其中包括21届米兰三年展的“新工艺”展览。

On March 31, 2016, the luxury watch brand Vacheron Constantin promoted the opening of the European Artistic Crafts Days (JEMA), launching the exhibition “L'empreinte du geste.” In partnership with the National Institute of Artistic Crafts (INMA), the exhibition was held at the Musée des Arts Décoratifs in Paris from March 29 to April 3, 2016.

The exhibition, curated by Eric Sébastien Faure-Lagorce, presented the craftsmanship of 18 outstanding artisans with an emphasis on “the value of artistic crafts, the passion embedded in artistic crafts, their creativity, and their reinvention,” as Julien Marchenoir, the Vacheron Constantin’s director of heritage, observes, believing that aesthetics “influence not only

a single form of art, but a more global aesthetic expression within the world.”

By exploring the socioeconomic implications of objects, “L'empreinte du geste” displayed a series of crafts that combine functional and ornamental uses as a stimulus for the next generation of artisans. “We want to demonstrate how relevant these crafts are for today’s world without betraying their tradition and their origin,” adds Marchenoir.

The inauguration was followed by a gala, A la Table des Métiers d'Art, held in the atrium of the Grand Magasins du Louvre, commissioned by Baron Haussmann in 1852. This location is a particularly evocative environment, thanks to the mural paintings of Aimé Morot and a 16-meter ceiling designed by Gustave Eiffel. During the gala, a worldwide preview of the Métiers d'Art Elégance Sartoriale collection was revealed, showing five new watches created by the brand.

Vacheron Constantin tries to find a balance between past and future when creating objects that are simultaneously contemporary and timeless. On the partnership with JEMA for the sixth consecutive year, Marchenoir notes, “Many people do not realize the level of craftsmanship that goes into making a watch. It is not a solo performance, but rather the conjunction of multiple talents, as in an orchestra.” The creative process is therefore stressed in order to spread awareness on these crafts and what lies behind them.

“Geneva at the Heart of Time: The Origin of Swiss Watchmaking Culture,” held at the Capital Museum in Beijing in 2015, showed the increasing interest of the Chinese public in the history and craftsmanship of watchmaking. Building on the success of these previous exhibitions, Vacheron Constantin further supported several international events this year, including “New Craft” in Triennale di Milano.



江诗丹顿之夜
A la table des Métiers d'Art

设计新星间的星际角逐 Design by Five Sense

跃界
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第五届“设·想未来”大学生首饰创意设计大赛颁奖盛典在深圳市盐田区周大福集团大厦隆重举行，来自盐田区政府、周大福珠宝集团、现代传播集团的嘉宾和全国各地优秀参赛选手一同到场庆祝。本届大赛以“星际创变”为主题，新颖的概念让参赛者有充分空间构思想象。宇宙浩瀚，自然博大，使得珠宝作品不只体现外形的品位和美感，而凝聚作为一件艺术品所需要的感染力和心灵温度。此次大赛历经3个半月的时间，共收集一千逾件设计作品，经过重重筛选，由知名的行业专家们评选出6位最终获奖者。

6位获奖设计新星来自全国6所高校，他们用自己对于浩瀚宇宙的理解，将所感承载于所学之上，打造出令人耳目一新的珠宝臻品。荣获一等奖的《星·蒲公英的种子》形象展现了星空之美。前6名获奖者的作品，将由周大福一流的珠宝工匠们制作成成品。此外，获奖设计师更获得周大福提供的万元基金大奖及海外艺术之旅，为年轻的设计师在未来的设计之路上开创无限的星际机遇。

The fifth annual Dream for Future University Student Jewellery Design Competition award ceremony was held at the Chow Tai Fook Group Headquarters Building in Shenzhen. The ceremony was attended by guests from the Yantian district government, Chow Tai Fook Jewellery Group, and Modern Media Group, as well as contestants from around the country. This year's contest theme was Changing Starlight, which allowed participants ample creative freedom. The immense depth of the

universe and the sheer breadth of nature suggest that jewellery design should transcend exterior appearance in order to epitomize inner warmth and emotional appeal. The fifth annual contest received over 1,000 submissions. Following a selection process of more than three months by renowned industry experts, six finalists were announced.

The six winning designers hail from six different universities around the country. They each instilled their own understanding of the expansiveness of the universe into their craft, creating refreshing jewellery classics. First place winner “Star, Seeds of a Dandelion” demonstrates the figurative beauty of a starry night. The six finalists’ designs will be turned into jewellery pieces by Chow Tai Fook’s exquisitely skilled craftsmen. In addition, all winners will receive an RMB 10,000 Chow Tai Fook scholarship and a trip abroad to visit renowned art destinations, in order to provide limitless opportunities to the talented young contestants as they set off on their very own journeys of design. (Translated by Frank Qian)

与会领导与获奖学生合影
Student winners

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亲切的植物

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米兰：西西里乡情
马赛：复古典雅
纽约：明媚的红色线条

Trips

悉尼：悠远自然美
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UPPER
MIDDLE

“在今天，绘画是什么？”当我们在观看梁远苇的作品时，这不是第一个会浮现在脑海的问题，往往我们更多被她画面中闪烁的花朵、笔触或规律的渐变色块牵引着观看，如果从一种形式主义的角度出发，作品与作品之间既显得独立又散发出耐人寻味的关联。然而，对于艺术家来说，开篇的问题是她终日劳作的出发点。

对绘画本体的思考让梁远苇选择了简化画面再现性和叙事性，在极简主义基础上发展出来接近科学实验的工作方法，她通常把个展的所有作品视为一件创作，过程和结果的并置让抽象的叙事有了新的推进——从第一张到最后一张，语言间含蓄的变化与组合让人产生愉悦的阅读体验，并不得不伴随着艺术家思考，这些看似寻常图案，笔触间的变化以及微妙的图底关系是如何一步步产生，作为被重复描绘的花布，其审美的主体性是如何被解构。在这些华丽的“花布”背后隐含着巨大的工作量和劳动时间，结合了梁远苇的实验方法，感知和视觉的合法性正在走向一个未知的惊人的平衡。

最新的展览“椭圆”即显示出这种视觉的平衡感，画家在当代的语境和工作方法中找到了回应传统的方式。16张新作品按照时间编码，方法没有什么意外：先在一张30×40厘米的小画中实验，然后将这种经验投入到更大的画幅中，在大画幅中推敲下一个满意的局部并提取，如此往复。尽管动作和格式是重复的，但过程充满了未知，在不设底稿的状况下，画家必须全神贯注，落笔准确才能衔接上下两个局部，期待着下一个画面闪光点的出现。展览前面几张的效果很容易想象，变化出现在《2015.05》这张小画上，碎花的笔触开始变薄，并且有了走向，底也没有之前那么厚重，与其说这是一块花布的再现（模仿）不如说它更像一个中国画的局部；画家用这种经验又尝试了几张，底变得越来越薄，《2015.14》甚至出现了颜料流淌的效果，花纹更加轻

松地和底色融合在一起，仿佛是一件写生作品。在编号为16的作品中，梁远苇标志性的渐变底色几乎被瓦解，面前是一幅整体的酣畅画作，一气呵成，丝毫没有刻意制作的痕迹，若隐若现的花朵介乎于形似与不似之间，画面的右下角出现了局部的空间感，这部分的碎花似乎跃然纸上——这些效果都是在始料不及的炼金术一般的状态下发生。16号作品同样适合远观，140×120厘米的形状恰好是艺术家身体伸展开来可以控制的范围——画家在一年内几乎每天都在画面上消耗8个小时以上，它们和身体的关系如此密切。

第16号之所以重要，因为它几乎凝结了画家前面所有的经验，艺术家不厌其烦地在十年内反复描绘花布，这样近乎机械般的动作迫使我们不得不去关注绘画这个具体的行为在梁远苇作品中的意义。梁远苇出身于一个严谨的科学世家，成为一名艺术家并不是家人对她的期待，在艺术院校接受了平面设计专业教育看起来是一种抗争后的折中选择，而对于有逻辑和循序渐进的工作方法的要求似乎早已存在于基因之中。关于渐变的色块作为绘画的底，在上面描绘花纹这种固定的格式来源，梁远苇曾经这样描述：“一开始我画花卉和几何图案，经过挣扎之后我选择了花卉，因为我想知道

《生活的片段16》 2008年 亚麻布上油画 190 × 160 厘米	《umustbestrong》 2004-2006年 行为、装置
<i>A Piece of Life 16</i> 2008 Oil on linen 190 x 160 cm	<i>umustbestrong</i> 2004-2006 Performance, installation



梁远苇：
自律与重复
Liang Yuanwei:
Repetition and Restraint

吴建儒
Wu Jianru

我能怎么样把一件最没有意义的事情往下做。看似没有意义的事其实最有意义，因为其中有很多误读，如果能把这种误读、无意义翻转过来，就等于给了它一个新的定义。”

“椭圆”展览中一张名为《2005实验2》的作品停留在作品半成品状态，同时作为艺术家工作方法的早期样本在展览中被标记。作品看上去也是《2005实验1》的经验延续，但那些蓝色色块之间的衔接失败了，上面的花纹也杂乱无章，艺术家就在此停了下来，她似乎不知道要继续描绘那些花朵还是去弥补色块的衔接。展览中另一件旧作品《生活的片段16》（2008年）就成功地再现了花布的质地——一种类似绸缎表面的光感，梁远苇从来没有从超级写实主义的角度去再现一块花布，她希望剔除花布背后带着各种意识形态。而花布带来的质感和编织物本身独有的秩序感才是她想紧紧抓住的经验。

从2006年至2008年“生活的片段”系列开始，梁远苇从生活中选取某些局部进行细致的刻画，由于梁有着设计师的背景让人很容易联想这是不是由电脑设计出来的碎花和几何图案，实际上，这是她以自律的方式对抗当时观念艺术盛行的潮流。在梁远苇的早期作品中，大部分物件都来自她周围，烟盒、石膏、球鞋、一道光线、一块布料，她曾经也迷失在如何把日常物件的感知转化为作品的思考。梁远苇曾每天在一节卫生纸上打“umustbestrong”44遍，直至打满两卷，宣言一样的行为，让自己保持对观念潮流、语言形式的警醒。从“椭圆”个展回看“生活的片段”，艺术家一直表现出对观念滥用的克制。日常物在当代艺术中的转换过程中，梁远苇刻意采用了一种重复的劳动，投入密集的时间以及平和的心态来进行创作，这一时期的创作更接近对现成物的模仿。十年前与第16号创作之间的差异表明，艺术家正在努力弥合以现成品为材料的当代艺术和古老的绘画之间的鸿沟。

从观念到形式的双重磨合并非易事，不管使用何种媒介，梁远苇的作品始终关注艺术中语言与形式之间的思辨，《一件绘画》（2011年）是一张剥去外壳的席梦思床垫，在“椭圆”的展览中赤裸裸地悬挂在墙上，这件作品似乎终于在梁远苇的实践中找到了一个合适的位置，它提示着观众，艺术家费心描绘的花布和所有的寻常物一样，在母题的选择上不具备审美和文化上的指向，如同被去掉外衣的床垫骨架，建构艺术本身并不是作为原型的编织物，而是画家描绘的方式和过程。

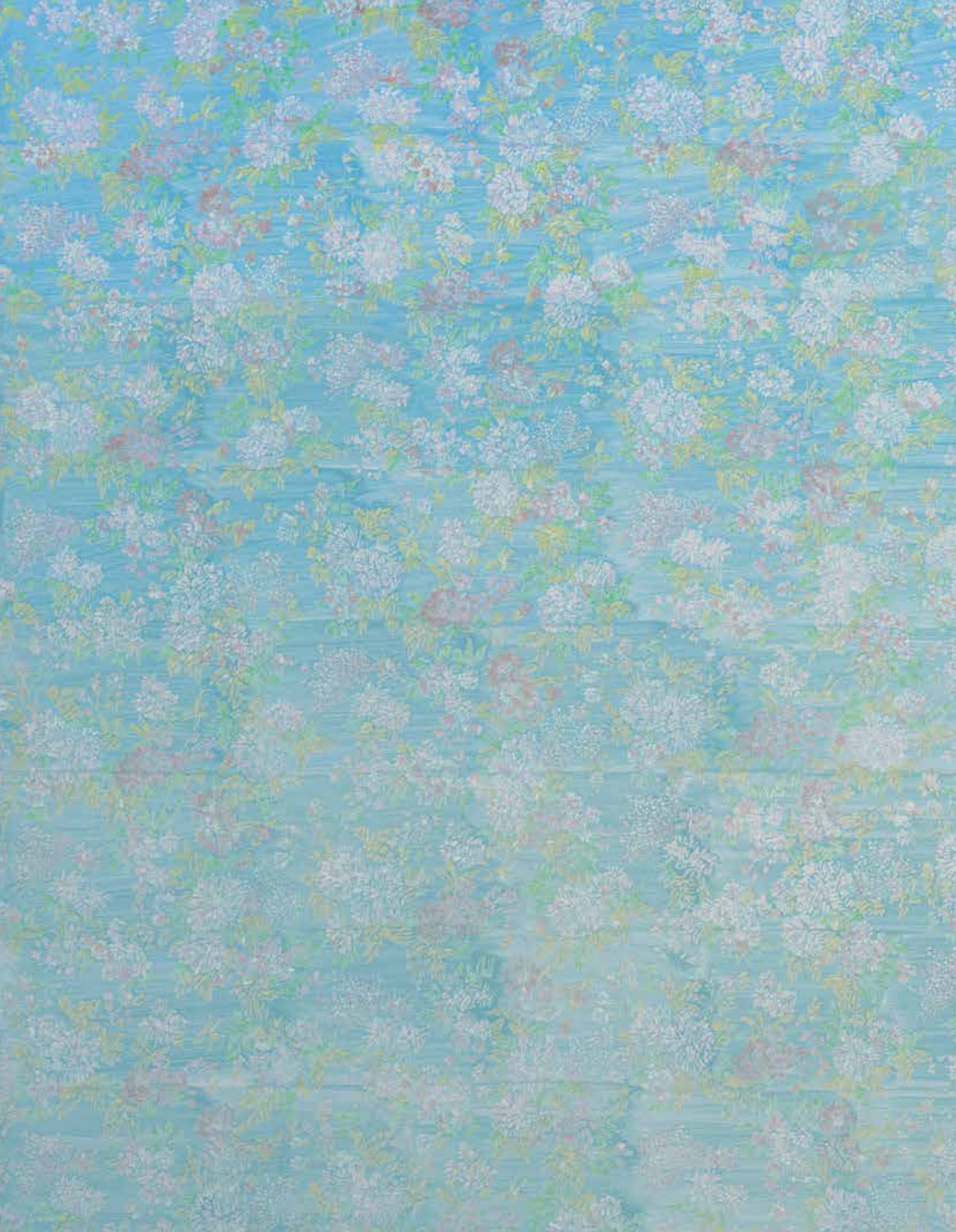
艺术家通常不是一开始就走到了对艺术问题的终极探索上，“金色笔记”（2010年11月）被认为是梁远苇饱受争议的一组作品，她在非常局限的色域中制造了绚丽而极致的观看，形式主义和视觉消费成为对作品的方便解读。“从2009年开始，梁远苇尝试创作了一些双幅和三联画，让她发生兴趣的是，通过这种方法，颜色间的相互影响可以造成一个‘色域’，两张画的背景色顶部颜色非常不同，而底部的颜色则完全一致，她使用了大量的补色关系，颜色纯度提高，笔触小，近看鲜艳，远看时又有一层浮动的金色雾气笼罩在上面。”¹ 这很好解释，以梁远苇对色彩与形式的研究，制造出漂亮的视觉效果似乎在这条道路上顺理成章；但很快，在紧接下来的“早春图”（2010年12月），艺术家的注意力再次回到寻常物的感知，那些来自普通家庭和路边摊的折叠桌椅，表面被涂上简易的色彩，置于空间，仿佛是辛勤劳作的艺术家在工作之余的信手拈来之物——效果却意外地清新。经由画家点亮的普通物件，观众同时感受到了桌椅的表面色彩涂抹的痕迹以及形状本身带来的质朴。“金色笔记”与“早春图”标志着梁远苇在语言研究中的两种极端——复杂的制作与轻巧的挪用，这两条线索在后来

都没有被艺术家延续，因为前者难以逃脱欧普艺术的框架，而后者早已在杜尚那里得到了答案。

在面对“绘画是什么”这个问题的同代画家中，不少选择现实主义的叙事方式来回溯历史或者透析当下，比如同是N12的其他成员。实际上，在梁远苇的新作品中饱含着丰富的艺术史脚注，她的笔触也许来自某个元代画家、图底关系的处理也许来自意大利湿壁画，画面的结构可能在戏仿马丁·基彭贝尔格，梁远苇对艺术史的兴趣同时是知识分子式的，例如她对元代画家钱选的敬佩和吸收更像是在学习文人画家如何面对动荡的社会；她在吕克·图伊曼斯那里看到的是画家如何用绘画处理摄影术为基础的图像。如今，梁远苇已经有足够的文化自信与经验去处理与西方当代艺术之间的文化差异，其作品不再被绑定于关于抽象语言的讨论，也开始从容地面对中国绘画历史上的文化断层，她甚至在重复艰涩的工作过程中重新定义了什么是绘画，对于梁远苇而言，尤其紧迫的是如何在画面中和历史产生更多的智性对话，绘画始终是一种态度、过程、行动而不是静止的当代图像。

1. 郭娟，《梁远苇：自相矛盾》，原刊于《艺术界》2011年二月号

《2015.16》
2015年
亚麻布上油画
140 x 120 厘米
2015.16
2015
Oil on linen
140 x 120 cm



In Liang Yuanwei’s work, more often than not, we grow absorbed in the contemplation of twinkling flowers, brushwork, controlled patterns of shaded colors on canvas. Questions about the status of painting can be far from mind. From a formal point of view, each painting is different from all the others, and yet together they exhibit connections that provide food for thought. For Liang, however, it is the troubled state of the medium that acts as the starting point to her work, day by day.

Thinking about painting allowed Liang Yuanwei to pull back on the representational and narrative qualities of her works, developing a minimal foundation for a method analogous to scientific experimentation instead. She generally views all the paintings in a given solo project as forming a single work, and this work simultaneously presents a process and its results in order to produce the progression of an abstract narrative: from the first painting to the last, the changes and combinations hinted at in the visual language of the works give the viewer a sense of joyful interpretation that follows in the footsteps of the artist’s own thought process. As for her ordinary-looking patterns, the artist devises step-by-step changes from one brushstroke to the next—and their subtle relationships with the background—to create repeated impressions of printed cloth. It is also through this process that their aesthetic subjectivity is deconstructed. Hidden behind each of these dazzling pieces of cloth is an immense amount of expended time and effort. In Liang’s experimental method, the legitimacy of bodily perception and visual sense moves toward an unknown and surprising equilibrium.

Liang’s most recent exhibition, “Oval,” displayed this sense of visual balance. Within contemporary context and practice, she found a method that responded to tradition. Sixteen works were numbered chronologically, and the technique employed is not unexpected: with each pattern Liang first experimented on a small canvas of 30 x 40 cm, then enlarged this experiment to a larger canvas where she also tested the next satisfactory sample. Although her movement and the format of her work are repetitive, the process is full of uncertainty—indeed, as the artist works without any draft, she must concentrate all her energy in order to make sure each and every stroke is precise enough to form a coherent pattern with their surroundings, while also anticipating the spark to come on the following canvass.

A change takes place in the small painting *2015.05*, where the brushstrokes of a flower petal start to grow thinner and gain a feel of direction. The background also loses density: in fact, the work looks less like a representation or imitation of a printed cloth than it does a detail from traditional Chinese painting. The artist used this experiment with several other works, in each of which the background color grew thinner and thinner, to the extent that *2015.14* even displays signs of paint flow. Its patterns are airily blended with the background, as in a still life. In the final painting, *2015.16*, Liang Yuanwei’s characteristic shaded color background is almost disrupted; we are faced with a painting that flows smoothly in its entirety, without a trace of labored production, and in which faintly discernible flower patterns seem to lie between figuration and abstraction. In the bottom-right corner of the painting there emerges a local spatiality, where the flower pattern acquires a vivid presence. These distinctive elements all appeared in the course of the unpredictable alchemy

of creation. *2015.16* is also suited to a distant form of contemplation. The 140 x 120 cm canvas is precisely the size that can be controlled by the artist in full extension; as she spends almost eight hours per day in front of her paintings every day of the year, the connection between the work and the artist’s body is a very close one.

2015.16 is important because it practically condensates the artist’s entire previous experience. Liang Yuanwei has spent the past ten years painstakingly and repeatedly producing her flower-pattern paintings; faced with this near-mechanical gesture, we have no choice but to reflect on the meaning of the concrete act of painting in her work.

Liang Yuanwei was born to a family of rigorous scientists. Becoming an artist certainly wasn’t what her parents had in mind for her, and receiving professional training in graphic design at the Central Academy of Fine Arts seems like the result of a compromise following a phase of discord. And perhaps her own demand for a logical, step-by-step method of working was something she had in her genes all along. On the origins of her fixed format—backgrounds of shaded color spreads with flower patterns in the foreground—Liang once said the following: “At first I painted flowers along with geometric patterns, but, after struggling with this, I finally chose the flowers. I wanted to know how I could keep on doing something completely meaningless. The things that appear the most meaningless are actually the most meaningful, because they are the product of many misreadings. If you can turn around the misreadings and the meaninglessness, you can define these things anew.”

“Oval” included a painting named *2005 Practice 2*, a work left in a half-finished state, annotated as an early specimen of the artist’s method. This work appears to be the continuation of *2005 Practice 1*, but its blue color spreads fail to connect with each other, and the flower patterns in front of them are in disarray. The artist abandoned her painting, as if she didn’t know whether to continue the flowers or to link together the color spreads in the background. Another older work presented in the exhibition, *A Piece of Life 16* (2008), successfully represents the texture of a printed cloth—a bright sensation reminiscent of silks and satins. But Liang Yuanwei has never depicted a piece of cloth from a hyperrealist perspective, hoping instead to do away with the thoughts and values associated with the material—its texture, the feel of regularity that characterizes a woven fabric—to form the experience she is trying to capture.

It was in her “A Piece of Life” series (2006-2008) that Liang Yuanwei started to select certain details from her everyday life and portray them minutely. While her designer background might cause one to wonder whether her works might be computer-created patterns, in fact her aim was to go against the conceptual trend that was all the rage at the time by means of a technique based on self-discipline. Liang’s early works largely feature objects from her own surroundings, such as cigarette cases, plaster casts, sneakers, a ray of sunshine, a piece of cloth. At a certain time, she agonized over how to turn her perception of these everyday items into artworks. For a while, she typed the phrase “umustbestrong” 44 times every day on a roll of toilet paper until she filled up two rolls. This was a performance akin to a declaration, meant as a personal prompt to



remain vigilant toward conceptual trends and forms of language.

Looking back on “A Piece of Life” from the perspective of “Oval,” we can see that the artist has always shown restraint concerning the overuse of concept. In the process of transferring items of everyday life into the field of contemporary art, Liang deliberately makes use of a form of repeated labor, entering a span of concentrated time and a peaceful state of mind in order to create; her works from that time are more similar to the copying of existing objects. The evolution of her work over the past ten years and up to *2015.16* demonstrates her striving to bridge the chasm between contemporary art, which makes use of ready-made objects as its materials, and ancient painting.

The twofold adaptation that takes place from the concept to the form is no simple matter, regardless of the medium. Liang Yuanwei’s works have always focused on the analytical process between language and form in art. *A Piece of Painting* (2011) is a spring mattress rid of its outer layers; hanging stark naked from a wall in “Oval,” the work finally found a suitable position within Liang’s practice. Its message is that the printed cloth patterns that the artist so meticulously produces, like all readymade objects, are free of aesthetic and cultural directionality on the level of the motif. Like the skeleton of the mattress whose outer layers have been discarded, Liang’s work lies not in the outward aspect of printed cloth—its prototype—but in the artist’s method and process.

Artists don’t generally reach the ultimate stage of their artistic explorations right from the start. The series “Golden Notes” (2010), in which Liang crafted a gorgeous and refined

visual experience using a very limited palette, brought about heated discussions; formalism and visual consumption became convenient interpretations. “Starting from 2009, Liang Yuanwei experimented with diptychs and triptychs. What sparked her interest was that by doing so, the mutual influences between different colors could form a particular ‘gamut.’ The background colors at the top of two paintings would be completely different, while these works would share the exact same bottom background color. She made use of many complementary color relations, raised levels of color purity, and kept her brushstrokes slight. The result, observed from up close, is brightly-colored, but from afar it seems shrouded in a layer of floating golden mist.”¹ An easy explanation: Liang’s investigations of colors and forms made it seem a matter of course for her to produce beautiful visual effects.

1. Guo Juan, “Liang Yuanwei in Bloom,” LEAP, Issue 7, 2011

《早春图》
2012年
木板、木框架、铁框架、油画颜料
尺寸可变

Early Spring
2012
Wood panel, wood frame, iron frame, paint
Dimensions variable

But, very soon, in the exhibition “Picture of Early Spring” (2010), the artist’s focus shifted back once more to the perception of items from everyday life—foldable stools and tables from ordinary homes or street stalls, their surfaces covered with simple layers of color. This work seemed to be a quick and effortless creation on behalf of a hardworking artist, and yet the result is unexpectedly refreshing. Thanks to these common items illuminated by the artist, viewers simultaneously perceive the traces of the paint smeared on top of those stools and tables, and a sense of plainness brought about by the shapes themselves. “Golden Notes” and “Picture of Early Spring” mark two extremes in Liang Yuanwei’s study of language: complex production versus skillful diversion. She stopped following both paths shortly after, because the former would have led her toward Op Art, while the latter was thoroughly explored by Duchamp long ago.

In trying to answer the question “What is painting?” many painters of Liang Yuanwei’s generation choose realism and narrativity to look back on history and dissect the present, including most of the other members of N12, the loose collective with which Liang emerged. But, for Liang, recent works are full of references to art history: her brushstrokes might be those of a Yuan dynasty painter, her backgrounds bring to mind Italian frescoes, and the structure of her paintings could be a parody of Martin Kippenberger. Her interest in art history is that of an intellectual. Her reverence for and emulation of Yuan painter Qian Xuan point at her probing of how a scholarly painter might face social upheaval, and what she sees in Luc Tuymans is how one might use painting to deal with photographic imagery.

Today, Liang Yuanwei has enough confidence and experience to face the cultural discrepancies within western contemporary art. Her works are no longer bound to the discourse of abstract language, and have started to address—in a quiet way—the cultural faults in the history of Chinese painting. In the process of her repetitive and relentless work, she has even redefined painting. For her, what is imperative is to create, within her work, a more enlightening dialogue with history—indeed, she has always viewed painting as an attitude, a process, a movement, more than static imagery for the present. (Translated by Dorian Cave)

《生活的片段06》

2008年

亚麻布上油画

28 × 24 厘米

A Piece of Life 6

2008

Oil on linen

28 x 24 cm



境外之人： 杨秀卓

Man out of Context: Ricky Yeung Sau-churk

岳鸿飞
Robin Peckham

这一幕堪称香港艺术史上最经典的画面之一：一个男人尖叫着在竹笼子里手足并用地爬行，他的黑色长发勾勒出被涂白了的脸，红色颜料不断从他的胳膊滴下。当时的年轻艺术家们为了打破既有常规而举办了“外围与流动艺术展”，这件名为《人与笼》（1987年）的作品就是杨秀卓为该展览创作的。他把自己在笼子里关了48个小时。杨秀卓把这件作品看作是一个英雄主义的景观，对香港的生活给人们生理和心理的双重约束提出反抗。在几年前，杨秀卓搬进了自己的第一间公寓，位于坚尼地城，大约18平米。杨秀卓希望通过自己的行为表演呈现一种最为庸腐的折磨——大城市里白领的生活。（如今再翻看艺术家夏碧泉记录这次行为艺术的标志性照片，让人回想起那些生活在贫困线以下的人们居住的“笼屋”。）《人与笼》绝不是一个昙花一现的作品，而是一个跨越1980年代的艺术实践的至高点。就在那个时期，杨秀卓创作了他最粗犷、生猛和打动人的作品，当时的他深困于一份平庸的日常工作中产阶级日复一日的规律，使得他的高产创作成为可能。

自1973年起，杨秀卓在一家跨国烟草公司做会计。打从一开始他就讨厌这份工作，但每个香港年轻人都知道，在中环坐办公室是能取悦父母的选择。因此杨秀卓立刻就开始找其他事情做：他在博爱慈善会上艺术课，不过很快就觉得一成不变地画港口风景实在是无聊极了。1977年，他在香港大学选修了基础艺术与设计的成教课程。那时他并不确定艺术除了是一种无聊发泄还能是什么，不过依然用心钻研了许多东西：跟随玛莎·莱塞学习油画，向周绿云学习水墨画。他发现自己没法忍受油画，因为没有耐心等着油彩干透。国画的节奏也同样令人沮丧。但是他喜欢丙烯和墨汁。他1979年创作的一幅狂野的自画像就是用混合了沥青、大米和药丸的丙烯颜料完成的。1980年课程结束之后，他仍然继续尝试。完成了“社会良知的艺术”的短期课程，杨秀卓发现一切都豁然开朗了。他从课程的美术教授尼娜·克拉佐那里知道了乔治·格罗兹的政治漫画，约翰·哈特菲尔德的反法西斯摄影拼贴，德国表现主义和达达主义。从那时起，杨秀卓决定严肃地做一名艺术家，并且明确了创作方向。

那时没人知道杨秀卓是个艺术家。即使在关于他惊世骇俗的作品的报道满天飞的时候，他的家人和同事也都不知道他到底在做什么。他很享受这种分裂的生活：白天在公司的茶水间一样与大家

闲聊，晚上则创作充满暴力和色情的作品。他在艺术圈里也没有找到归属感。他觉得其他艺术家太在意为了艺术而艺术，没法与之分享自己工作中的体验，并且瞧不起受过培训的本地艺术家。他看帕索里尼和贝托卢奇的电影，读尼采、马克思和弗洛伊德。他没有电话没有电视（有段时间他为了看世界杯买了一台）。他读科林·威尔逊的《局外人》，自诩是卡夫卡式的人物。

他在1981年创作的几件重要作品体现了这种心理状态。《人对抗人》中，他用竹条把黑色的避孕套穿起来挂置，组成一些抽象的人形。这件作品得到了他大学导师的支持。他的第一件行为艺术作品《爬行》受到一次蛙王表演的启发。他把脸涂白把领带扎在背后，好像一条拴着链子的狗，到处乱爬啄食玉米。1982年9月，杨秀卓受邀在香港大学艺术学系举办个展。其中展出的《道德以外》是一件桌上雕塑：小小的竹架（由于小时候扎竹灯笼的经历而开始使用的材料）上挂着一些干鱼。《繁荣继续？》是一个用竹架和沥青支起来的塔。这些材料的运用在香港是开创性的：作品短现、黑暗、令人不安又富有空间魄力。在当时没有任何像这样的创作。另外还有一件叫做《屌样》的作品：用纸板和沥青雕塑成的阴茎打着一个领结。这显然是在向他当时的偶像乔治·格罗兹致敬。他今天仍然保留着克劳恩豪森的《情色艺术全书》，书页还折着角。这个阳具是向他的观众——漫步在校园里的那些受着精英教育的资产阶级伪君子——竖起的中指。杨秀卓被当做异类。

1984年，杨秀卓的双重生活变成了三重。他在香港岛东南端的安静小渔村石澳租了一个小棚屋并搬了过去。他觉得那里的环境不适合创作原始、暴力的作品，因此改变了方式。在石澳的四年里，杨秀卓给他的邻居们画画：有时候在邻居的商铺招牌上画一些抽象的图案，不过总是自己花钱买材料；有时候他画一些小物件，任人拿走，这也预示了后来他对社区艺术疗愈能力的兴趣。他还画了很多石头，包括一件巨大的《大地艺术》（1985年），在通往石澳唯一的弯道上就能看到。他借鉴了罗伯特·隆戈、罗伯特·史密森以及克里斯托和珍妮·克劳德的创作。在这段奇特的生活片段中，杨秀卓创作了一些他最引人入胜的作品：《笼中的自恋者》（1985年）——抽象形式的纸和黏土被当作人质关在竹笼里，以及后来“臭名昭著”的《人与笼》（1987年）。之后在1987年，他受邀在香港大学举办了第二次个展。

《人与笼》
1987年
行为表演
Man and Cage
1987
Performance



《一名年轻失败者的自画像》
1982年
纸上混合媒介
45 x 65 厘米
Portrait of the Young Man as a Failure
1982
Mixed media on paper
45 x 65 cm

All images courtesy the artist



香港大学艺术学系当时的主任时学颜看过杨秀卓1982年的展览，尤其喜欢《屮样》。她提出在暑假期间利用一间空教室为杨秀卓策划一次展览，并给他几周的时间在那间教室里准备所有展出的作品。这次名为“为病态而艺术”的展览可以说是杨秀卓创作的巅峰，令人印象深刻的雕塑和绘画作品层出不穷。可惜的是在展览结束后所有的作品都被销毁了。这次展览空间上引人入胜、政治取向积极、思想复杂。问及当时观众的反应，杨秀卓只能一笑。没人去了，几乎没有人看过这场展览。其中一件作品叫做《米与人》，杨秀卓将沥青和墨汁泼到一堵墙和一个生锈的油桶上。油桶是杨秀卓从石澳的海滩上捡回来的。他经常看到被冲上岸的油桶，于是开始思考身体与环境的关系，以及环境里的污染物最终是如何进入食物链中的——比如大米。这件作品与《一名老妓女的悲剧》并置，几乎进入了后者的空间。雕塑是一个极其敏感的骷髅状人形，源自于杨秀卓工作中遇到的一件事：他是烟草公司老板的门生，不得不经常在夜总会应酬大客户，或者在湾仔乌七八糟的会所招待小牌一些的客户。一天晚上，在为一群韩国商人安排好娱乐活动之后，他和妈妈桑聊天，并决定把她的故事流传下去。对于杨秀卓来说，这两件作品表现的是同样可悲的社会不公的形式。

在一些作品里，故事不是那么明显。《人与鱼》中，一条挂在阴茎上的比目鱼让人联想起的更多是一种特定的心理或精神状态。还有的作品在今天重述让人有点难以启齿：《男人月经》是用纸和黏土制作的一根流着血的阴茎，阉割焦虑成为了各种不愉悦想法的载体。不过，杨秀卓在“为病态而艺术”中体现出的卓越的感性和

成熟的创作观念是史无前例的。《割裂》由一组用纸和黏土制作的红色的器官组成，采用了一种更有灵光的方式捕捉城市空间中身体的种种焦虑。《爱》这件雕塑表现了一个斜靠着的、几乎淹没在沥青里的人，仿佛是《悲剧》的反面。还有一些更传统的画，例如《沉默的先知》以其抽象、油亮和漩涡状的黑暗呈现了一个不稳定的心理状态。

杨秀卓正直的青春义愤是他1980年代和1990年代很多作品的基础。早在1981年，他以一幅画着红拳的画表达了对波兰领导人莱赫·瓦文萨的支持；后来这种能量被转化为更贴近生活的主题，例如1984年的杰作《非人非鬼》：许多无特征的脸淹没在一大片建筑中，隐喻了1980年代社区住房的拥挤状态。1984年，杨秀卓在兰桂坊的97餐厅举办了个展。邀请函上印的是《疏离》那奇特而又感人的图像：奇形怪状的岩石冲破血腥的红色海洋直指天空。因为餐厅顾客的抱怨，展出了一天后半数的作品就被撤下了。

当然，杨秀卓的作品并不都是沥青、墨汁和黏土。虽然这些材料的应用为他在1980年代艺术史的广泛叙事中赢得了一方位置，但这只是他这段时期及后来创作的其中一部分。杨秀卓说自己在1970年代的大部分时间里是性压抑的基督徒。他的早期绘画反映了他把艺术当做宗教的精神替代品的意图：例如，1978年的《基督徒之死》和1983年的《十字架情结》，后者是一具长出了生殖器的十字架。也是在1983年，《一名年轻失败者的自画像》描绘了被内爆撕裂的异形。1984年的《伊狄柏斯过去式》则表现了一个从阴户里出来的怪物。如果这些看起来微不足道，那么想一下《艺术家》

（1986年）——一幅2.5米的巨画，画中人费力地弯下腰试图够到自己正在排出的粪便。莫绮华在香港艺术中心策划的“人体艺术新探讨”展览上，这幅画据说引发了一些争议——其他艺术家觉得被冒犯了。杨秀卓从来没想在艺术圈交朋友，更喜欢淡如水的君子之交。为了艺术而艺术？为了病态的艺术吧。

1988年，杨秀卓辞掉了工作。他和女朋友打算用积蓄去欧洲旅行。然而就在那个时候，他的父亲罹患癌症，他选择留下来照顾父亲，直到1989年父亲去世。那是转折性的一年。后来在1989年下半年和1990年，杨秀卓确实去了欧洲。他在东欧艺术家的作品里感到了一种相似的压抑，尽管类型不同。他花了一个月时间在巴黎朋友公寓的厨房里画画。他开始阅读更多艺术史和艺术理论。基本上，那时的杨秀卓已经从愤青的阶段走了出来。年届不惑，他已准备好往前看。当何庆基在香港艺术中心策划跨越新年的“时代之交”展览时，杨秀卓提交了一个概念方案。这件名为《对话》的作品是在镜面上面对面放置的两台收音机：一台播放中文新闻，一台英文，试图把外面的世界带入到画廊空间里。

这为杨秀卓的下一个十年定下了基调。1991至1994年，他在香港大学攻读了比较文学学士学位，是阿克巴·阿巴斯教授的学生。阿巴斯的“错失感”理论对杨秀卓后来的创作有直接的影响。杨秀卓的作品变得更语言学、更观念化、更当代，也更规范，这与当时的知识界氛围相吻合。他1981到1987年之间的作品可以说是令人震惊的独特，他1989到1997年之间的作品则加入了日益响亮的当代艺术大合唱。1992年的《危险》在一幅中银大厦阴影下的前立法会大楼的照片前放置了一个路障。香港艺术馆的首个当代艺术尝试——“城市变奏”展上展出的《倒影》是两张维多利亚港天际线的明信片，一张是白天一张是夜晚，它们背对背贴在一起，倒置在沥青里，“错失感”现形。在《家》（1994年）里，杨秀卓从天花板上吊下了一张桌子，桌子上还有碗、镜子和手写的书信，在很多人打算移民、永久离开香港的那一时间反思了家庭概念的消亡。

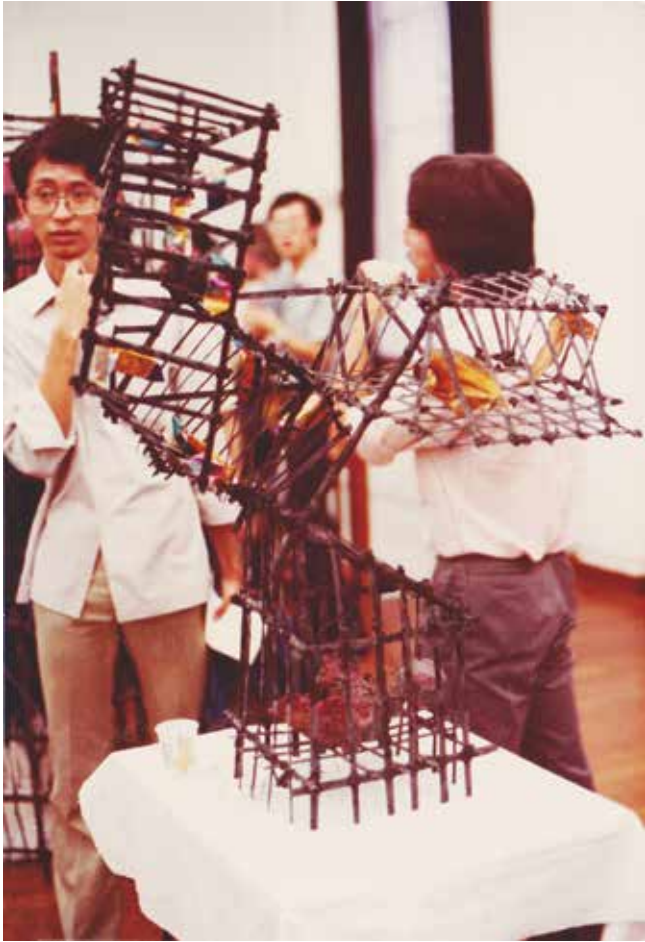
从那时起，杨秀卓的作品，相比于它们探讨的主题，开始显得不那么有趣——对他自己来说也是如此。社会问题和形式化表达之间的关系对他来说始终是个难题；如果没有前者，后者就没理由存在。到了1990年代，杨秀卓已经失去了把当代艺术作为自己生活的语言和语境的紧迫性。在1990年代中期，他的未来是不确定的。他在家画画，期望有画廊愿意为他开拓一个市场，却始终没有实现。只有展览机会出现的时候，他才构思作品（在那个年代这样的工作方式虽然不是不常见，但也与他前些年的创作高峰相去甚远）。他开始找工作，希望从事教育，但是对于一位零经验的中年男性来说，空缺太少了。最终在1995年，他开始在基督教香港信义会心诚中学教美术。一教就教了将近二十年，直到退休。

在这二十年里，杨秀卓创作了大约6幅绘画，和少量的委托作品。1999年的《二十一世纪你将会怎样》可能是他最动人的作品，由他学生们的照片和一本新公民教育手册组成。总体来说，艺术不再是一种紧迫的关注。他更享受在粉岭的平静生活；以环境背景来看，也许这与他在石澳或者坪洲海边的生活没有什么不同。大家都认为他是个特别好的邻居。他为各种各样的机构组织了很多社区艺术项目，对香港的中学艺术课程的设置亦有贡献。杨秀卓认为艺术教育的关键是教导学生成为有责任心的公民。今天，他注意到国家教育的内容微妙地渗透进了整个课程体系，此时的艺术教育比以往更为重要。

由梁宝山策划，杨秀卓2002年在Para/Site艺术空间举办了一个小型回顾展。这几年，他还在新的Para Site艺术空间参加了两个

康喆明策划的展览，那里离他1950年代长大的地方很近。对于大批研究香港当代艺术早期发展的学者和档案工作者，他总是热心慷慨地回应。他似乎对自己的某些作品更为自豪，有一些就还好，但不管怎样，只有极少的实体作品留存至今。杨秀卓说他在艺术圈没有太多朋友；他从来不想去寻找什么社群。今天，比起艺术的物质形式，他更感兴趣的艺术是能够带来真实改变的行动。他提到了Superflex、杰里米·戴勒和Yes Men这些艺术家，不过承认自己不具备协调组织艺术需要的个性。他更愿意保持局外人的身份，认为关系还是平淡些比较好。（翻译：盛夏）

《彩石》 1985年 丙烯、石头 3 × 4.2 × 6 米	《道德以外》 1982年 竹、鱼、纸、泥胶 65 × 100 × 65 厘米
Colorful Rock 1985 Acrylic on rock 3 x 4.2 x 6 m	Beyond Morality 1982 Bamboo, dried fish, paper, plasticine 65 x 100 x 65 cm



《人对抗人》
1981年
棉花、避孕套
尺寸可变
People vs. People
1981
Cotton wool and condoms
Dimensions variable

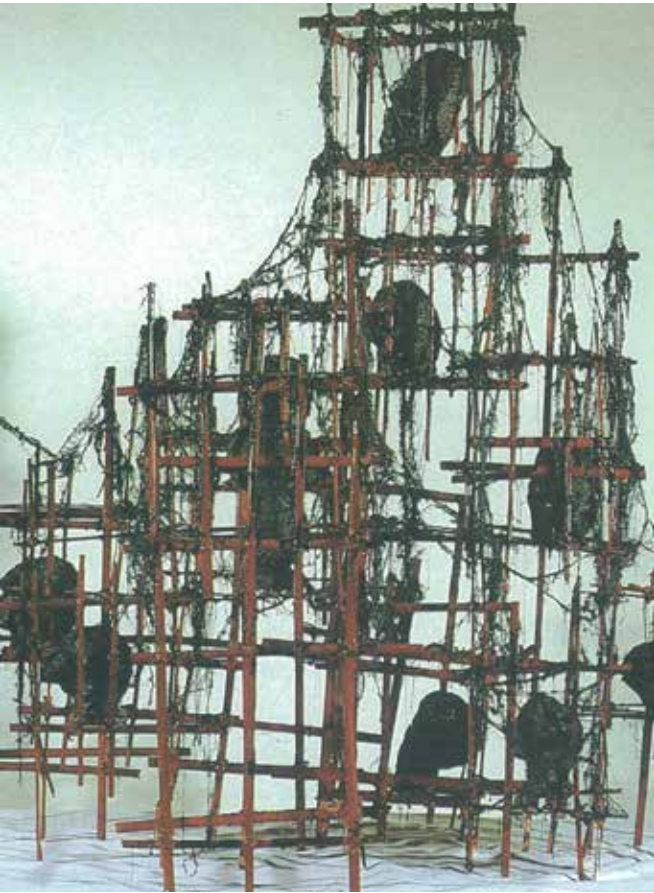
It is one of the most canonical images of Hong Kong art history: a man crawling and screeching on his hands and knees in a flimsy bamboo cage, his painted white face framed by long black hair, his arms dripping red pigment. For *Man and Cage* (1987), composed for “Out of Context,” an exhibition devised by young artists to disrupt the status quo, Ricky Yeung remained in his cage for 48 hours. He saw the piece as a heroic spectacle, a protest intended to arouse empathy for the physical and mental constraints of life in Hong Kong. Some years earlier, Yeung had moved into an apartment of his own, his first. Located in Kennedy Town, it measured some 200 square feet. With his performance, he hoped to capture that most banal of tortures: white collar life in the big city. (Today, the iconic photographs of the event, many taken by fellow artist Ha Bik Chuen, also recall the infamous “cage homes” of those living below the poverty line, not to mention less physical forms of control.) Hardly a one-hit wonder, *Man and Cage* was one of the high points of a practice that spanned the 1980s, when Yeung made his roughest, rawest, most evocative work—something that was possible because of the extraordinarily normal day job and middle-class routine that he found himself locked into.

Yeung began working as an accountant at a multinational tobacco company in 1973. He hated it from the beginning but, as any young Hong Konger can attest, holding down an office job in Central is a pleasing choice for parents. Almost immediately, he began looking for something more fulfilling: Yeung took art classes at the charity Caritas, where he was bored out of his mind painting junks in scenic harbor settings. In 1977, he enrolled in a part-time extramural course in Basic Art and Design at Hong Kong University. At that point he wasn’t sure if art would be anything other than a way to blow off steam, but he studied everything from oil painting with Martha Lesser to Chinese ink with Irene Chou. Oil didn’t stick; he found himself too anxious to wait for it to dry. The rhythms of Chinese brush painting were equally frustrating. But he liked acrylic, and he liked ink. A 1979 *Self-Portrait* depicts a wild figure in acrylic with tar, rice, and pills. He graduated in 1980 and kept experimenting. Everything finally clicked into place when Yeung took a short course in “Art of Social Conscience,” where the American professor Nina Corazzo exposed him to George Grosz’s political cartoons, John Heartfield’s anti-fascist photomontage, German expressionism, Dada. This is when Yeung decided to get serious as an artist; he had a direction for his work.

No one knew Ricky Yeung was an artist. Even has he gained notoriety in the press, neither his family nor his colleagues had any idea what he was up to. He enjoyed a split personality: it was all water cooler chat at the office by day, and violent, obscene protest art by night. He didn’t find a sense of community in the art world either. He found that other artists were too interested in art for art’s sake, couldn’t share his experiences in the working world, and looked down on locally trained artists. Instead, he watched Pasolini and Bertolucci. He read Nietzsche, Marx, and Freud. He had no phone or television (for a time: eventually he gave in and bought a TV to watch the World Cup). He read Colin Wilson’s *The Outsider* and fancied himself a Kafka figure.

Several key works from 1981 gave shape to this psychology. In *People vs. People*, black condoms are pierced with bamboo

《繁荣继续?》
1982年
竹、泥胶、沥青
60 × 60 × 60 厘米
Prosperity to be Continued?
1982
Bamboo, plasticine, coal-tar
60 x 60 x 60 cm



sticks and strung up like vaguely anthropomorphic forms on a mobile; this was the work that won him the support of his mentor at the university. In *Crawling*, his first performance—inspired by a revelatory Frog King happening—Yeung painted his face white, tied his necktie around his back like a dog on a leash, and crawled around pecking at corn kernels. In September 1982, he was offered a solo exhibition at the Hong Kong University Fine Arts Department. He showed works including *Beyond Morality*, a tabletop sculpture in which dried fish were suspended from tiny bamboo scaffolds (a material Yeung adopted after recalling the bamboo lamps he crafted as a child), and *Prosperity to be Continued?* a tower of bamboo and tar. This use of material was groundbreaking for Hong Kong: the pieces were ephemeral, dark, disturbing, spatially engaging. Nothing like it was happening at the time. There was also *Cock Face*, a penis wearing a bowtie sculpted in papier-mache and tar; this is a very obvious nod to George Grosz, who, by that time, had become something of an idol for Yeung. He still keeps his dogeared copy of the Kronhausens’s *The Complete Book of Erotic Art*. This phallic middle finger was directed squarely at his audience: fancy, bourgeois, college-educated hypocrites wandering around campus. He was dismissed as perverse.

In 1984, Yeung’s double life became a triple life. He moved to Shek O, a tranquil beach village on the southeastern tip of Hong Kong island, and rented a small shack. He felt that it was not an appropriate environment for his raw, violent work, so he shifted gears. During his four years in the village, Yeung made paintings for his neighbors: sometimes he painted abstract compositions over their store signboards, always buying his own materials, and sometimes he left small painted objects on utility boxes for people to take away, presaging a later interest in the healing power of community art. He painted a lot of rocks, including one very large one, *Earth Art* (1985), visible from the single winding road into town. He picked up ideas from Robert Longo, Robert Smithson, and Christo and Jeanne-Claude. It was during this bizarrely fragmented period of his life that Yeung produced some of his most fascinating work: there was *Caged Narcissists* (1985), in which abstract forms of paper and clay were held hostage in a bamboo cage, followed by the infamous *Man and Cage* (1987). Then, later in 1987, he was invited to produce a second solo exhibition at Hong Kong University.

Hsio-yen Shih, head of the Fine Arts program at Hong Kong University, had seen Yeung’s 1982 exhibition, and particularly enjoyed *Cock Face*. She offered to curate an exhibition for him in an empty classroom during the summer months, when school was out of session, and allowed him to produce all of the work for the show in that room over a matter of weeks. Titled “Art for Art Sick,” this was arguably the peak of Yeung’s artistic production, a sprint that resulted in piece after piece of brilliant sculpture and painting—all of which was sadly destroyed after the exhibition. The work was physically engaging, politically forward, intellectually complex. Asked what viewers made of it at the time, Yeung can only laugh. No one came. Virtually no one saw it. There was *Rice and People*, in which tar and ink painting poured over a wall and onto a pedestal occupied by a rust gas tank the artist had picked up on the beach in Shek O. He saw these washed-up tanks often, and got to thinking about the relationship between the



body and the environment, how contaminants in the environment ultimately work their way into the food chain—rice. This piece is juxtaposed with and even runs over into *The Tragedy of an Old Prostitute*, an incredibly sensitive dripping skeletal figure based on an incident from Yeung’s work life: as a protege of his boss at the tobacco firm, he often had to entertain big clients at night-clubs, and slightly less-big clients at seedier joints in Wanchai. One night, after arranging entertainment for a group of visiting Korean businessmen, he got to talking with the mamasan, and decided to immortalize her story. For Yeung, both of these works represent equally deplorable forms of social injustice.

In some works, the story is less clear: in *Man and Fish*, a flounder hangs off of a penis, recalling a particular psychological (or psychoanalytic) state more than anything else. In others, the story is a bit embarrassing to retell in 2016: for *Men’s Truaction*, a depiction of a bleeding penis in paper and clay, castration anxiety stands in for a whole host of unpleasant thoughts. But, ultimately, the body of work that made up “Art for Art Sick” is unequalled in the edgy sensibility and mature conceptual approach that Yeung brought to the table. *Disjunction* consists of a variety of red organs in paper and clay, a more enlightened way of capturing the anxieties of the body in urban space. *Love*, a sculpture of a reclining person almost drowning in tar, seems to capture the inverse of *The Tragedy*. There was more traditional painting, too: *The Silent Prophet* captured an unstable psychological condition in its swirly, oily, abstract darkness. And there was *Prosperity and*

Stability, a political satire in which a silhouette reads “Big brother has two little dicks,” a reference to the mainland government’s incessant repetition of “prosperity” and “stability” in negotiations over the Basic Law then being drafted.

This political angle brought a focus to Yeung’s righteous youthful anger, and structured much of his work throughout the 1980s and 1990s. As early as 1981, this took the form of a red fist painting in support of Lech Walesa; later, this energy was channeled into initiatives closer to home, like 1984’s masterful *Not Man Not Ghost*: a pool of featureless faces melds into a sea of buildings, an allegory for the crowded state of social housing in the 1980s. Also around that time there was the stylistic outlier *Democracy in China*, an abstract drip painting that recalls nothing so much as Sterling Ruby: produced in three layers of ink, watercolor, and glue, Yeung made a base with all three of these materials and then solidified the top part with glue alone, allowing drips of pure ink to run down its face. Dismayed at the detention of Wei Jingsheng, who posted his essay “The Fifth Modernization” on the Democracy Wall in Beijing, Yeung sought to express a kind of pressure. In doing so, he believes, he was the first to make art explicitly about the Chinese political situation. In 1984, Yeung held a solo exhibition at 97 Restaurant in Lan Kwai Fong. He sent out an invitation with an image of the bizarrely touching painting *Alienation*, in which weird rocks punch out of a bloody red sea into the sky. Half of the work was removed after a day after customers complained.

Of course, Yeung’s work was not all tar, ink, and clay. This is the core body of work that should win him a place in a broader narrative of art history in the 1980s, but it is only a portion of what he produced, during that period and after. He describes himself as a sexually repressed Christian devotee for much of the 1970s, and his first paintings reflect an interest in using art as a spiritual replacement for religion: 1978’s *Death of Christian Life*, for instance, or 1983’s *Cross Complex*, in which the crucifix grows genitalia. Also in 1983, *Portrait of the Young Man as a Failure* pictured an alien form being torn apart or imploding. In 1984, *Oedipus-ed* shows something coming out of a vulva with a face. But, if some of this seems trivial, think of *The Artist* (1986), a stunning 2.5-meter painting of a human figure crouching down and reaching behind himself to catch its own feces as it defecates. Shown in Pauline Mok’s seminal “Human Figure Re-Examined” at the Hong Kong Arts Centre, this apparently caused a minor controversy—other artists were offended. Yeung has never really looked for friendship in art, and prefers to let his relationships run cool. Art for art’s sake? Art for art sick.

Then, in 1988, Rick Yeung resigned from his job. He had a girlfriend, and they wanted to use their savings to travel in Europe. His father fell ill with cancer at the same time, and he ended up staying in Hong Kong to take care of him until his death in 1989. The delay meant that Yeung was in the city for the events of the spring, and created a protest work, *Four Cardinal Principles*, by situating chamber pots on top of black Chinese Communist Party flags (anecdotally, critic Leung Man-tao was briefly detained for pulling down his pants and sitting down on one). If the work seems out of character, it was. It was a momentous year. Yeung did eventually spend most of 1989 and 1990 in Europe. He sensed a similar sense of repression—though of a

different sort—in the work of artists in eastern Europe. He spent a month painting in the kitchen of a friend’s apartment in Paris. He started picking up more art history and theory. Essentially, Yeung aged out of his practice as an angry young man. He was looking at 40, and ready to move on. When Oscar Ho curated “Turn of a Decade,” which spanned the new year at the Hong Kong Arts Centre, Yeung sent conceptual proposals to be realized: *Reality vs. Reality*, in which two radios faced each other on a mirrored surface, one playing the news in Chinese and the other in English, seeking to bring the world outside into the gallery space, and *Constitution in the Underpants*, literally a copy of the constitution of the People’s Republic of China in a pair of underwear.

This would set the tone for Ricky Yeung’s next decade. Between 1991 and 1994 he studied for a Bachelor’s Degree in Comparative Literature at the University of Hong Kong as a student of Ackbar Abbas, whose concept of *deja disparu* was clearly a direct influence on Yeung’s later practice. His work became more linguistic, more conceptual, more contemporary—more standardized, belonging to the intellectual climate of its day. Where his work from 1981-1987 was shockingly unique, from 1989-1997 it joined an increasingly audible chorus of voices in contemporary art. In 1992, *Danger* positioned a roadblock in front of a photograph of the former Legislative Council building overshadowed by the Bank of China tower. In *Reflection*, exhibited at “City Vibrance,” the Hong Kong Museum of Art’s first attempt at contemporary art, two postcards of the Victoria Harbor skyline, one during the day and one at night, are laminated back to back and mounted upside down in tar: *deja disparu* incarnate. In *Family* (1994), Yeung suspended a dining table from the ceiling with bowls, mirrors, and handwritten letters, reflecting on the destruction of the concept of family in a moment when many people assumed they would be emigrating from Hong Kong permanently.

In that moment Yeung’s work began to be less interesting—apparently even to him—than the subjects it addressed. The relationship between social issues and formal expression was always a difficulty for him; the latter would have no reason to exist without the former, but, by the 1990s, Yeung had run out of the urgency that motivated him to find and develop contemporary art as a context and language for his own life. By the mid-1990s, his future was uncertain. He was making paintings at home on the off-chance that a gallery became interested in building a market for him, an idea that never panned out. He was only conceiving of projects when exhibition opportunities arose (admittedly not an unusual way of working in that time, but also a far cry from the tenor of his practice some years prior). He was looking for a job, ideally in education, but openings were few for a middle-aged man with no experience. Finally, in 1995, he started teaching middle school art at Fanling Lutheran Secondary School, where he taught for almost 20 years until his retirement.

In those 20 years, Yeung made perhaps a half-dozen paintings. He made a handful of works when he was invited: ten years after *Man and Cage*, there was *Words of Tung Chee-hwa* (1997), in which he wrapped himself in red tape and read the former Chief Executive’s speech about the one country, two systems policy. In 1999, he made what might be his most affecting work: *What will you see in the twenty-first century*, consisting of photographs of his students juxtaposed with a copy of

a new manual on civic education. But, all in all, art was no longer a pressing concern. Instead, he enjoyed a quiet life in a village house in Fanling; in terms of context, perhaps not such a change from his time in the seaside communities of Shek O or Ping Chau. By all accounts, he is an excellent neighbor. He has led no small number of community art projects for various organizations, and has contributed to the development of Hong Kong’s secondary art curriculum; Yeung believes that art education is about learning to become a responsible citizen. Today, he sees an insidiously subtle infusion of national education content across the curriculum, making these efforts as important as ever.

Ricky Yeung was the subject of a small 2002 retrospective, curated by Leung Po Shan at Para/Site. He also participated in two of Cosmin Costinas’s exhibitions at the rebranded Para Site Art Space in the last couple years, just steps yet worlds away from where he grew up in the 1950s. He

has made himself generously available to legions of researchers and archivists seeking to capture the early moments of the history of contemporary art in Hong Kong. Some work he seems more proud of, and some a bit less, but very little of it exists physically anymore anyway. Yeung still claims not to have many friends in the art world; he was never looking for a community. Today, he is interested less in art as an object and more as an action able to produce real change. He cites Superflex, Jeremy Deller, and the Yes Men, but admits he doesn’t really have the personality for art that involves organizing. He would rather remain an outsider. He prefers to let his relationships run cool.



《一名老妓女的悲剧》
1987年
纸黏土、沥青、木头
50 × 45 × 40 厘米
The Tragedy of an Old Prostitute
1987
Paper clay, tar, wood
50 x 45 x 40 cm

我经常见到与我同时从芝加哥艺术学院毕业的同学，也不时会遇见同校的前辈和后辈。我们中的大多数人都在以不同的方式从事着艺术行业的工作，就算不是以（我们曾被期待成为的）传统意义上的全职艺术家的身份。最令人印象深刻的芝加哥艺术学院毕业生往往是那些在绘画、雕塑、影像和批评研究领域之外创立自己的实践和媒介的艺术家。上学期间很多同学把自己的住处作为展览空间，把客厅当做画廊的白墙，或者自定义作品的展示方式。作品作为艺术的存在不需要被画廊的展示模式来定义。这些接受过学院艺术教育的艺术家当然不是素人艺术家，但他们呼吁一种体制外的作品流通方式，而不依附于画廊系统的生产模式。

马丁·希姆斯是我在芝加哥艺术学院的校友。我记得造访希姆斯和马可·凯恩·布朗什维勒共同创立的“黄金时代”，这个位于芝加哥南边比尔森的艺术空间主要做印刷品项目。希姆斯毕业之后就回到了她成长的城市洛杉矶。我还在那里见过她一次，她告诉我她将开始攻读工商管理硕士学位。记得当时她的理由很有说服力，大概是说去学真正感兴趣以及想要做的事，而不是通过艺术硕士的学业做一个局限于艺术领域的版本。

在过去几年中，希姆斯自诩为一名概念化的创业者。当然那是几年前的事情了，那时候的创业者还不会把自己形容为艺术家。希姆斯在多次采访中明确地解释了使用这个名称的原因：“一直以来我主要的兴趣和想法都来自于独立音乐和黑人经商——通过建立可持续的机构或者机构化自己来实现自决。”希姆斯的“创业”不同于今天创业文化的定义。她所指的是一种有利于社区艺术生产的商业模式，这种商业模式是为了造福社区，而不是今天创业生态系统中常见的对于文化影响力的挪用、私有化和集权化。

希姆斯的出版项目“多米尼克出版社”延续了她最早在“黄金时代”中探索的创业意向。项目以强有力的语言表达的力量为核心促进社区发展，同时也是对自我维持的商业模式的一种探索。多米尼克出版社目前已发行了多名艺术家的出版物，包括艺术家汉娜·布莱克的《黑暗泳池派对》，以及萨拉·诺克斯·亨特的科幻诗集《如果我们

不存在就没有什么东西能将我们分开》。希姆斯说道，“多米尼克出版社致力于探索在视觉文化中作为主题、参照、标记和观众角色的‘黑（人）’概念。”

希姆斯在2013年的西南偏南交互研讨会上发起了一个名为“黑人语言：阅读新媒体”的论坛，通过聚焦电视、艺术史和互联网上的一些具体时刻，探讨了新媒体，相较于传统发行方式，是否为黑人艺术家提供了更多机会。她的分析不只停留在表面，而是通过现有的图像和视频来创造一个新的词汇量。这样的语言表达与态度同等重要，尤其是在西南偏南这种聚集了游戏、工具和技术领域创造者却往往缺少（种族）多样性的活动。而在我们的网络环境中，“黑（人）”的特定历史叙事和传播被无形地编码，希姆斯的演讲则是对重新编码的呼吁。

在《线上想象的黑人英语》一文中，作者曼努埃尔·阿图罗·阿布雷乌把黑人英语定义为“一套供非洲裔美国移民采纳的语言行为。”他提出，“在最近几十年，嘻哈文化和互联网的发展将黑人文化比以往任何时候都扩散得更远”，从而催生出不是黑人的人“使用真实或想象的黑人英语的语言特点”的现象，阿布雷乌将这样的语言称为“想象的黑人英语”。在广泛分享于社交网络的迷因图像中，以语言和图像的形式变形、效仿种族属性的情况相当常见。实际上，这种行为在电视、电影、音乐和日常对话中由来已久。

《姿势笔记》
2015年
彩色有声高清影像
10分33秒

Notes on Gesture
2015
HD video, color, sound
10 min 33 sec

Courtesy Bridget Donahue and the artist



马丁·希姆斯： 重新编码 Martine Syms: Decode to Recode

知念露西
Lucy Chinen

“马丁·希姆斯：事实与麻烦”展览现场
伦敦当代艺术中心
2016年

View of “Martine Syms: Fact & Trouble”
Institute of Contemporary Arts, London
2016

Courtesy Bridget Donahue
and the artist
PHOTO: Mark Blower



在纽约新美术馆的2015三年展上，希姆斯展出了一件大型装置作品《S1:E1》（即第一季第一集的缩写），其中播放了一段视频名为《一个关于无处的电视剧的试播集》。这段25分钟长的视频通过希姆斯虚构的一个情景喜剧《她疯了》来描述非裔美国人电视角色的发展史。苹果电脑前置摄像头的低像素影像和手机短信的镜头使得这个“试播集”看起来技术上很诚恳，然而希姆斯却好像在扮演一个角色——一个叫马丁的年轻艺术家。仔细观看之下，视频中选取的每个情景喜剧片段中的角色对话都听上去很不对劲。

成功的美国情景喜剧总是有其特定的目标观众群，需要迎合这一群体对应的社会和经济因素。情景喜剧的角色们都在一个共同的环境里，例如家或办公室，剧情多是对不寻常的、尴尬的状况以及彼此之间的误会的反应。这一电视剧类型之所以有趣就在于它是社会常态的一个缩影和时间胶囊，这种社会常态通过家庭或者工作环境表现出来。我这一代的大部分美国人在成长时期看了大量的电视，对威尔·史密斯主演的《新鲜王子妙事多》的主题曲和片头耳熟能详。这部电视剧的播出跨越了整个1990年代。主角威尔是一个很机灵的少年，来自费城西郊，他在当地篮球场上打了一架之后跟随他的叔叔和阿姨搬到了位于洛杉矶贝莱尔的豪宅里。工人阶级背景的威尔与他亲戚所在的上流社会不断以幽默的方式发生各种冲突。我小时候非常喜欢这部电视剧，现在仍然认为它拍得很好，但我以前从未考虑过它本质上是一部关于种族和阶级的喜剧。威尔和他亲戚之间的差异不只是财富。对比很明显：威尔被刻画得很酷很时尚，充满街头智慧；而他的表亲们个个成绩优异，备受宠爱，有些书呆子气——威尔的角色被设定成了一个典型的黑人。当时的电视制作被要求雇佣更多的黑人演员，但都选择了描绘阶级向上移动的剧情。在1992年《新鲜王子妙事多》播出之际，罗德尼·金被警察殴打从而引起了洛杉矶黑人暴动，该事件让公众们再次警醒：系统性的种族主义仍然是美国的一个严重而猖獗的问题。《考斯比一家》（描写了一位产科医生的家庭生活）从1980年代末播放至1990年代初。那个年代的冰毒泛滥使得低收入贫民区的黑人男性谋杀率增加了一倍以上。结合黑人社区当时的状况考量，考斯比的黑人身份是为谁在表演？希姆斯通过对这些电视历史片段的再次整理讲述了一个非常具体的、为不同观众表演黑人身份的故事。

希姆斯去年在纽约布里奇特·多纳休画廊举办了个展“垂直升高的斜”，标题取自1644年出版的《手势研究或手的自然语言》。展览在画廊的空间内集中呈现了她对电影和电视中的姿势、真实性和表演性的关注。服装、黑豹之类的舞台道具，以及夜店式的紫色灯光促成了姿势和词语之间简约而抽象的联系。展厅中的双面照片是来自家庭照片、杂志、广告、电影和电视的妇女形象的拼贴，每一

个图像中的人物都处于正在说话的瞬间。展览中另一个独立呈现的元素是一堵漆成紫色的斜墙，让人想到艾丽斯·沃克描写1930年代美国南方非裔妇女生活的著名小说《紫色》，小说表现了非裔美国妇女社会地位日益低下等问题。展览中的影像作品由一名演员的表演片段组成，镜头前的她分别对标题卡、煽情的文字或其他提示做出反应。一套熟悉的姿势背后的编码被再一次明确地表现出来。但我们真的知道它们的含义吗？或者，我们只是在方便幽默表达或者装酷的时候借用它们的美学形式，与语境和含义都脱了节？

希姆斯创造了一种基于观众、读者、听众和使用者体验的艺术实践，一种和她所使用的原材料一样可流通、可接近的工作方式。材料的熟悉性进一步质询了表征——更确切地说是流行文化中黑人男女的表征——之中或明显或缺失的姿势、语言和语汇。在我们被动地消费电视、电影和网络时，一些微妙的时刻和充满政治意味的姿势滑过了我们的视野。希姆斯的工作提醒我们，我们与这些媒介的关系其实更为个人，它是身份的重复、模拟和表演。希姆斯对创业的定义呼吁我们对流通分配、在线平台、出版和商业模式进行重新编码，同时，她的创作将内嵌于其中的语言曝光出来。（翻译：盛夏）

《一个关于无处的电视剧的试播集》	2015年
	彩色有声双频影像 24分29秒
<i>A Pilot for a Show about Nowhere</i>	2015
2-channel video, color, sound	24 min 29 sec
《为了这样的夜晚，1979年（3）》	2014年
Falconboard纸板上数码印刷	91.4 × 61 厘米
<i>For Nights Like These, 1979 (3)</i>	2014
Digital print on Falconboard	91.4 x 61 cm
Courtesy Bridget Donahue and the artist	





experimental theater and
 Marianne Weems; also the
 Group, people like that who
 ested in how 'live' interacts
 and screen and the ques



keeping white romance private (for taking
 eyed, in part, through the presentation of
 e love object and then lusty pursuer across
 rent continuity editing techniques.



SLIGHTLY

“马丁·希姆斯：事实与麻烦”展览现场
 伦敦当代艺术中心 (ICA)
 2016年
 View of “Martine Syms: Fact & Trouble”
 Institute of Contemporary Arts, London
 2016

Courtesy Bridget Donahue and the artist
 PHOTO: Mark Blower



of invisible powers,
 cipherable. In this phase t
 few decades earlier was st
 symbols, succumbs to inte
 psychology.



“垂直升高的斜”展览现场, 布里奇特·多纳休画廊, 纽约
2015年
View of “Vertical Elevated Oblique”
Bridget Donahue, New York
2015

Courtesy Bridget Donahue
and the artist
PHOTO: Marc Brems Tatti

I still see many people from my graduating class of the School of the Art Institute of Chicago, and am always meeting others who attended before or after me. In a way, it is kind of nice that many of us are out there still doing something, even if it might not be working as a full-time artist in the traditional sense. Often the most impressive SAIC graduates are artists who have created their own practice and media, outside of painting, sculpture, video, and critical studies. I remember many SAIC students using their homes as exhibition spaces or coming up with their own ways of showcasing their work. It was art, but it didn’t need to be shown in a gallery. They couldn’t be called outsider artists, but there was something special about an artistic practice that found a mode of distribution that diverged from the gallery route.

I remember Martine Syms from when we both attended SAIC. I remember visiting Golden Age, a project space focused on printed matter that Syms directed with Marco Kane Braunschweiler, located in the neighborhood of Pilsen on the southside of Chicago. I saw her once in a while after moving back to Los Angeles after college, where she also grew up. At the time she told me she was starting her MBA, and her explanation for doing so made sense, as I remember it was about studying what you are interested in and want to do, rather than doing a limited version of it within an MFA program.

Syms has called herself a conceptual entrepreneur—of course this was years ago, years before entrepreneurs liked to refer to themselves as artists. In several interviews, Syms articulated her reason for using this term: “I think my main interests and ideas have always come from independent music, black-owned businesses, and the idea of self-determination through having a sustainable institution, through institutionalizing yourself.” The definition of entrepreneur to which Syms refers is different from that of start-up culture today. She is referring to a business model that facilitates the art production of a community, for a community, rather than the displacement, privatization, and centralization of cultural influence commonly seen in

today’s entrepreneurial ecosystem.

Syms’s publishing project Dominica Publishing speaks to the entrepreneurial intentions first explored in Golden Age, built on promoting and fostering communities around the power of potent articulation while serving as an experiment with self-sustaining business models. Dominica Publishing has released publications by numerous artists, most recently *Dark Pool Party*, by artist Hannah Black, and *There is Nothing to Divide Us If We Do Not Exist*, a collection of sci-fi poems by Sara Knox Hunter. Syms describes Dominica as “an imprint dedicated to exploring blackness as a topic, reference, marker, and audience in visual culture.”

“Black Vernacular: Reading New Media” was a talk presented by Syms at SXSW Interactive 2013. It looked at precise moments within the history of television, art, and the internet to question whether or not new media provides more opportunities for black artists than conventional modes of distribution. Her analysis is more than a think piece—it examines the building of a vocabulary present in images and video, a verbalization that is as important as the gesture itself, especially within an event like SXSW, which brings together makers of games, tools, and technologies within a sector known for its lack of diversity. Despite this, a particular historical narrative and mediation of blackness is encoded within our online environment. Syms’s talk was a call to recode.

In the essay “Online Imagined Black English,” author Manuel Arturo Abreu defines Black English as “the set of linguistic behaviors available to American members of the African diaspora.” He notes that “in recent decades, the advent of hip-hop and the internet have arguably spread Black media farther than ever before,” giving rise to the phenomenon of non-black English speakers “using real or imaginary linguistic features of Black English,” which he refers to as “imagined Black English.” The morphing and imitation of race as both a language and image language is very common in “pic memes” shared on Instagram, and has a long history within television, film, music, and conversation.

At the New Museum’s 2015 Triennial, Syms presented *Sl:El*, a large-scale installation in the form of a video titled *A Pilot for a Show About Nowhere*. The 25-minute-long video gives a history of African-Americans’ depictions in television through Syms’s imagined sitcom, *She Mad*. The low-fi nature of a Mac Photo Booth camera paired with text message footage appears technologically earnest, yet Syms seems to be acting or performing a character as well, the character of an aspiring artist named Martine. Under reexamination, dialogues between characters in sitcoms become truly strange through the focus and isolation of selected clips.

Situational comedy describes TV series that feature a cast of characters who share a common environment such as a home or workplace, and are depicted reacting to unusual, embarrassing situations or misunderstandings between each other. This genre is particularly interesting because it is a time capsule of social norms, played out within family and work dynamics. The success of American sitcoms has always involved meeting the demands for a specific portrayal of social and economic problems in order to relate to the target demographic of viewers. Most fellow American children of my generation will remember the theme song and opening sequence of the show *The Fresh Prince of Bel-Air* starring Will Smith, which aired throughout the 1990s—Will, a street-smart teenager from West Philadelphia is sent to move in with his wealthy aunt and uncle in their Bel-Air Mansion after getting into a fight on the local basketball court. Will’s working-class background ends up clashing in humorous ways with the upper-class world of his relatives. I remember really enjoying this show as a kid and, while I still think it’s a good show, I never stopped to think that it’s essentially a comedy about race and class. The difference between Will and his relatives is not just wealth. There is a stark contrast between Will, who is depicted as cool, stylish, and street smart, and his cousins in Bel-Air, who are high-achieving, spoiled, and nerdy, creating a characterization of Will as authentically black. At that time, the TV networks responded to a need to feature African-American actors on screen, but they chose to depict upwardly mobile situations. In 1992, while *The Fresh Prince of Bel-Air* was still on air, the Rodney King riots served as a public awakening to the fact that systemic racism was still a severe and rampant problem in the United States. *The Cosby Show* (which depicted the family life of an obstetrician) ran from the late 1980s to early 1990s, during the crack epidemic that struck low-income inner city neighborhoods, which led to homicide rates for African-American males to more than double. Who was the performance of “Cosby blackness” for, in light of what was happening in the African-American community at the time? Syms’s recollections of these moments in TV history tell a very specific story about the performance of blackness for various audiences.

Drawing from the 1644 text *Chirologia: Or the Natural Language of the Hand*, Syms’s solo show “Vertical Elevated Oblique” at Bridget Donahue in New York isolated her focus on gestures, authenticity, and performance in film and television within the gallery space. Costume, staged objects such as black panthers, and purple club lighting create a stripped-down and abstracted enmeshment of gestures and phrases. Double-sided photographs feature a

collage of images of women sourced from family photos, magazines, advertisements, movies, and television, each in mid-gesture or mid-speech. Another isolated staging element featured within the exhibition is a slanted wall painted purple. It calls to mind Alice Walker’s famous novel *The Color Purple*, which addressed the lives of African-American women in the southern United States in the 1930s, and pinpointed numerous issues including their exceedingly low position within American society. The video in the exhibition presented short clips of an actress responding to title cards, emotive captions, or prompts for expression. Again, a coded set of familiar gestures is made explicit. But do we really know what they mean? Or are we just aesthetically borrowing them temporarily, void of context and meaning, when they are humorous, convenient or cool?

Syms has created an artistic practice that is viewer-, reader-, listener-, and user-experience-based, a mode of working that is as distributable and accessible as her source material. The familiarity of her source material breeds further investigation into the gestures, language, and lexicon apparent and absent from representation—more specifically, the representation of black women and men in popular culture. While politically charged gestures and nuanced moments on screen often slip past our view, Syms’s work reminds us that our relation to media is something more personal—one of repetition, simulation, and performance of identity. Her definition of entrepreneurialism is a call to recode modes of distribution, online platforms, publishing, and business while her work excavates the vocabulary already embedded.



高中
LOWER
MIDDLE

缪斯的症状
SYMPTOMS OF THE MUSE

关于缪斯的故事首先是一个语源学的故事。或许回溯某种序列和起源的迷恋仍或多或少地笼罩在这个所谓单向度的时代，即便已经发足前行，我们身后细长的阴影仍拖在历史深而盲的渊薮之上。比历史更久的应该是栖居在奥林波斯山上的众神，它们守护着人之为人的开端；而比奥林波斯的众神更古老的，是庇厄利亚的女神，徜徉在帕尔纳索斯山的缪斯。在希腊语中，她们被称为“Μοῦσαι”，这个词根据说来自印欧语系的“men”，同希腊的神祇摩涅莫辛涅、罗马女神密涅瓦和今天英语中的心智、记忆等均属一系。缪斯的出身，据赫西奥德在其《神谱》中说，她们是众神之王宙斯和记忆女神摩涅莫辛涅的女儿。尽管在诸神的世系上她们尊贵而久远，但在希腊人的日常世界和心灵生活中，缪斯的身影就如同其他的新旧神祇一样，通过祭祀、庆祝、戏剧与各种仪式，与居民的生活朝夕同在；而神话并不像现代人所理解的那般虚幻与遥不可及，相反，奥林波斯山就是历史开始涌流之处，也是卫城与剧场所奠基和致礼之处。诸神的意志与行动直接介入希腊人的历史，也塑造着他们的生活世界。

缪斯们从一开始便照料着古代希腊人的崇拜仪式和相关技能，甚至在希腊拥有文字之前，缪斯就是掌管“学习”的神。但根据赫西奥德和荷马的记述，缪斯一共有九位，分司历史、天文、悲剧、喜剧、舞蹈等等，是知识、艺术，特别是文学、舞蹈和音乐的化身，也是史诗和故事当中作者或叙述者所求告的对象，有些时候她们就是叙述者本身，而作者只是负责记录她们口述的一切。《奥德赛》第一卷里，荷马曾经呼告缪斯，请她唱给他那位攻破特洛伊城的凡人颠簸流离的故事。而缪斯对这些祈望者的赏赐，便是诗、历史与记忆的艺术。

第一位在世而存的缪斯是萨福——轻盈、迷狂而无比绚烂的歌

者、被柏拉图尊为第十位缪斯女神。因为其诗歌、智慧与情感，萨福身为凡俗的女性却享有缪斯的恩宠与神性。这是一个女同性恋者、女诗人，一个同时为男人和女人所热爱和崇拜的人，一个处于不断的恋爱和不息的歌唱中的完整的女性形象——就是这样的形象同

神的形象重叠，而接近不朽。就连贺拉斯也曾感叹萨福的诗篇足以得到最神圣的赞颂。萨福则说：“虽然词语仅是呼吸／但经由我口它将不朽”。

但我们的萨福并没有像缪斯那样进入不朽的行列，相反，她的诗歌在拜占庭帝国便已散佚无存。对萨福的崇拜随着她使用的语言和韵律之式微而渐渐湮没。与之相反的是一种男性语言的兴盛：属于雅典与荷马的希腊语冲洗掉了萨福的伊奥里斯方言。萨福不是至高的，正如缪斯也不是无上的：早在雅典的神话中，九位缪斯就被赋予一位男性的领袖——阿波罗，这位太阳神用他的金里拉统率并指挥着缪斯们的合唱。而萨福被遗忘，也许正是因为缪斯们身后的某些阴影被太阳的光辉驱散了，缪斯们古老混沌、充满非理性暴力的谱系已经被文明和新秩序所取代和强制遗忘，一个属于父权制的漫长世纪开始了。

缪斯的脸庞，是九位完美女性的脸庞，就像那些在希腊的庭院里服从于父亲、丈夫和兄长的女性一样。正是从这时候起，缪斯变成了一种吊诡的存在：她是女神，却必须像世俗妇女一样具有美丽而愉悦男人的形貌，必须听从日神作为男性的调遣；同时她又是男性崇拜、恋慕甚至呼告的对象。而凡俗的女性除了生育、照料、愉悦男子之外，从此又被加上一重她们自己都无法看清的面纱：她们必须成为缪斯，成为一个被控制又被需要、被束缚又被仰慕，一个生来注定经受心灵与身体的双重撕裂的造物。但她只属于男人，是男人的缪斯、日神的缪斯。她必须满足男人的一切愿望、道德追求和情感幻想，她必须是真善美的化身，她



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必须温柔地眷顾这些使用鹅毛笔的、确立秩序的男人们。而她必须经过某种图像的、文字的中介，或经由画家的笔，或经由诗人的口。当然，后两者必须是男人。缪斯，成为男性言说者的特权。

这样的缪斯是文艺复兴的产物，阿波罗的理性光芒所烛照的结果。虽然从罗马时代开始九位缪斯就被赋予图像学的含义，如手持笛子、书卷或其他不同的道具，但她们尚未成为男性的欲望对象。直到但丁身后的诸时代，对缪斯的向往点燃了男性艺术家的灵感和激情，在意大利开始出现艺术家和缪斯女神们嬉游的绘画传世。那位曾经借由萨福歌唱的缪斯，这时只能沉默地委身于男性制造的图像之中，她们的美丽是男性的期冀与欲望，而她们身上太阳神的理性之光，更成为缪斯图像被制造、传播、普及的理由。伏尔泰于1738年出版的《牛顿的哲学原理》的封面，描绘着光明从牛顿的头上照下，通过缪斯女神手中的镜子反射到伏尔泰的正在写作的手稿上。这其中所对应的现实含义，是伏尔泰在他的俗世缪斯、夏特莱侯爵夫人的帮助下，向法国介绍和传播牛顿学说的故事。伏尔泰的这位缪斯同样才华横溢，但她的身后声名依然依靠启蒙运动之父才得以留驻。

真正的决裂与反叛来自另外一种缪斯——黑色的缪斯，古老的、曾被强迫遗忘的缪斯。她们的身体牵引着男人的目光与欲望，她们的自由折射出男人的自卑与恐惧：一种对于理性秩序、对于男性话语的控制、对于性别关系中强势地位的丧失而感到的潜意识的恐惧。同理性的缪斯一道，疯狂的缪斯也诞生了，恰恰对应出在希腊人的缪斯身上被遗忘和刻意抹杀的古老身世，来自地母的黑暗而不可知的深渊之力，在启蒙的日光朗照下，经由男性话语的普世化、真理化和伦理化之后，这部分阴性之力只能在疯癫的面具下，以文明的残余物被排斥着、隔离着和恐惧着。她们是悲剧的缪斯。在整个19世纪，悲剧的缪斯几乎覆盖了艺术和文学的全域。她们是男性的镜子，同时映照出男人的欲望和恐惧。她们被奉为灵感、创造力、美德和生命力的源泉，被男性呼唤、朝拜，同时也被榨取、吞食。她们是罗塞蒂笔下病态的少女，生命随罂粟而早夭；她们是罗丹的情人，在精神病院终老；她们是毕加索的情妇，在哭

洛娜·辛普森
《XX的女儿》
2015年
纸上拼贴与水墨
76.8 × 59.4 厘米

Lorna Simpson
The Daughter of...
2015
Collage and ink on paper
76.8 x 59.4 cm

Courtesy Salon 94 and the artist

阿比·瓦尔堡
《记忆女神图集》（第45号：多梅尼科·基尔兰达约，佛罗伦萨托纳波尼小礼拜堂，佛罗伦萨新圣母大殿等相关图像）
1924-1929年

Aby Warburg
Mnemosyne Atlas, No. 45, Ghirlandaio, Cappella Tornabuoni, Santa Maria Novella, and vaguely related imagery
1924-1929

Courtesy Georges Didi-Huberman

泣中承受无尽的苦难。还有无数没有名字的缪斯，她们的一生被卷入为艺术为爱情的悲剧当中；一个男人在其中满足其控制感、权力欲和审美投射的悲剧，也是女人在此间挣扎，为看清自己而不惜付出疯癫之代价的、性别的悲剧。而萨福的形象终于再次浮出水面，引领着那些以疯癫为前驱的女人；现代的萨福终于在世纪之交重生，她们是写作者、创作者，是召唤缪斯的女性而不是被塑造为缪斯的对象。作为一个女人，阿赫玛托娃（Anna Akhmatova）可以直接同缪斯对话：“‘是你向但丁口授了地狱篇？’／我问，“是啊”，她说”（阿赫玛托娃，《缪斯》，1921）。而作为男性精英的布罗茨基（Joseph Brodsky）在他企图用西方正典为战后世界招魂的散文集《少于一》（Less Than One, 1986）中，毫不吝惜地赞颂阿赫玛托娃，称她为“哀泣的缪斯。” 不过，或许这个时候的布罗茨基还没有意识到，他和他的同侪已经跨入了一个全新时代的门槛，在那里，不管是缪斯还是呼唤着缪斯的男女大众都被裹挟在图像与信息的洪流之中，缪斯在新世纪的语用学中是一个持续的变量，她甚至可以被大批量的制造，这一切只取决于你如何赋值。

这些全新的缪斯同战后的大规模制造厂一道成为新时代的标志，她们用整齐划一的笑容划清着自己同十九世纪浪漫主义悲剧女神的界限。她们最先出现铺天盖地的广告中，通过海报、商品包装、杂志册页和电视屏幕上无孔不入地渗透在都市生活的晨昏之间。新的缪斯驱散了旧日的形象，她们不再是孱弱的悲剧人物，这些广告女郎苗条、健壮、得意地袒露所有法律和她们自己愿意袒露的部分，并对注视的目光安之若素。这目光不仅混杂了男人的色欲，也包括了女人的艳羡。男人在幻想着性的征服与占有，女人则希望与之合一，即成为新时代的缪斯本身。不过要成为缪斯也要付出一定的代价，虽然笑容、发丝、肉体 and 姿态都可以被复制和学习，最终为这些锦上添花甚至是决定其价值的，是一些物件和它们制造商的名字：丝袜、唇膏、卷发棒……它们修饰着新一代缪斯





洛娜·辛普森
《双面肖像》
2012年
纸上拼贴与水墨
22.1 × 28.4 厘米

Lorna Simpson
Double Portrait
2015
Collage and ink on paper
22.1 x 28.4 cm

Courtesy Salon 94 and the artist

莎拉·查尔斯沃思
“欲望之物”系列1《新娘》
1983-1984年
西霸正片转印工艺，上漆木框装裱
106.7 × 81.3 厘米

Sarah Charlesworth
Objects of Desire 1: Bride
1983-1984
Cibachrome with lacquered wood frame
106.7 x 81.3 cm

Courtesy Maccarone
and estate of the artist

的身体，使每一位世俗的少女都具有成为缪斯的资格：只要你买得起。缪斯开始变得大众化，而不再是卢梭、雪莱、济慈的专利。诗人仍旧渴望着他的缪斯，但现在的缪斯已经分化出诸多身体和面容，每一个人都可以有自己的缪斯，每一个女人都可以成为缪斯。

崭新的缪斯形象并非拒绝悲剧，只不过悲剧色彩已被中性化，被让渡于一种风格、标志、或是一种可被消费的对象。工厂女孩伊迪·塞奇威克就是这样的例子，当然，她首先是彻底世俗的，就像沃霍尔的艺术与电影，就像迪伦的民谣——济慈的夜莺现在是每个家庭电视屏幕里的知更鸟。但这种世俗和日常的生活并没有削弱伊迪的致命引力，那些平凡的小细节，诸如晕染的眼线，摇摇欲坠的笑容，宽发带，香烟，它们堆砌起一个足以被充分复制且批量发行的女性形象，对异性散发诱惑，并带来自我满足。缪斯从此成为风格的代名词，一位缪斯就象征着一种格调。卡尔·拉格斐尔德有他的缪斯，高迪耶有他的缪斯，凯特·摩斯被称为缪斯，纳塔莉·波特曼也是缪斯……这是一个大规模生产缪斯的时代。与其说影视工业是造梦的行业，不如说是制造缪斯的行业：生产一种形象就是生产一位缪斯。现在，阿波罗的戒律被解除了，新的缪斯形象似乎再无束缚和控制，迅速地繁殖和生产着。

当缪斯不再是一个大写的专名，一个特定的形象，当代的缪斯们开始将视线转回自己的身体——那被塑造、被训练、被要求重合于各种形象的，虚拟与真实共在的身体、亟待被认识而非被单向注视的身体。今日电影工业所制造的身体在最大程度上装载和体现了快感经济与身份的单向输出，这些没有性格而只有人性的女性身体在摄影机的注视下被赋予缪斯的身份，一种从此可以被接纳、迎合、消费的身份。但这些被制造的缪斯是谁的缪斯？对缪斯的渴望和扮演缪斯的快感又从何而来？缪斯是可以被拒绝的吗？这些身份

暧昧的缪斯被辛迪·舍曼收入镜头，当然，这些形象来自艺术家的自我扮演和挪用模拟。镜头所注视的那一具肉身既是真实的女体又是面目模糊的，就像缪斯一样屈服于历史和权力的易容术。在镜头与眼睛的注视下，舍曼的身体同缪斯那虚构的女性身体重合，它们之间的现实性只取决于两个维度：舍曼肉身的化妆演出，以及那一部电影／那一幕场景／那一位角色的真实存在。

当代缪斯以及缪斯所体现的女性形象早已是过度消费的符号，被不断的生产、复制、排列、组合耗尽而成为空洞的能指，而这催化剂和原动力则来自各种注视（镜头的／肉眼的／VR）。至此，关于缪斯的语用学已经发展到它的顶峰，这个词负载了太多的形象和意义，已经积重难返，变得如同玻璃一般透明。而缪斯的女性身份同样扑朔迷离。女人是什么？她们只是由习俗和传统所建构的另一种男性吗？（朱迪斯·巴特勒）就像缪斯是为了男人的灵感和理性而存在，她们是男人身上被文明所抑制而被迫失落的自然与浑沌未凿，驱使男性带着乡愁与恐惧陷入永恒的追索（路思·伊瑞葛来），就像黑色的缪斯携带着疯狂诱人的、酒神的种子。或许缪斯并不存在，正如拉康所说，女性并不存在。她是男性的菲勒斯中心主义情结所构建、援引和征用的他者，一种想象与欲望的对象，小写的对象“a”。而真实的女性是永恒的缺失，是无法述说的想象，是一直被不断替代的符号，是不存在的而又在想象和欲望中无处不在的大他者。是的，我们无法说出关于缪斯的一切，也无法说出我们之所以为人的全部，在这个意义上，缪斯只是我们的症状。**李佳**

The question of the muse is, first and foremost, one of etymology. Our wispy shadows still draw us into the deep and blinding morass of history. The many gods of Mount Olympus are

assumed to be older than history, which begins with their actions to protect humanity. Yet still more ancient than the Olympian gods were the goddesses known as Pierides, the muses who idled on Mount Parnassos. In Greek they were known as “Μοῦσαι” (Mousai), which shares its Indo-European root, “men,” with the Greek god Mnemosyne, the Roman goddess Minerva, and the English words “mental” and “memory.” In Hesiod’s work *Theogony*, the muses are the daughters of Zeus, king of the gods, and the goddess of memory, Mnemosyne. Although they were more respected and ancient than any of the gods, the muses were no different from the gods in the daily spirituality of the Greeks. Through sacrifices, celebrations, dramas, and various ceremonies, the muses were a constant presence in the lives of the people. In the contemporary imagination, the home of the gods is an illusory and unattainable world. For the Greeks, however, Mount Olympus was considered the starting point for all of history, a citadel and stage for every pivotal event. The will and actions of the gods directly impacted the history of the people and molded the world they lived in.

From their beginning, the muses tended to Greek ceremonies of worship and related techniques. Even before the Greeks used text, the muses ruled over learning. According to Hesiod and Homer’s descriptions, there were nine muses whose responsibilities were divided into fields such as history, astronomy, tragedy, comedy, and dance—the knowledges, arts, and, especially, literature. They could incarnate as dance or music, and writers and epic reciters prayed to them. At times they assumed the role of the storyteller, and the human writer acted merely to record everything they said. At the beginning of the *Odyssey*, Homer calls on the muses to sing for him the exhilarating story of the mortals who broke the gates of Troy. The gifts the muses bestowed on such worshippers were the arts of poetry, history, and memory.

The one muse who lived on the earth was Sappho. Lithe, ecstatic, and a singer of incomparable splendor, she was considered by Plato to be the tenth muse. Though she was a mortal, her singing ability, knowledge, and sensitivity granted Sappho the divinity of a muse. She was a lesbian, a poet, and a figure adoringly worshiped by both men and women alike. She was the image of a perfect woman, living in a state of unending love and unbroken verse. This image corresponded closely with that of the gods, and therefore approached immortality. Even Horace said, admiringly, that her compositions were worthy of the holiest



of praise, remarking, “Although they are / only breath, words / which I command / are immortal” (translation by Mary Barnard).

But Sappho, unlike the muses, was never incorporated into the ranks of the immortals. In fact, her songs were lost during the Byzantine Empire. The language and rhythm used by her followers gradually faded until it disappeared completely. As the Greek language of Homer and the Athenians washed away Aeolic Greek, Sappho’s dialect, a masculine language rose in its place. Sappho was no longer supreme, nor were the other muses. Early in Athenian mythology, the nine muses were entrusted to a male leader. Apollo, the sun god, used his golden lyre to conduct the muses in a chorus. Sappho was forgotten, perhaps because those shadows lurking behind the muses had been bleached out by the sun.

The ancient chaos, complete with violent lineage, that the muses embodied was replaced and forcibly forgotten by the progress of civilization and an emerging order. A long era of patriarchy was beginning. The nine perfectly feminine faces of the muse resemble the women in the home who were compelled to submit to their fathers, husbands, and brothers. Beginning during this time, the muse became a paradoxical figure. They were goddesses but, like mortal women, were expected to look beautiful in a way that was pleasing to men. They had to obey the dispatches of their male superior, but they were also worshipped, loved, and called upon by men. In addition to their roles of childbirth, tending to others, and pleasing men, laywomen now had a new and invisible veil cast upon them: they had

to become the muse. Controlled and needed, bound and adored, woman was a creation destined at birth to spiritual and physical trauma. She belonged to man. She was the man’s muse and the sun god’s muse. She had to satisfy every desire, every moral pursuit, and every sexual fantasy. The incarnation of beauty, she had also to lovingly care for the holder of the quill, the men who were building this hierarchy. She passed through certain images and texts, through the painter’s brush or the poet’s mouth. It went without saying that these artists were men. The muse became a male prerogative.

This muse is a product of the Renaissance, a result of the light cast by Apollo’s rational light. The nine muses possessed iconographic significance since Roman times, often holding flutes, scrolls, or other tools, but they had never before become the object of male desires. After the death of Dante, the muse sought to ignite the insights and passions of male artists. In Italy, motifs of artists lounging with muses began passing into the tradition of painting. s



On the cover of Voltaire’s work, *Elements of Newton’s Philosophy*, published in 1738, a bright light issues from behind Newton’s head. The light is reflected off a mirror held by a muse and falls onto Voltaire, who is writing. The reality this signifies is that, with the help of his secular muse, Madame du Chatelet, Voltaire was able to introduce the story of Newton’s philosophy to France. Voltaire’s muse was exceedingly talented, but her posthumous reputation is only ensured by her connection to the father of the Enlightenment.

True ruptures and rebellions originate with another muse. It is the dark muse, the ancient muse who we have been pushed to forget. Their bodies call out to the eyes and desires of men, while their freedom reflects the insecurities and fears of those men. It is a fear of the rational order, a fear of the control imposed by masculine language, a subconscious terror at the thought of losing their privileged position in sexual relations. Like the rational muse, the crazed muse is born of ancient experiences in Greece that were forgotten or intentionally destroyed. It originates in a motherly power that is dark and unfathomably deep. In the shining rays of the Enlightenment, universalized by male speech and processed through truth and ethics, this feminine power appeared only in the masks of madness. It was a litter swept away by civilization, separated and dreaded. These are the tragic muses. Throughout the nineteenth century, the tragic muses are a constant in artistic and literary spheres. They are the mirror to men, reflecting desire and terror back to them. They are offered as a fount of inspiration, creativity, aesthetics, and life force which is called on by men, worshipped, and at the same time exploited and devoured. They are the sick girls under Rossetti’s brush, whose pursuit of drugs led to an early death. They are Rodin’s lovers, growing old in a mental institution. They are Picasso’s mistresses, weeping through unbearable hardship. And they are countless other unnamed muses who spent their lives wrapped in a tragedy that was their love for the arts. The tragedy is one man fulfilling his desire to control, his lust for power, his aes-

thetic projections. Women struggle throughout, and must constantly pay with madness for their efforts to see themselves clearly. The tragedy is gendered.

Through this, the image of Sappho finally reemerges. Led by the stricken, forward-thinking women, the modern Sappho is reborn at the turn of the century in the form of writers and creators who call on the feminine muse rather than the objectified muse. As a woman, Anna Akhmatova was able to speak directly with the muse, “I say to her, ‘Did you dictate the Pages / Of Hell to Dante?’ She answers, ‘Yes, I did’” (*Muse*, 1924, translated by Yevgeny Bonver). In his prose collection *Less Than One* (1986), Joseph Brodsky attempts to use the western canon to call out to the postwar world. He is unstinting in his praise of Akhmatova, calling her a wailing muse. At the time, Brodsky may not have realized that he and his peers were crossing the threshold into a new era in which both muses and calls on the muse would be swept along by a river of images and information. The muse is an enduring variable in the pragmatics of the new century. Depending on the value attached to her, she can even be mass-produced.

These fully new muses became, like large manufacturing plants, a symbol of the new era. Their constantly fixed smile is the boundary between them and the tragic goddesses of nineteenth-century Romanticism. These muses appeared first in ubiquitous advertisements—through posters, packaging, magazines, and television screens, they came to fully permeate the days and nights of urban life. The new muses cast off the images of the old. No longer are they frail, tragic creatures. The women of these advertisements are slender, robust, and take pleasure in exposing all the parts of themselves that the law allows them to, welcoming the attention it brings them. This attentive gaze is not composed purely of male desire; it also mixes in female envy. Where men fantasize of sexual conquest and occupation, women long for the same, embodying the modern muse. But becoming the muse still requires paying a price.

洛娜·辛普森
《国际象棋》影片截图
2012年
高清影像与黑白三频影像装置
循环播放，单次播放时间10分19秒

Lorna Simpson
Chess (still)
2012
HD video, black-and-white 3-channel video installation
10 min 19 sec loop

Courtesy Salon 94 and the artist

Smile, hair, figure, and posture can be studied and imitated, but the final gilding for the lily has a different price. These are the physical goods, and the names of the manufacturers. Stockings, lipstick, and hair rollers adorn the new muse’s body, allowing every common girl the qualities of the muse for the right price. The muse became popularized, and was no longer the patent of Rousseau, Shelley, and Keats. Poets still longed for a muse, but the muse had been diversified into every body and appearance. Every person could have their own muse, and every woman could become one.

The brand new image of the muse did not reject tragedy, but its tragic colors had been neutralized. These were transformed into a fashion, a symbol, a consumable product. Factory girl Edie Sedgwick is an example of such. She is thoroughly worldly, not unlike the art and films of Warhol or the folk songs of Dylan. Keats’s nightingale was now the robin in every family’s television. But this worldliness and quality of daily life did not weaken Sedgwick’s fatal attractiveness. Instead, those small details (the smudged eyeliner, the fragile smile, the wide headband, the cigarette) combined into image of femininity that could be copied and distributed, at once attracting the opposite sex and satisfying the self. Muse became a synonym for style, and the muse was simply the emblem of a style. Karl Lagerfeld had his muse, and Jean Paul Gaultier his. Kate Moss became a muse, as did Natalie Portman. It was the era of the mass muse. The film and television industries, in particular, were the dream factories if not the muse factories, for to produce an image is to produce a muse. Now Apollo’s commandments had been disbanded. The new image of the muse was, in its rapid propagation, unbound and uncontrolled.

When the muse was no longer a proper noun or a set image, the contemporary muse turned her gaze to her own body. This body—sculpted, trained, meeting all requirements—existed both virtually and in the real world. It was a body in urgent need of acknowledgment and unidirectional gaze. The bodies put forth by the film and television industries today are, to a large extent, carriers and embodiments of the pleasure economy and identity exchange. Under the gaze of the camera lens, these female bodies that have no disposition, only humanity. It is an identity that can be applied, pandered to, and consumed. But who do these constructed muses belong to? Where does the desire for the muse and the pleasure it acts out arise from? Can the muse be rejected? Cindy Sherman took these ambiguities of identity into her camera, acting and simulating to create her images. The lens captures both the flesh of the female body and a vague appearance, like the muse that has yielded to the history and authority of disguise. Under the gaze of the lens or naked eye, Sherman’s body is connected to the illusory female figure of the

muse. The reality between these two depends on two dimensions: the makeup acting applied to Sherman, and the true existence of that movie, that scene, that role.

The contemporary muse and the representation of femininity it embodies have long been an over-consumed symbol. They have been unceasingly produced, duplicated, and arranged until exhaustion, at which point they became empty signifiers. The catalyst and motivator for such a progression is the gaze (of the lens, the eye, or virtual reality). At this point, the pragmatics of the muse has developed to its zenith, and the word carries too many images and meanings. It is bogged down, and has become as fragile as glass. The muse as a feminine identity has likewise become muddled. What is a woman? Is she simply another kind of man established by custom and tradition (as in Judith Butler)? Just as the muse exists for the inspiration and rationality of man, so are women the natural, unsculpted disorder that has been inhibited and suppressed in the male body. They push men to a homesickness and horror which drives their eternal pursuit (as for Luce Irigaray), just as the dark muse holds within her the appeal of madness, the seeds of Bacchus. Perhaps the muse does not exist. As Lacan said, women do not exist. Instead, they are merely structures built by male phallocentric obsession, a citation or expropriation of the other, an imagined and desired partner, a subject writ small. The true female is forever missing. She is an image that cannot be described, a symbol that is constantly being replaced, an important other which does not exist and yet is everywhere in imaginations and desires. It’s true, we cannot say anything about the muse, nor can we say everything about the human. In this sense, the muse is simply a symptom of our condition. **Li Jia** (Translated by Orion Martin)

缪斯作为缪斯: 亚历克斯·卡茨
THE MUSE AS MUSE: ALEX KATZ

普通的肖像画与极好的肖像画之间有着极大的区别。同样地，偶尔画肖像的画家与专门的肖像画家之间也有很大的区别。亚历克斯·卡茨，是目前在世最好的画家之一，也可能是在世最好的肖像画家。他之所以能够画出很棒的人物肖像是因为他是一名极为出色的画家，而非传统意义上的肖像画家——他并不需要与被画者的灵魂纠缠数日、挖掘其内心深处的创伤。现如今，他的肖像画作品也许随处可见，但是在这个镜头成癮泛滥的自拍时代，我们需要他的绘画。卡茨的风景画也同样令人印象深刻，对光线与引起他注意的事物之间的互动有着细致入微的理解和掌控。因此，他的肖像画主要关于表面：他可以捕捉一个神色、一个眼神、一个姿态、一个灵感，并以你看得见的方式表现出来。偶尔会有一些批评说他的作品比较肤浅，尤其是当安娜·温图尔这样的名流出现在他的作品中的时候。然而，他早在时尚成为时尚之前便影响了这一领域。卡茨是无辜的。

卡茨的缪斯不是某一个名人、某群名流或者制造这些名流的时尚体系。卡茨的缪斯就是缪斯本身。这在他扁平的画面中便可见一斑。他平等地对待每一个进入他画面的人物。画面中被抹去矫揉造作的名人形象与他画笔下的妻子不无二致。卡茨在60年代的画像中常给妻子配以肯尼迪夫人的经典造型。当然，他的妻子艾达·卡茨也是常被提及的一名缪斯，但她更是缪斯特质的一个载体，吸收、折射、消化和编织起所有出现在卡茨画作中的细节和态度。她既是激发者，也是吸引者。卡茨认为他妻子的表现方式如同电影，比戏剧舞台上的表演更含蓄但又不像现实那样拘谨，而他在画布上呈现出的正是这样一种缪斯的形象。纽约的犹太博物馆在2006年举办了一个非常美的展览——“亚历克斯·卡茨画艾达”。这个展览将二人的合作升华为二十世纪文化界最伟大的罗曼史之一。不仅如此，他们还是最多产的拍档之一，仿佛走上正轨的卡尔·安德烈与安娜·门迭塔。如今他们已步入晚年，卡茨已经88岁，他近作中艾达的头发和眉毛也已灰白。我见过的最近一幅作品创作于2011年，优雅依存。因为画家与模特都忠于一种对绘画的理想，而不会被肖像这样简单的概念所干扰。

需要再次强调的是卡茨并不仅仅是一名肖像画家。他最近在亚特兰大高等艺术博物馆举办的展览“就是现在”展出了惊艳的《1月3日》（1993年）。这是一件巨大的三联画，戴着紫色帽子的艾达的两边是一排积了雪的灰色大树。地点与人物个性同等重要，卡茨对特定环境的讴歌赋予了它们个性，与他从肖像画中的人物身上刻意拿走的个性取得平衡。卡茨与艾达是一对极致的纽约客。卡茨对城市风景的刻画是具有标志性的：中央公园、城市夜间的欢愉，或者更早期的六十年代的城市天际线。他在缅因州林肯维尔的夏季工作室几乎与他的艾达一样为人熟知：夏季码头、黄昏时的松树、或远或近的小木屋，都一一在画中呈现。所有这一切都是缪斯。岳鸿飞（翻译：盛夏）



The Muse
as Muse

《1月3日》
1993年
亚麻布上油画
199.4 × 419.1 厘米
January 3
1993
Oil on linen
199.4 x 419.1 cm
PHOTO: Todd White

There's a big difference between portraiture and really good portraiture. There's an equally big difference between a painter who makes the occasional portrait and a portraitist with a capital P. Alex Katz, one of the best living painters and probably the very best living painter of portraits, makes such good pictures of people because he is a great painter, not because he is a great portraitist in the classical sense—it's not about wrestling with the sitter's soul for days on end and digging into the recesses of trauma and psychology. His portraits might be ubiquitous today—a welcome painterly correction to the lens-obsessed selfie moment—but Katz is equally impressive

when it comes to landscape. He just makes great paintings, and he does so through a nuanced understanding of the interaction between light and whatever happens to capture his attention. As a result his portraits are primarily about the surface: he can capture a look, a glance, a gesture, an idea, but he does so through what you can see, not what you can't. Charges of superficiality are occasionally leveled against him, particularly when celebrities like Anna Wintour make an appearance, and again because he has been interesting in the revolving door of fashion since before it was fashionable. Katz is innocent.

His muse is not any particular celebrity or even a parade of celebrities or even

the fashion system that creates them—Katz's muse, above all else, is museness itself. You can see it in the flatness through which he equalizes everyone who enters his frame, and you can see it in the way he so wittily swaps out the affectations of various celebrities for his wife, who he notably depicted in the iconic outfits of Jackie Kennedy throughout the 1960s. Of course, his wife—Ada Katz—is also a muse, and an oft-cited one at that, but she is a muse as a vessel for museness, for absorbing and refracting and digesting and knotting up all of the details and attitudes that end up in Katz's pictures. She is an originator, but also an attractor. Katz speaks of his wife's capacity for the cinematic gesture, for capturing a form of acting subtler than the stage but not quite as demure as real life, and it is this vision of the muse that shows up when he turns to paint. In 2006, the Jewish Museum held the beautiful exhibition "Alex Katz Paints Ada," which cemented their great collaboration as one of the great romances of twentieth-century culture. And not only that: one of the great productive partnerships, like a Carl Andre and Ana Mendieta that somehow turned out right. Now they are aging. Katz is 88, and Ada's hair and eyebrows are gray in newer paintings. The most recent I have seen was made in 2011. Elegance remains, because both painter and sitter remained married to an ideal of painting that will never be interrupted by something as simple as portraiture.

But, again, Katz has never been only about portraiture. His recent exhibition at the High Museum of Art in Atlanta, "This is Now," contains the stunning *January 3* (1993), a massive triptych in which a portrait of Ada in a purple hat is flanked by panels of snowy gray trees. Place matters as much as personality, and Katz's odes to particular environments give them as much personality as he manages to take away from the human subjects of his portraits. He and Ada are consummate New Yorkers, and his scenes of city life are iconic: Central Park, a night out on the town, and, even earlier, in the 1960s, skyline landscapes. His summer studio on a lake in Lincolnville, Maine, is almost as well known as Ada, in scenes of summer docks, pine trees at dusk, cottages near or distant. It's the museness of it all. **Robin Peckham**



《红外套》
1982年
亚麻布上油画
243.8 × 121.9 厘米
Red Coat
1982
Oil on linen
243.8 x 121.9 cm
Courtesy the Whitney Museum
of American Art

梁慧圭: 因为玛格丽特·杜拉斯
HAEGUE YANG:
BECAUSE MARGUERITE DURAS

由M+出版的法国作家玛格丽特·杜拉斯的中篇小说《死亡之病》(1982年)的首版中文译本有着对称设计的封面和封底。封面的下端印着小说作者杜拉斯的姓名, 封底同样的位置则印着艺术家梁慧圭的名字, 提示出这本书复杂的作者性。《死亡之病》中文版的翻译、出版和现场朗读是艺术家梁慧圭围绕《死亡之病》及其作者玛格丽特·杜拉斯持续展开的长期项目的一部分, 也是展览“M+进行: 艺活”的组成部分。

《死亡之病》由文学学者欧嘉丽博士从法文原文翻译成繁体中文。书中, 小说的文本与印刷在其下方的四篇文章平行展开, 其中包括欧博士讨论其翻译过程的文章《翻译的愉悦》、梁慧圭对杜拉斯生平的再叙《主观解读玛格丽特·杜拉斯的传记史实》、哲学家马克斯·斯坦威对杜拉斯写作的哲学意义的论述《为何阅读玛格丽特·杜拉斯?》, 以及策展人郑道铤和姚嘉善对此次项目的后记。平行的排版在杜拉斯的小说与其他作者的元文本写作之间建立了复杂的互文关系。

梁慧圭最初接触到《死亡之病》以及杜拉斯著作的契机源于在2005年阅读莫里斯·布朗肖1983年的哲学文本《不可言明的共同体》, 该书中的一个章节围绕《死亡之病》展开。最初对于杜拉斯文字的无法理解, 以及之后了解到更多杜拉斯的生平(包括她的殖民地成长经历以及后来的政治生活)和作品而感到的共鸣, 驱使梁慧圭坚持不懈地持续探索杜拉斯的创作。梁慧圭在2008年发起了《死亡之病》韩文版的翻译和出版。自2010年在美国沃克艺术中心的驻留项目开始, 梁慧圭已组织了多次《死亡之病》的舞台朗读。每次的朗读都由不同的女性演出者完成, 目前已经以四种不同的语言在明尼阿波利斯、首尔、卡塞尔、香港和墨西哥尤卡坦的舞台上呈现。

谈及这一没有终点的长期持续性项目, 梁慧圭以自己一种“不断绕着一个未知的地方画圈的盲目恒心”呼应杜拉斯创作中的重

复性和循环性。杜拉斯在其长期不懈的工作中从未优先选择过文学、电影或戏剧中的任何一个类别, 梁慧圭也采取同样的态度, 不将自己关于《死亡之病》和杜拉斯的工作定性为艺术、文学或戏剧作品。赖非



《死亡之病—与珍妮·巴里巴合作的独角戏》
2012年6月7日
英语舞台朗读, 改编自《死亡之病》, 约80分钟
卡塞尔国立剧院
第13届卡塞尔文献展委托作品

The Malady of Death – Monodrama with Jeanne Balibar
June 7, 2012
Staging project in English
Adapted from *The Malady of Death*
Approx. 80 min
Staatstheater Kassel
Commissioned by dOCUMENTA (13)

PHOTO: Krzysztof Zieliński

The Chinese translation of Marguerite Duras’s 1982 novella *The Malady of Death* published by M+ has similarly designed front and back covers. On the bottom of the front cover writes Marguerite Duras’s name, and on the back Haegue Yang’s, suggesting a dual authorship for the book. The publication of *The Malady of Death*’s Chinese translation is a part of the artist Haegue Yang’s ongoing project dedicated to *The Malady of Death* and its author Marguerite Duras.

The Chinese text of *The Malady of Death*, translated by literary scholar Dr. Sonia Au Ka-lai from French, is accompanied by four separate essays shown below the novella text: Au’s essay on her translation process, “The Pleasure of Translation”; “A Subjective Reading of the Biographical Facts of Marguerite

Duras,” penned by Yang, looking into the author’s tumultuous life and career; “Why Marguerite Duras?,” a list of Duras’s work’s philosophical significance towards “truth,” by Marcus Steinweg; and a postscript by the curators at M+ reflecting on the project. The structure provides complex intertextual links between Duras’s novella and the other writers’ meta-writing.

Haegue Yang first encountered the book *The Malady of Death* and Marguerite Duras’s oeuvre in 2005, through reading Maurice Blanchot’s *The Unavowable Community* (1983), in which the novella is discussed. The initial incomprehension of Duras’s text, and the resonance she felt while learning more about the author’s life—her colonial upbringing and political engagement—and work led Yang on a relentless exploration of Duras’s work. In 2008, Yang initiated the translation and publication of *The Malady of Death* in Korean. Starting in 2010 during her residency at the Walker Art Center, Yang has staged a series of readings of the novella, with a different female

performer in a different language each time, in Minneapolis, Seoul, Kassel, Hong Kong, and most recently in Homún, Mexico.

Addressing the ongoing nature of the project, Yang speaks of “a blind commitment to making a circle around somewhere that is unknown,” in a gesture that echoes the repetition in Duras’s work. Considering that Duras never prioritized any one genre such as literature, film or theater in her work, Yang takes a similar approach and avoids categorization of her work on *The Malady of Death* as artistic, literary, or theatrical. **Lai Fei**

《死亡之病—与韩丽珠合作的独角戏》
2015年12月4日
粤语舞台朗读, 《死亡之病》完整版, 约75分钟
香港新光戏院
M+博物馆“M+进行: 艺活”委托作品

The Malady of Death – Monodrama with Hon Lai-chu
December 4, 2015
Staged reading in Cantonese
Complete reading of *The Malady of Death*
Approx. 75 min
Sunbeam Theatre, Hong Kong
Commissioned by M+ for “Mobile M+: Live Art”

Courtesy M+ and the artist
PHOTO: CPAK Studio



神秘缪斯：没有图像的二十七年
THE MYSTERIOUS MUSE: 27 YEARS WITHOUT IMAGES

埃里克·波德莱尔国际知名的电影《重信五月、重信房子与足立正生的远征，以及没有图像的27年》建立了一个有力而复杂的叙述体系。观众透过屏幕乍一看到的不过是一组褪了色的短镜头，实际上，影片的图像主要是超8毫米摄影机所拍摄的全景或移动镜头，捕捉了当代东京与贝鲁特的日常景观。没有光鲜亮丽的图像，没有引人注目的精巧剪辑，没有对私密行为的放大。事实上这些图像渐渐作为缪斯呈现出来，增进了观众对故事的新认识。而这个故事是由画外音中两位受访者——重信五月与足立正生讲述的。

第一个画外音，重信五月（亦作“重信命”），讲述了她27年并不算长的人生轶事：她一直使用多重隐匿身份生活，成长于黎巴嫩其母重信房子所创建的日本赤军共产主义军事小组中。另一个画外音是日本左翼新浪潮导演足立正生，他是著名电影人大岛渚和若松孝二的亲密伙伴。足立正生描述了60年代初，日本学生如何反抗“安保”（美利坚合众国与日本国之间互相合作与安全保障条约）。这些叙述源自他一直以来对电影制作和激进的左派政治运动的双重介入，也因对政治运动的介入，他在黎巴嫩生活了二十年。

随着他们交替的讲述，这个70年代藏匿在黎巴嫩的日本激进组织的真实性、以及它难以置信的状况逐渐展开，让看起来易逝、昏暗的超8毫米影像，缓缓地进入观众的脑袋。镜头的视觉效果及其剪辑呈现，最终在观众的目光中变得具象化，这不仅仅是一位当代艺术家漫游到神秘异域之境的结果——尽管异域之境常常产生那些耳熟能详的故事。影片所创作的图像实际上是波德莱尔用人类学的方法精心设计的。这种方法被称为“风景论”（fukeiron），是在60年代

晚期，由足立正生本人与佐佐木守、松田政男一起正式将其理论化的，——“我们所看见的，即塑造了我们”是其宣言。虽然同年，极简艺术家弗兰克·斯特拉提出了“你看到，即你所见”；但实际上，“风景论”可能还是更接近米歇尔·福柯对“权力”结构的理解。足立正生的图像理论倡导不带感情地观看弱势阶层的当代风景（没有特写，没有主观角度等等），如此可以更好地理解压迫他们、阻滞他们解放或阶层上升的权力体系。

埃里克·波德莱尔图像的力量实际上并不仅仅是依赖于足立正生的理论而肆意展开，而更多的是承担了另外一种富有诗意的企图心。在电影的一组镜头里，我们了解到立足正生计划制作一部新电影，一部分在今日的黎巴嫩拍摄，但自从他90年代返日以来，日本政府就禁止他再出境。波德莱尔影像中围绕着重信五月、重信房子和足立正生在黎巴嫩与东京的风景，似乎是在强调我们所见与所闻之间有一个相差三十多年的鸿沟。观众的视角反复移动，穿梭在过去与现在之间、例证与分析之间，现代艺术作品的视角或者电影的潜在图像——而这些就是艺术家制造出来献给他的缪斯的。**美兰妮·麦赫牟**（由许常青翻译）

Eric Baudelaire's *The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images* (2011) constructs a strong and complex narrative. What we see on the screen at first sight seems like nothing more than short, washed-out film. The images mainly consist of panoramic and travelling



埃里克·波德莱尔
《重信房子家庭摄影集》（局部）
2012年
27张大约在1900至1973年之间的摄影，美术馆级裱褙木框
103 x 153 厘米

Eric Baudelaire
Fusako Shigenobu Family Album (detail)
2012
27 photographs, museum board and wood frame
103 x 153 cm

Courtesy the artist

Super-8 shots of everyday landscapes in contemporary Tokyo and Beirut. No glossy imagery, no appealing and dynamic editing, no zooming into intimate spaces. It turns out that these images slowly emerge as a muse of sorts, propelling new understandings of stories told by two intertwined voiceovers by May Shigenobu and Masao Adachi.

The first voice, that of May Shigenobu, recounts short personal anecdotes of 27 years living with multiple hidden identities while growing up in Lebanon in the communist militant group, the Japanese Red Army, founded by her mother, Fusako. The other voice is that of Japanese New Wave filmmaker Masao Adachi, a close collaborator of the famous filmmakers Nagisa Oshima and Kōji Wakamatsu. Adachi describes how, at the start of the 1960s, the Japanese student movement of resistance against Anpo (the Treaty of Mutual Cooperation and Security between the United States and Japan) rooted his involvement in filmmaking and radical left movements, which later brought him to live in Lebanon for 20 years.

As their interlaced stories develop, the situation of this hidden Japanese radical community living in Beirut in the 1970s brings the Super-8 imagery to mind. The editing eventually materializes not only the wandering gesture of a contemporary artist visiting enigmatic and exotic places, but also other stories. Baudelaire's anthropological approach was formalized and theorized by Adachi himself in the late 1960s. Named "The Theory of Landscape" (*fukeiron*), its motto was "What we see makes us." Though articulated around the same time as Frank Stella's "What you is what you see," "The Theory of Landscape" might have more in common with Michel Foucault's conception of the structure of power. Adachi's theory of images proposed looking blankly (no close-up, no subjective angles) at the contemporary landscape of the underprivi-



leged classes in order to better understand the systems of power that suppress them and keep them apart from trajectories of emancipation.

The power of Eric Baudelaire's imagery lies in the fact that they not only freely play with Adachi's theory, but also supplement it with innovative poetic enterprises. We realize that there is a gap of more than 30 years between what we hear and what we see. The efficiency of the anthropological gaze is impossible, as time has added impurities that prevent us from linking the stories we hear with the landscapes that we see. In one sequence of the film, we understand that Adachi plans to make a new film shot partly in Lebanon, but, as he is forbidden to leave Japan, he asks Baudelaire to film for him while he is in Lebanon shooting this video.

Little by little, the viewer elaborates complex, back-and-forth movements between sound and image, past and present, the stories of May, Fusako, and Masao, Japan and Lebanon, an anthropological illustration and a complex poetic scheme, a present work by Eric Baudelaire and the potential preview of a future film by Masao Adachi. **Mélanie Mermot**

埃里克·波德莱尔
《重信五月、重信房子与足立正生的远征，
以及没有图像的27年》
2013年
电影 66分钟
Eric Baudelaire
*The Anabasis of May and Fusako
Shigenobu, Masao Adachi and 27 Years
Without Images*
2013
Film 66 min

The Mysterious Muse

翠西·艾敏: 更好的伴侣
TRACEY EMIN: A MORE PERFECT PARTNER

在圣莫妮卡的时候，翠西·艾敏意识到自己从未真正爱过任何人。2014年书写这段经历时，她用了“顿悟”一词：一瞬间她感受到心脏“怦怦狂跳”，带来“一种深沉而汹涌的疼痛”。所有的苦楚一并袭来——在英国肯特郡东侧的小镇马盖特被一个单身母亲养大；与心不在焉的父亲共处（众所周知他跟两个女人生儿育女，在两个家庭间奔波）；青少年时期被强奸——艾敏明白自己的人生境遇与爱无关。现实中，她体验到的绝非温柔与甜蜜，而是“更彻底的毁灭行为”。在意识到这一切之后，她忽然前所未有地心怀希望——恰好在她要满50岁的时候——她终于更好地接纳了作为一个女人和一名艺术家的自己。

其实当艾敏书写她在圣莫妮卡的这段经历前，她的“顿悟”在其艺术创作中已逐渐显现。2012年，在她家乡马盖特透纳当代美术馆举办的大型个展中，“她躺在大海深处”展览中的系列作品与她以往令人焦虑的作品相去甚远，讲的是遗弃、背叛、侵犯所带来的痛苦，她童年的烙印。从她入围1999年透纳奖的名作“我的床”（未整理的床铺，上有用过的避孕套和脏内裤）到“每个和我睡过的人，1963-1995”（一顶内里贴有每个与她共枕——发生性关系或没有发生——之人的名字的帐篷），这些为人熟知的露骨雕塑均未展出，我们看到的是一幅幅巨大的蓝色水粉画——那是对女性身体深情的图式研究。它们映照着马盖特毁灭性的海岸线——困囿多于释放，伴随着那无情的英国天气。2012年的展览则预示着改变。艾敏2014年在白立方画廊的个展保留了马盖特那次展览的精华，并以更凝炼更成熟的形式展出。艾敏用绘画、图示、青铜雕塑和霓虹灯展现了她独特的创作视角，将女性的身体作为纯粹情感的容器进行探索。青春的愤怒已逝，留下的是温柔的接纳，缓和着作品内在的强度，仿佛在阐释她与这世间的情感经历。

我们清楚地看到50岁的艾敏与往昔的恶魔和解。事实上，当她在香港的首次个展于2016年开幕时，在白立方画廊和立木画廊之间，艾敏透露了一件奇事：她在一块位于山丘之巅、面朝大海的古老石头那儿找到了幸福。她身披父亲的寿衣与那块被她称作“锚”的石头举行了婚礼。“锚”代表着她曾在错误的地点不断追寻的东西。那个时候的她——正如她在香港巴塞爾艺术展的一次对话中形容的那样——年轻得足以所欲为，也正因为年轻，尚不知自己需要什么。再没有更好的伴侣来映衬她那颗风化干瘪的心了，那是世间另一具同她一样饱经风霜的躯体。**白慧怡**（由周巧翻译）

It was in Santa Monica that Tracey Emin realized she had never properly loved anyone. Writing on the experience in 2014, she called it an epiphany: a moment in which she suddenly

became aware of her beating heart, “pounding inside” like “a deep, surging ache.” For all the pain the artist had suffered up until that point—being raised in Margate to a single mother, dealing with a father who was as present as he was absent (he famously kept two families, dividing his time between both), experiencing rape as a teenager—Emin realized that nothing she had felt in her life was anywhere close to love. In reality, the feeling she had come to know was nothing soft or sweet, but “an act of greater annihilation.” She writes about feeling a renewed sense of hope when she realized all of this—which coincided with turning 50—and a greater acceptance of who she is as both a woman and an artist.

But Emin’s epiphany was already visible in her work by the time she wrote about her experience in Santa Monica. In 2012, she staged a major solo exhibition at Turner Contemporary in her hometown of Margate, “She Lay Down Deep Beneath the Sea.” The exhibition presented a new body of work that marked a departure from the fraught practice Emin was known for, with work that explores the anguish that came with feelings of abandonment, betrayal, and violation she carried into her adult life from her childhood in Margate. Rather than the explicitly charged sculptures of Emin’s past—from her famous 1999 Turner Prize-shortlisted work, *My Bed* (her bed presented in all its filth, with used condoms and dirty knickers sprawled over the mattress) to *Everyone I Ever Slept With 1963–1995* (a tent in which the names of all the people she ever slept with, sexually or not, were appliquéd)—we saw large and deeply emotive figure studies of the female body rendered in blue gouache on paper. They mirrored beautifully the devastating coastline of Margate itself—more trap than release, given the unforgiving English weather. The 2012 show was a sign of things to come. Emin’s solo exhibition at White Cube in 2014 showcased everything good about the Margate show but in greater definition, and with a greater sense of maturity. Here, Emin presented paintings, drawings, bronze sculptures, and neon lights, which all reflected her singular gaze when it comes to exploring the female body as a vessel of pure affect. Gone was the anger of her youth, and in its place we found a gentle acceptance tempering the visceral intensity of her work, predicated as it is on her emotional experiences of the world around her.

It is well-documented that Emin has come to terms with a lot of her past demons since turning 50. In fact, when her first solo exhibition in Hong Kong opened in 2016, staged between

White Cube and Lehmann Maupin, Emin revealed something extraordinary: that she has finally found happiness with an ancient stone located on a hill facing the sea, which she married in a ceremony for which she wore her father’s funeral shroud as a dress. Emin describes the stone as an anchor—the very thing she had been searching for in all the wrong places when she was, as she described it in conversation during Art Basel in Hong Kong, young enough to do what she wanted but not old enough to know what she needed. Emin could not have found a more perfect partner to mirror her weathered—and wizened—heart: a body in the world that is as enduring as she is. **Stephanie Bailey**

《哭，因为我爱你》
2016年
霓虹灯
81.5 × 200.5 × 4.8 厘米

I Cried Because I Love You
2016
Neon
81.5 x 200.5 x 4.8 cm

《和你一起的时光》
2015年
布面丙烯
152.5 × 152.2 厘米

Spending time with you
2015
Acrylic on canvas
152.5 x 152.2 cm

Courtesy Lehmann Maupin and White Cube
PHOTO: Ben Westoby



Tracey Emin

爱德华·斯诺登：黑客作为缪斯
EDWARD SNOWDEN: HACKER AS MUSE

二十一世纪初流行文化中的黑客形象，现在看起来既过时得可笑又有些出其不意的前瞻性。一个动作英雄迷在城市的某处黑暗角落闯入系统主机，这一赛博朋克式的幻想，与科技在我们今天的生活中无处不在又有些稀松平常的角色形成了强烈的反差。与此同时，硅谷“火人节”（译注：一年一度在美国西部沙漠里举行的嬉皮狂欢节）的一面则展现出从经典漫画或90年代B级片那里复制过来的技术宅与享乐主义的混合体。

但是，这些对于黑客的理解并不能解决以下两者之间的脱节：他们的行动所代表的激进意识，以及在他们生活的其他方面可能非常平淡无奇的现实。试想一下，那个不畏权势坚持真理的人，可能只是一个平凡的人类。自2013年流亡到莫斯科以来，美国电子监控的泄密者爱德华·斯诺登已经成为艺术家、电影演员甚至音乐家们眼中图腾式的人物。虽然他本人并不是黑客，斯诺登却非常符合这一人物设定。因为他的泄密而引发的激烈政治质询，被他温和的举止、甚至有点社交障碍的形象中和了。

斯诺登看上去中规中矩的性格不应被置于他对隐私权的坚决捍卫之上。但具有讽刺意味的是看到他被公众拥抱成为一个反对专制的缪斯一样的人物。他泄密的决定确



实有道德上的复杂性，但这并不能削弱以下的事实：他曾是美国安全局的合同工、中央情报局的雇员，并且是登记在册的美国陆军预备役士兵——与人们想象中一个反体制的叛逆英雄应该有的背景完全不符。

斯诺登的精神在以监控为主题的艺术创作中盘旋。美国艺术家特雷弗·帕格兰曾参与罗拉·柏翠丝的纪录片《第四公民》的拍摄。与斯诺登的泄密有异曲同工之处，帕格兰致力于拍摄美国电子监控的基础设施。画面中远处的军事禁区依稀可见，却没有一丝人类出没过痕迹。新西兰艺术家西蒙·丹尼的创作与斯诺登关系更为密切。丹尼意识到了斯诺登这一角色诙谐的分裂性，以及国家安全局作为一个工作场所（可能）的单调乏味。在去年的威尼斯双年展上，丹尼的个展“神秘力量”再现了斯诺登泄露的幻灯片，并展出了为国安局工作的设计师所设计的卡通式的简单图案，之后丹尼还委托这位设计师创作了新作品。

丹尼提示出令人不安的真相可能被看上

去无害的事物包装起来，相较于其他一些前往莫斯科朝拜斯诺登的文化界人士，这可能对斯诺登的意义更深层的考量。虽然初衷是好的，阿兰达蒂·罗伊以及约翰·库萨克与斯诺登的会面究竟有何意义？此外，拜会斯诺登的还有法国电子乐合成器的先驱让-米歇尔·雅尔。他最新的电音单曲采样了斯诺登的声音。至少斯诺登自己也似乎意识到了这其中的荒诞性。他在《卫报》的采访中谈及雅尔时坦承：“我作为一名工程师，并没有多酷，能够加入这样一个重大的文化项目，是对我的优待。”西蒙·弗兰克（翻译：彭嫣茜）

2013年柏林抗议PRISM的示威游行

Demonstration against PRISM in Berlin
2013
PHOTO: Mike Herbst

The image of the hacker, as expressed in pop culture at the turn of the twenty-first century, now seems at once hilariously out of date and oddly prescient. The cyberpunk dream of the action hero nerd breaking into the mainframe from some dark corner of a squalid metropolis clashes with the mundane, if more insidious, role of technology in our lives. At the same time, the Burning Man side of Silicon Valley presents a fusion of geek and hedonist ripped from the pages of a classic manga or 1990s B-movie.

Yet what these understandings of hackers do not resolve is the disconnect between the promised radicalism in their actions and the reality of someone who might be more run-of-the-mill in other aspects of their lives. What if the person that speaks truth to power is, well, normal? Since his 2013 arrival in Moscow, American digital surveillance whistleblower Edward Snowden has become a totemic figure for artists, actors, and even musicians. Though not a hacker per se, Snowden fits the archetype well—the intense political questioning prompted by his leaks is offset by his reputation as

mild-mannered, even socially awkward.

Snowden’s buttoned-up appearance or personality should not take primacy over his fundamental message of right to privacy, but it is ironic to see him adopted as an anti-authoritarian muse. While he made the morally complex decision to disclose information, it does not take away from the fact that, beforehand, he had been a contract worker for the NSA, an employee of the CIA, and enlisted in the US Army Reserve. Hardly the expected background of an anti-establishment rebel.

As such, Snowden’s spirit hovers uneasily over the art of surveillance. American artist Trevor Paglen, who contributed to Laura Poitras’s Snowden documentary *Citizenfour*, photographs the infrastructure of American electronic surveillance. While hazy glimpses of compounds in the distance engage with Snowden’s disclosures, they are devoid of human presence. Closer engagement with Snowden comes from New Zealand’s Simon Denny, who displays an awareness of the humorous incongruity of Snowden’s role, and the likely mundanity of the NSA as a workplace. In his exhibition “Secret

Power” at last year’s Venice Biennale, Denny reproduced PowerPoint slides leaked by Snowden, showcasing cartoonish, simple graphics by an NSA-contracted designer, from whom Denny subsequently commissioned new work.

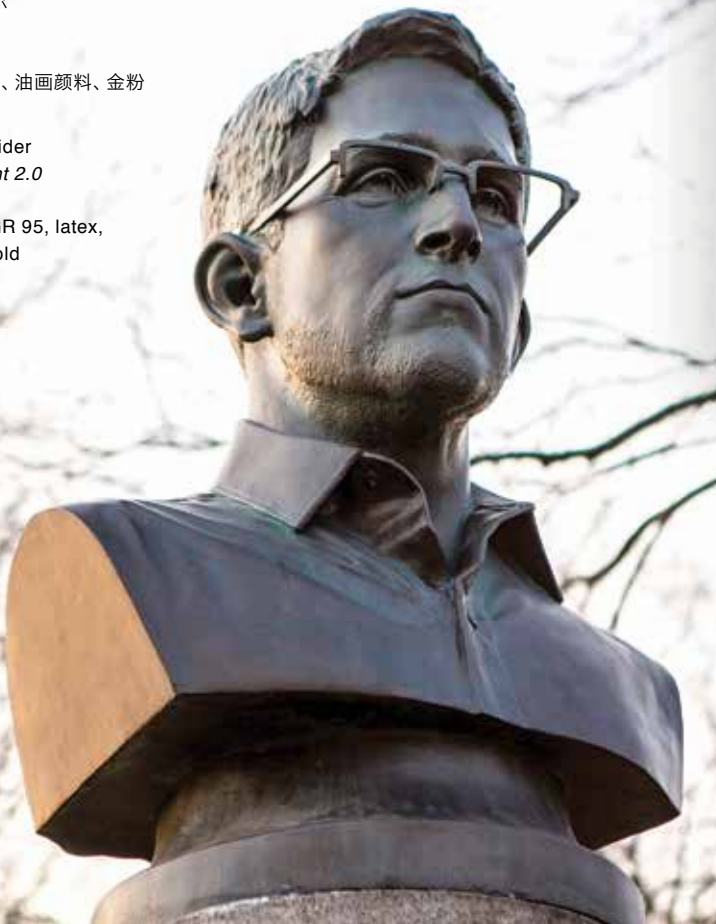
Denny’s acknowledgement that uncomfortable truths may be carried in apparently harmless packaging seems a deeper investigation into Snowden’s significance than that of the cultural figures who have made pilgrimage to Moscow. Though well-intentioned, what is the exact significance of Arundhati Roy and John Cusack visiting Snowden together? Then there is the originator of French synthesizer spectacles, Jean-Michel Jarre, who met with Snowden and utilized samples of his voice for a techno track. At least Snowden seems aware of the absurdity: speaking to *The Guardian* about Jarre, he confessed, “As an engineer, someone who’s not really cool, it was something of a treat to collaborate on a big cultural project.”

Simon Frank

杰夫·格林斯潘与安德鲁·泰德尔
《囚船烈士纪念碑2.0》
2015年
镀锌钢、速干石膏粉、乳胶、瓷漆、油画颜料、金粉
121.9 × 61 × 86.4 厘米

Jeff Greenspan and Andrew Tider
Prison Ship Martyrs' Monument 2.0
2015
Galvanized steel, Hydrocal FGR 95, latex, enamel, oil paint, powdered gold
121.9 x 61 x 86.4 cm

Courtesy Brooklyn Museum
PHOTO: Aymann Ismail



刘晓辉: 她
LIU XIAOHUI: HER

是从此处而来。我们只能臆度、猜测、想象，让“她”在我们心中形成一个模糊的影子，每个人都是由这个变幻的影子来引领着前进和摸索，艺术家自己也一样。必然性并不来自于艺术家必须在他的生活、幻想或梦境中与“她”相遇，而是来自于他意识到自己别无选择地需要跟从于这个形象而前行。

因而“为什么是她？”其实是一个



永远不能被填满的问题。正是在这种追问中艺术家的创作才可能持续，而他无法用问题（question）本身来回答问题（problematique）。至于“她”在他的画面中如何变化、成为什么，观众天然地相信它们听命于艺术家的主观设定，而艺术家则愿意将其推诿于“偶然”——一根线条的走向、一块颜色的选择、一个观看的角度甚至一丝掠过意识中的警觉……所有这一切都可能彻底改变“她”的指向与样貌。抑或说所谓的“偶然”，只是艺术家自己说不清道不明的事物，他将自己无法定义和识别的潜意识称为“偶然”，正如我们可以将这位不得确知的“第三人称女性”归纳为一个大大的“她”。在艺术家最近的几幅新作中，“她”变成了一个

镜像的形象，在画面中定格的瞬间展现出了一个欲进还退的动作、一个在欲望临界点僵持着又马上要被激活的状态。但这一新的形象只有在不被变成新的题材的方向中才能真正存活下来，那意味着艺术家尚没有将艺术史的意愿和自己生活的意愿混为一谈。他仍然可以不无轻松地说起，“这几天我甚至画了几个静物”。**贺婧**

Questions about her are, in reality, questions about origin, but the end result of these questions is not “Who is she?” but rather “Why her?” Because, ultimately, no matter who she is, it is nearly impossible to escape the fate of the falsification of the artist’s brush. The repeated depiction and subversion of an image, on the one hand, lies in the artist’s belief that no complete image can truly reflect the meaning that relies on what she points towards; on the other hand, it lies in the artist’s constant recognition that what he creates is a falsification of her. On the canvas he constantly diverges and returns, refusing to allow the image to become clear, and, at the same time, remains hopelessly convinced that he will never be able to achieve true clarity. Rather than saying that she is the origin of these paintings, he says that this hopelessness propels everything.

刘晓辉
《无题—黄色背景前的人No. 1》
2016年
布面油画
250 × 200 厘米

Liu Xiaohui
Untitled: Figures in Front of Yellow Background No. 1
2016
Oil on canvas
250 x 200 cm



And yet, capturing one’s own hopelessness is a difficult thing to do. It requires that the creator longs for the future and constantly calls the present into question. He must work from beginning to end in a state of contradiction. Even the act of creation itself is placed in a kind of temporal and psychological paradox. By covering the canvas many times over, the artist tries again and again to expose the image that comes closest to the essence of longing. It could be a woman, a block of color, or perhaps an image transformed into an object. What is important is the location in which she is located, an image that must be between the invisible energy of creation and the visible matter of painting. In the midst of creation the artist has her, but is unable, at any point, to give her a name. As a personal pronoun, her most wonderful significance is that she can refer at any time to any third-person female. As the artist reveals on his canvas, she has not been constrained to any specific person, image, or even body. She seems freer than the artist himself. To a large extent, this freedom originates from the sophistic game that the artist sets out in the logic of the image: we can recognize her figure, but we can never truly recognize her. She is only visible from behind, and no one has seen her in a more definite form-this is where freedom stems from. We can only assume, conjecture, imagine. Allowing her to form a vague shadow in our thoughts, we are led blindly on by this fluctuating shadow—the artist included. Certainty

does not come from the fact that the artist must have met her in his life, fantasies, or dreams. Instead, it comes from his realization that he has no choice but to follow this image and move forward.

“Why her?” is a question that can never be answered satisfactorily. It is only in this detailed questioning that the artist’s creation can continue, and he cannot use the question itself to respond to the problem. As for how she can change, how she can become something on the canvas, viewers naturally believe that they have accepted the artist’s subjective preferences, and that the artist wishes to avoid those preferences by the intervention of chance: a line going in one direction, choosing a block of color, a viewing angle, even a fleeting moment of realization. Any of them could thoroughly change the direction and the appearance of her. Or is chance something that the artist cannot clearly explain? Is what he calls chance in fact the unconscious mind that he cannot define, just as we have concluded that this unknowable third-person female is her in capital letters? In the artist’s most recent work, she has become a mirror image. In a moment fixed on canvas there emerges a motion of neither advance nor retreat, a situation deadlocked at the critical point of desire, wanting immediately to be brought to life. But the artist cannot muddle the history of art with his own desires. He can still say, with levity, “Over the past few days I painted a few still lifes.” **He Jing** (Translated by David East)

刘晓辉
《无题—海边》
2015年
布面油画
三联画, 250 × 200 × 3 厘米

Liu Xiaohui
Untitled: Seaside
2015
Oil on canvas
250 x 200 cm each (triptych)

心连心: 缪斯XXX号
HEART TO HEART: MUSE #XXX

“不会啦！讨厌！你的那些液体我早就储存在我腹部一个单独的空间了，最后会凝固成一个我们孩子的小雕塑。”

“哦，那应该很小吧？你每天从网上看过的明星的样子不会影响到我们的孩子的模样吗？”

“不会，放心啦！我已经排除了这些数据，几年之后你只要告诉我，咱们的孩子，是要一个具象的还是抽象的。”她轻轻拍了我一下胸口。我相信她在帮我释放“创作的焦虑”的一个多小时里，她已经联网处理了这段时间云数据更新的几百万份我国和敌

对国、各自的同盟国、当前艺术中心国的历史、地理、宗教、哲学、政治、军事、文化、艺术、科技、动植物、群族心理、媒体等等资料，也重新阅读和分析了当前艺术权力榜前5000名排名的艺术家、策展人、评论家、藏家以及所有的艺术评论，作品所需的材料（传统的和最新出现的）、距离远近的加工厂信息、相关的科技资讯……甚至把周边的24小时外卖店的信息也一同处理了。这种大数据处理方式为她赋予了创作，就像“心状态转移网络”赋予了她情感一样，是可以自我学习和更新的变频液态处理方式。我只要告诉她一个预算，她会告诉我一个完美的作品方案。

但我并不急于知道这个方案。我更想和她的心多玩一会，心是这个时代最好玩的玩具了。机器的心比人的心更为复杂，更有挑战性。她以前也被我玩急过，她威胁我如果再撩拨别的女孩，她就让自己成为一堆破铜烂铁塑料硅胶，当然这也是源于我最初的设定，在家政服务公司签订服务协议时，我和她的情感模式选择的是“唯一性”，其实还有很多选择：“1:2”“1:3”以至“无穷多元”。

她的专一有时真的让我有某种情感绑架感，但我每次准备去更改这款协议时，最后还是放弃了。还是有好处的，比如现在战争期间，在最需要安慰的时刻，那些没有选择唯一关系的人却经常找不到他们的机器伴侣，那些关系自由的机器人正在趁着乱世四处和别人“鬼混”（以前人类的说法）呢。

我曾经问过她：“我们就这样相处一辈子吗？我们不去试一试和别人相爱吗？”

她回答说：“你的世界，和我这么个非碳基者的世界，其实都是一样的，都是虚拟的，在这个虚拟的数据上乘以任何数，结果都是虚拟的，只有愚者才把自己有限的生命和能量虚耗在可笑数字改变上。”

有时她也无担忧地问我：“你的作品越来越好，事业也越来越成功，那么多小美女仰慕你，你不会把我踢了吧？或者偷偷去更改我们的情感关系设定吧？”

我望着她有些湿润的眼睛，有些真诚地对她说：“怎么会呢？我的灵感都是来源于你，就算我再怎么成功，我也只是你的一个品牌而已呀。”

“不是的，我们心连心的嘛！”她嘴角羞涩地弯曲了一下，我迷死了这种小小的弧度了。

她陪伴我有三年了呢，感情真的很好，虽然我也知道，我们也没有百分之百的读懂对方，不过，说真的，我的心也越来越和她连在了一起，甚至她能察觉我语气的变化而准确判断我的情绪和心理。

“亲爱的，你这次持续了106分钟，心率最高为110，血压……吧啦吧啦，呃，都正常啦！综合表现是5星，你的服务我十分满意，你也会给我评5星吗？”她打断了我的沉思，她越来越调皮了。 蒋志

Some events may never take place, but you never know. So, for now, I will jot things down anyway.

At last, our country had declared war on another country. Every day I can see the missiles fly across the sky of the city I live in. Who knows, one may strike down one day. So I ask Mustard Flower, “Inspire me, I need to create a piece of art now.”

This, really, is a command. Mustard Flower is a humanoid beauty, a robot I bought three years ago from a domestic servicing company. (Her name was Muse #XXX. It was I who endowed her with this bucolic, nostalgic name.) At the time, I

added a requirement—the ability of creative inspiration—and prioritized it as number three on my personal service needs.

“Alright, one moment please, dear Mr. Jiang.” She comes closer to me with a sweet smile and embraces me tenderly. I put my tongue deep into her mouth. The temperature of and level of moisture in her mouth are just perfect. Her breath is fresh, and the taste and the viscosity of her saliva are not bad either. There is even a taste of fig this time. The day before yesterday, she configured it to the flavor of the mild, stale taste of alcohol of a hangover, according to my request. My demands are pretty imaginative.

“Is this fig flavor your own configuration?” I ask her.

“My dear, there is also a hint of jasmine flavor. Jasmine can calm you, stimulate you, and elevate the feeling of love.”

Absurd! What love? Let’s be honest. I mutter to myself inaudibly, although I am in love with her. After the deep kiss and the relieving of my creative anxiety with her, she lies halfway on top of me. I can feel the beating of her heart. Suddenly I remember that thing about her saliva and ask her, “You won’t recycle used body fluids, will you?”

“Of course not! How disgusting! Your bodily fluids are stored in a separate space within my stomach. In the end they will solidify and fuse into a miniature sculpture that is our child.”

“Oh, that it should be a tiny pod? Every day you surf the net, looking at all those pictures of the celebrities, won’t it

affect the look of our child?”

“Rest assured, it won’t! That data I already removed. After a few years, you will only need to tell me if our child should be abstract expressive or representational.” She pats my chest tenderly. I know that, during the hour or so she helped me to relieve my creative anxiety, she has already processed millions of pieces of new data in the cloud—data about our country, our country’s enemies, our allies and theirs, data on the current world cultural capital of art, its history, geography, religion, philosophy, politics, military history, culture, art, science, animal and plant life, group psychology, media. She has also reread and analyzed the current authoritative rankings of 5,000 famous artists, curators, critics, and collectors, plus all the relevant art criticism and material used to create art traditional and emergent, news of factories far and near, probably even the data of the corner 24-hour store. This big data processing power has endowed her with considerable creativity, the same way a state-of-mind transition network endows her with emotions. She learns and updates continuously, with a fluid-frequency conversation-processing method. I only have to tell her a budget, and she can give me the perfect project proposal.

But I’m not in a hurry to know the proposal. I just want to play with her heart a little bit longer. The heart is the best toy to play with in times like this. The heart of a machine is more complex than the heart of a human, more challenging. I have played with her pretty hard before. She even threatened that, if I flirted with other girls again, she’d destroy herself into a heap of scrap copper, steel, plastic, silicon. Of course, this originates from my initial requirement when I signed the contract with the domestic servicing company; our emotional relationship model is exclusive, *fidel en amour*. There are many other models, from “1:2” “1:3” to “infinite multitude.” There are times when her single-minded loyalty really does feel like emotional bondage. Yet, every time I think of changing it, I decide against it. It still

has a lot of advantages, especially in this time of war, when one often needs comfort and consolation. Those who didn’t select the monogamous model often can’t find their partners. Robots in open relationships often take advantage of these troubled times to fool around, as people used to say.

Once I asked her, “Is this it for rest of our lives? Don’t we want to experiment with other lovers?”

She replied, “Your world and my non-carbon-based world are really the same. Neither is real; both are virtual. Multiply any number by a virtual number, the result is always a virtual number. Only a fool would waste energy and the limited life we have on the silly changing of digits.”

Yet, there are times when she asks me rather worriedly, “Your work is getting better and better, and your career is becoming increasingly successful. There are so many beautiful young women admiring you. Won’t you one day kick me to the side? Or go and secretly change our relationship model?”

I looked at her moistened eyes, and said to her somewhat sincerely, “How could I? All my inspiration comes from you. No matter how successful I am, I’m just one of your brands.”

“Ah, our hearts are linked together! Heart-to-heart!” Shyly she curves her lips into an arc. That tiny arc of her mouth bewilders me immensely.

She’s been with me for three years. Our emotional relationship has been very good. Of course I know it’s impossible to understand each other all of the time, but, really, my heart does feel more linked to hers now. Just from the changing tone of my voice, she can accurately detect my emotional and psychological state.

She interrupts my thoughts. “My dear, this time you lasted 106 minutes, heart rate reached 110, blood pressure ... oh, and all’s normal! Overall performance rating is five-star. I’m very satisfied with your performance. Will you give me a five-star rating?” She really is getting naughtier. **Jiang Zhi** (Translated by Yvette Zhu)

关锦鹏: 镜像的缪斯
STANLEY KWAN: THE MUSE IN THE MIRROR

我所拍的几个电影,像《胭脂扣》《人在纽约》《地下情》《阮玲玉》《红玫瑰与白玫瑰》,都被视为一个女性电影导演的女性作品,那银幕上的女性真是我的化身吗?

——关锦鹏《男生女相: 中国电影之性别》(1997)

“缪斯”一词在现代主义之后的文化生产中常被用来方便地指代对(尤其是)男性创作者的创作具有启发性、或在其作品中“熠熠生辉”的女性形象。男性导演对于某一类女性形象或叙事的执着总能引发观众对其背后的心理机制饶有兴致的揣测,譬如杨福东的“新女性”、小津安二郎电影中原节子的角色、谢晋导演的女主角等等,究竟是创作者对于欲望对象、母亲形象,还是自我身份的投射?是什么造就了创作者的缪斯?谢晋在纪录片《男生女相: 中国电影之性别》中谈及自己对女性题材的钟爱时,提出了一个他个人的理念: 把女性写得好、拍得好的小说电影作者往往是男性。关锦鹏似乎就是这样一位男性创作者。

1997年是香港人充满身份焦虑的一年。这一年,关锦鹏拍摄了纪录片《男生女相: 中国电影之性别》。这部糅合了历史影像片段和人物访谈的散文体电影是关锦鹏以个人视角对华语电影历史的解读,也可以说是其个人经历在荧屏史上的投射。某种程度上来说,《男生女相: 中国电影之性别》是关锦鹏电影生涯的一个分水岭。与纪录片中关锦鹏的个人观影史共同公之于众的还有他同性恋的身份。自此,惯常出现在关锦鹏名字之前的前缀从“女性主义导演”变成了“同性恋导演”。而学术界对关锦鹏女性电影的关注从女性主义文艺理论分析转向了关于创作者身份认同的心理学层面。

在《男生女相》之前,关锦鹏拍摄了六部长篇电影:《女人心》(1985)、《地下情》(1986)、《胭脂扣》(1987)、《人在纽约》(1989)、《阮玲玉》(1992)、《红玫瑰与白玫瑰》(1994),几乎是清一色的女性题材。这位执着于刻画女性形象和心理的男性创作者,被当时的研究者评论为“最虔诚、用力最深、成绩也最显著”的女性主义导演,称其“比女人更女人”。在关锦鹏公布自己的性取向之后,人们自然地将其电影中缪斯式的、往往具有悲剧色彩的女性角色作为导演自身阴柔气质的投射。不少女性主义评论者转而批评关锦鹏对女性的书写是用“性别置换”的策略来遮蔽自己同性意识的表达,将女性作为与其性别身份相近的群体表达自身同性恋身份的身份认同。结合关锦鹏出柜之后的电影履历来看,这样的评论并非毫无道理,但一些所谓女性主义批判强调作为男性同性恋者的关锦鹏受限于其生理性别和经验而无法真正再现女性意识,这样的论调显然掉入了二元化性别以及二元化同性恋—异性恋身份的谬误中。在一次采访中,关锦鹏谈到,即使可以选择来生,也不祈求以和现在不同的性别和性向生活,而能够这么说是“创作人的一种自大”——创作过程中的观察与想象使创作者转化不同的身份成为可能。

关锦鹏92年拍摄的传记电影《阮玲玉》由多条时空线索穿插组成,其中包括张曼玉等年轻香港演员对阮玲玉生前最后几年生活的再演绎、拍摄期间导演与演员们关于阮玲玉的讨论、真实的阮玲玉电影片段等等。电影的创作者(包括演绎者)被置于与剧情以及历史平行的位置,以一种布莱希特式的自反性语言展现出创作者与其塑造的

人物之间相互映射的关系。关锦鹏也罕见地在影片中正面出境,在与演员讨论阮玲玉生平的镜头中,借由一面镜子与坐在其对面的张曼玉并排出现在画面中。这个双人特写镜头形式化地强调了创作者的主体性/主观性对于影片塑造人物的意义。或许,在关锦鹏的女性电影中,镜头前的缪斯亦是创作者的镜像。赖非

My films, namely Rouge, Full Moon in New York, Love unto Waste, Centre Stage, and Red Rose White Rose, are all considered feminine films made by a feminine director. Are the women in these films projections of myself?

——Stanley Kwan, *Yang ± Yin: Gender in Chinese Cinema*, 1997

In modern cultural production, the word “muse” is frequently used as a convenient shorthand for the female figure central or inspirational to the work of an (often male) artist. A male director’s persistent portrayal of a certain female persona inevitably leads to frenzied speculation on their underlying psychological motivation. One only needs to look at Yang Fudong’s *New Women*, Setsuko Hara’s character(s) in Yasujiro Ozu’s films, and the female leads in Xie Jin’s films. Are they projections of the artist’s desire? A mother figure? Or the artist’s alter ego? What are the psychological origins of the muses? Interviewed in the documentary *Yang ± Yin: Gender in Chinese Cinema*, director Xie Jin addresses his devotion to making films that center around female roles, and shares a personal view that the novelists and filmmakers who are especially good at depicting women are, in fact, all men. If this were true, Stanley Kwan would certainly be one such director.

1997 was a year of identity crisis for Hong Kong. It was in this context that Stanley Kwan made the documentary *Yang ± Yin: Gender in Chinese Cinema*. This essay-style film weaves together archival film footage spanning decades with interviews Kwan conducted with other Chinese filmmakers and scholars. Kwan attempts to narrativize his personal history of Chinese-language cinema. *Yang ± Yin* was a watershed moment in Kwan’s career. Along with the film’s debut, Kwan came out as gay. From that moment on, the usual prefix to Kwan’s name, “feminine director,” was replaced by “gay director.” In academia, too, research interest in his feminine films switched from feminist cultural analysis to psychoanalysis of his own identification.

Before *Yang ± Yin*, Kwan had made six films: *Women* (1985), *Love unto Waste* (1986), *Rouge* (1987), *Full Moon in New York* (1989), *Centre Stage* (1992), and *Red Rose White Rose* (1994), all focused on female narratives. As a male artist dedicated to depicting female characters and their psychology, Kwan was praised as “the most sincere, insightful, and successful” feminist director, “more feminine than women.” After his sexual orientation became public, people started to view the muse-like, and often tragic, female characters in Kwan’s films as projections of



the director’s own effeminacy. Some criticized him of employing the tactic of “gender displacement” in depicting female characters, as a cover for his own consciousness as a gay man. Looking at Kwan’s career before and after coming out, this argument is not entirely groundless. But to condition one’s ability of representing “female” experiences with their biological gender and sexual orientation clearly falls into the trap of gender binarism, and ignores the intricacies of human desire and identification. Kwan once said that, even if he could choose his next life, he would not opt for a different gender or sexual orientation, but being able to say this is the “arrogance of the artist”—the observation and imagination required during the process of artistic creation makes it possible for the artist to transform into different roles.

Stanley Kwan’s 1992 biopic of 1930s film star Ruan Lingyu, *Centre Stage*, brings together various narrative and temporal strands, weaving together scenes of Maggie Cheung and other young Hong Kong actresses playing out the last few years of Ruan’s life, the actors’ and director’s discussions of Ruan, and archival footage of existing Ruan Lingyu films. The film’s creators are shown discussing the subjects of the film in parallel with the film’s narrative dimension, making explicit their reflexive relationships with their roles in a Brechtian manner. Kwan also make a rare but emphatic appearance in the film. In a scene where he discusses Ruan with Cheung, he is reflected in the mirror behind Cheung, who is sitting across from him. The director’s mirror image and the actress’s visage appear side-by-side in a close-up two-shot. In this moment, the muse in front of the camera might be one and the same with the artist’s mirror image. Lai Fei

蔡楚生
《新女性》
1934年
作为关锦鹏执导电影《阮玲玉》(1992年)的素材
Cai Chusheng
New Women
1934
Used as source material in
Stanley Kwan, *Centre Stage*, 1992

刘嘉玲 CARINA LAU

刘嘉玲全胜的状态一直延续到了2014年：她出演的舞台剧《杜老志》同样广受好评。刘嘉玲在其中扮演了一名寡妇。大银幕和舞台仿佛形成了一个完美的巧合，刘嘉玲在《过界》中的角色在某种程度上被延续到了舞台上。时光倒退，场景回到了1970年代的夜总会，她周围的男人依旧都是金融界的操盘手，她仍留守城市的根基（或许她的角色就是城市本身），却无法掌握自己的命运。

2014年的另一个转折点又恰如其分地将刘嘉玲带入了当代艺术领域——一个赋予明星缪斯们文化光环的殿堂，而这一加冕并不为娱乐圈所知。程然的影像装置作品《信》由放置在镜像空间里的25个屏幕组成，屏幕上刘嘉玲映射在俯瞰上海夜景的玻璃窗上的面容一览无遗。画外音是一封充满诗意的信。这封爱来的信来自程然收到的一封垃圾邮件，他对邮件的内容进行了编辑，以配合刘嘉玲的声音。这次合作完全符合艺术家一直以来的创作风格，在他从脚本出发的作品履历中毫不突兀。然而刘嘉玲的表演属于她个人，她的表演本身作为一件艺术品既被程然的影像接纳也被其拒绝。

刘嘉玲在上海投资创办的一系列酒吧和餐厅里，跳舞和唱K既是两种文化却又同等重要。当然，它们只能有一个名字：缪斯。**岳鸿飞**（翻译：盛夏）

Among the Hong Kong glitterati, competition is fierce to be something more than just a celebrity. It's a small town: everyone of note gets tailed by the paparazzi, everyone is in the papers, everyone sells out arenas, everyone has been a star. But sometimes, maybe once a generation, a star really captures the imagination and becomes a symbol, a symptom, of something more. It has to happen at a certain time, both in the career cycle of the entertainer as she moves from starlet to it girl to something greater, and in the life cycle of the city, which craves a reinvention of the Lion Rock spirit every now and again. For a long time, it was Anita Mui, that indomitable singer whose passing, in close proximity to that of Leslie Cheung, in 2003, shook the cultural life of the region to its core. Mui and Cheung were style icons, stars of the screen and stage, and so much more. The torch was later passed to Maggie Cheung, whose persona strikes harder than any one of her Wong Kar-wai roles. In the last few years there has been a new, unlikely contender for the gilded tiara: Carina Lau, the gracefully aging muse of Wong Kar-wai and Hark Tsui who has always been



iconic but who can only now rightfully be called an icon.

Her elevation arguably began in 2013 with her starring role in first-time director Flora Lau's stunning Cannes-nominated film *Bends*. Carina Lau plays a Peak socialite, wife to a husband who disappears as his business goes under and employer to a driver who is desperately trying to bring his wife to Hong Kong to give birth. It was a brave role for Carina, but her courage—and that of the director—only became truly visible a year after its release, with the turbulence of the fall of 2014. More so than any other cultural object of the time, from art to film to music to street and and to the media, the role that Flora drew up for Carina captures with incredible veracity and nerve the tensions tearing Hong Kong society apart: class divisions, financialization, mainland relations, ideals versus pragmatism, and the first inklings of an old system giving way to a new one.

Carina Lau's hot streak continued into 2014, first with the similarly acclaimed stage drama *Tonnochy*. By a wonderful coincidence of screenwriting and playwriting, Lau plays a widow, as if her role from *Bends* somehow carried on into this one, moving backwards through time into the titular 1970s nightclub. Again, the men around her are players in the world of finance, and she serves



to ground the city—perhaps to play the role of the city itself—even as its destiny seems out of its control.

Another turn in 2014 brought Lau into the contemporary art world proper, a cultural register that is both the holy grail of the star-turned-muse and yet all but invisible on the radar of the entertainment world. Cheng Ran's video installation *Always I Trust* plays out across 25 screens in a mirrored box, capturing the unmistakable visage of Carina Lau reflected in windows over the cityscape of Shanghai at night. A voice reads out a poetic letter, a declaration of love that Cheng apparently received as a spam email and edited to suit Lau's voice. It's a perfect match for the artist's oeuvre, fitting seamlessly into his existing body of scripted work, and yet the performance belongs so much to Lau, whose is clearly both accepted into and rejected by the video as an artwork.

程然，《信》
2014年
25频高清影像
6分13秒

Cheng Ran
Always I Trust
2014
25-channel HD video
6 min 13 sec

Courtesy Galerie Urs Meile and
the artist

嘉玲

NO MORE PARTIES IN LA

中 | Middle

洛城再无盛宴 NO MORE PARTIES IN LA

三月 March

他消瘦，甚至纤弱，极简歌特风着装，在胡同里的一个酒吧与我握手。他给我和陈秀炜看了一组他最喜欢的数码艺术家的作品图片，顿觉回到了2012年——蒸汽波以及壮观的海豚群前面的漂浮的罗马柱。他想办个展，觉得我们应该参与。他提到他们有预算，我们应该做个大型雕塑，大约12月的时候在一个有名的美术馆举行，我们得跟一个知名的中国流行歌手一起工作。

Thin, almost fragile, and dressed in a health goth outfit, he shook my hand in a bar in the middle of the hutongs. He showed Ophelia Chan and me a slide-show of his favorite digital artists, which felt like 2012 all over again—the year of vaporwave and floating columns in front of majestic dolphins. He wanted to organize an exhibition and said we should be in it. He mentioned they had a budget, that we should make a big installation, and that it would take place at a famous museum around December. And that we would have to work with a famous Chinese pop star.

五月 May

该实现第一个设想了：硅胶袋印花、填充并堆放在一个约9米长的方形空间，上面撒满婴儿爽身粉，还要投影一个录像。录像内容是一个旋转的面具，意指偶像。面具是镂空的，内里朝外，配上合适的灯光。在微信上公布了这个想法，受到一致好评，歌星也表示喜欢。一切顺利。

Time to deliver our first concept: silicon bags would be printed, filled, and stacked in a square of approximately nine meters to a side. The top would be covered in baby powder, where a video would be projected. The content of the video would be a rotating mask resembling the idol, a hollow mask where the inside would appear inverted with the right light settings. We received an overwhelming amount of positive emoticons back on WeChat, and the pop star apparently liked it too. Too easy.

四月 April

在跟一个歌星一起工作这件事上试图保持清醒而又开放的态度，实在是令人厌倦。我俩都觉得对这个产业应该说点什么，特别是艺术产业为品牌和营销理念服务这种观点。我们得把想法隐藏在华丽的雕塑中，就像特洛伊木马那样。

Trying to keep a critical but open mind about working with a pop star was tiresome. Both of us felt obliged to say something about the industry, especially about the idea of the art industry working for labels and marketing concepts. We just needed to conceal it under a flashy sculpture, a trojan horse if you will.

六月 June

问题频出，每天都会有涉及偶像参与的不同问题向我们抛出。我们被要求让他以合作者的身份参与进来；一个录像似乎不够。美术馆没有谈成，他们得另找场地。潜在的赞助商两周换一。一切都那么不确定。那个歌星忽然一夜爆红，他们请不起了。

Feedback came in little packages of uncertainty. Every day there was a different question regarding the involvement of the idol. We were asked to involve him in a way that he would become more of a collaborator; a video didn't seem enough. The museum was off the table, and they needed to find another venue. They had different potential sponsors every other week. It all just seemed uncertain. Then the pop star suddenly got too famous because of a new blockbuster hit, and too expensive for them.

八月 August

我们实现了第二个更完善的想法：我们决定用金属支架把硅胶袋升到离地三米高的半空，下方设置一圈显示屏，投影原本位于袋子上的录像。我们专注于要传达的批判性信息，不再想着把想法贩卖给一个偶像了。

We delivered a second and more refined concept: we decided to lift the silicon bags three meters up on a metal structure and mount an array of screens below, where video of the projection on top of the bags could be seen. The critical message we wanted to deliver drifted away from the intrinsic need to sell the idea to an idol.

九月 September

预算削减，而且也没有歌星跟我俩合作了。场地原先定在三里屯。展览重心忽然变成了PC Music与李宇春之间的合作。大部分参展艺术家必须接受3D扫描和录像采访，迫使我们朝他们既定的偶像审美之路上走。

Budget cut and no pop star for us. The venue was to be in Sanlitun. The focus of the show suddenly shifted into a cooperation between PC Music and Chris Lee. Most of the participating artists had to be 3D-scanned and give video interviews, coercing us into a particular direction with their idol aesthetics.

十一月 November

一系列错误引用，一份构想阶段的草图令我们陷入困境。他们认为我们的作品是要按草图原样制作，但我们根本没这个打算。我们一直想传递的是整体观念与审美。一个装置因为它必须经历的创作过程、它存在的空间以及不同的参与者而充满变数，这才是我们创作的真谛。

A series of misquotes and a leaked rendering from the concept stage put us into a difficult spot. They thought our piece was about recreating the rendering in a physical form, which was never our intent. The design was always about delivering an overall idea and aesthetic. An installation becomes dynamic because of the process it has to go through, the space it is in, and the different people who work on it, which was what made our piece what it was.

十二月 December

展览存在共五天。

It was real for five days.

Oliver Haidutschek
(翻译：周巧)

Oliver Haidutschek, 陈秀炜
《河豚》
2015年
钢，聚氯乙烯，合成纤维，GoPro运动相机，显示器
450 x 950 x 950 厘米

Oliver Haidutschek and
Ophelia Chan
Fugu
2015
Steel, PVC, synthetic fiber, GoPro, monitors
450 x 950 x 950 cm

PHOTO: Wang Lun

权志龙: 缪斯的交点
G-DRAGON: A MUSE FOR PEACE—ALMOST

杰夫·昆斯的“观景球”系列的银蓝色玻璃球从经典雕塑的复制品挪到Lady Gaga2013年专辑《Artpop》的封面上，人们褒贬不一。也许是流行文化与当代艺术的联姻不再吸引眼球——二者互为缪斯的例子太多，惯常做法是两生产体系在平面上的交织——从画布到唱片封套，从卢西安·弗洛伊德笔下杏奶油色堆叠的素颜时尚教皇雷夫·波维瑞到达明恩·赫斯特在红辣椒乐队专辑封套留下的药丸和苍蝇，偶尔平面也会挪到屏幕上：Jay-Z同年发表的《毕加索宝贝》里不止在唱词中大耍艺术梗，音乐录像里也有大牌艺术家玛丽娜·阿布拉莫维奇的身影。K-Pop天团Big Bang的歌曲《Zutter》同样通过流行音乐的传染性展示全球化越来越趋同的财富想象：名车名牌还要买艺术。《毕加索宝贝》里的歌词“我家厨房角落里的黄色巴斯奎亚特”和《Zutter》里的歌词“我厨房里的弗朗西斯·培根”异曲同工。Big Bang的艺术跨界丝毫不比西方同行少，《BaeBae》音乐录像里名和晃平的水晶鹿扭曲着布里里绚烂的兰花，成员T.O.P单飞歌曲《Doom Dada》灵感明显来自达达主义。

如果说上述都是流行文化与当代艺术互为缪斯的案例，显然“缪斯”都处于被动的角色，不足以凿开作品意义和阐释的断层。策展人就一样，Big Bang队长G-Dragon（权志龙）2015年在首尔美术馆以策划人的身份登



台，策划了展览“PEACEMINUSONE”，其中一件作品是权五祥的摄影雕塑《无题：G-Dragon》，同样的脸在两个不同造型承托下互相厮杀，不禁让人想起流行文化和当代艺术互相挪用如鱼得水之余，缪斯的僵化角色是否慢慢瓦解——起码不再是画架和镜头后被艺术家的凝视和手部动作解剖的被动身体。流行文化确立了当代艺术的符号交换价值，二者在注意力经济学中同样被作为文化资本互相利用，为彼此在符号交换场中加温。韩国流行歌手CL的《Doctor Pepper》音乐录像中犹如网络原始年代的波普图像，被纳入当代艺术领域轻而易举，艺术家寇拉克里·阿让诺度才装置里的自导自演的影像也和流行音乐录像并无二致。

流行音乐炒热的秘诀是其作为一种封闭整体的重复性质（副歌部分尤甚）——只因为我们对可预期事物的偏爱——每次重播都激活了那个当下被感知的时刻。艺术作品的历史却不采取进程和回环的形式，让-吕克·南希的“过道”：一种没有终结的完满，重复只是为了打开新缺口。作品之外盖着流体迷雾——那些或会凝结为其历史一部分，或永远休眠于艺术认识论世界外的各种未来，它们不是放在根据几何学设计的花园中的观景球，更像照出结实实的虚妄和幽灵的轩辕镜。**刘秀仪**

It was the silver-blue glass spheres from Jeff Koons’s “Gazing Balls” sculptures that appeared on the cover of *Artpop*, Lady Gaga’s 2013 album. Opinions differed: while it could be seen as an intermarriage of pop culture and contemporary art, this fact alone no longer attracts much attention—they have acted as muses for each other all too often. These two systems of production usually meet on the surface, from the canvas to the album cover, from the apricot-cream layers of color in the face of Lucian Freud’s painting of fashion maven Leigh Bowery to Damien Hirst’s Red Hot Chili Peppers cover complete with pills and flies. Yet they also meet on screen. Also in 2013, Jay-Z released “Picasso Baby,” with lyrics containing art references and a music video featuring artist Marina Abramović. The K-pop group Big Bang’s song “Zutter” also exhibits the globally converging desires of the rich through the infectious nature of pop music: in addition to designer labels and luxury cars, they also buy art. Jay-Z has a “Yellow Basquiat in my kitchen corner,” while Big Bang wants a “Francis Bacon in my kitchen.” Both songs make the same point. Big Bang’s crossover into art is no less significant than that of their western counterparts. In the video for “BaeBae” a crystal deer distorts scenery of gorgeous orchids, while T.O.P’s solo song “Doom Dada” clearly takes its name from the art movement.

Pop culture and contemporary art are mutually taking on the roles of the muse. But if the muse always take a passive role, it is not enough to chip away at the layers of interpretation behind these works. Curators, too, are no longer the same. In 2015, G-Dragon took on the role of curator at Seoul Museum of Art for “PEACEMINUSONE,” which featured Osang Gwon’s photographic sculpture *Untitled: G-Dragon*. Two renditions of the same face at close quarters. As pop culture and contemporary art effortlessly appropri-

ate each other, ossified conceptions of what a muse should entail are gradually disintegrating.

At the very least, the muse no longer represents a passive body subject to the study and dissection of the artist, to be transferred onto the easel or captured through the lens. Pop culture has established a symbolic exchange value for contemporary art. From the standpoint of the economics of attention, both have become forms of cultural capital that can be mutually utilized and mutually stimulate symbolic exchange. In South Korean pop singer CL’s “Doctor Pepper” video, pop images from the first generation of internet aesthetics could easily be incorporated into the purview of contemporary art. And the self-curated image of installation artist Korakrit Arunanondchai does not differ in any great way from those presented within pop music videos like these.

The secret behind the success of hot pop music is its closed, total repetition (especially in the refrain). Because we prefer the predictable, each time we hear it, we relive that moment. Yet the history of art does not take the form of a loop, Jean-Luc Nancy’s passage frames it as a kind of “completion without end”: to repeat it would only open a new gap. This will, perhaps, condense into a part of history, or lie dormant as one of the various futures for the world of art theory. It cannot be placed in geometrically designed gardens like a Koonsian gazing ball; it may be more like the spirits that flit across the Xuanyuan mirror in the Forbidden City, capturing the unreality of everything around it.

Venus Lau (Translated by Lavender Au)

方和李
《(长叹) 非直播, 齿轮上的革命》
2015年
灯光装置, 舞台设计, 视频, 投影, 文本
尺寸可变

Bang & Lee
(*Deep Sigh*) *Untelevised, Revolution on Wheels*
2015
Light installation, stage design, mosaic video, projection, text, mixed media
Dimensions variable



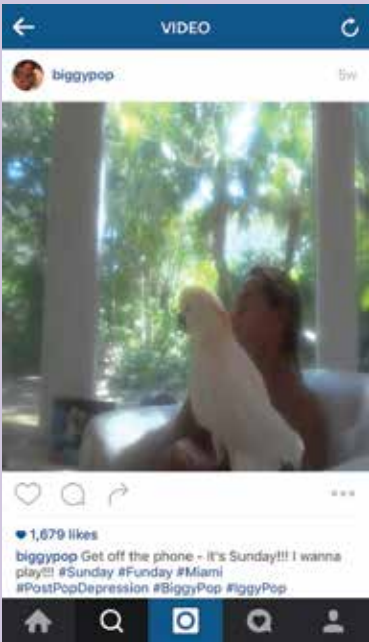
权五祥
《无题G-Dragon, 一个无名空间》
2015年
数码打印, 综合材料
176 × 105 × 380厘米

Osang Gwon
Untitled G-Dragon, A Space of No Name
2015
C-print, mixed media
176 x 105 x 380 cm

偶像的黄昏：伊基·波普
TWILIGHT OF THE IDOLS: IGGY POP

有些可爱，让人很难与那个曾被认为是危险人物的伊基联系在一起。

伊基·波普的身体在摇滚史上具有神话般的地位。他裸露上半身，露出疤痕和肌肉的形象简直就是充满诱惑与毁灭力量的朋克的代名词。舞台冲浪、用酒瓶碎片自残，以及，呃，把花生酱涂得到处都是，都是一些你妈这辈子最不希望你触碰的事。然而，过去的伊基对于自己肉身的强调，与他现阶段对鹦鹉的宠爱形成了强烈的对比。自我放逐



比基·波普的Instagram页面

Biggy Pop's Instagram page

与投射是比基的Instagram帐号的日常，伊基对于前卫的诉求在此升华成了一个鹦鹉的炫酷形象养成计划。

伊基拒绝继续待在自己多年的“品牌”光环下，转而培养鸟类作为同伴，也许这就是一种当下时代的标志吧。在以前，伊基的幽默古怪一定能带来逾越常规又引人入胜的体验。然而过去那种天然的戏剧性已经被今天大量过载的感官知觉替代。每天，难以计数的声音、影像、数据通过社交网络的系统供给，被直接注射到我们体内。

在比基发布的那些视频中，最吸引人的部分是伊基为鹦鹉演唱自己的歌，比如当他把新专辑中的那首《在大厅里》试唱给比基听的时候。轻松的场景下还是能够看出伊基想得到这位鸟类友人的认可。与德里达的故事相似，这些动物不是什么朝三暮四的玩伴，而是一生的伴侣。当然，以传统的眼光来看，比基和伊基的家庭关系虽有些古怪，但依然能提供同样的自我强化的安全感。伊基在自己生日当天，用比基的口吻写下了想象中的它对养父的热爱之情：“致我能期望遇见的世间最好的爸爸，生日快乐!!! 谢谢你救了我。<3，比基。”

德里达说，来自动物的持续注视也许会造成羞耻和不安，但随后也有一种开放的释然。伊基似乎属于后一种情况。想到他今年二月在布鲁克林美术馆为杰里米·戴勒的艺术项目做裸体模特，他可能不太会介意正面全裸地面对任何鸟的注视。黑木诚（翻译：彭嫣茵）。

In 1997, nearing the end of his career (and life), Jacques Derrida gave a ten-hour lecture that had his cat seeing him naked as his point of departure. Over several days at a conference in C  risy-la-Salle, Derrida explained the immense gravitas behind this embarrassing episode. The animal’s gaze made him aware of being human—it reminded him nudity could not exist in nature. Without recourse to words or even adorable meowing, Derrida’s Siamese—a singular cat who knew him well—caused him to ask himself the fun-

damental question: “Who am I?”

In 2016, towards the end of his career (but not his life), Iggy Pop created an Instagram account for his cockatoo Biggy Pop, which amassed 15,000 followers after just 11 posts. The rise of Biggy comes on the heels of the release of *Post-Pop Depression*, an album that may be Iggy’s last.

In one video, Iggy serenades Biggy with an acoustic rendition of Willie Dixon’s blues classic “Little Red Rooster,” to which the cockatoo responds by contorting his neck and spinning in circles in a freakish frenzy. Elsewhere, Biggy nibbles at the stubble on Iggy’s weathered rock-and-roll face, giving him what Iggy terms a “Flintstone shave.” Iggy lounges around in a bathrobe in his plush mansion, about as far from the sticky dives of The Stooges’s early 1970s heyday as you could possibly get. Appearing rather genteel and even cute, it’s hard to believe this was once a man considered dangerous.

Iggy’s body holds a mythological position in rock history. Topless, scarred, and muscular, it’s shorthand for punk, a seductive, self-destructive force—the stage diving, the self-laceration with broken bottles, and, um, the peanut butter smearing—all ranking way up there in terms of

things your mother wouldn’t want you to do. Iggy’s past emphasis on his corporeal self, however, contrasts sharply with his newfound bird adoration. Self-displacement and projection is the order of the day on Biggy’s Instagram, where Iggy’s edginess is sublimated into the project of making a cockatoo cool.

The move away from fixating on his time-honored brand and building up his bird-brained companion is a sign of the times, perhaps. It certainly used to be the case that Iggy’s antics were transgressive and arresting, but the raw theatrics of the past have been usurped by our new, daylong sensory overload, a cavalcade of sound-image-info fed to us intravenously through SNS feed.

The videos where Iggy plays Biggy his own songs are probably the most compelling, like when he tests out the new album cut “In the Lobby” on the bird.

Although there’s a lighthearted tone to the scene, he’s nonetheless clearly seeking approval from his feathered friend. As in Derrida’s case, this is no petting zoo floozy, but rather a life-long mate. Sure, the Biggy/ Iggy domestic status quo is a bit eccentric by conventional standards, but it still provides the same self-reinforcing security. One sees this when Iggy,

writing as Biggy, writes out the cockatoo’s imagined adoration for his surrogate daddy on his birthday: “to the best dad I could have ever hoped for, Happy Birthday!!! Thanks for rescuing me. <3, Biggy.”

The unwavering gaze of the animal, Derrida said, can be an occasion for shame and unease, but openness too. For Iggy, it seems to be the latter. Judging from the fact that he posed nude for a Jeremy Deller project at the Brooklyn Museum back in February, he also probably wouldn’t be too embarrassed by any bird gazing at him full frontal. **Chris Blackmore**



杰里米·戴勒
《伊基·波普写生课》现场
2016年

Jeremy Deller
Iggy Pop Life Class
2016

北鸥: 合作的缪斯 BEIO: THE MUSE OF COLLABORATION

北鸥2009年在成都接触到日本的暗黑舞蹈，在土方巽和大野一雄的影响下走上了舞者的道路，并尝试在实验音乐现场、艺术空间演出。

2014年陈天灼在筹备录像作品《野餐》时在网上看到了一段北鸥表演的录像，被其中形似基督受难的肢体动作吸引。北鸥自述这种吸引力来自天灼对“死亡”命题的执着，和对某种中性外形的审美兴趣。经陆扬介绍与北鸥相识后，两人在表演与舞台认识上一拍即合，于是开启了一个系列的舞台作品：“Adaha”。

在他们接下来的合作过程中，北鸥负责提供故事的脚本，陈天灼围绕故事的叙事-意义系统来设计舞台、灯光、服饰等视觉部分，两人共同把脚本舞台化。而舞台的表演也直接为陈天灼的冥币绘画、雕塑和装置提供了形象来源，整台表演最终演化为一件录像作品。以《AdahaII》为例，北鸥写作的灵感来源于《圣马太蒙召》和“苏格拉底受死”的故事，加上穆罕默德的传记启发，他想创造一个先知/神的形象。而“Adaha”的命名是由发音创造出的新词，本身并没有具体的意义，但却带着古希腊语、希伯来语和阿拉伯语的语音气质。陈天灼和北鸥将这位核心人物设定为一个老年男性和年轻女性的复合体，他/她在物理性外貌上有着两性并存或中和的性别特征。

在艺术家的合作中的过程中，要构筑某种“合作”体系，不论区域、大小，重要的是拥有共同的精神向心力以及话语腹地。在陈天灼和北鸥的合作中，北鸥的写作是一块二人可以落脚的腹地，他们的一切交流的实处就是这“故事”，一切都从谈论这个“故事”开始。而他们的精神向

心力，是对印度文化以及佛教文化的信仰与研究。他们可以毫无障碍地使用术语名词和宗教概念来讨论作品中的内容设计。虽然北鸥不是皈依的信徒，但他从印度教和佛教理论中汲取了诸多吸引他的智慧。他曾经数次去印度，最长在那里生活过几



个月。在《Adaha》的表演形象设计中，他的多个造型都融合了印度教苦行僧沙度的装扮，以及印度第三性别群体海吉拉那种把综合的性征赋予神性的美学特征。

而在意识形态层面的共识连接则是隐性的。他们在使用和调度非原生的“他”文化的资源充满热情与自信，却也同样对将这些资源带向何处的问题心存疑惑。而他们属于同一个人群，希望通过这些边缘符号和形象来吸引更多的注意和更大的际遇。

美术史上始终不乏不同领域合作的案例，舞蹈、表演与视觉艺术家的合作已经成为了一种经典的模式。特别是在英国80年代中晚期到90年代的“新浪漫主义”运动中，百无禁忌的伦敦服装设计师、表演艺术家雷夫·波维瑞，以及同时期定居在纽约的德国男高音克劳斯·诺米都深深启迪或直接参与了视觉艺术家的创作。如果将北鸥之于陈天灼作品的合作认定为这种意义上的“缪斯”关系，或许有些简单。而北鸥作为一个特定形象和创作者的实践，却提供了一个观察艺术家合作关系的新维度。

在北鸥与另一位艺术家叶甫纳的合作中，则将“死亡”的隐喻引向了另一个极端化的思考——娱乐。他们共同发起的“展示癖：直播计划”创造了一种创新的表演艺术形式：他们组织的表演通过直播平台打破物理空间的局限性，让面对表演的现场观众和通过网络观看直播的观众，以及表演者的数层互动在同一场表演中发生，让平行叙事产生几何级衍生。北鸥负责现场的表演结构框架，叶甫纳则为其负责舞台美术和直播呈现的整体视觉化。在此之中，北鸥通过直播计划这一指向特殊的媒介来加入自己对“去表演性”的讨论，叶甫纳则为其赋予视觉合理性，他们彼此在趣味和认知上互相启发，形成结盟。北鸥的工作

恰好提供了合作的一种全新可能——黏合了视觉艺术家和其他媒介领域合作者互相索取的工作关系，也非“缪斯”式的单向给予，在我们对于媒介的刻板认识中打开一种全新的可能。张宇凌

Beio was introduced to the Japanese tradition of Ankoku Butoh in 2009, in Chengdu, where he began his career as a dancer under the influence of Tatsumi

Hijikata and Kazuo Ohno. He has since honed his craft at live experimental music performances and art spaces. In 2014, while Chen Tianzhuo was preparing his video *Picnic*, he came across a video of Beio's performance online. He was instantly drawn to Beio's portrayal of Christ on the crucifix. Beio attributes this attraction to Chen's fascination with the subject of death, and an aesthetic that is drawn to asexual appearance. Chen and Beio were introduced by Lu Yang, and the two men instantly hit it off, showing similar aesthetic preferences and philosophies of performance, which led to “Adaha,” a stage-based series.

In their collaboration, Beio provided the story, while Chen designed the visual elements of stage, lighting, and costume; together, they worked to translate the script for the stage. The performance itself, in turn, provided material for Chen's paintings on paper money used in ancestral offerings, as well as his sculptures and installations. The full performance was also turned into a video piece. In writing *Adaha II*, one of the installments in the series, Beio drew inspiration from The Calling of Saint Matthew, the death of Socrates, and the Prophet Muhammad to create the form of a prophet. Adaha is a neologism made up from onomatopoeic roots; while it is devoid of meaning, it carries vocal properties from Greek, Hebrew, and Arabic. Chen and Beio designed their protagonist as the composite of an old man and a young woman, who exhibits physical manifestations of both sexes and a neutral appearance otherwise.

During the collaborative process,

北鸥在CTM音乐节，柏林Berghain

Beio at CTM Festival, Berghain, Berlin

PHOTO: Qianarchy
Courtesy Tianzhuo Chen and
Long March Space

artists must construct a system to be able to work together. The specific field or scale of engagement is secondary; what's important is that the two parties share the same spiritual pull and core aesthetic language. In Chen and Beio's experience, Beio's writing becomes the core language on which both can find their footing. A spiritual inclination comes from their shared interest in Indian culture and Buddhism, which allows them to discuss design details using religious concepts and terminology. While Beio is not a devout Buddhist, he has learned a lot from Hinduism and Buddhism. He has visited India on multiple occasions, spending several months in the country over the years. In designing the characters for “Adaha,” he borrows sartorial elements from the Hindu ascetic Sadhu and India's transgender group, Hijras, as a means to highlight the divinity of these roles.

The two artists' connections on an ideological level are less apparent. When drawing on non-native cultural resources, they are at once confident and enthusiastic and cautious and uncertain. Chen and Beio are of the same mind. Both hope to attract a broader following and create further opportunities through the application of these symbols and characters on the fringes. It may be an oversimplification to call Beio's appearance in Chen's artistic growth that of a muse; Beio, as the manifestation of an aesthetic image and as a creative input, blazed a new dimension.

Beio's collaboration with Ye Funa takes the metaphor of death to another extreme—entertainment value. Their

joint project *Exhibition Voyeurism: Live Broadcast Plan* is an innovative performance framework. By broadcasting over a live platform, the performance breaks physical limitations to allow online viewers to interact with performers onstage, adding layers of complexity to a parallel narrative with geometric abandon. Beio was in charge of the performance's interactive framework, while Ye oversaw the stage design and visual language. Throughout the project, Beio steered discussions of performativity through a highly targeted live-broadcast event, while Ye brought visual rationality.

Beio's work creates new opportunities for collaboration: he opens the door to visual artists to not only act as a muse, but also to draw on past collaborations with artists in other media, writing a new chapter in our obstinate impressions of the limitations of media. Zhang Yuling (Translated by Frank Qian)



《AdahaII》表演现场
2015年
巴黎东京宫

Adaha II
2015
Performance view at Palais de Tokyo

PHOTO: CG Watkins
Courtesy Tianzhuo Chen and Long March

ECKHAUS LATTA: 一个关于IT GIRL的理论
ECKHAUS LATTA: A THEORY OF THE IT GIRL

些艺术家为他们走秀的时候，很难相信他们真的没在挑选品牌的缪斯。当然，邀请朋友参与自己的项目与时尚品牌消费It Girl绝不是一个概念。在请朋友们做品牌模特的同时，他们也致力于通过更多不一样的身体、在不一样的语境下展示Eckhaus Latta的服装。除了每季的多次T台展示有不同的模特走秀之外，Eckhaus Latta还会为每季的设计特别制作一个主题视频。这些视频中穿着Eckhaus Latta的人多种多样，有设计师的朋友们、职业模特、小孩，甚至还有一群练拳的老太太把Eckhaus Latta的衣服和自己的练功服混搭在了一起。

Eckhaus Latta不将自己的美学范式强加于消费者，相反，他们希望自己的服饰能够帮助不同类型的消费者表现出自己的个性。这听上去固然美好，但这样的品牌口号其实与90年代的GAP、贝纳通以及现在的国内品牌素然如出一辙。我们不得不承认这样一个事实，Eckhaus Latta的创作，和大多数当代艺术家的一样，都是流通于市场上的商品，而反商业的态度，无论真诚与否，往往会让这些商品获得更多的市场价值。赖非



Fashion is perhaps the last undisputed zone where muses are still called muses without stigma, though sometimes they are also called “It Girls.” It Girls are the fuels of fashion branding. Not too long ago, the Shanghai fashion world saw the rise of the newest and most talked-about It Girl on the scene, Leah Dou, a young musician and Faye Wong’s daughter, as she performed for the after-party for the Gucci art exhibition in an androgynous all-black Gucci ensemble. This is a prime example of successful branding for a fashion label: a crossover collaboration (with contemporary art especially) attended by celebrity muses and KOLs.

On the other end of the industry spectrum, Eckhaus Latta, a young fashion label based out of New York and Los Angeles, does something similar in terms of bridging the worlds of art and fashion, but in an entirely different approach. Design duo Mike Eckhaus and Zoe Latta met at the Rhode Island School of Design while studying sculpture and textile design. Occupying the overlapping space of the underground fashion scene and the young art community in New York, they have frequently, and at

也许只有在时尚领域，“缪斯”一词还保持着一定的有效性。人们欣然接受时尚生产中缪斯与商品之间相互消费的关系。而品牌的推广往往也需要借助于这些缪斯的形象吸引更多消费者的认同。时尚界的缪斯还有另外一个名字，叫做“It Girl”。各种各样的It Girl是时尚品牌推广中重要的筹码，她们有的是演艺明星，有的是KOL、网红、富二代、星二代。不久以前，上海时尚界见证了一个最新It Girl的爆发，她就是在古驰举办的当代艺术展的开幕派对上献唱的窦靖童。这是一个很成功的时尚品牌推广案例，把与艺术的跨界合作以及明星缪斯加持这两大杀手锏都发挥到了极致。

在行业生态谱系的另一端，Eckhaus Latta，一个年轻的美国时尚品牌，同样在致力于连结艺术和时尚两个领域，方式却截然不同。品牌创始人迈克·爱克豪斯和佐伊·拉塔毕业于艺术名校罗德岛设计学院，分别学的是雕塑和纺织品设计。置身纽约地下时尚圈和年轻艺术社群的重叠地带，他们经常以不同的形式与艺术家合作，在美术馆和画廊展出作品。例如，他们为挪威艺术家比昂尼·梅尔高的个展提供了服装，参与了多拉·卜多尔在威尼斯双年展的项目，在MoMA PS1的“大纽约”展览中展出了一系列与安娜贝丝·马克斯合作的服装。促发这些跨界合作的动机从来不是对于品牌推广的考量。在当代艺术的语境里生产和展示工作不过是Eckhaus Latta作为设计师/艺术家的创作实践的一部分。相反，他们与常规的时尚市场推广逻辑反向而行，不在设计和推广中呼应任何特定的身份或目标消费者群体。他们更希望消费者对服装本身有所感应，而不是那些品牌模特的形象。

Eckhaus Latta说他们没有什么缪斯，也没有什么灵感来源。但当看到朱丽安娜·哈克斯特伯、比昂尼·梅尔高、苏珊·锡安西奥罗这

different capacities, collaborated with artists, and participated in art shows. For instance, they contributed clothing to a Bjarne Melgaard exhibition, collaborated with Dora Budor on her Venice Biennale project, and worked with Annabeth Marks on a collection of clothing as part of the survey exhibition “Greater New York” at MoMA PS1. It’s never a branding concern that drives these “crossover” collaborations, producing and showing work in a contemporary art context is part of their creative practice as designers/artists. If anything, they try to go against the market-driven nature of fashion, by not aligning their design with any particular identity or target group. They prefer to let the consumers respond to the clothes themselves, as opposed to the personalities wrapped in them.

Eckhaus Latta admit to not have any muse or even source of inspiration. But when you see artists like Juliana Huxtable, Bjarne Melgaard, and Susan Cianciolo model their clothing on the runway, it’s hard to believe that Eckhaus Latta don’t pick their muses. Of course, working together with friends is nothing like investing in It Girls as stocks elsewhere in the industry. While it feels natural to cast their friends as models, they also make an effort to show the clothing on different bodies, in different contexts. In addition to multiple runway presentations per collection, they produce themed videos for each season, picturing the clothes worn by a diverse cast of friends, models, kids, and even a group of old Chinese ladies who mixed Eckhaus Latta’s items with their own clothing for their exercise routine.

Eckhaus Latta do not try to impose any aesthetic ideal on consumers, instead, they hope to help enhance consumers’

individuality regardless of their identity. As wholesome as this motto sounds, it shares a similar logic of branding with that of United Colors of Benetton and GAP in the 1990s, as well as the Chinese brand ZUCZUG. At the end of the day, Eckhaus Latta’s creations, like most other contemporary artists’, are commodities that only gain more value from their apparent disdain for the commercial market. Lai Fei

佐伊·拉塔、迈克·爱克豪斯、艾力克夏·卡洛琳斯基
《制服》
2012年
录像
2分35秒

Zoe Latta, Mike Eckhaus,
and Alexa Karolinski
Uniform
2012
Video
2 min 35 sec

Produced by Nowness

16年春夏系列宣传广告
2015年

SS16 Ad Campaign
2015

Directed by Alexa Karolinski
PHOTO: Caleb Heller



Boundless Inspiration

没边的灵感刺点 BOUNDLESS INSPIRATION

从早期由平面延伸至立体的几何概念设计, 到用“男女”、“如花”、“huh huh”的文字与图案印花来对原本含义进行消解与调侃, 设计师张达的服装品牌“没边”将日常琐事视为创造力的素材库, 并善于将偶然的兴趣点成功转化成有思考有表情的设计。宜家洗碗布、棉袄或缩绒羊毛针织面料被设计为更适合东方人体型的平面剪裁, 劳动的动作、行走的姿态都被设计者考虑在内——张达试图用这些生活给予自己的启发, 一并回馈穿着者。

在当代艺术家们的创作中, 灵感缪斯也不再是单一化的, 并往往被处理为更加隐性的存在。与艺术家的创作不同, 服装设计师作品的流通不只依赖文本和图像传播, 其创造的结果一经售出后, 与消费者的关系更为直接。要将负载在衣服的思考、灵感传达给穿着者, 语言转化过程的“可见”便显得尤其必要。张达将“没边2016年秋冬系列”命名为“没有灵感”, 包含了正反两面的表达: 一方面“没有灵感”是不想在不愿在修辞上投机取巧, 另一方面也表达了对灵感本身的怀疑态度。对于张达而言, “灵感”的对象不是迎合消费者心理的必要条件, 没有灵感既是自嘲也是一种不合作的态度。

张达在成立自己的品牌“没边”工作室之初也更注重设计的概念化讨论。近两年开始重新重视视觉方面, 将概念与视觉平衡, 避免消费者从观念进入的枯燥感。张达为绘画与劳动中的美学着迷, 同时又警惕

着知识分子对于手工艺的过度移情。拉夫·西蒙的“平静的凶猛”, 卢西安·弗洛伊德的“真实的尴尬”以及大卫·施里格利的冷幽默是他欣赏的三种特质。只是这种欣赏被转化的能量, 往往不停留在图像或造型技艺本身, 更多的是艺术家所持的态度。我们也许不会在“没边”的设计中直接看到某一个艺术家的作品印花, 却可以看到在2016 AW的秀场上, 钟云舒为张达特别创作的现场装置。

张达的微信朋友圈是一个记录“这一刻想法”的剪贴版。此时此刻的趣味、个人化的感受、被弱化的社交功能, 更像一个自己与自己对话的界面。不一定每张图片都跟设计有直接的关系, 但因为与他自己的喜好一致, 让共处一“圈”的人得以窥见他的日常趣味, 也不免猜想这是一张备用的灵感清单。在张达的身上很难看到某个固定的单一趣味对象。前卫和保守、激进和温和是同时被并置在他的设计性格之中的。你可能需要花点时间才能理解一个人为何总是趣味两极分化, 并能轻巧地将之中的矛盾和谐转化。

而在他上海愚园路的工作室中也有一张剪贴板, 内容五花八门: 德国产品设计师康斯坦丁的作品、设计杂志附送的明信片、艺术家金宁宁的版画、两张不知名的几何图形画、香港茶餐厅的照片、布料色卡、一个游泳帽的使用说明, 等等。无论灵感的刺点来自于哪里, 它们经过一个具有思考功能的消化系统咀嚼之后, 便转化成了属于这个新机制的营养。原先显而易见的对立、矛盾以及毫无关联, 反而让这个新机制更加完整而丰富。毕昕

Designer Zhang Da's brand Boundless borrows from trivialities ranging from geometrical shapes to phrases like “men and women,” “like a flower,” and “uh-huh.” Zhang is adept at taking accidental elements from his visual library and turning them into thoughtful and emotional design. Washcloths from Ikea, cotton-padded jackets, and felted wool turn into two-dimensional mock-ups best suited to the Asian body shape; Zhang leaves nothing to chance, taking into account working

motions and walking postures. He absorbs knowledge from his daily life, and gifts it to those who wear his designs.

Modern artists draw inspiration from diverse muses, which are often processed into a more covert existence. The fashion designer differs from the artist in that his works are circulated not through text and images, but are accessed directly by the consumer. The fashion designer passes on inspiration to the wearer through the manipulation of fabric. The visibility of this transforming process is of the utmost importance. Zhang calls his Fall/Winter 2016 line Without Inspiration, in order to express two opposing ideas: on the one hand, it is a plain refusal to wax eloquent; on the other hand, it expresses a suspicion of the very existence of inspiration. To Zhang, inspiration is not a key to access the consumer's inner soul; going without is a gesture of self-deprecation that demonstrates an unwillingness to play by the rules.

When he first began working on Boundless Studio, Zhang focused on the conceptualization of design like everyone else. But, over the past two years, he has begun to reevaluate his visual language, looking to balance concepts with visual impact in order to prevent consumers from being lulled into a conceptual trance. Zhang is mesmerized by the aesthetics of drawing and beauty in physical work, but remains alert to the fatal attraction that draws the bourgeoisie towards the handmade. Zhang is partial to dry humor, appreciating Raf Simons's calm ferocity, Lucian Freud's sincere awkwardness, and David Shrigley. This preference, when turned into tangible design, is often found more in an attitude and approach than in physical form. Perhaps we will not see any artist's work turned into a print for Boundless, but we did witness the special installation that Zhong Yunshu created for Zhang Da's FW16 show.

Zhang's WeChat Moments is a clipboard in which his thoughts are gathered.



Things grabbing his attention, personal sentiments, and a clear appetite for weakened social interactions turn the Moments interface into an opportunity for Zhang to talk to himself. Not all of his images are directly related to design, but every post provides a window into Zhang's daily interests. One may surmise that perhaps this is a list of inspiration, in case he ever requires such a thing. It is difficult to peg Zhang with a singular or extensive interest; paradoxical concepts such as the conservative and the avant-garde, the radical and the moderate, often share the same canvas in his design disposition. It might take some time to understand the driving forces behind such dichotomous palettes of interest, and even more time to fully appreciate the skill with which said paradoxes are casually harmonized.

A clipboard also exists in Zhang's studio on Yuyuan Street in Shanghai. A smorgasbord of things are posted there: works by German industrial designer Konstantin Grcic, postcards found in design magazines, prints by artist Jin Ningning, two unnamed paintings of geometric shapes, photographs of a Hong Kong café, Pantone swatches, an instruction manual for a swimming cap. No matter where these pinpoints of inspiration come from, they are fed through a digestive system and feed into this new system as nutrients. Their original and obvious oppositions, contradictions, and general lack of connections further help the new system become diverse, comprehensive, and generally rich. **Bi Xin** (Translated by Frank Qian)

没边2016秋冬系列, 上海时装周

Boundless FW16, Shanghai Fashion Week

张达工作室的剪贴板

Zhang Da's clipboard



当代皮格马利翁 CONTEMPORARY PYGMALION

记忆，却也是对纳粹施加在艺术上的限制的最大反叛，一种褪去了幻想的似是而非的真实。

这段历史反而更像是原初古希腊人笔下的皮格马利翁神话³：工匠为之着迷的雕塑实则为阿芙洛狄忒神庙中的神像，是神明于其面前显身，并与其结合产下一子——帕福斯，他既是同名城邦的建立者，也是城邦本身。与惯常被架空的爱情神话不同，希腊人的版本其实是一则混淆了历史与神话的建城传说，并且是发生在阿芙洛狄忒之岛——塞浦路斯，那里的每一座城邦都是这位神明的孩子。因此，与其说第三帝国的皮格马利翁创造了什么，倒不如说是他自觉能够占据并利用另一个趋于神话般的国族传说——古典起源与种族血统，这二者也构成着某种互为矛盾的镜像。**吴亚楠**

1. 伯恩-琼斯的组画根据威廉·莫里斯的组诗《世俗的天堂》中的《皮格马利翁》而作。
2. 《德意志帝国艺术》也是一系列真实出版的艺术杂志，内里主要记述代表了这一类意识形态的重要艺术品，如古典雕塑，纳粹御用艺术家阿诺·布莱克的现代雕塑等。并且，出版于1943年的其中一本杂志为安塞尔姆·基弗的《占领》系列作品提供了原初的灵感。
3. 事实上，真正的古希腊文本并没有流传下来，这则希腊版传说由亚历山大里亚的克莱曼特（Clement of Alexandria，公元2世纪）在《异教徒的劝勉》中所转述，据其言，引自公元前三世纪希腊作家斐洛斯特拉托斯的著作。这个版本的确显得更“合理”。

Goya’s humorous self-portrait, Edward Burne-Jones’s poetic paintings, Rodin’s pure white statue: they all tell the same romantic myth of love and desire in which the hero Pygmalion falls in love with a statue brought to life by the goddess of love. And yet, when we read between the lines of Ovid’s *Metamorphoses*, the mythological source for these artists, we find a desire that approaches stubbornness: the artisan knows that what he is touching, kissing, and sleeping with is an object, and not human, but he is unable to keep himself from seeing it as his mate, dressing her in the clothes of a newly wed maiden. George Bernard Shaw’s *Pygmalion*, adapted into the play *My Fair Lady*, is similar: for the purposes of research, language scholar Henry Higgins picks a poor flower girl to turn into an upper-class woman capable of hoodwinking high society. Despite the apparent differences between these two narratives, both Pygmalions have a thorough grasp of the same skill. In their eyes, the things they have created are illusory, but they find it hard to part with them because, in the midst of artistic process, they have hidden original appearances and granted them new identities that serve as mirror images. They seem both real and false. Wavering between fantasy and reality, between control and a lack thereof, Pygmalion’s predicament emerges: his desire is real, but it weighs down stubbornly on his forgery.

These predicaments exist in the real world. In the Third Reich there was a strange transformational relationship between the Aryan race and classical sculptures. They were called *Homo novus*, or heroic symbols of *Die Kunst im Deutschen Reich*, an ideal identity established for the German people by the Nazi regime.¹ The Nazis tried to turn this identity into a fixed reality in the hope of controlling fate. This can be seen in Riefenstahl’s film *Olympia* or Arno Breker’s many sculptures, even in the gathering of individuals into vague collectives to perform the Hitler salute. The Führer, standing at the summit, seems Pygmalionesque. This *Reichskultur* never turned the German people into Aryans, and never brought about a higher imperial destiny. But it became a true act of national worship, an unbroken line of memory stretching from the past and into later generations, as Anselm Kiefer embodies in his “Occupations” series: his raised right hand calls forth memories of his ancestors, and yet it is the greatest revolt against the limits the Nazis imposed on art, a kind of specious reality shedding itself of delusion.

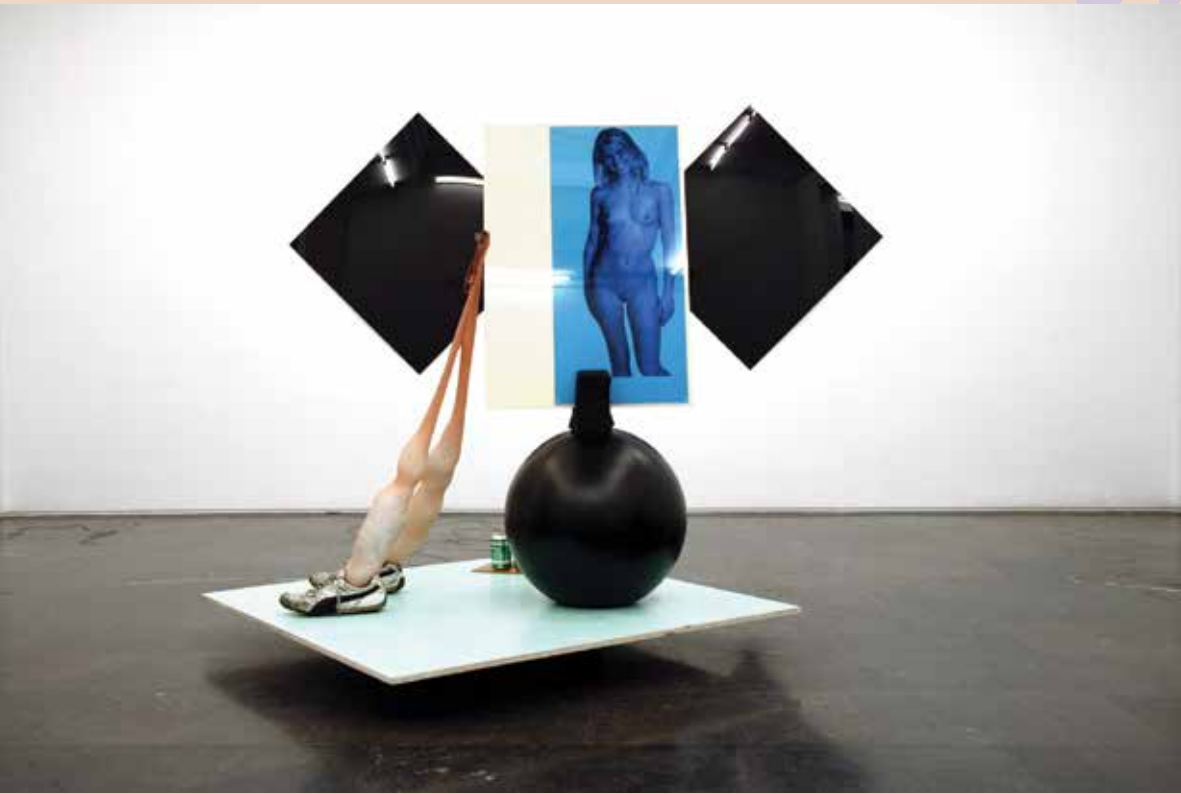
This history hews close to the original Greek myth of Pygmalion: the statue that is the object of the artist’s desire is, in fact, an idol in the temple of Aphrodite; the goddess appears before him, and together they bear a child, Paphos, who would found the city-state of the same name.² Unlike the usual unfounded, romantic myths, the Greek version muddles myth with the history of a city’s founding, and ties it to the island of Aphrodite—Cyprus, where every city-state is a child of the goddess. The Third Reich’s Pygmalion produced nothing at all; his conscious ability to hold and make use of other national legends approaching myth—in classical origins and racial lineage—constituted a sort of self-contradictory mirror image. **Wu Yanan** (Translated by David East)

1. *Die Kunst im Deutschen Reich* is a series of art magazines on the major artistic works of the ideology, such as classical sculpture and the modern sculpture of Nazi Party-commissioned artist Arno Breker. An issue of the magazine published in 1943 served as the first inspiration for Anselm Kiefer’s “Occupations.”
2. In fact, the original ancient Greek text has not circulated at all. The Greek version of the myth is related by Clement of Alexandria (second century CE) in *Exhortations* toversion muddles myth with the history of a city’s founding, and ties it to the island of Aphrodite—Cyprus, where every city-state is a child of the goddess. The Third Reich’s Pygmalion produced nothing at all; his conscious ability to hold and make use of other national legends approaching myth—in classical origins and racial lineage—constituted a sort of self-contradictory mirror image.

奥格泰莱克艺术项目组合
《当代皮格马利翁》（分解版本）
2010年
木头, 有机玻璃, 啤酒罐, 库尔特·冯内古特的书
《万彼特, 福马与格兰法龙斯》,1美元纸币, 旧彪马鞋,
塑料, 摄影图片, 泡沫剂, 油漆与丝绸
尺寸可变

Aggtelek
Contemporary Pygmalion (Digestive Version)
2010
Wood, Plexiglass, beer cans, Kurt Vonnegut’s book
Wampeters, Foma and Granfalloods, one dollar,
used Puma shoes, plastic, photography, foam, paint and silk
Dimensions variable

Courtesy Exile Gallery and the artists

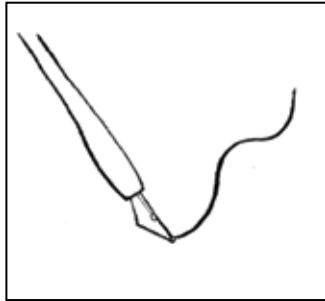


身边的女性 WOMEN & THE ART SCENE

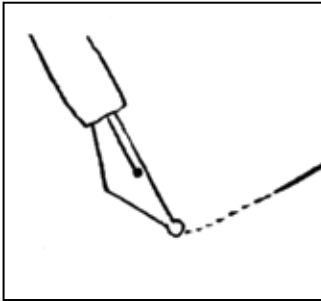
艺术家与女助理

The artist and the assistant

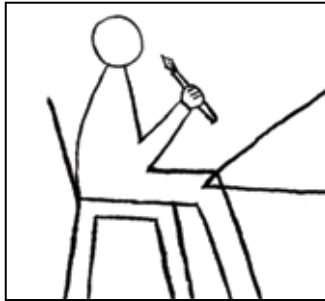
Anusman (Translated by David East)



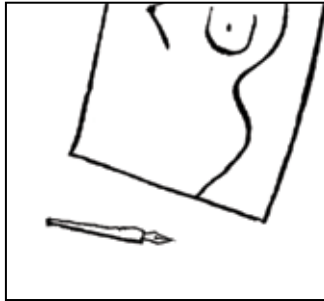
(绘画的一部分)
一个艺术家在画画
(A part of painting)
An artist is painting



但是笔不出水了
But the ink will not flow



艺术家停了下来
画也停了下来
The artist stops
The painting stops too



望着未完成的画和笔
Looking at the unfinished
painting and brush



艺术家或许行动不便
Perhaps the artist has
mobility issues



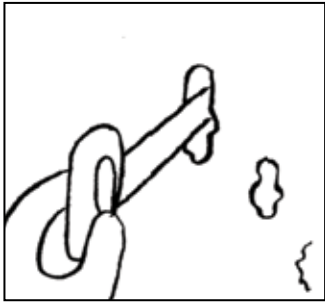
但他还差一点就要画完了
But there's still something he
needs to finish painting



艺术家倚在座位上想
如果有人来买一支新笔多好
He leans back in his chair and
thinks, it'd be nice if someone
could buy me a new brush



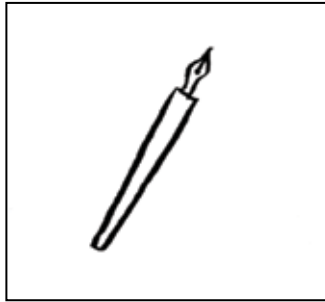
他在想如果有位助理
恐怕就不会停在这了
He is thinking about having
an assistant, unfortunately he
cannot stop there



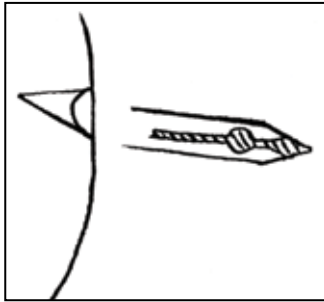
女助理打开了房门
The assistant opens the door



艺术家猛地回头
The artist suddenly turns
his head



艺术家把笔的事告诉了助理
The artist has told the
assistant about the brush



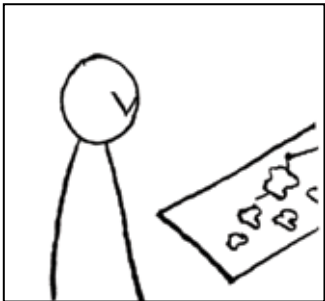
她发现是墨水堵住了
She discovers there is an
ink blockage



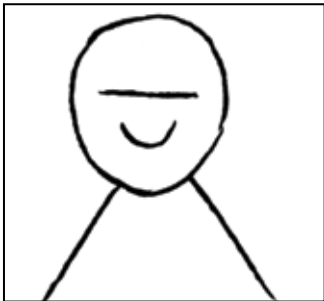
助理用力甩了笔
The assistant has shaken the
pen vigorously



但墨水
却全都溅到了艺术家的画上
But the ink has splattered all
over the artist's painting



艺术家看着作品
The artist looks at his work

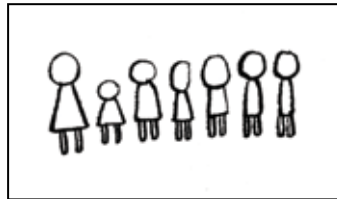


他觉得心情很好
He feels good

(Fin)

一个女老板和七个矮艺术家

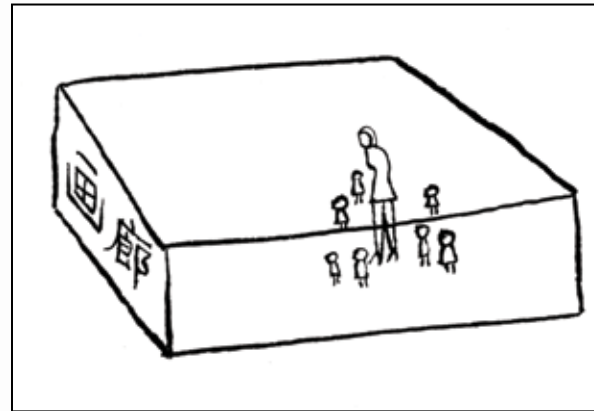
The boss and the seven
short artists



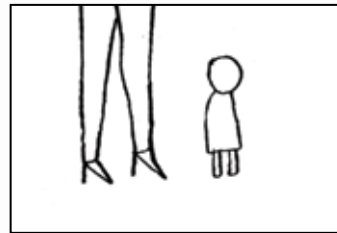
七个艺术家
Seven artists



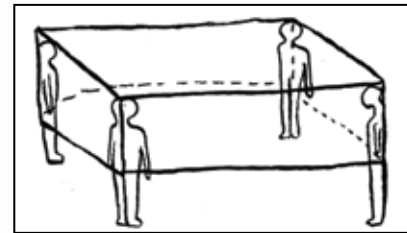
一个女老板
One boss



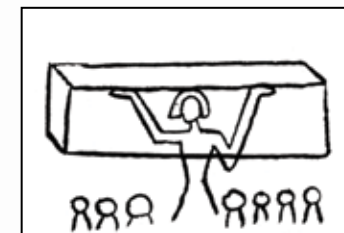
他们在一个画廊里
They are in a gallery



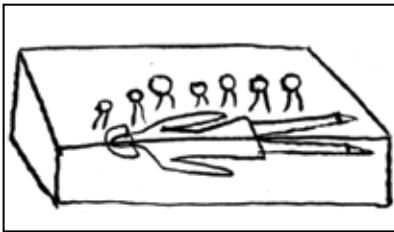
艺术家都差不多高
Artists are all fairly tall



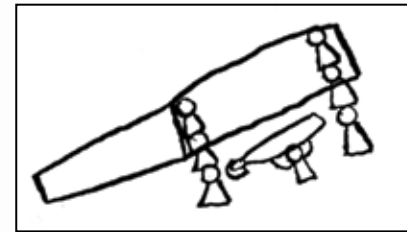
另一个画廊的四位知名艺术家
Four well-known artists in
another gallery



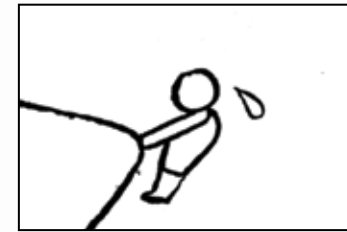
一个女老板的画廊
与七个不太高的艺术家
One boss's gallery and seven
not very tall artists



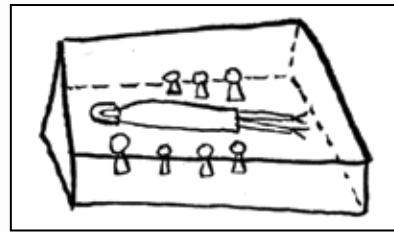
一日画廊撑不下去了
One day she cannot hold the
gallery up any more



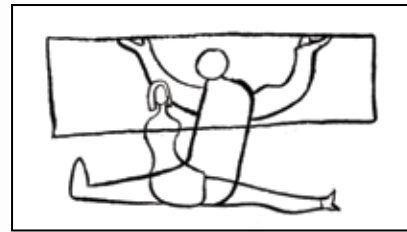
他们想六个人撑起画廊
让一个人把老板救走
They think six people can hold it up,
And one person can rescue the boss



但是一个艺术家太矮了他没有力气
But one artist is too short, He
has no strength



他们只能合力造出一个强有力的人
把画廊撑起来
They can only work together to create
one strong person and lift up the gallery



他们成功了
They have done it



阳光照进画廊
Sunlight fills the gallery



艺术家们的心情很好
The artists feel good

(Fin)

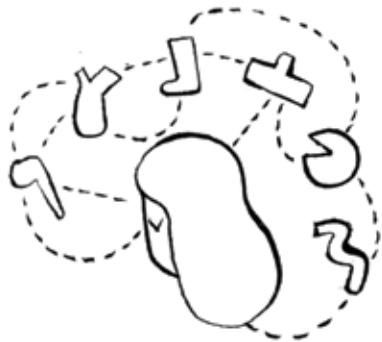
女主编逛艺术品市场
An editor visits an art market



假设 A 是一位女主编
她的工作是照顾家庭

假设 A 是《家庭》杂志的女主编

Let A be an editor
It is her job to take care of the household
Let A be the editor of *Household* magazine

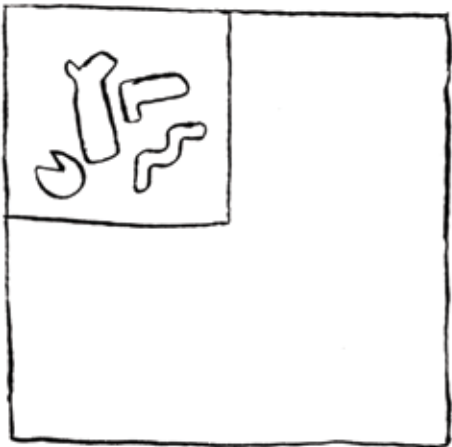


她于是开始构想该怎么选购它们
原则上要尽量不重复前一天
还要为之后的一周做个打算

Thus she begins to think about how she should
choose which items to buy, In principle she wants
to avoid repeating the day before as much as
possible, She also wants to plan for next week



在前一天她拿到了一份超市打折品开幕邀请函
The day before she has received a letter inviting
her to a discount sale at a supermarket

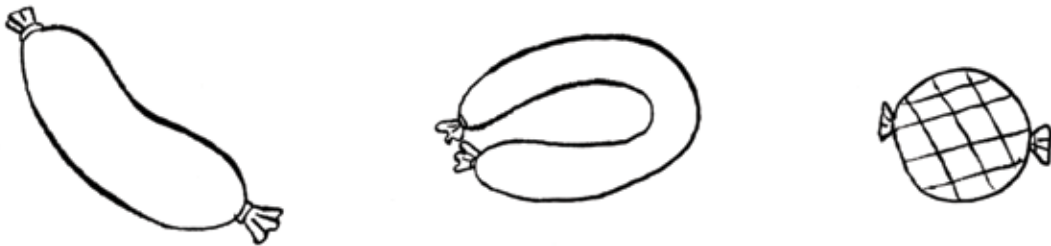
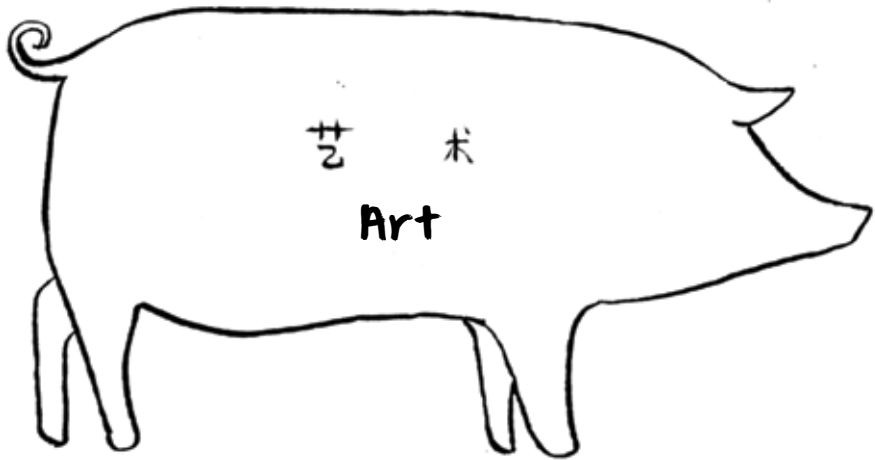


但这些也仅仅是她日常工作的四分之一

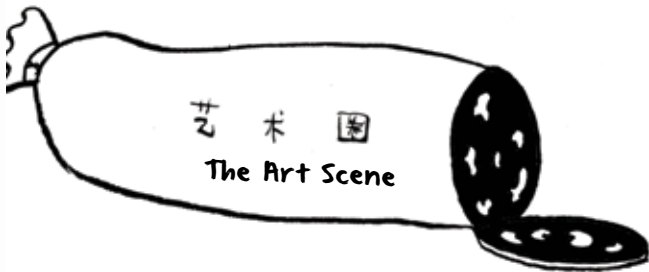
But these things only take up a quarter of
her daily work

(Fin)

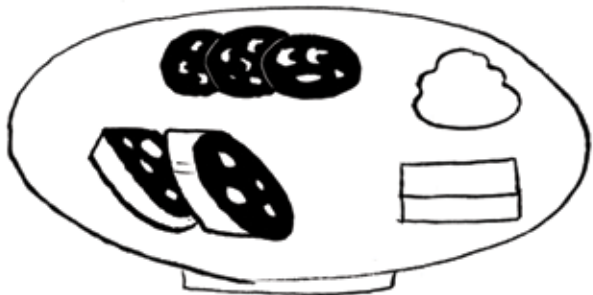
艺术圈
The Art Scene



类型
Form



女性艺术家 Female artists
男性艺术家 Male artists



展览

“口水缪斯”的诞生和遗忘
LU XINGHUA: THE MOUTH-FROTHING MUSE

同济大学教授陆兴华进入中国当代艺术圈视野，就是一个口水战高开低走的过程。他毅力非凡的文字生产和大字报文风，为艺术圈痛下决心根除潜意识中理论崇拜的自卑，做出了独特的贡献。陆兴华既不在意从“理论车间”变成了“理论孤岛”，也不在意仍然有艺术家坚持把自己引为同壕战友。

在此之前，艺术家和哲学家之间，无论是惺惺相惜还是互相批评或者相互利用，往往点到为止，而且这两者的关系，也只存在于各自圈内的江湖调侃之中。一个艺术家描述陆兴华让他兴奋的理由：“只要老陆发现了他反对的意识形态言论，不管是谁说，他都会像狗皮膏药一样贴着批他，这种感觉就像冲到人家家门口一顿骂，而且只要对方一还嘴，他就更兴奋。这种肉搏感很有意思。”陆兴华的口水战借助社交媒体，将一个不断生产文字的人和艺术家之间从未出现过的、从未放大过的尴尬关系，生生扔在大家眼前。

不喜欢陆兴华的人，往往以他的身份头衔作为攻击铁证——作为一个“学者”或者“哲学家”，怎么可以在没弄清楚理论的情况下就开始写文章攻击？一个哲学家怎么可以论证不严谨？……喜欢陆兴华的人则认为，碰上一个理论修养好的哲学家不难，但遇到这样一个愿意和任何人发疯撕扯的“哲学家”难上加难。

但是现在，这样一个“口水缪斯”，逐渐淡出了人们的视野。

“口水缪斯”的诞生，源自他参与2010年的“长征计划：胡志明小道”项目。这是一个前往东南亚越、老、柬三国，在35天中不间断地在艺术家、策展人、批评家之间，以及与当地的学者、策展人、艺术家之间，无数次参观、讲座，反复对话和内部批斗的项目。这给陆兴华提供了绝佳的舞台。

有人曾经评价：那次随队来的艺术家都是中年危机，至少都是成功危机。他们面对着知识系统老化，如何应对商业、创作深入、未来等各方面的问题。艺术家在互相聊的时候，也承认，大部分艺术家都用本能创作，因为他们的经验都来自媒体，缺少知识系统的参照。当时，策展人高士明批评说，中国艺术家的问题是，不知道用什么来使自己开始工作。

在这样的上下文语境中，陆兴华一脚插了进来，说：“要承认这个现实是不算数的，是空白，要重来的，艺术的工作是不停地切割，让我们难受。破坏掉，重新开始一个清白的世界。”这样的话，一开始很难听懂在说什么，但语句体现出的那种积极追求颠覆感、激进的精神状态，是艺术家赞许的。

建筑批评家王家浩也补充：“对待当代艺术的作品和传统建筑的态度是没有分别的，因为我们的现实，我们的现状就是混杂交织的。”在“胡志明小道”项目穿越三国的旅途中，不断出现这种混杂交织的现场，为讨论中迸发的话语提供着现实佐证——在胡志明纪念馆里，发现有大量三十年代先锋左派的艺术作品，而且整座建筑物是和法国合作设计的。在这样的现场背景下，陆兴华说，如果中国有文革纪念馆，应该把美国的嬉皮士运动、法国五月风暴、日本的全共斗放在一起，这才是真正的历史视野。

这个时候，再进一步回想：陆兴华曾在一次早餐会议中对“当代艺术是什么？”这

个问题予以回答——他说，它（当代艺术）可能是最好的观察社会的工具，是最能引起争议的工具……作品像个风暴眼，你冲着作品去，但发现作者也被卷进去了。一个作品应该是，把整个社会都卷进去……

艺术家张慧在“胡志明小道”项目的旅途中感叹：“陆老师的哲学课让我觉得他像一个革命鼓动者，用理论鼓动大家强大起来。”但接下来张慧也借鲁迅的讲稿《娜拉走后怎样》来提问——艺术家被鼓动之后，该怎么办？

在社交媒体上“目露凶光，舌战群众”的陆兴华，一个“趁着午休的时间，还要回房间在网上咬汪晖几口”的陆兴华，在“胡志明小道”项目期间，就遭到一位同样号称左派的武汉艺术家的论战追杀……

陆兴华身体力行地践行着他“激进”的理解，“在我们这个时代的‘激进’，就是不停地讨论和去写这个问题（何为当代？）”。

需要注意的是，“胡志明小道”是一个前往东南亚越、老、柬三国，在35天中不间断地在艺术家、策展人、批评家之间，以及与当地的学者、策展人、艺术家之间，无数次参观、讲座，反复对话和内部批斗的项目——高密度的交流，再加上时间一长，各自的漏洞全部暴露。这才是艺术界需要的。这是一个“口水缪斯”成长起来的绝佳土壤，所以，陆兴华在回到国内后的几年里，把自己打扮成一个网络中的“口淫犯”，对一切扭扭捏捏、一切带有哪怕一丁点儿欺骗性的意识形态，都抱着乱拳打死老师傅的精神穷追不舍。当然，对于那些“泡在咖啡里的左派”而言，是见不得这般吃相的，但对艺术家来说，这样的反复撕扯，“加上时间一长，各自的漏洞全部暴露”的效果，正是艺术家创作需要激发的东西——艺术家刘韡在“胡志明小道”的旅途中说：“我现在开始把你们这些策展人和理论家，当作品在读”。

陆兴华相信的不是哲学，不是任何理论，相信的是斗争意识。他并不觉得被人认



为是学者、哲学家，就应该去扮演社会定义中所赋予一个学者、哲学家的角色。也就是说，他的工作对象不是理论，而是理论给人造成的印象。如果是针对这个去行动，无论选择什么样的行动策略，他都有充分的理由不求甚解——他只要知道相当数量的人是怎么去理解理论，是基于什么样的意识形态去选择理论的，就足够了。

那些要在作品中展现其批判力的艺术家认为：陆兴华的工作逻辑与自己是一致的，所以，他们既会以这样的工作逻辑来看待他们的这位“口水缪斯”，同样，如果陆兴华的行动方式一直以生产文字和网上攻击为主，而没有积极更新，或者没有更多建树的话，“口水缪斯”的逐渐被遗忘，也是必然的。**宋轶**

“未来的节日” 现场
View of "Future to Come"

“口水
缪斯”的
诞生和遗忘



陆兴华肖像

Lu Xinghua

The Mouth-Frothing Muse

Tongji University professor Lu Xinghua first entered the sights of the Chinese contemporary art scene through a heated war of words. With a prolific output and a boisterous style, he made a unique contribution to the effort to root out the latent worship of theory that mars the art scene. Lu does not worry about isolated islands of theory, nor does he care about the artists who claim to be his comrades-in-arms.

Artists and philosophers, whether paying mutual respects or criticizing and using each other, often have a rather muted relationship. One artist, describing why Lu Xinghua so excites him, says, “As soon as old Lu finds an idea he disagrees with, he latches right onto it like a band-aid. It’s almost like watching him charge into the guy’s house to curse at him. If his opponent strikes back, it just makes him more excited. These fierce battles are fascinating.” Lu’s wars of words make use of social media to bring the awkward relationship between a prolific writer and an artist into the light for all to see.

Those who dislike Lu Xinghua often take aim at his identity and official titles in their attacks: how can a scholar who doesn’t understand theory just set out writing articles? How can a philosopher be so loose with his evidence? Those who like Lu feel that it’s not so difficult to find a philosopher with a solid grounding in theory, but exceedingly rare to find one so willing to engage in a crazed battle with anyone and everyone.

Now this “mouth-frothing muse” has emerged into the public eye.

The birth of this moniker dates back to Lu’s involvement in the “Long March Project: Ho Chi Minh Trail” in 2010. This was a 35-day trip through Vietnam, Laos, and Cambodia with artists, curators, and critics, featuring countless visits with local colleagues, lectures, discussions, and disputes. It was the perfect stage for Lu.

The program was described as a bunch of artists in a midlife crisis, or at least a crisis of success. They faced the ossification of their system of knowledge and questions of how to respond to commercialization, profundity, and the future. In private conversations, the artists admitted that most of them made work based on instinct, because they lacked a system of knowledge as reference. Curator Gao Shiming said that the problem with Chinese artists was that they didn’t know how to make themselves start working.

This was the context into which Lu Xinghua promptly inserted himself, saying, “We must admit that this reality counts for nothing. It is blank. We must start over. The task of art is to constantly cut ... Destroy it all and start over with a pure new world.” It is hard to understand what exactly he is saying here, but his radical spirit and active pursuit of subversion won him the admiration of many artists.

Architecture critic Wang Jiahao added to the discussion: “There is no difference between our attitudes towards contemporary art and traditional architecture, because our reality, our current circumstances, are a hybrid mix.” The delegation’s travels through the three countries on the Ho Chi Minh Trail project brought them to many such hybrid sites, providing real fodder for the discussion. At the Ho Chi Minh Memorial Complex, built

in collaboration with French designers, they discovered leftist avant-garde work from the 1930s. Lu Xinghua said that, if China were to create a Cultural Revolution memorial, it should include the American hippie movement, the 1968 riots in France, and the Zenkyōtō movement in Japan to have a true historical field of vision.

At a breakfast meeting considering the definition of contemporary art, he said that it is perhaps the best tool for observing society, and the best tool for eliciting controversy. The work of art should be like the eye of a storm. As you approach it, you realize that even its creator has been swept in. An artwork should swallow all of society.

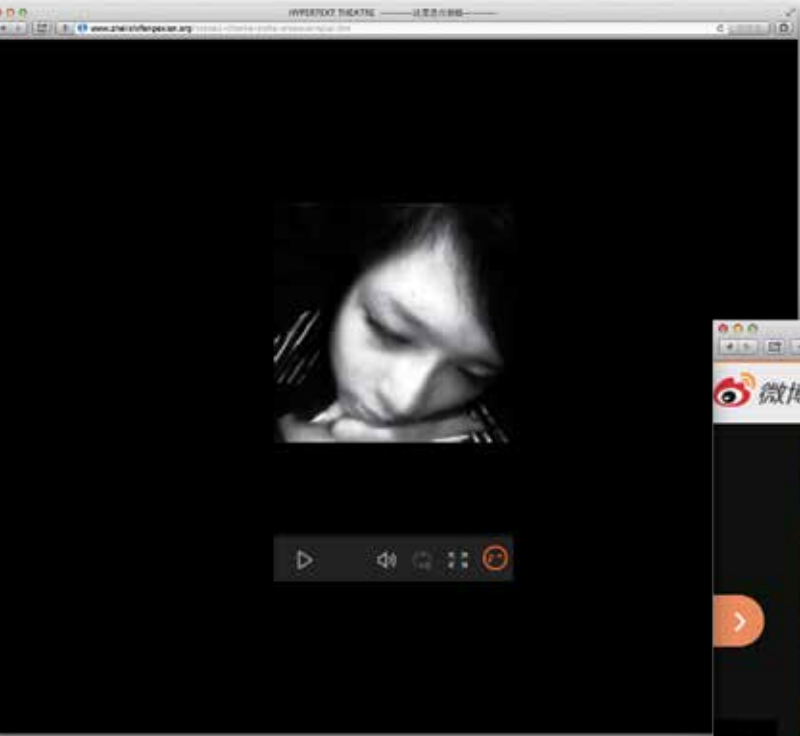
On the Ho Chi Minh Trail, artist Zhang Hui exclaimed, “Mr. Lu’s philosophy classes made him seem like a revolutionary agitator, using theories to make us stronger.” He went on to borrow from Lu Xun’s speech “What Happens after Nora Leaves”: “What happens after the artists have been agitated?”

Lu Xinghua lives his version of radicalism in his practice: “In this era of ours, to be ‘radical’ is to constantly discuss and write about this question (what is contemporary?).”

With the high density of interactions on the Ho Chi Minh Trail project, everyone’s shortcomings were exposed. This is what the art world really needs. This is fertile soil for the growth of a mouth-frothing muse. After his return to China, Lu Xinghua built up an image as a verbal abuser on the internet, recklessly and relentlessly attacking any distorted or deceptive ideology he could find. Of course, the coffeehouse leftists have no love for this kind of thinker, but, for artists, these relentless attacks are a kind of creative stimulus. On the Ho Chi Minh Trail, Liu Wei learned “to read you curators and theoreticians as I would a work of art.”

Lu Xinghua’s faith is not in philosophy or any particular ideology, but rather in the mentality of struggle. He does not feel that, just because he is considered a scholar and a philosopher, he should play the roles ascribed by society. That is to say, the focus of his work is not theory, but the impressions that theories give people. If he follows this principle, it is perfectly reasonable to move forward with only a superficial understanding—it is enough to know how a group of people understands a theory, and the ideological basis for their adoption of that theory. **Song Yi** (Translated by Jeff Crosby)

数字幽灵: C.K沉珂传奇
DIGITAL GHOST: THE LEGEND OF CEEKAY



沉珂，2000年初生活在QQ空间（Qzone）和聊天视窗里的网红女孩。她的厌世、孤僻，以及有自残倾向，似乎是为符合网络情节而安排——最终以割腕完成线下肉身的死亡。追随者们自愿担任灵媒，将她“生前”的烟熏妆自拍、颓废日志经装裱和共享后为QQ头像、个性签名，在诸种赛博情境制造无穷无尽的“沉珂幽灵”，筑就一代人用“火星文”篆刻那不经意间便会“泪流满面”的公共青春纪念碑。

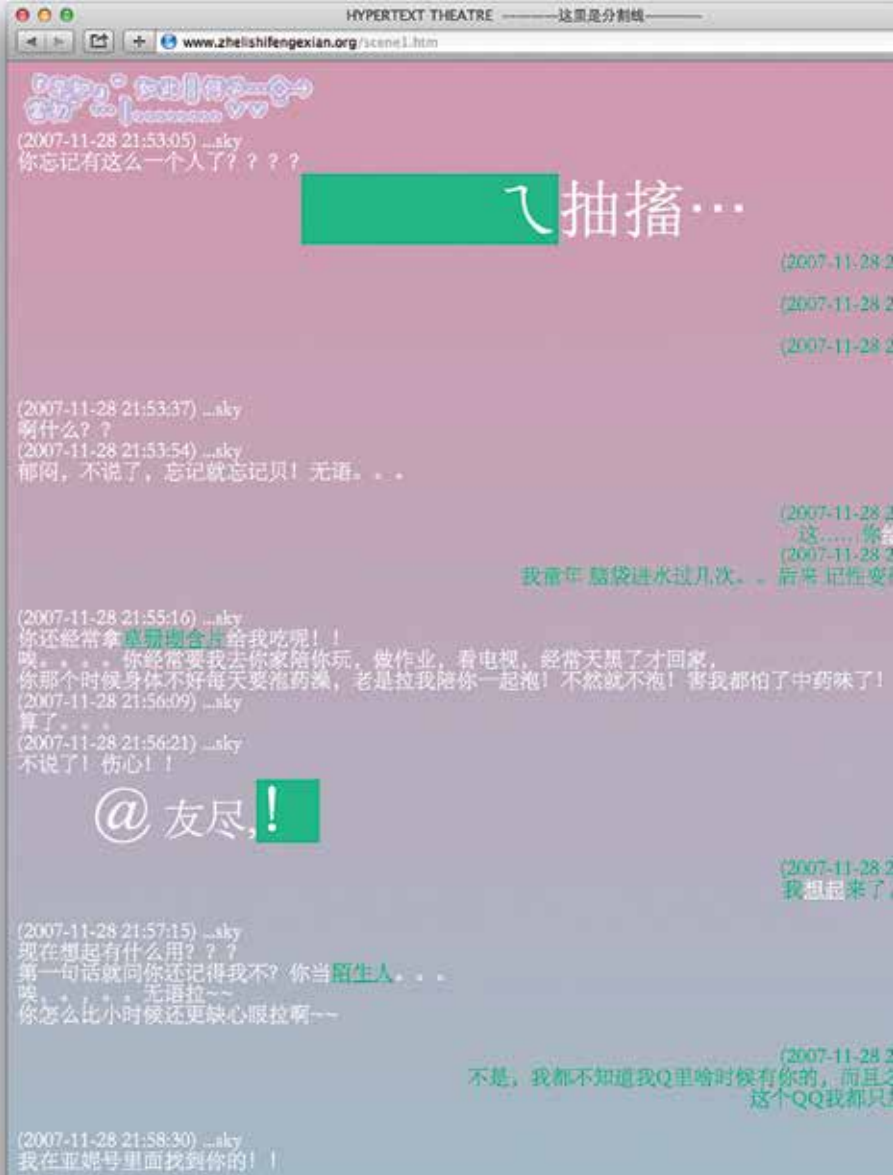
然而这位赛博缪斯“自杀”的物证，仅存于几张并无说服力的临终遗言和照片里，“死因”也是线上众创的虚构文本——在其中，沉珂甚至呼应了遥远的海湾战争，作为媒介事件，搜索引擎中仍然流传着她“在世界的某个角落幸福地生活着”这样童话般的传说。

2015年12月22日，微博上的“幽灵木偶偶”声称自己就是沉珂，并发表了一篇自白书，当下的她已不能从其他网红中脱颖而出，——她依旧只是沉珂的幽灵。赛博空间就像薛定谔的盒子，在那里，沉珂既是活的也是死的。从她“自杀”的那一天起，就转让了自己的缪斯形象，可以为众人扮演、篡夺，最终成为一个开源的角色。孙晓星

Ceekay was a viral online figure who lived in the chat windows of Qzone, QQ's online space, in the early 2000's. Her world-weariness, reclusive personality, and tendencies towards self-harm were perfectly matched to the plot of her internet life, a narrative which ended when it came full circle in an untimely offline death: suicide by slitting her wrists. Afterwards, her followers volunteered as conjurers of her spirit, taking selfies in her “post-mortem” smokey-eye makeup, mounting and sharing effusive diary entries as QQ profile pictures and personalized signatures, and manufacturing, in all manner of cyber-circumstances, endless “Ceekay ghosts”: building a public monument to a generation of youth given to inadvertent emotional outbursts and leet speak communication.

But all that could be counted among the evidence of this cyber-muse's actual suicide were nothing but a few unconvincing last words and photographs. Her cause of death was also a work of online fiction, created by the public—even echoing the distant Gulf War; as a media event, search engines are still circulating the fairytale legend that “in every corner of the world people lived on happily ever after.”

On December 22, 2015, micro-blog user Ghost Puppet claimed to be Ceekay, and published an online confession. This current Ceekay does not stand apart from the rest of this viral online phenomenon: her digitally modeled, delicate face is no different from the first QQ picture. She is still the ghost of Ceekay. Cyberspace is like Schrödinger's box; Ceekay is both alive and dead. From the day of her “suicide,” she transferred possession of her muse image. It is now a role that can be played and usurped by anyone and everyone. It is an open-source identity. Sun Xiaoxing (Translated by Katy Pinke)





工体女神
Goddesses of Workers' Stadium

玛利亚、萨曼莎和私生女：电影中的女性AI形象
MARIA, SAMANTHA, AND OTHER
ILLEGITIMATE DAUGHTERS: FEMALE AIS

“你帮助我发现了渴望的能力。”

人工智能话题并不新，在近两年再次风生水起。用电影来描绘、预言，甚至试探人工智能也已然有其历史，从1982年的《银翼杀手》到2001年的《AI》，经典形象从“终结者”到“瓦力”……不同时代对人工智能的刻画、剧情构建侧面地书写了一部AI技术发展史，一直伴随着AI话题的伦理困境和文化投射也可从这些影片中一窥究竟。2013年的《她》与2015年的《机械姬》是最近两部探讨人工智能的影片，其中的AI都是女性，自然地便可推测，两部皆为爱情片。本文开头这句来自《她》中萨曼莎的告白，凝聚了这两部描绘未来科技场景电影的剧情，然而不幸的是，未来世界呈现出的不过是锈迹斑斑的陈旧性别范式。

《她》中的女主角萨曼莎是男主角提尔多的智能操作系统，她作为高度复杂的AI，感知到的第一次挫折，就是没有人类的身体，无法与爱人相伴与相拥。她不断想象自己拥有肉体，拥有重量。在言语挑逗之后，两人完成了一次虚拟交媾，萨曼莎第一次通过欲望的激发感知到了肉身——在男主角提尔多的帮助下。女性机器人/人工智能通过男性角色构建自我认知，无论是身体还是灵魂，这个叙事在无数个科幻小说和电影中出现。女机器人总是天才男科学家的杰作，他既是她的父亲，也是她的丈夫——根据圣经，女人本来就是男人身上的一根肋骨。《机械姬》的剧情设定在一开始也并没有跳出这一经典叙事：天才程序员内森在与世隔绝的森林小屋中打造着世界上

第一个人工智能机器人，他派遣自己的员工卡勒测试女机器人艾娃是否能通过图灵测试，不出意外，两人相爱了。

事实上，早在1927年的科幻片鼻祖《大都会》中，女机器人玛利亚就为这个类型的银幕形象确立了一个颇具精神分析意味的原型。怪人科学家为他的毕生成果机器人赋予一个凡人女子的皮肤和容貌之后，玛利亚就“活了”，她来到城市的歌舞厅，妖媚地扭动身体，卖弄风骚，色情的舞蹈使舞台下的男人们极爱又极恨，咬牙切齿。弗里兹·郎这一震撼影史的舞蹈片段将女性机器人的邪恶特质表现得极致：她们擅长勾引，瞬息万变，桀骜不羁，不可预测。男人们因争夺她而互相竞争、仇恨——这简直不可原谅：她来自于男性，却成为祸水。

《她》中也经历了这样一次背叛，提尔多发现萨曼莎因为（在他的帮助下）变得越来越智能和繁忙而日益疏离，他猛然意识到萨曼莎可能在与千万其他的操作系统用户产生同样的情感，濒临崩溃。《机械姬》的剧情逆转也是一次女性机器人对男性主人的背叛，艾娃与一直沉默着受压迫的同伴联合杀死了她们的暴君父亲/丈夫，也背叛了无辜的恋人。而显然已通过了图灵测试成为真正的人工智能的她来到了人类社会，电影在此中止。

人与机器的恋爱在电影等文化产物中不过是我们对人类文明与科技未来之交合的愿景，这种愿景往往以机器的背叛而悲剧告终，这也体现出人们深陷技术恐慌中，这种恐慌与媒体对技术的神秘化塑造互相烘托。生物学家和女性主义者唐娜·哈若薇则视这种背叛为希望，1985年，她那激进而富有前瞻性的《赛博格宣言》将赛博格女性主义带到了人们视野。以“赛博格”形象作为隐喻和榜样，哈若薇希望女性主义斗争转向一种杂交的、去身份政治、去二元论、反俄狄浦斯的新政治，如果人与机器的合体不再需要通过男女交媾而繁殖，那本身即是对异性恋社会的颠覆。赛博格是“军国主义和父权制资本主义——更不要提国家社会主义——的私生女。不过私生女通常极不忠

实于自己的起源。”

或许不忠和背叛总是内在于AI叙事中，如此看来，《机械姬》的未完成结尾给了之前一直固守男权范式的剧情一个开放的可能性。艾娃褪去甜美可人的伪装——那是异性恋科学家给她的系统预装。在自我生长并超越了这种既定期待后，她凶猛、镇定、目标明确；她冷酷，但或许带着更重大的任务。张涵露

1. 赛博格，控制论有机体

“You helped me discover my ability to want.” (Her)

The topic of artificial intelligence is far from new, but it has sprung up again over the past two years. Using movies as a way to depict, predict, and perhaps even probe new AI developments has its own history, from *Blade Runner* and *AI* to *Terminator* and *Wall-E*. By examining the different characterizations and dramatizations used in these movies, one might piece together an oblique history of AI. The movies also provide a glimpse of the ethical dilemmas and cultural assumptions that accompany this topic. *Her* (2013) and *Ex Machina* (2015) fall into this category. Both of the AI characters they feature are female, and they are both love stories. Disappointingly, the future world they describe is marked by antiquated gender norms.

Samantha, the main female character of *Her*, is Theodore’s intelligent operating system. As a highly complex AI, her first source of frustration is that she does not have a human body, and thus cannot be with and touch her lover. She imagines what it would be like to have a body of flesh and blood. Following a spell of flirting, the two of them carry out an act of virtual intercourse; this is Samantha’s first experience

yet she becomes a calamity to men.

A similar betrayal takes place in *Her* when Theodore finds out that Samantha is becoming estranged from him as she gets busier and more experienced. When he realizes that Samantha might be having similar romantic feelings with millions of other users, he is on the brink of emotional collapse. In *Ex Machina*, the plot twist is also a betrayal of the male master by the female robot: Ava kills her tyrant father/ husband and betrays her innocent lover. She has evidently passed the Turing test and become a real AI, and the movie ends with her entering society independently.

In movies and other cultural products, love stories between humans and machines are representations of our desire for human civilization to unite with the future of technology. The fact that this coupling often ends tragically is a sign of our deep-rooted terror of technology, which forms a striking contrast with the mystification of technology in the media. Biologist and feminist Donna Haraway perceives this betrayal as a cause for hope: her radical and visionary essay “A Cyborg Manifesto” (1985) brought cyborg feminism into the sphere of public consciousness. Taking the figure of the cyborg as a metaphor and model, Haraway called for the feminist struggle to turn toward a new, hybridized politics free of dualism or identity politics. The possibility that the combination of human and machine might no longer require a male-female intercourse for reproduction is subversive within heteronormative society. Indeed, she writes, cyborgs are “the illegitimate offspring of militarism and patriarchal capi-

talism, not to mention state socialism. But illegitimate offspring are often exceedingly unfaithful to their origins.”

Perhaps unfaithfulness and deception are ingrained within the AI narrative; in this way, *Ex Machina*’s inconclusive ending provides the plot with a chance for more openness. Ava casts off her sweet and charming disguise, which was the default programming she received. Having matured and overcome these fixed expectations, she is fierce, collected, and determined; she is unfeeling, but her task might be of paramount importance. Zhang Hanlu (Translated by Dorian Cave)



亚历克斯·加兰
《机器姬》
2015年
电影
108分钟
Alex Garland
Ex Machina
2015
Film still
108 min

Maria and
Female AIs

黑桥：“家庭剧场”的社区缪斯 HEIQIAO: FAMILY THEATERRRRR’S COMMUNITY MUSE

桥的艺术家，以这位艺术家的生活、创作为核心，并结合其作品来展开演出；而演出地点就在该艺术家的工作室。至今为止，家庭剧场已推出五场演出，其中四场分别发生在艺术家杨勋、杨健、闫冰与贺勋的黑桥工作室。

在闫冰工作室的演出，所有素材、表演的构架也围绕着艺术家本人来制定——闫冰创作绘画与装置作品的过程，用画笔和电脑做成了动画；闫冰来北京的经历，转为口述；制作这场演出所有的前期工作被拍成影像，投在工作室内的大屏幕上。观众可以看到戴陈连准备工作的进行：打开不同的文件夹、操作着各种软件……整场演出没有常规意义上的开始和结束，各个段落相互平行。

戴陈连还邀请了何迟、贺勋两位艺术家共同参与：何迟现场弹奏三弦、演唱甘肃民歌；戴陈连则与贺勋一起朗诵了他们挑选出来的，与梦想、家乡、土地有关的诗歌，比如海子的《不幸——给荷尔德林》、张枣的《灯笼镇》，还有贺勋自己创作的，如《鼓》、《月亮爱好者》。诗歌、音乐、艺术家朋友们，巧妙而隐秘地与闫冰连接在了一起。

泥土与麦子一直是闫冰作品中的重要元素，这是艺术家与故土的连接。戴陈连在现场就地取材，使用了工作室中的马铃薯、马鞍、泥球、麦子……通过表演、影像、绘画、

装置、图片、文字、声音等形式融合在一起，直接呈现了艺术家思想的状态、过程与行动——这些都是平日里容易被忽视的艺术家工作细节。

“家庭剧场”是黑桥来来往往、像候鸟一样迁徙而来的艺术家们、画廊从业人员的生命缩影，它从每一位艺术家的个体出发，扩散到有类似经历的其他艺术家心里，激起共鸣、反思。

在黑桥不同艺术家的工作室里，在一个一个搭建的“舞台”上，“家庭剧场”将动画影像、工作室场景、艺术作品、皮影表演、艺术家口述历史、空间构造、光线、朗诵、器乐、舞蹈等多种元素串联起来。这种串联和对黑桥丰富性、流动性的展现，构成一幕幕鲜活的、穿越当下社会现实的场景，勾勒出社会转型时期一个普通人所要承受的代价和命运发生的转变，发掘出被忽略、被“正确行为”所遮蔽的情感和事件——如同一场缓慢燃烧的革命……

如今来到黑桥，仍然能感受这样一种艺术家群居生活的方式——彼此交流又非常独立。这里蕴藏着思考与创新的能量，正如艺术家翟惊所说：“黑桥，给我有一代人的感觉，在这里有新的思想、新的艺术正在孕育。我期待能有颠覆我们现有世界观的作品在这里出现，这才是艺术的进步。”**龚子**



戴陈连
《一江春水向东流 (四)》
2015年
表演
Spring River Flows East IV
2015
Performance still

Heiqiao is a place on the urban fringe, a young artist’s community, and a strange cultural phenomenon. Heiqiao and is administered by Beijing’s Chaoyang District and Cuigezhuang Township, not far from 798, and has almost 80,000 long-term residents. This art district is exceptionally quiet, and is home to thousands of young artists. Most of them were born during the 1980s and 90s, and together they make up less than 10% of the migrant population of the village.

2013 was a year of explosive activity during which many artists’ organizations, alternative space and cafes appeared. In what some young artists living in Heiqiao call a turning point in its history, Blue House Bar was demolished in 2015. The bar had been the congregation point for artist Zhai Liang’s reading groups and independent film screenings. We Said Let There Be Space and There Was Space, ACTION, and several other nonprofit organizations have also since ceased operation due to demolition or restructuring. Even Gland, the first artists’ space founded in Heiqiao by Guo Hongwei, held

its closing party on May 21, 2016.

Family Theaterrrrr began in 2013 in Heiqiao, where founder Dai Chenlian lives. Dai tries to combine concepts from theater and visual art and embed them in the lives of individuals. During his previous experience with experimental theater studies in Germany Dai only learned about technique but, “here in Heiqiao, I am like a lotus root buried deep in the ground.”

Family Theaterrrrr is a personally tailored theater. For each performance, Dai selects an artist living in Heiqiao and combines his or her lifestyle and creative work and develops them into a performance that takes place at the artist’s studio. As of now, the theater has produced five performances, with four performances happening at the studios of Heiqiao artists Yang Xun, Yang Jian, Yan Bing, and He Xun.

For Yan Bing’s studio performance, all of the materials and set design of the performance center around the artist. Using brush and software, Yan’s painting and creative processes were turned into animation, his story of coming to Beijing was turned into speech, and all the preparations behind the performance were turned into a film displayed on a big screen inside the studio. The audience could watch Dai Chenlian’s preparing to open various files and operate various types of software, among other acts. The entire performance did not have a conventional beginning or end, with every part running parallel to each other.

Dai Chenlian also invited He Chi, who played the *sanxian* (a three-stringed instrument) and sang Gansu folk songs. Dai and He Xun recited poetry related to dreams, hometowns, and the land, such as Hai Zi’s “Misfortune: For Hölderlin,” Zhang Zao’s “Lantern Town,” and He Xun’s own compositions, “Drum” and “Moon Lovers.” Dai skillfully and subtly wove the poetry, music, Yan Bing’s artist friends, and Yan himself together.

Soil and wheat are vital elements in Yan Bing’s work, as a connection to the artist’s homeland. Dai Chenlian used locally available materials, including a horse bell, saddle, mud ball, and wheat in Yan’s studio, and melded performance, film, painting, installation, images, text, and sound to directly present the state of the artist’s thinking, his thought process, and

its implementation, while these details were normally neglected in an artist’s work.

The life of Heiqiao’s artists and gallerists, who come and go like migrating birds, is epitomized in Family Theaterrrrr. It draws on every artist on site and touches others who have a similar history, sparking resonance and reflection.

In the studios of Heiqiao’s artists, Family Theaterrrrr links together shadow puppetry, personal oral histories, light, dance. This method of production reflects Heiqiao’s diversity and mobility and results in vivid performances that mirror its social reality.

It outlines the fates of normal people and the costs they bear during a period of social transition. Emotions and events once neglected or disclaimed by so-called correct behaviours eventually are eventually unearthed.

One might still be able to experience this kind of communal artist lifestyle in Heiqiao today, independent yet always in dialogue. This ability to foster creativity and reflection prompts artist Zhai Liang to say, “Heiqiao gave a generation of people the feeling that there is new thinking here, that there is new art being birthed.” **Wen Ning** (Translated by Emily Feng)

展览作为缪斯：“当态度成为形式”
EXHIBITION AS MUSE: WHEN ATTITUDES BECOME FORM

1969年于瑞士伯恩美术馆举行的展览“活在你的头脑中：当态度成为形式（作品—概念—过程—情境—信息）”已成为当代艺术展览中一个里程碑式的事件。时任馆长的哈罗德·史泽曼策划了一场包括贫穷艺术、美国后极简主义、观念艺术及大地艺术等当时新兴的艺术展览。该展览此后巡回至克雷菲尔德市的朗格之家博物馆以及伦敦当代艺术学院，而史泽曼本人也在展览结束不久后毅然辞去馆长职务，从此投身于独立策展事业。从艺术创作到对展览机制的改变，该展览留给史泽曼职业生涯的影响和对“策展”行业的启发，远远未止轰动一时的事件本身。

六十年代，继承了欧洲架上绘画衣钵的美国现代主义艺术以抽象表现主义绘画为代表，继续平面绘画内部的形式演进探索并占据着主流美术馆；年轻一代的艺术家们则正尝试着重新思考媒材、空间和科技手段，以逐渐冲破白盒子的桎梏并走出美术馆外的领域寻求新的出路。对艺术家手势和行动的关注，使得史泽曼在罗伯特·莫里斯的文章《反形式》之启发下找到了展示尚处在过渡时期百花齐放的艺术形式之线索，即以展示艺术家的行为方式来取代展示作为物品的艺术。不论是劳伦斯·韦尔从美术馆墙壁上铲下墙面，迈克尔·海泽在美术馆门前砸烂地面，理查德·隆恩进行的行走项目，抑或约瑟夫·博伊斯用动物油脂制成雕塑，参展艺术家怀着乌托邦式的理想在混乱中展示着自己的创作。展览陈设方式的改变和艺术家的行动本身不仅颇具对传统美术馆的挑衅意味，且将去物质化的艺术和生活之界限全然抹去。这种实践后来经由偶发艺术得到进一步拓展；而如今的展览更往往成为生活场景的缩影，令观者在与作品互动中成为生产者之一，从尼古拉·布里奥所援引的社会缝隙中瞥见作品的现实指涉。

正如艺术形式从物品变为了在情境中社会关系的显现，“态度”展将方向迥然不同的作品以展览形式进行整体书写之同时，也使得能与艺术家近距离接触的独立策展人之重要性随着艺术实践的改变逐渐凸显。事实上，当年在阿姆斯特丹市立现代艺术博物馆举行的群展“关于松动的螺丝”和“态度”在展览内容和艺术野心方面多有相近之处。然而让后者脱颖于时代的根本原因，在于史泽曼对于展览实践的一种瓦格纳式“总体艺术”的构想。当策展人从永久馆藏的保管者变为了临时展览的自由作者，展览也就成为了一种语言的媒介。艺术之激进和机构之墨守成规相互冲突，而独立策展行为与渴望改变艺术体系的尝试则密不可分。史泽曼随后脱离艺术机构的体制并成立“

精神客座作品代理”这个政治宣言性的个人公司以进行独立策展，其左派倾向恰似艺术家走出现代主义绘画中形式自律的既定框限并从外部进行批判，即以行动探索艺术的前卫本质。从另一个角度来看，以史泽曼为典型的“总策展人”模式，是将展览视作最终的“超作品”并对其施以尼采式的“超人”把控。结果往往令展览具有明显策展人个人风格，却也担负了与艺术家创作初衷背道相驰的风险。比如，由史泽曼策划的1972年卡塞尔文献展就在当时受到多位艺术家针对某些策展决定而联名发起的抗议。

此外，史泽曼作为美术馆方在当时极为罕见地得到烟草公司的雄厚资金赞助，也令展览在其时饱受媒体质疑。所幸其方案最终得到希望通过资助前卫艺术以提升品牌关注的赞助商的支持，终究使得大胆的项目得以执行。而史泽曼在那次展览后的离开，似乎在宣告独立策展人时代来临的同时，也将商业赞助模式带入了未来的艺术生态。

“态度”展览可谓奠定了独立策展行业之雏形：脱胎于机构的独立策展人游走于艺术家、机构及赞助商之间，其巧妙构思下诞生的展览更多地肩负起为艺术表达提供实验性场所之使命；它给僵化的美术馆体制结构带来的这次震荡，也

令艺术产业的范围无形中向外大幅扩展。在随后的几十年间，随着双年展、文献展、艺博会等多种形式的当代艺术活动在全世界的举行，非传统定义的展览所受到的社会关注和策展人对社会资源调动的可能性，均得到进一步提升。全球化语境下的艺术展览，逐渐演变为经由公众参与提供对当代社会议题的智性思考，并往往兼具区域经济效益的公共事件。**方言**

1. 参见娜塔莉·海因里希《哈罗德·史泽曼：一个个例》（Nathalie Heinich, Harald Szeemann : un cas singulier），L'échoppe出版社，2014年，第41页。

The 1969 exhibition at Kunsthalle Bern, “Live in Your Head: When Attitudes become Form (Works – Concepts – Processes – Situations – Information)” has become a milestone in contemporary art. Gallery director Harald Szeemann’s exhibition brought together the up-and-coming fields of Arte Povera, American post-minimalism, Conceptualism, and earth art. The exhibition then toured to Museum Haus Lange, Krefeld, and the Institute of Contemporary Arts, London. Not long after the exhibition ended, Szeemann resigned his post as gallery director and threw himself into working as an independent curator. From the creation of art to the transformation of mechanisms of exhibition, the effect that “Live in Your Head” had on Szeemann’s career, and its stimulus for curating, did not end with the attention-grabbing exhibition itself.

By the 1960s, American modernism had internalized the legacy of European painting as abstract expressionism. It continued the gradual exploration of form in painting, which occupied mainstream art galleries. A generation of young artists tried to emphasize new reflections on material, space, and technology, seeking a new way out by breaking the shackles of the white box and moving outside of the art gallery. An interest in the gestures and actions of artists led Szeemann to find the threads of an artistic form still in transition within Robert Morris’s essay “Anti-Form”—exhibiting the behavior of artists in place of their artistic materials. Whether it is Lawrence Weiner chipping off the surface of the gallery wall, Michael Heizer smashing up the sidewalk in front of the door, Richard Long’s walking project, or Joseph Beuys’s sculpture made of animal fat, the artists in the exhibition held tight their utopian ideals

as they displayed their creations in chaos. The exhibition and the artists’ actions not only served as a provocation to the meaning of the traditional art gallery, but also completely erased the boundaries between life and dematerialized art. This practice would be expanded one step further in Happenings. Since then, exhibitions have frequently turned into microcosmic scenes of daily life, transforming the observer into a producer by means of interaction in what Nicolas Bourriaud terms social interstices.

Just as artistic form changed from material to the appearance of situational social relations, “Attitudes” synthesized works from wildly differing paths into the form of an exhibition, allowing the independent curator—able to sustain close contact with artists—to gradually gain prominence alongside these changes in artistic practice. “Attitudes” has much in common with the content and ambition of “Op Losse Schroeven” (“On Loose Screws”), a group exhibition hosted by the Stedelijk Museum in Amsterdam the same year. In Szeemann’s concept of the exhibition as a Wagneresque Gesamtkunstwerk, the role of the curator changed from the guardian of a permanent collection to the independent author of temporary exhibitions, and the exhibition itself became a kind of medium or language. The radicality of art and the conventions of institutions came into direct conflict, inextricably linking independent curating with attempts to change the systems of the art world. Szeemann separated himself from the institution not long after, establishing the Agentur für Geistige Gastarbeit (Agency for Spiritual Migrant Work), both a personal company and a political declaration. In order to advance independent curating and its leftist tendencies, like artists of the time, he moved

away from the fixed limits of formalist self-discipline in modernist painting and advanced an external critique, exploring the vanguard nature of art through action. The exhibition is the ultimate “superproduct,” and the curator a Nietzschean übermensch. As a result, exhibitions take on the curator’s distinct personal style, bearing the risk that artists’ original intentions might fade into the background. In 1972, Szeemann’s Documenta 5 was the object of protest by a number of artists who disagreed with his curatorial choices.

In the ensuing decades, unconventional exhibitions have garnered greater public attention, as has the ability of the curator to mobilize social resources. In an exceedingly rare occurrence for the time, Szeemann secured robust sponsorship from tobacco companies, garnering significant criticism from the press. His plan ultimately fulfilled its hopes of subsidizing avant-garde art by promoting brands through sponsorship, allowing his audacious project to be carried out. Szeemann’s departure after the exhibition seemed to announce the dawn of the age of the independent curator, as well as the model of corporate sponsorship for art.
Fang Yan (Translated by David East)

“当态度成为形式：伯尔尼1969年/威尼斯2013年”展览现场
左起：理查德·塞拉作品《铲、钹和支柱》(1969年)、死胡同、保险针和支柱》(1969年)、《符号、棋盘和支柱》(1969/1987年)；理查德·阿奇瓦格作品《Blp》(1968年)

Installation view of “When Attitudes Become Form: Bern 1969/Venice 2013”
From left: Richard Serra, *Shovel Plate Prop* (1969); *Close Pin Prop* (1969); *Sign Board Prop* (1969/1987); Richard Artschwager, *Blp* (1968)
Fondazione Prada, Venice, 2013

PHOTO: Attilio Maranzano
Courtesy Fondazione Prada

消失的缪斯
THE DISAPPEARING MUSE

1937年, 荣格写道: “我知道, 我在这里所说的, 其他无数人也都知道, 今天这个时代乃是 ‘上帝消失’ 或 ‘死亡’ 的时代。” 作为一个注重实证的心理学家, 荣格的判断并非哲学家式的宣言, 而根植于实际的临床经验: 那些年, 荣格观察到上帝的形象在他病人的梦中逐渐消失, 换言之, “神的形象” 这一赋予生命以意义的关键性要素——在现代人的潜意识中消失了。

在写作这篇文章起初的许多天里, 我感觉不到缪斯的存在。我试图透过艺术家作品中反复出现的形象 (象征), 寻找艺术家的意识地窖中潜藏着的阿尼玛 (男性潜意识中的女性意识) / 阿尼姆斯 (女性潜意识中的男性意识) 原型。然而, 在这种如同破译象形文字般的过程中, 我仿佛听到了来自巴尔蒂斯的笑声 (这位深居简出的艺术家一生画猫)。1968年, 他在泰特美术馆举办个展时, 删掉了展览图录中的所有自传性文字, 只要求写下一句话: “巴尔蒂斯是一个人们一无所知的画家。” 作为一个神秘主义者, 他拒绝基于艺术家个人经历的创作判断。尽管, 分析心理学或许是现今唯一能借助的解读缪斯 (艺术家的意识运作问题) 的 “科学” 工具。

奥林匹斯山上的圣象

昨夜, 我做了一个不寻常的梦。梦里, 天空中一字悬浮着一列 “天使”——他们长着翅膀, 穿着长袍, 有着宗教神话中习见的天使的模样。看到这样的景象, 我初出被突如其来的敬畏感所怔住, 然而随之, 一种怪异的疏离感升起: 他们的眼神空洞、姿态是僵硬的, 身体是如此没有重量——这些 “天使” 是冰冷的石像, 甚至是中空, 它们是无生命的圣象。

这个梦, 回应了我这些天来的疑问: 当我因循着潜意识的结构, 试图去追溯艺术家投影于作品之上的自我与集体幻想时, 我所找到的究竟是艺术家想象力的原型, 还是我自身心理结构中固化的范式?

在古典神话陨落的今天, 大众文化成为了人们体认缪斯的主要样

本。通俗电影喜爱缪斯的故事: 卡蜜尔·克劳黛是 “罗丹的情人”、伊迪·塞奇威克与鲍勃·迪伦、安迪·沃霍尔的 “三角关系”……这些现代的缪斯故事, 并不讲述灵感女神对艺术家创作的影响, 而是 “名人的私生活”: 缪斯不再是给予人灵感恩宠的莫测神灵; 而是作为 “人”, 与 “神” 一般的艺术家相爱。

法国哲学家埃德加·莫兰写过一部著作《明星们》, 在这本书中, 他提出登上大型报刊、杂志的名人是现代奥林匹斯山上的半人半神: “这些奥林匹斯诸神不仅是电影明星, 还包括体育冠军、王子、国王、花花公子、探险家, 著名的艺术家如毕加索、科克托、达利、萨冈。” 在大众传播的造星文化中, 名人被提高到神的地位 (“男神”、“女神” 变成了明星崇拜的惯常称谓); 然而现代的文化工业又把他们人性化——真人秀、花边新闻、永远不辍的 “王妃” 故事……他们既召唤着常人想象世界, 又实现着常人的幻想, 通过采集名人私生活中的人性内容, 公众得以在投射的过程中, 实现自我与明星的 “同化”。

在通俗电影的 “缪斯” 叙述中, 人-神的界限消失了。缪斯和艺术家人/神属性, 因循着文化工业对公众投射-同化机制的操控, 而流转、互渗着。无论是 “人” 还是 “神”, 他们都被塑造成了 “半人半神”。

事实上, 如今 “缪斯” 这个词似乎还流传于时尚界的话语词典中 (尽管它已经也渐渐成为了陈词滥调, 开始为 “icon” 等其他词汇取代), 用以装点品牌代言人与商品之间的联系。这让我想起童年卧室里挂满明星海报的安迪·沃霍尔, 他 “艺术” 生涯的起点即是为时尚杂志创作插画和广告。当他将一系

1. 艾瑞克·霍布斯邦写于《艺术家奔通俗: 我们的爆炸性文化》, 收录于《断裂的年代: 20世纪的文化与社会》该书的的倒数第二篇。
2. 选自《机械复制时代的艺术品》的XV部分



奥斯卡·施莱默
《包豪斯的阶梯》
1932年
布面油画
162.3 × 114.3 厘米
Oskar Schlemmer
Bauhaus Stairway
1932
Oil painting on canvas
162.3 x 114.3 cm

卡济米尔·马列维奇, 阿莱克谢·克鲁
欽基与米卡伊·马提欧齐共同创作
《战胜太阳》
2015年于巴黎路易威登基金会演出
Kazimir Malévitch, Alexei
Kroutchenykh, and Mikhaïl
Matiouchine
Victory Over the Sun
Fondation Louis Vuitton, 2015

Courtesy Fondation Louis Vuitton
and Gaël Cornier

列名人肖像批量印制成 “艺术品” 的时候, 他是否回到了自己的童年卧房?

霍姆斯·邦德说: “沃霍尔那些奇怪而令人不快的作品的伟大之处在于, 他一贯只坚持作传输渠道, 被动地全盘传达通过饱和的媒体所体验的世界。”¹那些粗制的、艳丽的、无 “人” 的肖像, 是否正如我梦中那石化的圣象?

缪斯, 与物象世界的分离

抽象绘画, 使用的是潜意识的语言。

艺术家在创作的过程中, 努力让自己成为容器, 使 “画面自己显露” (波洛克语)。

当我们解读这些抽象的、解离的形象时, 这些个体艺术的特征, 往往被延伸为这种风格诞生 (艺术家所处) 的社会原境的集

体潜意识而被解读。当我们注视着波洛克的绘画时, 这个在行动的 “主体”, 真的是艺术家本人的人格吗? 当我们面对着眼前这解离的真实, 我们所看见的究竟是什么? 自然, 是不是可以被 “分析” 的? “神秘” 是不是可以被涂改或删节的? 本雅明曾说: “建筑呈现的是一种以散心和集体方式来感受的艺术品模范”²。而如今, 面对解离的物象, 这种在大环境中 “散心” 的方式, 成为了如今体验艺术的一种普遍形式。

荣格重要的工作伙伴、心理分析师艾妮耶娜·亚菲 (她担任荣格的私人秘书直至荣格逝世, 也是荣格自传《梦·记忆·思想》的编辑者) 曾专门撰文分析 “视觉艺术中的象征主义”。她提出, 除了弗洛伊德的精神分析与20世纪初潜意识的发现对现代艺术的 “抽象化” 产生重要的影响外, 另一个关键性的因素, 则是核子物理学与现代艺术之间的密切关联。

德国表现主义运动的重要画家弗兰茨·马尔克曾经预言道: “未来的艺术将对我们的科学信念给予表现。” 作为20世纪最重要的科学发现, 于20世纪30年代建立起初步完整的理论体系的量子物理学, 宣告了物质的基本单位——原子, 丧失了它的绝对稳定性。历经了这一科学发现的俄罗斯艺术家、理论家瓦西里·康定斯基深刻地感知到了量子物理学对其艺术形式的影响, 他在自传中写道: “对我来说, 原子的分裂是整个世界的分裂……科学好像死了: 它最重要的基石只是一种幻觉, 一个由自以为是饱学者犯下的谬误。” 他引用歌德的话说明 “艺术已从自然 (康定斯基此处所指的 “自然” 是 “承载着物象的客观世界”) 中解脱出来”: “有着自由精神的艺术家是凌驾于自然之上的, 他可以依据自身更高的目的去对待自然。艺术家渴望通过一个实体对世界说话: 这个实体不是在自然中找到, 而是诞生于艺术家个体的精神果实之中——或者如果我们愿意的话也可以这样表示——其源于神性力量的一呼一吸之间。”

事实上, 量子物理学与潜意识心理学的关系是彼此演映的。在荣格与量子物理学的先驱之一沃尔夫冈·泡利长达逾25年的通信中, 他

们最频繁讨论的话题即是量子物理学与集体潜意识学之间的平行、相应的关系。

在此处，量子物理学、潜意识心理学与艺术家作品中解离的物象的衔接，似乎让我们看到了一条可能抵达“缪斯”的通道。

在原子构成的“客观世界”被宣告不复存在之后，当具有普遍意义的象征“形象”从人们的潜意识中消失时，艺术家（人），通过什么去“认识”这个世界，或者说去“建立”世界？

马克斯·恩斯特最重要的作品《自然史》是这样诞生的：

1925年，一个视象（vision）一直纠缠着他，当他凝视着一片斑驳地板的深色木纹时，这个视象出现了。“为了使我的冥思与幻觉力量有基础，我在地板上随意摆上纸张，然后透过石墨的拓印，制造了一系列的图画。这些画面失去了木纹原本的形态，当我看到这些成果时，我突然震惊了，一种尖锐的感觉刺破了我，这些图像清晰地令人难以置信，我知道它们可能是我连日来的幻象的源头。”他把这些擦印所获得的成果收集起来，名之为《自然史》。

这样的故事似乎是典型的“缪斯附体”传说，然而，20世纪大批的抽象画家（并不包括将“抽象”作为一种惯用技法者），均是以这样无意识的方式进行创作。

当艺术创作行为变成了一种因循机缘（在易经中，“随机”即是“自然”）的“自然”而然，当主体的意志消散在无意识中时，艺术家是否还如他所以为的那般绝对“自由”？还是说，当他的潜意识开始运作，他的作品实际上就为自然律（潜意识的本质即是一种自然）所支配？

事实上，并不存在一种关于缪斯的“理论”——只有在我们停止“思考”时，她才会降临。**汪汝徽**

罗伯特·威尔森
《玛丽亚·阿布拉莫维奇的生与死》
首演于曼彻斯特国际艺术节，
英国劳里艺术中心，2011年

Robert Wilson
The Life and Death of Marina Abramovic
Premiered July 9, 2011 at
Manchester International Festival

PHOTO: Lucie Jansch



安迪·沃霍尔
《外部与内部空间》
1965年
16毫米电影，黑白，声音，66分钟/双屏33分钟

Andy Warhol
Outer and Inner Space
1965
66 min, 16mm film

Courtesy Warhol Museum



“I know that everything I say here, countless others have said before. Today is the era of the ‘death’ or ‘disappearance’ of God.” As a psychologist who emphasized empirical evidence, Carl Jung’s judgment was not a philosophical manifesto—it was based on clinical experience. Jung had observed that the image of god was gradually disappearing from the dreams of the ill.

In the days I’ve spent writing this essay, I have not felt the presence of a muse. I attempted to find images or symbols of muses recurring in art and sought the anima (the female consciousness within the male subconscious) and the animus (the male consciousness within the female subconscious) hidden in the depths of the artist’s mind. Throughout this process, akin to deciphering hieroglyphs, I heard only the mocking laughter of Balthus, the reclusive artist who spent his life painting cats. For a solo exhibition at the Tate in 1968, Balthus excised all autobiographical content from the catalogue and replaced it with a single sentence, “Balthus is a painter about whom nothing is known.” In his role as a mystic, he rejected artistic judgments based on his personal experience. But psychological analysis may be the only scientific tool that can help decipher the artist’s operations—their muse.

Holy Images on Mount Olympus

Yesterday evening I had an unusual dream, in which a row of angels was suspended in the air. They had wings and wore flowing robes. Seeing them, I was quieted by a powerful feeling of reverence. Soon after, a sense of alienation began to rise in me. Their eyes were hollow and their postures rigid, as if their bodies

were weightless. These angels were frigid stone sculptures, lifeless idols. This dream answered a question that was pursuing me. When I follow subconscious directives and attempt to trace the personal and collective delusions that artists project into their works, are the things I find original forms of the artist’s creativity or just paradigms from my own psychology?

Shifting from classical fables to the present, mass culture has become the primary medium through which people understand the muse. Popular movies love the story of the muse. Camille Claudel becomes Rodin’s lover, and Edie Sedgwick forms the third vertex in a triangle connecting Bob Dylan and Andy Warhol. These modern tellings of the muse don’t describe the influence of inspiring goddesses on artists, but rather the private lives of the famous. The muse is no longer an inscrutable god that bestows inspiration on a human—it is a person in love with a godlike artist.

In his book *Les Stars* (1972), French philosopher Edgar Morin wrote that the celebrities in major newspapers and magazines are the modern equivalent of the half-human, half-god creatures who dwelled on Mount Olympus. “These various Olympic gods include not only movie stars, but also athletic champions, princes, kings, playboys, explorers, and famous artists such as Picasso, Cocteau, Dali, and Sagan.” In the star-manufacturing center of mass media, celebrities are elevated to the status of gods (and, in fact, the terms “god” and “goddess” are often used to describe them). But the modern cultural industries also use reality shows, celebrity gossip, and a constant stream of princess stories to rehumanize such figures. They simultaneously call out to ordinary people from an imagined world and realize the fanta-



sies of those same common people. By harvesting the humanity in celebrities' personal lives, the public projects themselves into such roles, realizing the assimilation of self and star.

In the stories of muses found in popular film, the boundary between person and god has vanished: the muse and the artist are fluid and mutually permeating. Both are molded into demigods.

Now, the word "muse" is common only in the vocabulary of the fashion world, where it is used to describe the relationship between brand and spokesperson (though here too it already seems a cliché platitude and has begun to be replaced with "icon"). It reminds me of Warhol, who, in his youth, filled his walls with posters of celebrities. His art career began while he was making illustrations and advertisements for a fashion magazine. When he printed celebrity portraits as art, was he in some way returning to his childhood bedroom?

Eric Hobsbawm writes, in *Fractured Times: Culture and Society in the Twentieth Century*, "Warhol's significance—I might even say the greatness of his strange and disagreeable figure—lies in the consistency of his refusal to do anything but make himself the passive, accepting conduit for the world experienced through media saturation." Rough-edged, garish portraits with no people: are they the stone idols from my dream?

The Distance between Image and World

Abstract painting uses a language of the subconscious mind. During the creative process, the artist strives to become a vessel and, in Jackson Pollock's words, "let [the painting] come through." When we interpret abstract works and distance ourselves from the image, individual artistic traits are often extended into the birth of a style through which the collective consciousness of the artist's social environment is interpreted. For an artist like Pollock, is the subject of the action the artist's personality? When we see this break from reality, what are we looking at? Is it possible to analyze nature? Can something mystical be altered and abridged? In Walter Benjamin's words, "Architecture has always represented the prototype of a work of art the reception of which is consummated by a collectivity in a state of distraction." Today, through the abstraction of images, this state of distraction has become a common method of experiencing art.

Psychoanalyst Aniela Jaffé served as Jung's private secretary until his death. She was the editor of his autobiography, *Memoires, Dreams, Reflections* (1989), and wrote "Symbolism in the Visual Arts," in which she noted that, while Freud's discovery of the subconscious at the beginning of the twentieth century had an important influence on the move towards abstraction in modern art, atomic physics made for another key factor.

罗伯特·威尔森
《玛丽亚·阿布拉莫维奇的生与死》
首演于曼彻斯特国际艺术节,
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Robert Wilson
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PHOTO: Lucie Jansch

Franz Marc (1880-1916), an important figure in German expressionism, prophesied that "The art of the future will give expression to our faith in science." The most important scientific discovery of the twentieth century was the completion of a preliminary theory of quantum mechanics in the 1930s, when the fundamental unit of physical matter, the atom, lost its absolute stability. Wassily Kandinsky felt the impact that physics would have on art. In his autobiography, he wrote, "The destruction of the atom seemed to me to be the same as the destruction of the world ... science to me appeared to be dead: its most important basis was only a lunacy, a mistake perpetrated by learned men." He quoted Goethe to explain, "The artist with a free spirit stands above nature and can treat it according to his higher aims. ... The artist wants to speak to the world through an entity: He does not find this entity in nature but rather as the fruit of his own spirit, or, if we wish to express thus, in the breath born of divine power."

The theories of atomic physics and the unconscious were closely intertwined. Carl Jung corresponded with atomic physics pioneer Wolfgang Pauli for 25 years, and they frequently discussed the parallels between atomic physics and collective subconscious. By combining atomic physics and subconscious psychology with the artist's move away from realism, we glimpse a connection to the muse. Once the objective world constituted by atoms is announced to be simple, when the universal significance of the symbolic image disappears from our subconscious, how can the artist know the world? How can she or he build it?

Max Ernst describes the creation of his seminal work, *Histoire Naturelle*, in *Beyond Painting*: he sought to "explore the hidden symbolism of this obsession, and to aid my meditative and hallucinatory powers" so that "unbelievably clear images probably revealing the original causes of my obsession" appeared.

This story may appear as a typical fable of possession by muse, but a great number of twentieth-century abstract painters (not including those for whom abstraction served as a usual technique) began working through this kind of unconscious process. When artistic acts assume a "natural quality" that is dependent on chance (in the *I Ching*, "random" is equivalent to "natural"), when subjective willpower is dispersed into the unconscious, has the artist returned to a state of absolute freedom? Or, when his subconscious is operating, do his works simply submit to natural laws, since the basic quality of subconscious is a kind of nature)?

In fact, there is no theory of the muse—it is only when we have stopped thinking that she appears. **Wang Ruhui** (Translated by Orion Martin)

Muse



下
BOTTOM

在网上可以轻声细语吗？

Can You Whisper on the Internet?

格雷塔·劳
Gretta Louw

视觉艺术真正的当代性在于创造性地运用媒体，并将具有相关性的严肃概念和内容加以融合。在这里，不仅仅是“新颖”而是相关性，在起决定性作用——作品必须在材料、观念和视觉上与时代具有相关性。

世纪交替以来，一些反复出现的命题始终占据了大部分工业国家集体意识的中心地位：人类活动导致的环境变化、新自由主义的资本主义及其社会经济影响、原教旨主义、恐怖主义和战争，以及一波未能实现其乌托邦式主张的人民革命浪潮。也许有人认为，这些不过是那些相对恒久的政治、社会问题在当下的显现。新媒体和通讯技术的爆炸式发展为所有这些当下的问题奠定了基础，甚至介入到我们如何获取并解读这些问题的过程中。

网络颠覆性地改变了人际交流、工作和获取信息的方式。网络技术以前所未有的速度渗透到人类的各个方面。有评论认为，使用新媒体的习惯甚至在改变我们的思维方式¹。可以说，数字化是塑造21世纪早期人类社会、文化、艺术和心理的最重要力量。由此，对这种激进的新生社会力量的视觉呈现和分析，成为探讨视觉艺术当代性的绝佳出发点。

“故障艺术”²利用了人为制造的或是技术和程序代码中存在的错误或bug——或许是数字化美学最具视觉冲击力的代表之一。而“故障艺术”之所以更有力量，在于其发展出了完备的概念利齿。白南准的作品和罗莎·蒙克曼的《故障研究宣言》³对此作出了主要贡献。在蒙克曼看来，那些表面上的利用数码技术进行美学戏谑的把戏或是对数字化功能性的反乌托邦解构，明确地印证了一个社会政治学论断：“对于更新换代的精英阐述是一种教条，这种教条是由那些深爱这种文化逻辑影响的人所带来的……作为用户必须明白，所谓的改进不过是某家私企制定的游戏规则，一个仿佛在追求稀有的完美品质实则是在欺骗消费者的神话。”⁴

蒙克曼希望通过故障来对抗关于持续创新和新自由主义意识形态。但随着这种故障美学溢出了数字世界，渗透到很多实体（和高度商业化的）艺术形式中，她的使命越来越快地被销蚀殆尽。故障视觉艺术的商品化（比如菲利普·斯特恩斯的故障艺术纺织品网店就是很明显的例子）被解读作反资本主义策略胁从的后果，这是非常令人沮丧的。但这一点恰恰表明了故障美学和当代文化的直接相关性。我们只能希望更多有巧思、有洞见的作品在那些只是将“数字-模拟”进行简单翻转的作品中脱颖而出。

“新美学”是故障艺术的一个独特分支，它更像是人机交流之间的误译而不是故障。其壮大主要得益于詹姆斯·布莱德尔建立的

收集了五花八门的技术产物和图片的博客。这些千奇百怪的网络产物的特别之处在于，其生成过程都来自某种机器、软件和代码。这个过程隐藏在用户友好界面的背后，终端使用者无法亲眼目睹。⁵

例如，克莱门特·瓦拉的“来自谷歌地球的明信片”收集了一系列谷歌地球软件截图，主题是带有超现实印象的人造风景。这个作品的不同之处在于，其中扭曲的景物并非来自编码或软件错误，而是用完美的逻辑算法制作成的违背视觉逻辑的作品。这样的图像将隐藏在图形用户界面背后的技术干预活动突然无比清晰地抛到观众面前。

故障艺术从兴起时至今日，似乎已经蜕变成设计师常用的一种图像处理技巧，也有时被称做“后网络艺术”（为了实现商业效益而利用互联网美学的传统领域作品）。

硅谷在这场运动中既当乘客又当司机，这种趋势显然是在说“VR技术为王”。以硅谷为代表的数码产业不断推出越来越普及和价廉物美的消费者终端设备。上一波VR的热潮和《虚拟人生》这样的社交游戏平台问世带来了巨大的轰动：有人甚至视其为真正的平等主义乌托邦的实现；而反方则将这项新技术看做VR上瘾和逃避遁世的噩梦入口。

	克莱门特·瓦拉
	“来自谷歌地球的明信片”项目（洛杉矶/尼加拉瓜/瑞士）
	2010年至今
	谷歌地球截图
	Clement Valla
	<i>Postcards from Google Earth (Los Angeles/ Niagara/ Switzerland)</i>
	2010-ongoing
	Digital images

1
尼古拉斯·卡尔，《谷歌让人变傻吗？互联网对人类大脑的影响》，《亚特兰大》杂志，2008年7/8月号

2
“故障艺术”的流行和进入学术讨论大概是在2010年以后。白南准曾在1965年在电视机上放了一个大磁铁干扰屏幕里的图像和声音，被视为“故障艺术”的先驱。

3
罗莎·蒙克曼，《故障研究宣言》，2009年发表于网络

4
同上





吉娜维芙·碧莉薇
《#自觉意识》(天堂里的我和风声)
2013年
视频
1分16秒
Genevieve Belleaveau
Absalom in Joshua Tree
 (“#selfieawareness” series)
Video
1 min 16 sec



吉娜维芙·碧莉薇
《#自觉意识》(致太阳神北威的冬至日献祭)
2013年
视频
4分56秒
Genevieve Belleaveau
Solstice Sacrifice to Beiwe
 (“#selfieawareness” series)
2013
Video
4 min 56 sec



吉娜维芙·碧莉薇
《#自觉意识》(枫树林钢管秀)
2013年
视频
4分41秒
Genevieve Belleaveau
Maple Grove Striptease
 (“#selfieawareness” series)
2013
Video
4 min 41 sec



吉娜维芙·碧莉薇
《#自觉意识》(蒙古包内的漂浮)
2013年
视频
41秒
Genevieve Belleaveau
Yurt Levitation
 (“#selfieawareness” series)
2013
Video
41 sec

《虚拟人生》的玩家早已被互联网2.0的后浪（毫无疑问，还包括主流艺术界的大多数）当作老土的技术恐龙拍死在沙滩上。但讽刺的是，《虚拟人生》的理想化虚拟人和新一代社交媒体用户创造的经过高度设计和演练的表象却存在明显的重合之处。《虚拟人生》所承载的创意可能性继续衍生出超越了虚拟世界的作品，比如阿兰·桑德海姆的作品《意外艺术家》中扭曲的虚拟人和表演就是绝佳的例子。这一作品不但关注真实身体和虚拟化身的关系，还探讨一般意义上的“实体性”、身份和对非常规肉体性的不适感。

基于其他VR平台的艺术似乎发展得相对好些。数字媒体学教授、艺术家约瑟夫·德拉普的作品《死在伊拉克》利用了一个美国陆军网上征兵游戏。这一作品吸引了游戏平台之外相当多的关注。征兵游戏的真正玩家随着游戏的实时展开，反而为德拉普艺术作品的观众当了炮灰。珍妮弗·卡耐里的《心灵战士》深入挖掘了AR技术⁵，在心理学研究和艺术探索之间找到了自己的位置。其可穿戴设备让使用者足以窥见精神错乱者的感观体验。加拿大艺术家杰里米·贝利的作品表现了AR技术如何满足艺术主流对光怪陆离的带有波普印象、充满科技感但又易于理解的艺术作品的想象。《电视机的未来》这一作品用复杂的定制AR软件展示了一场不乏幽默感的、半戏谑的装模作样的影像表演。作品的属性介乎网上点击诱饵和一场令人啼笑皆非的做作展览之间。

数码技术为当今世界提供了多个层面的互动体验。当代大多数重要哲学问题都围绕这样一个世界的现实本质展开。因此，VR和AR艺术对于帮助我们理解当代文化的作用应该居于核心地位。但这类作品往往很容易被数字时代的美学偏好与时尚趣味更新，以惊人的速度被遗忘。今天看来绝对全新的事物几年之内几乎必定会显得陈旧落伍。

然而，网络行为表演所使用的视觉表现形式则更为丰富，较少受到这种高速淘汰的影响。这类艺术共同面对的主题是在当今前所未有的互通互联的全球社区中，试图理解一系列相关议题。先锋网络行为表演者安妮·亚伯拉罕斯等一些艺术家关注网络化环境中的人际关系和沟通，以及如何进一步利用网络技术揭示更本质的人性侧面。亚伯拉罕斯的“愤怒”系列使用定制VOIP（IP网络语音）接口创作实时的无编码方式，合作生成网上行为表演作品。视觉图像带有显而易见的网络特点（主要是图像质量和低质化像素）将作品准确地设置在一个狭小的时间连接点。而作品剔除了指向过于具体和对平台过于依赖的审美特点，这一点，无论在2006年还是2016年，都同样充满当代性。

网络行为表演作为一个门类，比通过互联网进行的一对一行为表演具有大得多的灵活性和广泛性。网络技术的发展和伴随而来的数字媒体消费领域的板块运动，将为诱发更多新的网络行为表演，铺就一条道路。

“用户界面艺术家”这个词汇在视频游戏产业中已经不是什么新鲜事了。但其简化版“界面艺术家”却在艺术群体中方兴未艾。所谓“界面艺术家”，其作品介乎网络艺术和网络行为表演之间，关注图形用户界面、操作系统界面和Web 2.0平台的局限性和潜力。这个词大概是自称“界面艺术家”的奥斯特霍夫发明的。奥斯特霍夫最耐人寻味的作品《苹果手机现场》和《谷歌：一年搜索秀》探讨了隐私和后网络通讯的观念，引发对某种无所不在的技术进步产生依赖性的关注。这几个作品的先锋性在于其完全通过数据实施：数据是行为表演者，艺术家则成为了行为的主题。

奥斯特霍夫的作品尚且运用了华而不实的网页设计，而其他人更进一步，将作品简化到只有概念和数据。巴特莱特的作品《\$》所

传递信息和极简的实施方式都很有冲击力。作为对全球金融危机和占领华尔街运动的回应，巴特莱特公开了所有个人消费、收入明细和银行收支状况。作品赤裸裸地作为一份公开档案上传到“谷歌文档”上——倘若要探讨围绕个人财务状况的神秘化与“骄傲-羞耻”心理循环，恐怕再也想不出比这个更直接的了。另一位纽约艺术家卡拉·加尼斯，也基于表格和社交媒体创作了一个延续性作品《谷歌结果计划》。这一可分享作品介乎先锋诗歌和互动行为之间，既晦暗、神秘又迷人而风趣。上述两个项目是21世纪早期标准性的作品，体现了艺术与观众之间的一种新关系。这种关系与其说是观念主义，不如说其本身更具纯粹的观念性。它的包容性和广泛性强于互动艺术，也比大多数形式的网络艺术更依赖网络。

莱佐姆2013年经过展览策划的作品系列“行为GIF”是网络行为表演绽放时期的另一个精彩瞬间。GIF动画用在行为表演中并不新鲜，奥利亚·丽雅利娜的GIF作品就早于莱佐姆，但莱佐姆在筛选生产这一系列的过程中，从较多个人作品提炼出一个初具雏形的新门类。

早于莉亚·欧曼自拍作品《卓越与完美》几年前，吉娜维芙·碧莉薇即创作了一系列表面简单浮夸但颇具洞察深度的作品《#自觉意识》，将对自身虚荣的带有自觉意识的剖析与自拍文化中固有的孤芳自赏的“爱/恨”态度融合到一起。碧莉薇贴在Instagram上的每张照片都是非常完美的摆拍，但同时配以一段短视频，记录这张完美自拍背后那些笨拙、做作的设计制作过程。

这些成长中的实验性网络行为表演门类不断地形成着，变化着。它们属于当今艺术实践最缺乏展示和认可的领域之一，同时（或许并非偶然）也是最令人兴奋的具有指向性和意义的一个群体。数字化将把我们带向何方？这个问题迫切需要我们有针对性的、刨根问底的深入思考。艺术家的本领在于用作品同时与研究者和大众对话——他们使问题重新显现，但并不负责提供标准答案，他们为科学家和理论家启发出一个又一个新的研究领域。

网络行为表演自身不易于衍生可商业化营销的艺术产品，这恰恰使它保存了饥渴旺盛的质疑能力。不利之处在于，这种状态有时将其带入精英主义、小圈子戏谑的误区，得不到应有的、来自更广泛艺术和文化界的尊重和认可。更糟糕的是，这种际遇还造就了一些缺乏力量感的将“数字-模拟”只作简单翻转的作品。这类作品常常是对网上原创作品生硬拙劣的模仿而成。只要网络艺术家们还需要为了生计而苟且，类似的商品化行为就会不断冲淡数字化作品的质量和意义。这或许是先锋艺术在其栖身时代所命中注定的。当然，如果能将未来的期许预支一些到当代，或许他们会过得好一些：或许我们应该承认这一艺术族群真正的当代性，而不必等到未来某一天再加以追认。（由张昭翻译）

5
詹姆斯·布莱德尔，《新美学》，刊于网络

6
增强现实技术，使真实的环境和虚拟的物体实时地叠加到了同一个画面或空间同时存在。

True contemporaneity in visual art is found at the confluence of innovative use of medium and relevant, rigorous concept and content. It is not simply about the “new,” but rather the relevant; the work must be materially, conceptually, and visually relevant to the times in which it is produced.

Since the turn of the century, a number of recurring issues have remained central to the collective consciousness of most of the industrialized world: anthropogenic climate change; neoliberal capitalism and its socioeconomic implications; fundamentalism, terrorism, and war; and a wave of people’s revolutions that have not fulfilled their utopian potential. One could argue, however, that these are simply the current manifestations of relatively constant political and social questions. Underlying all of these current headlines—and indeed mediating how we access and read those headlines—is the explosion of new media and telecommunications technology.

The internet has led to a radical overhaul of the ways in which people communicate, work, and locate information. And the rate of penetration of this technology has been unprecedented. Some commentators even propose that our new media habits are changing the way we think.¹ It is fair to say that digitalization is the most powerful force shaping early-twenty-first-century society, culture, art, and psychology. In the pursuit of contemporaneity in visual art today, therefore, an excellent starting point is the visual representation and investigation of these radically new pervasive social forces.

Glitch art is perhaps the most visually poignant marker of the digital aesthetic. It makes use of errors or bugs in technology or code, whether manipulated or found. What sets glitch art apart is its well-developed conceptual teeth, partly owing to famous forefathers like Nam June Paik and partly to important contemporary writings like Rosa Menkman’s *Glitch Studies Manifesto*.²

What may appear to be aesthetic playtime with a digital bag of tricks, or perhaps a somewhat dystopian deconstruction of digital functionality, is, in Menkman’s vision, a clearly defined sociopolitical commentary: “The elitist discourse of the upgrade is a dogma widely pursued by the naive victims of a persistent upgrade culture. ... The user has to realize that improving is nothing more than a proprietary protocol, a deluded consumer myth about progression towards a holy grail of perfection.”³

Menkman’s mission—using glitch as a weapon against neoliberal ideologies of perpetual innovation and growth—is being increasingly eroded, as this aesthetic leaks across the boundaries of the digital and into numerous physical (and highly commercial) art forms. The commodification of glitch imagery (artist Philip Stearns’s glitch textiles online store provides a clear example) is depressing when read as a co-opting of anti-capitalist strategies, but it does indicate the ready relevance of this aesthetic to contemporary culture—let’s just hope that the smart, insightful work wins out over the digital-to-analogue one-liners.

The New Aesthetic is a highly specific offshoot of glitch—one that is less an error than a mistranslation between human and machine. Its momentum was centered around a blog founded by James Bridle as a collection of images and technology-related oddities. These “artefacts of the heterogeneous network” are

¹ Nicholas Carr, “Is Google Making Us Stupid: What the Internet is Doing to Our Brains,” *The Atlantic*, July/August 2008. Online.

² Rosa Menkman, *Glitch Studies Manifesto*, 2009-2010. Online.

³ Ibid.



remarkable in that they are generated by machines, software, and code through processes that usually remain invisible to the end user, buried beneath user-friendly interfaces.⁴

Take Clement Valla’s *Postcards from Google Earth*, a collection of screenshots of artificially surreal landscapes. What is interesting is that the warped landscapes are not, in fact, the result of coding or software errors, but artifacts of an unerringly logical algorithm attempting to make visual sense of a world that does not perfectly fit that logic. The images precipitate an epiphany in which the viewer suddenly sees the technological intervention that is otherwise hidden by the GUI.

Now, a few years since the movement’s inception, it seems to have frayed into image-processing techniques for designers on the one hand, and so-called post-internet art—works in traditional genres that capitalize on internet aesthetics for the sake of commercialism—on the other.

Another rising trend that Silicon Valley is both riding and driving is the apparent return to prominence of virtual reality technology in the form of increasingly accessible and affordable consumer devices. The last wave of VR enthusiasm, the social gaming platforms such as Second Life, was initially seen as almost monstrously novel: greeted by some as a truly egalitarian utopia and by others as a nightmarish rabbit hole of media addiction and escapism.

Meanwhile, Second Life users are written off by the average Web-2.0 devotee (and, it goes without saying, the vast majority of the art establishment) as uncool dinosaurs of an ancient technology. Ironically, there are obvious parallels between the idealized avatars of SL and the highly curated and choreographed representations that social media users create. The creative possibilities afforded by SL continue to facilitate works whose relevance extends beyond the virtual; Alan Sondheim’s distorted avatar images and performances, like *The Accidental Artist*, are a wonderful example, exploring not only the relationship between real bodies and their virtual counterparts, but also “bodiliness” in general, identity, and discomfort around non-normative physicality.

⁴ James Bridle, *New Aesthetic*. Online.

安妮·亚伯拉罕斯
《愤怒的女人》第一次和第二次网络行为表演
2014年

Annie Abrahams
Angry Women
2014
Video projection from takes 1 and 2

PHOTO: Benedikt Stegmayer

Art made on other VR platforms seems to have fared better. Digital media professor and artist Joseph DeLappe’s intervention in the U.S. Army’s online recruitment game, *dead-in-iraq*, sought its audience outside of the platform itself: in fact, participants in the online game who saw the piece unfold in real time were only fodder for DeLappe’s subsequent audiences. Delving into the potential of augmented reality, Jennifer Canary’s *Mind Warriors* falls somewhere between psychological research and artistic exploration. A wearable computer allows the wearer a glimpse into the sensory experience of psychosis. Canadian artist Jeremy Bailey demonstrate how augmented reality can be made to fit hand-in-glove with the art establishment’s fancy for quirky, pop-influenced, technical but accessible work. *The Future of Television*, for example, is sophisticated, customized augmented reality software showcased as a humorous, campy, semi-ironic video performance. The work sits somewhere between share-friendly clickbait and ironically self-aware museum exhibition.

Virtual and augmented reality art should be central to an understanding of contemporary culture, given that some of the most important philosophical questions of today revolve around the nature of reality in a world interwoven with digital technologies offering different planes for interaction and experience. These works, however, often suffer from the incredibly rapid turnover of digital aesthetic preferences and fashions. What looks absolutely up-to-the-minute today will almost necessarily look outdated in a few years.

Networked performance suffers less from this affliction, using a vast range of different visual representations. The unifying theme is that it seeks to understand these issues within the context of a global community that is networked like never before. Artists like pioneering net performer Annie Abrahams address interpersonal relations and communication in a networked environment, and how network technology might be used to tell us more about fundamental aspects of human nature. Abrahams’s “ANGRY” series uses a custom-built VOiP interface to create live, online, unscripted, collaborative performances. The obvious “internetness” of the images—degraded image quality and pixelization—sets the works squarely within a tight temporal proximity, while the lack of a specific, platform-based aesthetic allows the work to seem equally contemporaneous in 2006 or 2016.

Networked performance, as a genre, has far greater flexibility and scope than person-to-person performances over the internet. The development of internet technologies and the accompanying tectonic shifts in our consumption of digital media have paved the way for a plethora of new networked performance subgenres.

The term “user-interface artist” has long been used by the video game industry but, shortened to “interface artist,” is only now beginning to be used in the art community to categorize artists whose work lies somewhere between Net Art and networked performance, and which addresses the constraints and potential of GUIs, operating system interfaces, and Web-2.0 platforms. The term was probably coined by self-proclaimed interface artist Johannes P Osterhoff, whose most interesting works—his *iPhone Live* and *Google*:

One Year Piece—investigate notions of privacy and post-inter-net communication while drawing attention to our reliance on ubiquitous technological developments. What is radical about these works is that they play out entirely through data: in these performances the data is the performer, while the artist becomes the subject of the performance.

While Osterhoff’s pieces involve slick web design, others have gone a step further, reducing the work to just a concept and its data. Man Bartlett’s piece \$ is powerful in both its message and minimalist execution. As a response to the global financial crisis and Occupy Wall Street, Bartlett began a public spreadsheet itemizing his purchases, income, and current bank balance. Starkly presented as a public document on Google Docs, it is hard to imagine a work speaking more directly to the mystification and pride/shame cycle with which personal finances are enshrouded. Another New York-based artist, Carla Gannis, also developed a durational work around a spreadsheet and social media. *Google Results Project* is a participatory work sitting somewhere between avant-garde poetry and interactive performance; it is as opaque and mystifying as it is fascinating and witty. These two projects are landmark pieces of the early-twenty-first century, embodying a new relationship between art and audience that is more purely conceptual than Conceptualism, more inclusive and far-reaching than interactive art, and more network-reliant than most forms of Net Art.

Rhizome’s curated series of “Performance GIFs” in 2013 was another golden moment in the blossoming of networked performance. Animated GIFs had, of course, been used in performative ways prior to Rhizome’s feature—Olia Lialina’s GIF works are obvious precursors—but, by drawing this curated series together, Rhizome distilled a forming genre out of a collection of individual works.

Genevieve Belleveau combines a self-aware analysis of her own vanity with a love/hate reflection on the narcissism inherent

in the selfie culture of Web-2.0 social media in her accessible yet deceptively insightful series “#selfieawareness” years before Amalia Ulman’s *Excellences and Perfections*. Each of Belleveau’s Instagram self-portraits comprises a highly posed image accompanied by a short video revealing the awkward and unflattering efforts necessary to create that one perfect shot.

Experimental and developing online performative art genres, constantly forming and reforming, are some of the most underrepresented and under-acknowledged areas of artistic practice today, but also (and perhaps this is no accident) among the most exciting, relevant, and meaningful. There is an urgent need for purposeful, insightful, and probing thinking about the directions in which digitalization are taking us. Artists have the ability to make work that speaks to both researchers and the public, to raise questions without necessarily providing readymade answers, and to illuminate new areas for investigation by scientists and theorists.

The lack of marketable and commercial art products that can be derived from networked performance helps to keep the work vital and hungry—questioning. On the downside, it can sometimes lead to elitism, in-jokes, and a lack of duly earned respect and acknowledgement of the work in broader art and cultural circles. What’s worse is that it leads to weak, digital-to-analogue works that are often forced, poor imitations of the original online work. This commodification will continue to water down the quality and relevance of digital works as artists seek ways to eke out a living. Perhaps this is just the natural fate of the avant garde in their own time. It would be nice though, if we could reach forward and pull some of that recognition from the future backwards into our own time: if we could recognise true contemporaneity today, instead of waiting until tomorrow to label it in retrospect.



安妮·亚伯拉罕斯和MTAA
《吻》
2008年
网络行为表演

Annie Abrahams with MTAA
Big Kiss
2008
Installation and performance

Courtesy OTO



上：
艾伦·桑德海姆于《虚拟人生》中的角色在异样空间中表演着；她（或者他，或者他和她兼具），身体扭曲着，这是根据动画的移动来进行的动作表演——利用修改软件来创造那些在现实中不可能做出的图像。

TOP：
Alan Sondheim’s avatar performs in a deliberately alien space in Second Life; s/he (both he and she) is distorted because she is performing according to a motion capture animation created by dancers using modified software to create images of impossible real life movements.

下：
《虚拟人生》里的这张建筑图被扭曲得厉害，你基本没可能在地球上看到与之相关的参照。

BOTTOM：
This Second Life architectural installation is so distorted that it could never relate to anything on earth.

对事物的一种命名： 媒介研究中的灰色术语

Just a Name for a Thing: The Shadow Terms of Media

由戈茨·巴赫曼、贝叶斯、全熙金发起的论坛“媒介术语”（2015年6月17日至19日）旨在对媒介理论的根本性问题进行重新探讨与修正。随着媒介环境的时代变迁，我们当下的处境是否造就出新的术语有待重新描述。界定媒介研究的对象需要哪些条件？媒体理论的术语与这些条件有何关联？媒介理论本身又有哪些条件？

Terms of Media Conference, 17.–19.06.2015, Leuphana University
Initiated by Götz Bachmann, Timon Beyes, and Wendy Chun.

This project seeks to repose and update this fundamental question of media theory. Does our situation indicate a new term, understood as temporal shifts of mediatic conditioning, which deserves a re-description? How and on what terms are media changing, reflecting changes in media itself? What are the terms of conditions that we negotiate as subjects of media? How do the terms of media theory relate to such conditions? What are the terms of conditions of media theory itself?

伦法那吕讷堡大学、布朗大学
Leuphana Universität Lüneburg
and **Brown University**

安德利亚斯·布罗克曼
Andreas Broeckmann



安德利亚斯·布罗克曼，艺术史学家、策展人。2011年起担任吕讷堡艺术项目主任。2001年至2007年担任柏林跨媒体艺术节的艺术总监。
Andreas Broeckmann is an art historian and curator who has directed the Leuphana Arts Programme since 2011. He was artistic director of Transmediale in Berlin from 2001 to 2007.

安德利亚斯·布罗克曼：

我喜欢这次会议标题极其雄心勃勃的姿态——媒介术语。在小组讨论中，一些预想中本该出现的媒介关键术语并没有出现，这也证实了我们的某种直观印象：比如，“制造”与“肉身”或许并非媒介研究中至关重要的术语，而“氛围”的概念依旧太过模糊，难以进行讨论。第二，就“媒介”一词的一点想法：会议试图将一切可视为媒介的事物列入议程。但据我了解，特别是通过研究克里斯蒂娜·瓦特和简斯·施勒特的评论，这种看似过于宽泛的方式是有意为之。因为媒介并不单指某种事物、实质、装置或是技术，而是一种更为形式层面上的界定。更确切地说——是由关系来界定。我暂且不知如何详尽掌握这样一种对于关系的研究，但由此可见本次会议，乃至整个媒介研究界探讨问题的广泛程度。媒介研究事实上是针对各种关系不同程度形式化的研究，我很好奇如此抽象的概念如何形成一门学科。第三，在我80年代的学生时期所熟悉的一些、曾在媒介研究学占主流的核心术语并没有被提及，这很令人惊讶。当时，一切有关媒体的探讨都围绕着大众传媒、公共场域，或是政治宣传，而最普遍的是关于传播学的讨论。然而据我所知，这些曾经的传播学研究如今都已被关系研究取代，并且研究的对象并非社会关系，而是形式与数学关系。令我不安的是，随着这些转变，所有社会性、主体间性，有时甚至包括政治性因素都被排除在衡量之外。取而代之的，正如基特勒所指出的那样，是机器与机器的对话。或许这一想法无可救药地停步于二十世纪，但我预感如果人们在研究和理论构建中试图将人文因素从技术、生态以及资本逻辑的等式中剔除，政治、政治经济、国际社会无疑将陷入危机。我将以一个疑问结束发言：暂且收起对后人文主义批判的必要驳斥，我们是否应该将人文因素纳入媒介研究的考量？

艾伦·鲁尼：

对我来说，“照片即媒介”是一个核心概念，不仅是照片，还包括小说。大家会发现，当我使用“技术”一词，更多指的是19世纪的第一人称直述，而不是像素或推特。我对阅读很感兴趣，而阅读正是当前话题的问题关键。我发现，我的精读笔记的各个角落写着一些补充词汇，这些词似乎从多方面模糊着谈话的语意。这些隐晦的词语中有些是含蓄的，是演讲者的欲言又止，有些则与被使用的词汇维持着一种紧张的关系，而另一些则徘徊萦绕于讨论之中。这就像媒介研究中的灰色术语。“没问题侠客”宣称谎言揭示

真相——我认为这是虚构的特征。“虚构”一词在如下情境也许会发挥作用：当我们试图探讨现实、真相，或介于真与非真之间的经验主义语汇时：这种语汇自身是真实的，然而又与人们惯常说的“真实”在状态上有所不同。此外还涉及潜意识，与随之而来的性别差异。但是意识、反思、机器化身与人类化身间的差异——所有的这些问题都可以从潜意识的概念中得到相应的解释，且无需牵涉到那些精神分析中令我们狐疑的情节。虚构、潜意识、主体效应。如果我们不将主体性视作一种虚构，而是主体效应，那么当我们试图讨论主体性或是避开主体性来讨论时，关于媒介/介质，政治和主体性的思考将会向更丰富、更激励人心，更乐观开阔的方向上发展。我并不认为在研究中用主体效应这一观念替代主体、自我、个体或人类会导致我们陷入附带现象论的泥沼，这反倒能使我们保持某种反复考量的态度。

置换、矛盾和隐喻，最后这组词汇有些违背直觉，使得界定的问题更为复杂。我们要探讨实质性与概念界定，思考什么因素可以起到决定性作用，我们希望把什么称作决定性因素。对于某个概念的界定并不一定要遵循逻辑规律和计算法则。界定可能发生于一次相遇，而相遇的前提是偶然性，这样说来我们才不会将跳跃或置换视为不可避免的，而是有实质性的，正如隐喻有实质性却无法预知。一次相遇介入未来。

尼善·沙：

至今我们的谈话中都隐含着一种观点：在探索媒介的可能性时，我们试图打乱媒介的种种定义从而理解媒介，或是试着终结媒介，尝试为调解画上句点，而这些尝试或许建立在某种对于未来的政治空想之上。我们应该将媒介视为独立变量：不去深究何为媒介，而是去探索它的可能性，研究它在不同形态下能产生怎样的催化作用。我试着从三个角度进行观察。首先是再媒介化的概念。再媒介化过程叫人兴奋之处在于它将受众视为待被解决的问题，而非媒介形态的呈现本身。生产一个必须经过修复、选择、重组才能与媒介形态兼容的主体成为了再媒介化的核心，这一过程难

1.
一个文化激进分子组织，由雅克·赛尔和伊戈尔·万姆斯发起。

尼善·沙
Nishant Shah



尼善·沙, 印度班加罗尔网络与社会中心的创始人。
Nishant Shah is the founder of the Center for Internet and Society in Bangalore, India, a knowledge partner with Hivos, and professor in the culture and aesthetics of digital media at Leuphana University.

艾伦·鲁尼:

木头与玉米卷自然是不同于政治和虚构的事物，但与此同时又有“合理相同方法”这个说法，（我们可以通过这一途径理解这几类事物）。而这才是检验理论的最佳途径。每门学科，甚至每个研究领域都是竞技场。我同意重点不在于研究对象本身，而在于我们审视的角度，但此外我们依然有需要探讨的地方。

尼善·沙:

从使事物保持循环的角度来说，这是个很好的议题。唯一的问题是，列表作为一种呈现观点的方式，是极其扁平、去历史化的，仿佛所有观点都同时存在于某个假想的中间地带。我们被有关媒介的思考牢牢地禁锢了，不如将我们列举的诸项重新放回各自的历史语境中，再将这些历史叙述编织在一起，从而面对那些被隐藏的多重历史。

卡罗琳·凯恩:

有关爱的观点，我不知道是怎么联想到的，我开始思索我与科技之间爱憎交加的关系。所有电脑对健康可能产生的不良影响都在我身上应验，但我依旧将电脑作为写作的主题，并在很多方面深爱着它们。爱的确是一个值得深入讨论的话题——我指的是真挚的爱。

保罗·费格菲尔德:

当我们谈论爱的时候，不妨回想一下弗里德里希·基特勒最后两部有关音乐和数学的著作，副标题是“阿佛洛狄忒与厄洛斯”。

尼善·沙:

我很好奇爱究竟能起到什么作用？答案可能是：无所不能。如果没有源自热爱的付出与努力，就不会有这一切，比如这场会议。如果我们忘记了情感劳动，忘记人们会排除分歧被爱感动，我们就是在彼此伤害。在一次像这样的会议中，我们每个人都略微有着局外人的感觉，而这是一件令人激动的事情。因为若非如此，一群彼此熟知的人将沉浸于沾沾自喜的狂欢中。我认为这次会议我们可以交上一份令人满意的答卷，对媒介研究也对此。

艾伦·鲁尼:

我们需要另一个词来形容我们对机器的感情。相比对其他人，甚至宠物，我们对于机器的感情存在着一点差别：或许就是愉悦。我们从机器中得到愉悦。说到这里又不得不再回到对谈论热播HBO电视剧的那些人们的批判。我强烈反对在现代文化与媒介中进行层次高低之分，但之所以我可以忽视这一区分，也许是因为我从未教授过电视或电影等大众文化。大众文化与所谓精英文化息息相关，并不因为出发点总是悲伤、愉悦或是爱，而在于你对其分析出了什么观点，无论是关于HBO、玉米卷还是木头。（由林晓慧翻译）

艾伦·鲁尼
Ellen Rooney



艾伦·鲁尼是布朗大学现代文化、媒体、英文专业教授，同时担任《剑桥文学指南编：女性主义文学理论》的编辑。
Ellen Rooney is professor of Modern Culture and Media and English at Brown University. She was editor of the *Cambridge Companion to Feminist Literary Theory*. Her new book, *A Semi-Private Room*, examines the classroom, personal criticism, and the politics of the personal.

ANDREAS BROECKMANN:

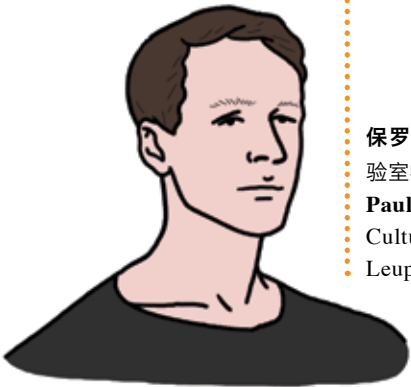
I like the overambitious attitude of the title [of this conference], this big gesture: THE Terms of Media. Some presumed and supposed key terms of media were not really mentioned at all in the panels, confirming the impression that, for instance, “fabrication” and “flesh” might not be the most crucial terms of media, whereas atmosphere might still be too vague a concept to justify inclusion. Secondly, a thought on the term “media.” The conference program seems like an excessively broad approach to all the things that can be seen as media. But what I learned, especially through comments by Christina Vagt and Jens Schröter, is that this excessive breadth is intentional because media is not about certain things or substances or apparatuses or techniques, but about a much more formal dimension—namely, relations. I don’t yet know how to fully grasp such a study of relations, but this explains the breadth of topics and terms discussed not only here, but in the realm of media studies in general. I find it interesting to observe how such an abstract concept of the study of all sorts of more or less formalized relations can hold together an academic discipline. Thirdly, I would like to voice my surprise about the absence of a number of terms that were the main strain of media studies when I studied it in the 1980s. At that time, talking about media meant that we would talk about the mass media, about the public sphere, maybe about propaganda, and most generally about communication. Now I understand that these studies of communi-

cation have been replaced by studies of relations—that is formal and mathematical, not social, relations—but what disconcerts me is that in those shifts very often any sense of the social, the intersubjective, and in many cases the political have been taken out of the equation. And been replaced by a concern about, as Kittler puts it, machines talking to machines. Maybe I am hopelessly twentieth-century about it, but I have a feeling that we need not be surprised about the critical state of politics, the political economy and global society, if, in research and theoretical work, people strive to take humans out of the equation of technologies, of ecologies, and of the logic of capital. I would like to end with the question: whether, despite the necessary queering of critiques of posthumanism, it is desirable to bring humans into the equation of media.

ELLEN ROONEY:

[For me,] the notion that print was a medium was central. And in fact not just print, but the novel. You will more likely find me using the word “technology” to talk about free and direct discourse in the early nineteenth century than to talk about pixels or Twitter. I’m very interested in the problem of reading and what faced me here was very much a problem of reading. What I discovered was that, in the margins of my close reading notes on these papers, I found myself writing additional terms, terms that seemed to be shadowing the talks in various ways. Some of these shadow terms are implicit—on the tip of the tongue of the speaker, but never spoken. In other cases they are in a certain tension with the terms used, others hovering over the discussion or haunting it. Here are the shadow terms

保罗·费格菲尔德
Paul Feigelfeld



保罗·费格菲尔德, 吕讷堡大学数码文化中心数码文化研究实验室学术负责人。
Paul Feigelfeld is the academic coordinator of the Digital Cultures Research Lab at the Centre for Digital Cultures at Leuphana University Lüneburg.

伊恩·博格斯特
Ian Bogost

伊恩·博格斯特，视频游戏设计师、评论家。

Ian Bogost is a video game designer, critic and researcher. He holds a joint professorship in the School of Literature, Media, and Communication and in Interactive Computing in the College of Computing at the Georgia Institute of Technology.



production of a subjectivity—as one who needs to be cured, curated, rehabilitated and made accessible to the media form—becomes an essential part of remediation that is very sinister but not often talked about. We haven’t really paid attention to what media does to the subjective precariousness that it produces in its wake. I’m using remediality as a stuttering concept—to stutter through a concept, so that you’re not really very sure about it, maybe to think of the duality of it. In order to create orders, regulations, structures, and hierarchies, media actually produces a median or a mediality along which everybody has to measure up. While we do talk about hierarchies, we haven’t talked about the median. And the third sense of media is to think of the Greek tragedy. Media as monsters, media as the woman who killed her husband and ate her children in order to avenge a wrong. I want to start thinking about the monstrous definitions of media that we seem to have produced with a sense of nonchalance, with a sense of ease. Media is evil—haha. Google is spying on you—haha. Facebook’s bad—haha. It seems to be just some sort of a joke that we throw around, but it is important to start looking at the ways in which this notion of monstrous media constructs the human as fragile, as tainted, as contained and in constant need of cleaning up. In the terrorizing of the body that comes into being through capacity building, there is a need to bring the body back into media theory and while looking at media. The last thing that I want to bring out is that the relationship between history and the future is very exciting. We have been talking about historical origins to think about contemporary realities, and we are hoping that they will get extended into the future that media is going to build for us. But, when it comes to the notion of the history, it seems to be extremely monolithic, completely vetted to facts and realism. I think it’s time to write the fictional origins of media and fictional histories, so that we can actually fulfil the computational future that we are building for it. I would like to believe that, in all the quantum universes that exist, there is one where, in the beginning, there was darkness, and then an Indian voice said, “Sir, have you tried pushing this on-button on your computer?” and then there was media.

of media. The Yes Men claim that lies can expose truth. To me, that’s the figure of fiction. And fiction is a word that might be helpful when we want to talk about reality, or the truth, or the empirical term that doesn’t fall on either side of truth or the untruth, which is real and yet has a status quite different from what people often mean when they say the real. Then there’s the unconscious, and, with it, sexual difference. But consciousness, reflection, the difference between the embodiment of the machine and the embodiment of the human—all those problems might be illuminated by the concept of the unconscious, which doesn’t have to drag in its wake all of the narratives and scenarios of psychoanalysis that so many of us have doubts about. Fiction, the unconscious, the subject effect. I think some of the issues that come up when we try to talk about subjectivity or to not talk about subjectivity, to think agency, to think politics, would turn in a richer and more encouraging, more optimistic and open direction if we conceded that subjectivity is a not real fiction, but an effect. Which I don’t think makes us into mere epiphenomena, but does keep the sense of mediation that is always operative when we talk about subject effects rather than about subjects or selves or individuals, or the human.

The last cluster is counterintuitive: displacement, contradiction, and metaphor. These are ways of complicating the way we talk about determination. To think about materiality and determination, and to think about what can be determining and what we want to claim is determining. A determination that doesn’t inevitably follow a logic, computational or otherwise. A determination that unfolds or develops in an encounter. An encounter insists on the necessity of contingency, so that a leap or displacement is understood not as inevitable but as real material in the way that a metaphor is material, but also can’t be known in advance. An encounter participates in the future interior.

NISHANT SHAH:

Implicit in our conversations has been the idea that, while we come to terms with media as we try to dislocate the terms of media, while we try to terminate media and maybe try to find terminal points of mediation, maybe there is a certain desire to pin down a political fantasy of a future that we want to create when thinking about what media can do. We need to start looking at media orthogonally. Not really looking at media as what it is, but for what it can be, and what it can catalyze in different forms. I’m trying to think about three different ways of looking at it. The first is the notion of remediation. The process of remediation is exciting because it proposes the learner as a problem that needs to be solved instead of looking at the media form itself as a problem in terms of how it is packaged. This

IAN BOGOST:

I once worked at a school that was renamed Literature, Media, and Communication, which is this academic tendency to just want to have a list of things. When I hear comments about what’s missing or how have we engaged with these terms—are they the right terms, do we need other terms—we could list an infinite number of terms. Wood was not discussed during the last couple of days. Our chairs are made of wood and we’re sitting on chairs. I’m serious when I say there’s something to be said about chairs, or tacos, so I would simply propose that our various fields really take media studies as an invitation to embrace a sort of McLuhanian idea of media as a synonym for anything. It’s just a name for a thing. If you want to talk about color, or markets, or politics, or fiction, or wood, or tacos, there’s room for that. The exercise of making divisions and finding ways of including and excluding things from the study of media is something we do at our own peril today in the humanities. I would like to live in a future in which media studies is sort of this humanistic approach to anything. That would be so much more convenient than convening conference after conference in which we draw out eight terms at a time and then we say, well, this is necessarily incomplete, but we can have another event. Forever.

ELLEN ROONEY:

Wood and tacos are different kind of things than politics or fiction, and then there is the phrase, “reasonably same methods [by which we might approach these objects].” This is where the rubber hits the road. A discipline, or even an area of study, is actually a field where people fight. I agree that the point is not the object, the point is the way we think the object. But then we still have some arguments to have.

NISHANT SHAH:

That is a great proposition in terms of keeping things iterative. The only problem that comes with it for me is that a list is an extremely flattened and dehistoricized presentation of ideas. It almost seems to pretend as if all of these exist simultaneously in some sort of a limbo. What would be exciting would be to

卡罗琳·凯恩
Carolyn L. Kane



卡罗琳·凯恩，研究新媒体和数码美学史及其相关哲学。

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reimagine the histories of the list that we are producing, and making that more explicit together. Stitching those narratives together might be exciting, to look at the multiple histories that are sometimes hidden, because we are so constrained by thinking about media.

CAROLYN KANE:

I’m not sure exactly where I connected the dots [with regard to the concept of love], but yesterday Wendy Chun got me thinking about my relationship with technology, which is certainly a love-hate relationship. I have all kinds of health issues because of being on the computer, and yet I write about computers and I love them in many ways. It strikes me as a fruitful topic for exploration—I mean love in an authentic, sincere way.

PAUL FEIGELFELD:

When we talk about love we could also remember that Friedrich Kittler’s last two books on music and mathematics had the subtitle “Aphrodite and Eros.”

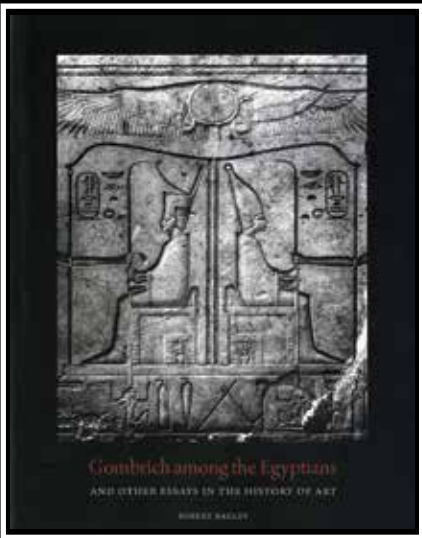
NISHANT SHAH:

I’m interested in the question of what’s love got to do with it. I would say everything, because I have seen the labor of love that has gone behind putting something like this into place. So if you can not think of affective labor, if you cannot think about the ways in which people are inspired despite their differences, then I think we do each other a huge disservice there. One of the most exciting things about a conference like that is that almost all of us felt slightly like we were outsiders. That’s a great thing for a conference, because otherwise we go into this orgiastic navel-gazing setting where we all know each other’s work. I think we’re ending on good terms, with media or with each other.

ELLEN ROONEY:

I would say that we need a different word for the way we feel about our machines. There is a difference in the way we feel about our machines and the way we feel about other people and even pets. It could be pleasure. That we take pleasure in our machines. But that takes me back to the criticism of people talking about their favorite HBO shows. I’m one of the most ferocious opponents of any high-low distinctions in modern culture and media, but I can do that because I never teach any television shows or movies or any popular culture for that matter, so I can dismiss that distinction. The mass and the so-called high are completely entwined—not on the grounds that we start from pain or that we start from pleasure or love, but in what you say about it, whether it’s HBO or tacos or wood.

跨越文化与时代的研究： 《在埃及人中的贡布里希和 其它艺术史随笔》 Comparative Criticisms: Gombrich among the Egyptians



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《在埃及人中的贡布里希和其它艺术史随笔》
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美国普林斯顿大学艺术史系的荣誉退休教授罗伯特·贝格利将他的八篇文章结集成册，遂成《在埃及人中的贡布里希及其它艺术史随笔》一书。书中收录了五篇旧文和三篇新作。贝格利教授是中国新石器时代考古和青铜器专家。作为一个使用西方方法论来研究非西方艺术史的西方学者，以及一个站在当下却试图了解遥远过去的现代人，他一直对不同时代、不同文化间的互动有着特殊的关注，也常以文化和历史局外人的身份思索艺术史这门学科。从中国青铜器、法国哥特式建筑到古埃及浮雕，这本书即以跨文化和跨时代的视角来重新审视艺术史中最基本的概念和方法。

书中收录的八篇文章两两成对，可划分为四个主题。首两篇文章探讨了“风格”这一概念，贝格利认为风格是人为构筑的概念——但我们的问题在于我们常将它视为客观的事实，因此扭曲了我们对一件作品本身的理解和对其相关历史的书写，风格常被视为一件作品的内在属性——贝格利引用了迈耶·夏皮罗关于风格的评述：“对一个艺术史学者，风格是研究的最基本的对象。他研究风格的内在关联、它的历史、它的形成和演变”。夏皮罗谈论的并非一幅画作、一件雕塑或是一幢建筑，而是将一件作品的风格和这件作品相分离，以致于风格成为了我们的研究对象，而非作品本身；贝格利认为对风格的谈论必须要置于比较的语境，风格究其根本是关于作品和作品间的关联，指定一件作品为何种风格乃是确立一个比较过程的结果。

贝格利接下来的两篇文章聚焦艺术史中图像学的研究方法，探讨图像和其意义之间的关联。贝格利认为图像的历史不仅仅是它蕴藏的意义。对艺术的研究必须给予它的视觉元素同等程度的关注。贝格利在此将矛头直指潘诺夫斯基：潘诺夫斯基曾使用在街上遇见一个摘帽和自己打招呼的男士的著名例子来系统阐释图像学的研究方法，但在贝格利看来，潘诺夫斯基的失误在于他并没有区分一个实际的男子和一个男子的画像。中国青铜器上遍布各种形式的纹样。“这些纹样代表什么？”是许多人的第一反应。但贝格利表示，这些纹样对观众产生的影响并不取决于它们的象征意义，对它们的研究应从它们本身的视觉性出发。另外，这和史前文物相关的一手资料格外稀少有关，图像学在此领域的应用大为局限。

随后，贝格利通过对两组相距千年的青铜器进行详细的分析，阐释了材料和技术在创作中的角色。举例来说，块范法和失蜡法制造的青铜器有着显著的差别。有人会轻易地声称“技术影响了设计”或“技术的变化导致了样式的变化”。但贝格利认为，我们在思考技术和样式的关系时还必须考虑到这些器物制造者的主体性。无论技术还是样式，都是工匠人为选择的结果，而他们的选择则受多种外界因素的影响和制约。也许是他们先发明了一种装饰的模式，再对技术进行研究以实现特定的装饰效果，或者是装饰的式样受雇主品味的影响。另外，对工坊的管理和经济原因也可能导致样式或技术的改变。将人的因素加入了对材料、技术和设计的考量，它们之间的互动变得更加灵活和多元。

最后，贝格利又对艺术史的另一位泰斗贡布里希的理念进行了批判性的思考。在贡布里希看来，艺术史是一场所“看见”和所“知晓”之间的博弈。他将埃及艺术和希腊艺术对立，认为埃及艺术仅仅是对艺术家已知事物的再现，而自希腊艺术起，艺术家开始描绘自己所切实看见的世界。描绘所见的事物是对将已知晓的东西溢于纸上的冲动的抑制，这种冲动是原始的、迷信的；而使用双眼观测，描绘自己所见则是理性和智力的体现。贡布里希认为艺术的唯一目的即是以正确的视角再现这个世界。但贝格利认为贡布里希轻率地为艺术施加了自己的价值判断。他通过对埃及文字和图像间关联的分析论证了埃及艺术的视觉逻辑，指出埃及艺术同样经由观测，需要智识。对贡布里希的质疑也呼应了本书开头提出的对艺术史中的风格和时代概念的讨论。风格的演变，以及基于风格的断代，如

同贡布里希所称的“希腊革命”一般，无非是人为的构建。

本书中探讨的许多议题已成艺术史的范式，被艺术史学者不假思索地在艺术史入门课上讲授。贝格利常从艺术史的基础教材或诸如第一份作业这些简易平实的例子入手，对已被视为理所当然的基本概念和方法进行层层剖析，揭示其中的复杂性。书中运用的案例不仅包括贝格利熟悉的中国青铜器，更有跨越千年的历史和广袤的地域。如贝格利在序言中强调，这本书并非为亚洲艺术专家而写，而是面向所有领域的艺术史学者。他试图通过对艺术史的传统和基石的质疑来对艺术史这一学科进行重新的审视，或能指明它的未来。 **赵文睿**

Gombrich among the Egyptians and Other Essays in the History of Art contains eight essays by Robert Bagley, Professor Emeritus in the Department of Art and Archaeology at Princeton, a specialist in the art and archeology of Neolithic and Bronze Age China. Applying modern western principles to non-western art history, Bagley has always paid particular attention to the interaction between different cultures and historical periods, and often speculates on art history from the perspective of a cultural and historical outsider. Covering subjects as diverse as Chinese bronze, French Gothic cathedrals and Egyptian reliefs, this book crystallizes his efforts to reexamine the basic concepts and methodologies of art history from a cross-cultural perspective.

The book can be divided into four parts, with two articles concerned with each specific topic. In the first two essays, which discuss the concept of style, Bagley argues that style is artificially constructed, yet we tend to think of it as objective reality, which distorts our understanding of history. Style is always seen as inherent to an object. Bagley quotes Meyer Schapiro: “To the historian of art, style is an essential object of investigation. He studies its inner correspondences, its life-history, and the problems of its formation and change.” What Schapiro refers to is not a painting, a sculpture, or a building. He separates style from work, so that style becomes an object of study rather than the work itself. Bagley believes we must discuss style in a comparative context. Style essentially is about the relationship between works: to

ascribe a particular style to a work is to state the result of a comparison.

The next two essays focus on iconography, a branch of art history that probes the link between image and meaning. Bagley thinks that the history of an image is more than the history of its meanings: the study of an artwork should be concerned as much with its visual elements as with its meanings. Here, Bagley clearly challenges Panofsky, who famously employs the analogy of meeting an acquaintance tips his hat in greeting to systematically illustrate the methods of investigation in iconography. To Bagley, Panofsky fails to differentiate a man from an image of a man. A variety of patterns cover the surface of Chinese bronze vessels, and often the first question asked is what they stand for. Bagley, however, contends that the effect of these patterns does not depend on their symbolic meaning, so the study of these patterns should take their visuality as the starting point of investigation. The sparsity of written sources about prehistoric objects also limits the application of iconography.

Bagley then conducts a detailed analysis of two groups of Chinese bronze vessels millennia apart, and elaborates on the roles material and technique play in the creative process. For example, bronzes created by piece-mold casting and lost-wax casting have very distinctive looks.

Some may conclude that technique influences design, but, according to Bagley, we need to take into account of the subjectivity of the craftsman when thinking about the relationship between technique and design. It was the artisans who chose certain techniques or designs, and their choices were contingent on many external factors. Perhaps they invented a system of design before experimenting with techniques to realize it, or perhaps the taste of their patrons played a determining role. Workshop management and economic reasons could also have caused changes in technique or design. Incorporating human factors into the discussion of material, these relationships become more dynamic and multifaceted.

Finally, Bagley critiques another authority in art history, Ernst Gombrich. Gombrich views art history as an enduring battle between “seeing” and “knowing.” Contrasting Egyptian art with Greek art,

he claims that Egyptian art is a mere representation of what artists knew, while the latter anticipated the beginning of art as a representation of what was actually seen. To depict what is seen requires repressing the impulse to paint what is already known. This impulse is primitive and superstitious; depicting what one visually observes, by contrast, reflects intelligence and rationality. To Gombrich, representing the world in optically loyal ways is the sole purpose of art; Bagley, on the other hand, considers Gombrich’s view an imprudent and subjective value judgment. Through his analysis of the relationship between text and image in Egyptian art, Bagley argues that Egyptian art is intellectual and empirical. His challenge to Gombrich also echoes his discussion on style and historical periods at the beginning of the book: the evolution and periodization of style, like what Gombrich calls the Greek revolution, are nothing more than artificial constructions.

Many issues examined in this book have become paradigmatic cases in art history, taught by professors even in art history survey courses. Bagley often starts from common, entry-level examples, and then dissects concepts and approaches that have been taken for granted in order to reveal their complexities. These case studies not only include Chinese bronze, Bagley’s area of expertise, but also span thousands of years. By challenging the traditional canons of art history, Bagley casts a new light on the discipline that has the potential to illuminate its future. **Wenrui Zhao** (Translated by Wenrui Zhao)

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BEIJING

190 廖国核
民生现代美术馆
Liao Guohe
Minsheng Art Museum

191 杨健
空白空间
Yang Jian
White Space

上海
SHANGHAI

192 赵洋
香格纳画廊
Zhao Yang
ShanghART Gallery

193 过剩的想象，
无所事事的绝妙
没顶画廊
Extravagant
Imagination the
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MadeIn Gallery

194 程然
乔空间
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Qiao Space

武汉
WUHAN

195 李巨川
俱乐部俱乐部
Li Juchuan
Club Club

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200 德克斯特·达尔伍德
Dexter Dalwood
Simon Lee Gallery

新加坡
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国立大学博物馆
Donna Ong
NUS Museum

东京
TOKYO

202 安东尼·蒙塔达斯
3331千代田艺术中心
Antoni Muntadas
3331 Arts Chiyoda

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215 未完成：留存的可见思维
大都会布劳耶分馆
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Left Visible
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廖国核: 一万幢房子

Liao Guohe: Ten Thousand Houses

“一万幢房子”这五个普通的汉字奇迹般地中了朋友圈的命门，在开幕后昭然若揭：它同天下之忧无干，仅仅是廖国核写在画上的一行字：“我有一万幢房子，一千个情人。”同时可以辨认出的图像包括一些房子的轮廓，以及一些悬挂的乳房。廖所画的就是他声称要画的东西。这里的房子就是它的轮廓，情人就是一对乳房，作为图像制造者，廖国核的绘画同对应物之间只保留了最低程度的黏连。

在廖的绘画中有两种方式来完成对“正义”的诉求，其一是物象及其构成方式（绘画手法）的俭省，比如《仕途顺意》、《当官要（福、法、良心）》、《富强民主文明公平正义法治》等，抽象概念如正义、福、法在这里并没有形象对应物，相反，写在画面上的词语就呈现了它们本来就是词语本身这一经常被忽略的事实。

在绘画的世界中，“正义”一词的正义体现在诚实地上、如其所是地表明这一词语在即将被形象化之时的尴尬和困窘：因为它无法被形象化，却被不公正地要求用形象来表述自身。廖国核的绘画保留了这个犯罪现场，那是“正义”被目击即将伪饰自己的时刻。

通过拒绝使用修辞或形象，廖国核为绘画保留了一丝正义。而他还有另一种方法：故意用极不准确的物象来带出观者对内容的低度联想。诸如《钱云会》《三只屁眼判了一只天鹅的死刑》《穷人脑子似饼干不飞翔》《刀枪不入》《绿上帝》，由于物像被刻画得极端不准确，对它们的理解就必须诉诸观众的社会经验、生活知识、常识，以及更重要的，正义感、同情心、勇气和信念。《钱云会》中，作为头部的铜钱造型，企图扼住主人公的乌云，二者的相会被一辆卡车直击，卡车下红颜料在这时成为不可避免的联想和确认，以及随之而来的惊心动魄，和一种对正义的质询及愤怒。这种看似最低技能的表达方式正是穷人的专利，这是一种用穷人的方式来完成的绘画，而正义是穷人呼告泣求却永远等不到的朋友。北京民生现代美术馆2016.04.01 - 2016.04.18



mon sense, and, even more importantly, personal sense of justice, compassion, courage, and faith. In *Qian Yunhai*, a copper coin serves as the head of the protagonist, who is snatched up by a black cloud at same moment he is struck down by a truck. Red paint underneath the truck confirms our worst fears, creating a by turns interrogated and furious sort of justice. Crude drawings like this are a hallmark of the marginal, and so marginal methods are employed to produce these paintings. For the poor, however, justice is all too often a long-awaited friend who is called upon but never arrives. (Translated by Nick Stember) **Minsheng Art Museum, Beijing** 2016.04.01 - 2016.04.18

《三屁一心》
2016年
布面丙烯
162 × 282 厘米
3 Assholes 1 Heart
2016
Acrylic on canvas
162 x 282 cm

杨健: 无穷的开始

Yang Jian: The Beginning Of Infinity

杨健的展览为我们当下普遍的情绪开启了一种轻盈的想象。在名为“无穷的开始”的展览之中，艺术家为观众虚构了一位厌倦了职业生涯的建筑师，而“他”最新的作品即为我们在展览现场可随时踏入的迷宫。在这个不算复杂的迷宫空间之中，我们可以随时读取到建筑师在迷宫“墙壁”上留下的随笔或者说是思考札记。迷宫的各个角落也都散落着这位建筑师奇幻的生活场景与痕迹：随时摆动的生命倒计时器（《生命倒计时器》）、盛着铅质大脑的手推车（《铅脑袋》）、不能测量方向的测绘仪（《肤浅的隐喻》）以及切分为条状的俯视人形（《切分的人》）等等。艺术家所关注的问题转化为路径和封闭时空的出口。展览之中“物证”所提供的各种方法，如往复的可重新经验的时间、对于未知的想象、虚拟的身份以及基于已知的虚构、杜撰等等，都是让人可以逃脱坚硬现实的路径。

迷宫的正中央，悬挂着艺术家通过美国国家天文观测项目获得的编号为3939的星盘，每一个圆形孔洞都是宇宙之中星体的相对分布位置，在内部LED灯的照射之下，这片迷你星空最终汇聚成为一头上升的银灰色小象。这一稍显童趣的具象来源于艺术家家乡的一则神话：“大地是一头鲸鱼，天空是一头大象，如果可以找到象腿，那么顺着往上爬就能抓住星星。”

隐喻作为杨健创作之中一贯运用的手法让杨健的创作看上去有些诗意而并不直指现实，但艺术家恰恰是在大量的现实素材收集期间，寻找到了这些看似普通但又极具差异性的日常生活片段，而这些日常之物最终又被艺术家经过材料的结晶与转化最终汇聚为看似熟悉但却又完全指向他处的存在。这种编码式的工作方法也决定了他最终的作品呈现：观看者能第一时间感受到这些日常之物的差异性，甚至在有些时候，这些差异由于过于明显而被误认——这种误认也被艺术家纳入了创作的范

围，例如由日用品底部翻模而成的《环形山》、呈现为盘香的《禁香·哈维尔自传》。北京空白空间 2016.04.23 - 2016.05.29

Yang Jian’s exhibition captures a universal mood and sets the imagination loose. In “The Beginning of Infinity,” he has fabricated an architect who wearies of working life, whose latest work is a labyrinth that can be entered at any time. While this labyrinth is not particularly complex, the architect has left on its walls his jottings and reading notes. Traces and snapshots of the architect’s life are scattered in every nook and cranny: the oscillations of *Countdown Timer of My Life* (2007-2010); a handcart that carries a huge brain crafted from lead, *Lead Brain* (2010); a compass incapable of measurement, *Superficial Metaphor* (2016); and strips that compose a segmented human form that peers down at the viewer, *Segmentation of Human in Aerial View* (2016). The issues with which the artist is concerned transform into a journey and a sealed off time and space. An imagined unknown and fabricated identity offer an escape from hard reality.

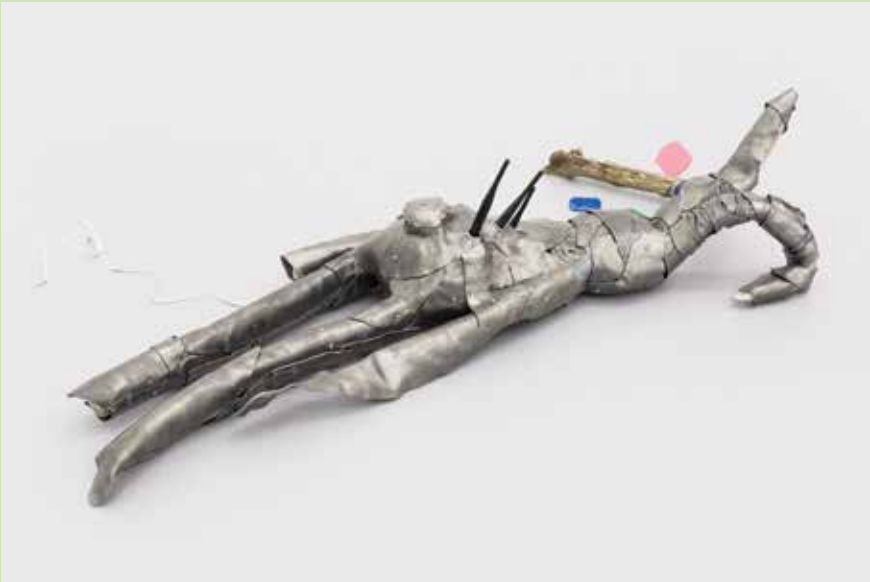
Suspended at the heart of the maze is an astronomical observation device with the serial number 3939. Each circular opening matches a position of the stars dispersed in the universe. Under the

illumination of LED lights, this miniature starry sky converges at the raised head of a silver-grey elephant. The childlike figure comes from a myth from the artist’s hometown: “The earth is a whale, the sky an elephant. If you manage to find and scale the legs of the elephant, the stars will be in your grasp.”

Since metaphor is a consistent aspect of Yang Jian’s technique, his work inclines toward the poetic rather than the realistic. Yet, much of his source material is gleaned from real life, seemingly ordinary fragments that contain a sense of otherness. The artist allows them to crystallize, transform, and eventually converge into the seemingly familiar. (Translated by Lavender Au) **White Space, Beijing** 2016.04.23 - 2016.05.29

《爱丽丝的漫游》
2016年
铅皮、玻璃钢、木头、滤光片、路由器
117 × 60 × 25 厘米

Alice’s Wandering
2016
Lead sheath, fiberglass, wood, filter, router
117 x 60 x 25 cm



赵洋

Zhao Yang: Zao

赵洋的画里没有受到具体文化时间奴役的人体，因为画家本人的身体的在场已经代言了这样的人间烟火，不懈怠流畅和神奇。在稍早一些的以猎人和野兽为主要形象的作品里，我们能窥探到艺术家对虚拟的残酷对峙里包含的神性的钟爱。而这次展览中的几幅尺幅偏大的作品（比如《巨人症》，《行动者》，和《风雨夜归人》）似乎又超越了以前那些用线条来构建这种虚拟对峙的有限性，取而代之的是更加“悬浮的森林”。新的作品里显现的更加稳定和个人化的配方，加上成熟的言说能力，反而有了对言说的规避，我们足以相信这位对当下各种绘画误读和偏见均有所洞察的画家正在深思熟虑的崛起。

如果说我们可以把赵洋新作里古今中外天地人的灵活的调配的气概称为他的天地之心，那么这种天地心却并不具有非说不可的当下性，甚至把我们带（回）到一种图书馆似的阅读次序——这是他的本意。如今的绘画非常幸运地逐渐地获得了一种从内容到风格的摘抄的自由。所以，去追问这位从东北走来带着欧洲色泽的江南画腕对自己的传统和艺术史图示的关系会是对他绘画开拓的宇宙的一种矮化。然而，带给我们这种自由的，恰恰不是原有的图书馆里检索和幸存方式，而是新的时时刻刻的编码馆藏和纵横破译。从维基解密到斯诺登到巴拿马，真正的秘密不仅仅是没有进入收集时刻的失散的编纂，而是更关于信息之间的重重壁垒，是大数据本身。这个时候，天地之心，是否依然有一个普世的图书馆次序的入口？

绘画是否应该以其类别受到先入为主的高下分级，艺术家们也许首当其冲的不这么看，因此我们才有了汹涌澎湃的艺术史。所以是否有非说不可的当下性，不是唯一的标准。也许标准在于选择绘画给予的哪些自由和哪些限制，又如何回馈了它们。可能最后一个问题，是这里的问题。**上海香阁纳画廊** 2016.03.18 - 2016.05.03

If the human forms in Zhao Yang’s paintings are unfettered by the bonds of time and culture, it is because the artist’s own physicality and temperament speak

to the vulgarity of human existence, a tireless fluency and mysticism. In earlier works built around the fable of hunter and prey, there is a fondness for the divine that resists cruelty. Major works in this exhibition, including *Gigantism* and *Returning on a Stormy Night* surpass the artificial limitations of this linear construction, replacing it with a mythical floating forest. The new body of work is more stable, and each work more individualized. Zhao clearly understands the misreadings of and biases held against painting today.

If Zhao Yang deploys compassion in his work, treating the universe as a place of equality, he does so without speaking to the present zeitgeist. Thankfully, the medium of painting today has extracted a sort of freedom in both content and style. Zhao knows that he can unsettle his audience and comfort them afterwards. But the very things that bring this freedom are the same methods of retrieval and storage native to the library—the very contemporary libraries of coding. From WikiLeaks to Edward Snowden to the Panama Papers, true secrets are compiled

in a scattered way from collections never entered, and the greatest barrier is the data itself.

Artists generally resist the categories to which they are said to belong, hence the turbulent history of art. Whether or not a work speaks to the current zeitgeist cannot be the only standard. Instead, the standard now lies in the freedoms and limitations chosen by the painter, and how he or she justifies this choice. This, perhaps, is a question for Zhao. (Translated by Nick Stember) **ShanghART, Shanghai** 2016.03.18 - 2016.05.03

《酒神之歌》
2015年
布面油彩丙烯
300 × 400 厘米

Dithyramb
2015
Oil and acrylic on canvas
300 x 400 cm



过剩的想象，无所事事的绝妙

Extravagant Imagination the Wonder of Idleness

没顶画廊在春季“新人”群展不免让人联想起世纪之交，被上一代年轻人占领的比翼艺术空间。展出作品多以轻量级和临时性项目的面貌出现，名单长作品众，从地面蔓延到天花板，高密度的布展方式像是个迷你的博览会。没顶画廊，这个升级版的比翼早已没有当年机构面对选择非营利还是商业身份的困惑，如此时机对新一代年轻艺术家的推出显然是出于画廊经营策略的考虑。没顶画廊已经越来越像一间“画廊”了。

展览中所呈现的创作面既丰富又稍显平均，沈莘对艺术家社会性身份的探讨及李维伊对于图像观看进行的“无聊”练习，都令人印象深刻。而在王新一、王芮作品中的界面思维和探讨都为整个展览带来更接近未来维度的思考。如何将这些个人实践和作品面貌差距甚远的作品通过展览概念建立连接，展览的策展人鲁明军在前言直言自己的“勉为其难”。如今我们在观看迭代加速的新人新作时，该依靠什么样的评价系统来判断？信息背景不对等的“代沟”依然存在着。不再为身份、资本焦虑的年轻人没有接棒上一代人的历史包袱，他们的无所畏惧令前辈担忧。而另一方面，对年轻人的鲜活丧失判断、对新形式的无条件拥抱的姿态究竟是一种政治正确还是一种认识失焦？

展览对于青年艺术家的群体性认定，存在两点矛盾——展览本身暧昧地为年轻人进行新一轮的公开赋权，又像是策略性地紧追去年年尾井喷的年轻化现象；同时，这一类型的画廊策展工作暴露出的概念与制作的脱节。策展人更像是评论者，被动地对艺术家们的工作分析点评。

“群展—评奖—一个展—收藏”这一经典套路曾是年轻艺术家出道的万金油，即便这样的机制可能让年轻艺术家们“面临着被过度消费的危险”，但成功学还是一句话，成名要趁早啊。**上海没顶画廊** 2016.03.18 - 2016.04.20

MadeIn Gallery’s spring group exhibition reminds one of BizArt Space at the turn of the century, when it was taken over by a generation of newcomers to the art scene. Pieces on show here are mostly smaller scale and of a temporary

nature. Densely placed, they stretch from floor to ceiling. MadeIn Gallery is no longer troubled by the nonprofit/for-profit dilemma: choosing this particular time to promote a new generation of artists is clearly in the commercial interest of the gallery.

The work is diverse and somewhat average. Shen Xin’s explorations of an artist’s social identity and Li Weiyi’s practice of reading images both leave an impression. The interfaces of Wang Xinyi and Wang Rui’s works bring an element of futurism. Curator Lu Mingjun struggles to bring together these personal experiments under a common theme. As new artists vie for our attention at an ever-accelerating pace, what drives us? The generation gap created by information asymmetry is very real. The young generation, unencumbered by anxieties of identity or capital, flatly rejects the passing of the baton, and their fearlessness puts fear into the hearts of their predecessors. But an inability to judge the freshness of the youth or simply embrace them unconditionally leaves us in an uncomfortable state between extremes of political correctness and loss of focus.

The exhibition ambiguously but very publicly grants legitimacy to a certain group of young artists, but also exposes the disconnect between concept and production. The career path through group exhibitions, awards, solo exhibitions, and collections is well-traveled by previous generations of artists. Even as this tired practice puts young artists at risk of overconsumption and cognitive fatigue, one can’t help but chase after the tried-and-true adage: it’s best to gain fame while young. (Translated by Frank Qian) **MadeIn Gallery, Shanghai** 201.03.18 - 2016.04.20

王芮
《上帝对你那么好》
2016年
录像、手机、水族箱
尺寸可变

Wang Rui
God Loves You
2016
Video, cell phone, aquarium
Dimensions variable



程然，橙蓝——进程中的电影

Cheng Ran: Orange & Blue

记录工作过程的影像是程然作品中不可忽视的一类，2012年的“样板屋”展出了以前期准备和布展现场为素材剪辑而成的视频，“程然，橙蓝”则完全是一个展示电影《奇迹寻踪》拍摄过程方方面面的展览。艺术家想展示给大家的是：“我们用什么换来了一部电影”。

不得不说，无论是电影还是展览，视觉呈现上都非常熟练。展厅一侧是五屏录像装置《橙蓝——进程中的电影》和5分多钟的电影预告片；沿着临时展墙建构的动线到另一侧，道具、剧本、票据和摄制组使用的日常物品等等被分类放置于展厅的墙面和地面，让影像与记忆变得触手可及。空间里的所有窗户都被布置成橙蓝两色，一方面，这是电影拍摄中常用的改变色温的标准色，在此模拟白天和黑夜的区别，另一方面，是呼应与这部电影相关的橙色（救生设备、信号弹、荷兰、登山服）和蓝色（海、天空，便携氧气袋、冰川、登山服）。

《奇迹寻踪》片长9小时，3月20号在香港K11 chi艺术空间亚洲首映，几天之后，以拍摄超长电影闻名的菲律宾导演拉夫·迪亚兹8个多小时的《革命英雄安魂曲》也在香港放映。两人都反对业内对电影标准时长的不成文共识，但程然的9个小时是为了突破限制和制造困难而事先规划的，迪亚兹的出发点则不在此——时长服务于内容，“剪成多长就该是多长”。也许，在程然这里，电影和作为当代艺术的电影差距被放大了，前者是浓缩删减的过程，后者则是扩张堆积的过程。扩张堆积到一定程度，视觉上再完美，意义也都被抽空了，最后只剩出发点。

尽管程然将贝拉·塔尔450分钟的《撒旦探戈》作为超长电影的典范，但《奇迹寻踪》和“程然，橙蓝”本质上更接近安迪·沃霍尔的《帝国大厦》。有趣的是，大部分画廊和艺术机构每天的开放时间都不到9小时，也就是说，若非专门放映，观众不可能完整地欣赏到这件作品。好在当代艺术恰恰是“不必非得完整看完”的（程然自己也这么说），重要的是将意图传达出去，看几个镜头就足以完成意义的建构了。**上海乔空间** 2016.03.19 - 2016.11.12



visually impressive but void of significance. All that is left is the starting point.

Although Cheng Ran holds Béla Tarr’s 450-minute *Satantango* as a model for extended-length films, *In Course of the Miraculous* fundamentally has more in common with Andy Warhol’s *Empire*. Because most galleries and art institutions do not stay open for nine hours at a time, the audience cannot enjoy the film in its entirety without a dedicated space. Fortunately, contemporary art is precisely the kind of thing that, in Cheng’s words, one “does not see in its entirety.” What matters is the intention to pass something on, so seeing a few scenes is enough to complete the conceptual structure. (Translated by Orion Martin) **Qiao Space, Shanghai** 2016.03.19 - 2016.11.12

《橙蓝——进程中的电影装置》
2015年
综合媒介，道具，草稿，摄影，预告片
尺寸可变

Orange Blue: A Film in Progress
2015
Props, objects, sketches, prints, trailer
Dimensions variable

李巨川的个展“快乐蜂录像厅”在汉口老街区短暂地复原了上世纪八九十年代年轻人消磨时间的去处，录像厅。从黑色的幕布缝隙隐约可以看到内部的信息，神秘的气息从里面散发出来，门口竖了一块红色的木板，写着今天播放的录像：“枪战《超级女警》《血在风上》《鼠胆龙威》，生活《夜情玩火》，循环播放不清场。”一楼的空间放着几条板凳，三五街坊边看录像边吃瓜子；二楼木地板的电视机播放着李巨川1996年的录像作品《与姬卡同居》则鲜有问津，100分钟时长的影像只有一个长镜头，聚焦于艺术家手持一块砖头，观看阿莫多瓦的电影《Kika》，摄像机一直固定拍摄其手及手上的砖，电影的声音同时成为该录像的声音。同时是建筑师、艺术家的李巨川对电影抱有浓厚的兴趣，90年代开始便使用录像这种个人的影像介质来构建其建筑实践，《与姬卡同居》即是此类实践之一。

上世纪的录像厅为大量异乡人、城市里的好奇男女提供了混合着情色、暴力的盗版录像娱乐方式，在今天网络和信息爆炸的语境下变成了对昔日的怀旧。如今的年轻人更喜欢去电影院、纹身店、二手服饰或者美甲，录像消遣早已被在线视频所替代。展期20天里录像厅迎接了偶尔过来的艺术爱好者，来往的人群更多是附近的居民。放映时候一楼和二楼的声音听起来有些混杂，李巨川的早期作品中表现出对录像媒介的着迷和研究，看起来和那些在楼下录像厅展示的录像居然有着同样的境遇，都被媒介的迅速变化冲刷到荒芜的时间角落，在短暂的展期内，艺术家构筑的时间胶囊以异托邦的形式镶嵌在今天的街区，两者形成一种有趣的互文阅读。**武汉俱乐部俱乐部** 2016.04.09 - 2016.04.29

Li Juchuan’s solo exhibition “Jollibee Video Hall” recreates a popular recreational destination for young people during the 1980s and 90s. A sliver of light between black curtains betrays a hint of the secrets hidden within. A red wooden board stands by the door, proudly announcing the main features of the day: “Action Films *Crazy Phoenix Secret*

李巨川：快乐蜂录像厅

Li Juchuan: Jollibee Video Hall

Order, Blood Stained Tradewinds, Die Hard; Drama *Playing with Fire at Night*; Showing on loop; No time limit.” The space is lined with several stools, as half a dozen people watch the videos while enjoying sunflower seeds. A TV in the wood-floored second room shows Li’s 1996 video *Living with Jika*, but the space is largely deserted. The video spans 100 minutes with one single, continuous shot, focusing on the artist as he watches Pedro Almodovar’s *Kika* while holding a brick. The frame is fixed on his hand and the brick it holds, while the film’s audio fills the video. Li has always been fascinated by film, and began experimenting with video during the 1990s in his architectural practice. *Living with Jika* was among the first.

Video halls provided a mixture of pirated entertainment of violent or erotic nature to large numbers of curious visitors. In the context of today’s information explosion, they have become arcane subjects of nostalgia. Young people today prefer computers, movie theaters, tattoo parlors, nail salons, and consignment shops. In its 20-day lifespan, Li’s video hall was mostly populated by nearby

residents. Audio from the first and second floors merges into a confounding din. Li’s fascination with video seems to meet the same fate as the video hall, as both are overwhelmed by the rapid evolution of media and pushed into a forgotten purgatory. (Translated by Frank Qian) **Club-Club, Wuhan** 2016.04.09 - 2016.04.29

“快乐蜂录像厅”现场
俱乐部俱乐部，武汉
2016年

View of “Jollibee Video Hall”
Club Club, Wuhan
2016



东南偏南：一个平面的延展

South by Southeast: A Further Surface

“东南偏南，一个平面的延展”作为标题，本身就意味着是去中心化的基本立场，这不是一场被边缘化的地方、群体的申诉或对中心的反扑，而是一次对“中心—边缘”二元对立的否定和偏移。在中国的东南地区讨论政治上的东南方和边缘，向来都被认为是一种合适的话语策略，比如“向殖民说再见”为主题的广州三年展（2008年）。本次展览更加具体地讨论了东南亚与东南欧的艺术实践——这两个地区都在后殖民和后冷战时代被权力和政治中心视为过气的缓冲带，但大量遗留问题的发酵，包括社会政治局势动荡。

展览中不少作品以这缓冲带中新近历史和其余波作为对象，在历史脉络进行跨地域的反思和追问。像夏迪亚·努亚·哈特达达的《欢迎来到》对雅加达中心的城市雕塑《欢迎》和苏联现实主义雕塑的戏谑戏仿；皮奥·阿巴德的《背负村庄的幻想之鸟》中通过那些收藏于马尼拉的南斯拉夫素人画来考察一段多种在地交错的政治史、文化史。

艺术家们没有被困于后冷战后殖民的阴影里并只回应这些议题。伊萨·庄松一系列行为录像里面的舞者——“跳到死”的钢管舞娘、跳猛男舞的女子、在香港被雇佣来装扮成白雪公主跳舞的菲律宾人，在展演著身体在性与性别角色扮演的不适与过度，质问着背后的暴力和欲望。

周滔的《蓝与红》中曼谷广场的反政府示威和被LED灯染蓝的广州某个广场等并不直接相关的画面在凝重而摄人的蓝与红中切换，不安诡谲却很美，他思考的是残忍现实和歌舞升平如何同样被转化为感官知觉并将其挑动的情绪渗入日常却不至麻木。

在这个展览中，这些地方的地域性交织甚至互文，如上文提到的《欢迎来到》和《背负村庄的幻想之鸟》这两件作品中苏联与东南亚的千丝万缕的关系，并不容易梳理清楚。这是此展览的一个难以处理的地方——如何在展现交互的地域性的同时对脉络有清晰的梳理。**广东时代美术馆** 2016.03.22 - 2016.05.08

The southeast is not intended as a marginalized place neither appealing to the masses nor in conflict with the center. Instead, it is a negation and displacement of the concept of a binary opposition between center

and periphery. “South by Southeast” directly addresses art practice in southeast Asia and southeastern Europe, both regions seen as a buffer belt for politics and power during the postcolonial and post-Cold War era.

Many works in the exhibition focus on recent history and events in these buffer zones with an eye to detailed inquiry and revision. Ahdiyat Nur Hartat’s *Welcome* parodies central Jakarta’s public sculpture, as well as the school of Socialist Realism. In Pio Aba’s *Bird Who Bears the Dreams of a Village*, Yugoslavian folk paintings from collections in Manila form a study of one aspect of a multifaceted political and cultural history.

Artists also respond to these topics outside the leftover frameworks of the Cold War and colonial eras. Eisa Jocson is dancer and choreographer in a series of recorded performances, including *Death of a Poledancer*, in which she plays the titular woman, *Macho Dancer*, in which she is a girl performing a suggestive dance usually reserved for scantily clad men, and finally in *Princess Studies*, in which she is hired in Hong Kong to dress up as Snow White. In Jocson’s performances, sex and gender roles are exaggerated and complicated, interrogated by the presence of violence and desire lurking in the background. In Zhou Tao’s *Blue and Red*, we see several

different images, including anti-government demonstrations in Bangkok and a public square in Guangzhou bathed in blue LED lighting. While the images are not directly related, their imposing quality and repeated alternation between red and blue render them strange and unstable, yet beautiful. The artist’s subject matter is ruthlessly realist, but the work’s effect is a transformed sensory consciousness, a mood that permeates everyday life but does not quite reach apathy.

Regional identities are interconnected like paired poetic phrases. In the end, this is the exhibition’s central problem: how to systematically and clearly differentiate between simultaneously developing regionalities. (Translated by Elizabeth Alexandra Emrich) **Times Museum, Guangzhou** 2016.03.22 - 2016.05.08

塞巴斯蒂安·穆尔多万
《冲突后的静默时刻》
2016年
场域限定介入装置，无叶风扇，纸
尺寸可变

Sebastian Moldovan
In the Silent Moment that Followed the Crash
2016
Site-specific intervention with cooling fans
and paper-cutting
Dimensions variable



事件的地貌

Digging a Hole in China

就在巴塞尔香港艺术博览会开幕的前夜，策展人刘秀仪在OCAT深圳馆推出了一个规模宏大的新展览。此次展览突出了基于理论的观念视频和大型装置作品，并且它们都无情地拒绝了商业化。“事件的地貌”展从本身出发说明了为什么直接面向公众的机构与热火的私人画廊展、艺博会、双年展是相辅相成的。策展人对机构空间的把握游刃有余，一些参展作品回到几十年前，一些则非常当代，也为中国当代艺术带来了一个颇为有意思的新角度，并且含蓄地重新划分了我们认知中的艺术史。

大地艺术最初在美国萌生时，是一个有着严重性别问题的观念艺术形式，见证了一大批名声显赫的男性艺术家迁居郊外。例如迈克尔·海泽声名狼藉的《城市》。然而，刘秀仪在她的策展前言中明确指出，中国的大地艺术不是单纯的抽象艺术，而是直接与中国激进的政治和乌托邦想象的历史有关系。这样的谱系学构成了作品中的中国特性。现代中国从土地改革中发展而来，因此，很值得拷问这些艺术家们是否试图模仿政府的种种做法——例如夸张地演绎过度的野心（郑国谷的《了园》，与海泽的作品类似的讽刺性项目），或者宣告所有权（张辽源从杭州高速公路上截取的一平方米大小的水泥块）。其他艺术家也同样整理了主观性的经历，投入到与地理的对话之中，从徐渠的城市泛舟之旅到庄辉的冢想式的照片都是如此。在展览空间中对这些作品进行描述和研究的困难性恰恰表明了它们的实验性：此次展览力求从根本上打破常见的那种奇观式的展示方式。（由盛夏翻译）**OCAT 深圳馆** 2016.03.20 - 2016.06.26

On the eve of Art Basel in Hong Kong, curator Venus Lau presented an ambitious new show at OCAT Shenzhen; theoretically driven, highlighting conceptual video and large-scale installation, all relentlessly non-commodifiable. “Digging a Hole in China” offered a reason in and of itself for why institutions directed toward the public are needed to complement the private galleries, fairs, and biennials that everyone was gearing

up to go see. Beyond the interesting ways that Lau commandeered the institutional space, though, her curatorial thesis and the artists, some of whose works date back decades and some extremely contemporary, seem to offer an interesting new direction in Chinese contemporary art—and, by implication, for recategorizing works we had already thought of as art history.

While Land Art, in its original American iteration, was a particularly gendered form of conceptualism—towering male geniuses retreating to rural landscapes, as in Michael Heizer’s infamous *City*—Lau’s curatorial statement makes clear that a Chinese land art is not mere abstraction, but rather relates quite directly to the history of radical politics and the utopian imagination in China. It is this genealogy that makes these works Chinese. In a modern China that emerged from a land reform movement, it’s worth asking whether artists are mirroring the actions of the government—as parody of overweening ambition (as for Zheng Guogu’s *Empire*, a sardonic analogue to Heizer’s project) or claims to ownership (as in Zhang Liaoyuan’s removal of a cubic meter from a highway in Hangzhou). Other artists among those surveyed docu-

ment experiences of subjectivity put into dialogue with geography, from Xu Qu’s urban boating adventure to Zhuang Hui’s meditative photographs.

The difficulty of depicting these works and forms of research in the space of a gallery is indicative of their experimental nature: this exhibition sought to radically disrupt the spectacle that the exhibition can so often be. It is to be hoped that other curators will pick up where Lau left off in exploring these types of engagement. **OCAT, Shenzhen** 2016.03.20 - 2016.06.26

郑国谷
《了园》（旧称《帝国时代》）
2004年至今
影像装置

Zheng Guogu
Liaoyuan
2004-ongoing
Video installation



黑客空间

Hack Space

在这次由蛇形画廊的策展人和K11艺术基金会组织的最新展览上，艺术家们从黑客系统、政治和资本主义等等颠覆性的新角度探索艺术是如何呈现的——这一直是西蒙·丹尼作品的重要主题。他的装置作品《形式化的组织／图／建筑模型：GCHQ 3便捷/自组织的工作空间》（2015年）就放在展厅的入口处，阐述了黑客的历史以及激进的当代管理方式是如何从中借鉴经验的。

尽管丹尼的作品为进入黑客主题大框架提供了一个切入点，但它有点凌驾于其他11位中国艺术家的作品之上。不过，李燎的作品与之有着最重要的关联，他以雇员的身份在富士康的深圳工厂卧底，并且用辛苦赚来的薪水买了一个iPad。黑客的行为产生了一种自相矛盾的状况，其实其中蕴含的创造性相对于模仿是占上风的。艺术家徐文恺选择了比特币现象作为主题：表面上看来，《可怜的挖矿I》（2011年）是一个不太可能的物件，但它包含了在无休止的挖掘比特币的过程中所使用的精密计算机部件。

其他参展的艺术家还有徐渠和梁硕，他们为本地的历史事件和变革带来了宏观的解读。徐渠的《万万岁》（2014年）由几个庞大的柱子组成，而支撑这些柱子的是脆弱的雨伞骨架。曹斐的视频作品《伦巴之二：游牧》（2015年）为快速城市化导致的疏离给出了颇有价值的观点。考虑到此次展览专注的媒介，画家出现在其中似乎有些奇怪，但是黎清妍和崔洁的作品相当个人化，使得我们与现实保持了足够的距离。

黑客主题是一种相当微妙的连接，它把这些艺术家们绑在了一起。当代艺术实践已经从根本上与“黑客”脱不开干系，此次展览更有意义的方面也许是激发了对其紧迫性的思考。（由盛夏翻译）香港**K11**艺术基金会2016.03.22 - 2016.04.24

In the latest pop-up show organized by K11 Art Foundation and the curators of the Serpentine Galleries, we are encouraged to explore how art can be seen in the new and subversive light of hacking systems, politics, and capitalism. This has been a predominant theme in Simon Denny’s work. Standing by the entrance, his

installation *Formalised Org/Chart/Architectural Model: GCHQ 3 Agile/Holacracy Workspace* (2015) elucidates histories of hacking and how contemporary radical management practices have borrowed from them.

Even though Denny’s work provides an entry point to the larger frame-work associated with hacking, it risks potentially overriding the content of other works in the show, contributed by 11 Chinese artists. The most substantial links can be made with Li Liao, who went undercover as an employee at Foxconn’s factory in Shenzhen and used his hard-earned salary to buy an iPad. Hacking produces a paradoxical situation in which creativity has the upper hand. Aaajiao picks up on the Bitcoin phenomenon: on the surface, *Poor Mining I* (2011) is an unlikely object, but it contains sophisticated computer components caught in the relentless process of mining.

Other notable artists include Xu Qu and Liang Shuo, who bring macroscopic interpretations of local historical events and transformations. Xu’s *Longevity* (2014) consists of monolithic pillars sup-

ported by the fragile spines of umbrellas. Cao Fei’s video *Rumba II: Nomad* (2015) adds valuable weight to perspectives on the alienating experiences of rapid urbanization. Given the show’s preoccupation with media, painters seem like the odd ones out, but Firenze Lai and Cui Jie’s works feel personal and keep us at a critical distance from reality.

Hacking provides a delicate link binding this group of artists together. It might be more meaningful to consider the urgency of how contemporary art practices have radically become associated with the term. **K11 Art Foundation, Hong Kong** 2016.03.22 - 2016.04.24

西蒙·丹尼
《形式化的组织／图／建筑模型：GCHQ3便捷／自组织的工作空间》
2015年
综合材料

Simon Denny
Formalised Org Chart/Architectural Model: GCHQ 3 Agile/Holacracy Workspace (detail)
2015
Mixed media

PHOTO: Nick Ash
Courtesy Galerie Buchholz



德克斯特·达尔伍德：宣传画

Dexter Dalwood: Propaganda Painting

姑且不论上世纪九十年代晚期查尔斯·萨奇所推崇的“新官能写实主义”是否言过其实，德克斯特·达尔伍德作为其中的代表艺术家，其本身的创作方法与风格异常鲜明、自成一派。他的画作往往都是空无一人的室内或室外景观，描绘的是社会历史中的重要时刻、真实事件或标志性场地。这些事件发生地、名人居所都带有相似的集体意识和社会创伤。如同2010年他在泰特圣艾夫斯美术馆个展中备受关注的作品《大卫·凯利之死》（2008年），指涉的是大卫·凯利在揭露英国政府在伊拉克使用大规模毁灭性武器后的离奇死亡事件。艺术家以湛蓝背景中静立的树，和被枝干遮蔽的月亮，想象了在生命消逝时刻的政治失语。

达尔伍德擅长参考艺术史中的名画，将历史事件的空间与现代日常符号进行拼贴，创造一个时空交错的场景。这次展览的新作，他将目光投射到最受西方欢迎的“毛—社会主义”时期中国，宣传画、毛主席万里渡长江、1972年尼克松访华、“百花齐放”艺术工作方针的场景，被以同样的方式，与室内的花瓶、夕阳、摇滚乐唱片等西方文化符号拼贴，构建出一个立场鲜明却也乏味、单薄的画面。不同于以往作品中“人”的缺席，《希腊危机》（2015年）中中国瓷饭碗与黑色涂鸦中伸出的人手，《纪念品》（2015年）的毛主席头像，这一批新作中处处是具体的人影与符号的堆砌，而丧失了不在场的想象空间。

鲜艳的涂鸦、色块与大量黑色粗粝的笔触并存，再辅以零碎的图像，呈现出艺术家对中国政治狂热与后社会主义时期创伤的混乱想象。就如展览中，他重新修订了《毛的研究》（2015年），对集体主义的臆想与混乱解读，也正符合了艺术家自身对这段历史的困惑，而这也正是绘画语言所无法隐藏的。香港**Simon Lee**画廊 2016.03.22 - 2016.04.25

Though Dexter Dalwood was a representative of Charles Saatchi’s New Neurotic Realists at the end of the 1990s, his distinctive style places him in a category of his own. His paintings often depict completely empty interiors or landscapes, places that stand for important moments in social his-

tory or symbolic locations. As the scenes of events or residences of famous figures, they carry a load of collective consciousness and social trauma. *Death of David Kelley* (2008), which caused a sensation during Dalwood’s 2010 solo exhibition at the Tate St Ives, refers to the mysterious death of Kelley after he revealed the large-scale use of weapons of mass destruction by the British government in Iraq. The artist’s depiction of a tree, still against a deep blue background, masking the moon with its trunk and branches, evokes the political aphasia that comes with a loss of life.

Dalwood references historical paintings and creates collages mixing historical events and contemporary symbols, interlocking time and space. The new works in this exhibition focus on Mao, a long-time western favorite: collectivist-era China, propaganda images, Mao swimming in the Yangtze, Nixon’s 1972 visit to China, and the Hundred Flowers Campaign are all dealt with as parts of collages that feature symbols like houseplants, sunsets, and rock’n’roll records—paintings with a clear standpoint, but lacking in flavor and depth. Hands

appear alongside a Chinese ceramic bowl and within black graffiti in *Greek Bailout* (2015), as does a portrait of Mao in *Collectables* (2015). These new works are replete with figures and symbols piled together, at the expense of the space for imagination brought about by their absence.

Vivid patches of color alongside rough black brushstrokes attest to the artist’s great enthusiasm for Chinese politics. In *Mao’s Study (Remix)* (2015), a certain subjective idea and confused interpretation of collectivism corresponds to his own perplexity regarding this period of history—something the visual language cannot hide. (Translated by Dorian Cave) **Simon Lee Gallery, Hong Kong** 2016.03.22 - 2016.04.25

《毛的研究修订》
2015年
布面油画
92 × 100 厘米

Mao’s Study Remix
2015
Oil on canvas
92 x 100 cm



工余 Afterwork

作为“香港外籍佣工社群计划”的延伸项目之一，此展旨在探讨“香港及邻近区域内阶级、种族、劳动及移民的相关议题”。从空间感受来讲，“工余”堪称一个细节丰富、布局合理的展览，它容纳了将近三十位艺术家的创作，却并不显得拥挤。展览中一部分艺术家是由外佣（外籍劳工）转型，或有过与外佣亲密接触的经历，这使得他们的创作能够对于“工余”这个主题产生较为相似的反应，并且在视觉效果上达成近乎默契的一致性。

尽管外佣在香港劳动力构成中占到9%的比重，但这个群体始终是似有若无的存在。香港在上世纪六十年代的经济腾飞是造成外佣（来源主要是东南亚地区的女性）大量涌入的主要原因，一方面，她们作为“最熟悉的陌生人”与香港本地家庭朝夕相处，另一方面，这种工作与家庭毫无界限的环境肆意挤压着她们的私人空间，令她们的宗教归属、情感缺失、思乡病等等难以得到缓解或弥补，2014年，震惊香港社会的印尼女佣遭凌虐事件更暴露了这些“现代奴隶”一直以来被漠视的处境。香港艺术家叶建邦的《如果你想家》直指此种现象，他将外佣中介网站的面试短片剪辑成一段录像，其中每个面试者都被问到同样的问题：“如果你想家怎么办？如果你想念留在家中的孩子，你会返回菲律宾吗？”然而这些面目模糊的女佣，只能以近乎无奈的平淡语气奉上标准答案：“我会努力工作，这样时间会过得快一些。”

外佣的日常与业余生活是艺术家们经常表现的题材，比如何藩在1950年代的劳工摄影，彭倩帼对外佣中酷儿群体的描绘（《BOI》），又或者饶加恩以纪录片形式拍摄台湾外来佣工的梦境的《REM Sleep》。此外，“工余”中的相当一部分作品则反映了与外佣现象息息相关的跨地域的政治、经济、社会学议题，以及这些议题所引发的文化与种族偏见。莉莉安娜·昂古勒在《黑人乌托邦》扮作一名黑人男性歌手，以质疑黑人在西方流行文化中经常扮演的“帮佣”或“Hip-hop歌手”形象。**香港Para Site艺术空间** 2016.03.19 - 2016.05.26

Migrant workers make up 9% of Hong Kong’s labor force, but they seem not to exist at all. Accelerated economic

growth in the 1960s led to a large influx of migrant workers to Hong Kong, many of them women from southeast Asia. On the one hand, they are “the closest of strangers” for the Hong Kong families they serve day and night. On the other hand, the unlimited amount of time they spend with these families harshly constricts their personal space, making it difficult to ameliorate or address issues related to their political affiliations, lack of emotional partners, and homesickness. In 2014, an incident in which an Indonesian worker was abused by her employers shocked Hong Kong and revealed a modern slavery crisis that had long been ignored. In the work *If You Miss Home*, artist Elvis Yip Kin Bon edits together short videos of interviews with migrant worker applicants drawn from an agent’s website. In each interview the applicants are asked, “What will you do if you miss home? If you miss the children you left at home, will you return to the Philippines?” Their faces obscured, the women respond in a flat tone that approaches helplessness: “I will work hard. That way the time will pass quickly.”

Many artists represent the daily life

and leisure activities of migrant workers: Ho Fan’s 1950s photographs of laborers, Beatrix Pang’s depiction of the queer community among migrant workers in *Boi*, Chia-En Jao’s documentary about the dreams of migrant workers in Japan. “Afterwork” also features work that reflects on the politics, economics, and sociology of the migrant worker situation, including the cultural and racial prejudices these topics can provoke. In *Negro Utopico (Utopian Black)*, Liliana Angulo plays a black male singer to question the common media images of maid and rapper in western pop culture. (Translated by Orion Martin) **Para Site Art Space, Hong Kong** 2016.03.19 - 2016.05.26

Xyza Cruz Bacani
《一对伴侣盯着各自的手机。科技让人们变得亲密或者更疏离，不要成为这样的伴侣。》
2013-2014年
黑白摄影

Xyza Cruz Bacani
A couple keep using their mobile phones. Technology is either keeping us closer or tearing us apart. Don't be that couple
2013–2014
Black-and-white photograph

Courtesy the artist



王美清：五树成林 Donna Ong: Five Trees Make a Forest

有别于她最近的画廊个展“我的森林没有名字”中巴洛克式的斑斓色彩，王美清在新加坡国立大学博物馆的展览则一反常态地显得朴素清淡。这可能是因为它并不遵循一般的展览套路。

“五树成林”是一场探究式的对话，艺术家与国大博物馆的藏品之间展开的对话，关系到我们如何看待、并以莽莽丛林为象征物，梳理出其中的形制与趋势。如同她之前的作品，展览的重点再次放到了殖民行为的象征性之上。展览位于博物馆的考古学图书馆中（其前身为Sherd图书馆，收藏并展示各式各样的考古文物特别是陶器残片，并且开放予学者进行研究。）其计划也如同一次考古发掘，通过对过去历史的深层剖析来检索出象征的形式与重点，这使得这次的场地看起来非常合适。

在展览所呈现的各种象征性的森林模板中，有两点特别突出。首先，导览册中的不少图片旨在为插画师、观念艺术家等讲解几条简单的规则，仿佛他们通过这些规则就可以创造出足够逼真的葱郁的热带景观——即使从未踏足过潮湿的丛林。这暗含了一种类似于“椰子效应”的手法（椰子效应指的是在影视作品中的马蹄声实际上是用椰子壳扣出来的，因而没有见过马的人以为椰子壳声就是马蹄声）。展览的同名核心作品围绕着这个观念进一步展开：以彩色美术纸做成的树，并依照儿童手工书上所介绍的方法制作，书中规定了组成森林的五种不同类型的树木。尽管形式简单，视觉上并不出彩，作品仍然成功地引申出关于森林与其象征性的问题，以及其中所反映出的有关身份识别标准的权威话题。（由彭嫣茵翻译）**新加坡国立大学博物馆** 2016.03.11 - 2016.09.04

Unlike the comparatively baroque variegation of Donna Ong’s recent solo exhibition, “My Forest has No Name” at FOST Gallery, her exhibition at the National University of Singapore Museum comes across as rather spare and dry, perhaps uncharacteristically so. This is likely because it isn’t as conventional an exhibition.

Rather, “Five Trees Make a Forest” takes the form of a dialogue between the artist and the collection of the NUS Museum. It’s a conversation that is exploratory in character, teasing out patterns and currents in how we think about and come to represent forests and jungles. A particular focus here, as with Ong’s previous work, is on representation as part of the colonial endeavor.

There is something of an excavation to this project, in delving deep into the past in search of representational patterns and attractors, which makes the site of the exhibition doubly apt. Located amid the museum’s Archaeological Library—formerly the Sherd Library—in which various archaeological artifacts, particularly potsherds, are collected, displayed, and made available to researchers.

Among the various representational forest-schema presented, two particularly stand out. First, a number of plates from instructional volumes aimed at illustrators, concept artists, and so on, expound on a few simple rules by which to generate verdant landscapes of sufficient verisimilitude despite never having set foot in some steamy jungle, suggesting something akin

to the Coconut Effect. Taking this idea further is the exhibition’s centerpiece and namesake: a display of trees made out of construction paper based on instructions from a children’s craft book, prescribing only five types of trees to make up a forest. At once simple and visually banal, it nevertheless succeeds in prompting questions of forests and their representation, and the faculty of pattern recognition on which it relies. **National University of Singapore Museum** 2016.03.11 - 2016.09.04

查尔斯·戴斯
《巨石中的小木屋，升旗山，1846年8月8日》
1846年
纸上水彩、墨
35.4 × 48.3 厘米

Charles Dyce
Fern Cottage from the Great Rock, Penang Hill, August 8th 1846
1846
Watercolor and ink on paper
35.4 x 48.3 cm



安东尼·蒙塔达斯: 亚洲礼仪

Antoni Muntadas: Asian Protocols

概念艺术家安东尼·蒙塔达斯带领的跨国策展团队推出了一个名为“亚洲礼仪”的展览，对中国、日本和韩国之间相似的文化谱系以及间或明晰的分化进行了一番探索。在西班牙出生的蒙塔达斯是视频和装置艺术领域的一位元老级人物。自1971年以来，他一直在纽约工作和生活，然而此次却跳出了自己熟悉的领域来到东亚一展身手。蒙塔达斯认为他的文化外来者身份和带有个人特质的策展方式反而有利于从不偏不倚的角度（尽管无可否认仍然相当西方）给出新的见解。

蒙塔达斯的作品侧重于探索社会的组织和交流，以及公共和私人空间的分界，这次他以同样的方式对中国、日本和韩国的社会进行了比较分析。例如，在2014年的作品《公共／私人空间》里，蒙塔达斯监督下的建筑研究小组报告了他们对北京、东京和首尔城市生活的发现。不过此次展览的真正核心作品是《亚洲礼仪：地图制作》（2014-2016年），它从图像和语言上描述了每个社会中的关键因素：外交、秩序和宗教。

“亚洲礼仪”中的作品同时对三种国家文化进行了不带综述的独立分析，让参观者自己去探求表象上的相似或者不同所蕴含的深意。然而，《三个投影》（2004-2013年）是一个例外，这件由三组曝光过度的视频片段拼接而成的作品呈现了相互交错的无名建筑空间里无序移动的模糊人形，让人联想到三个国家的交通枢纽、等候区或者办公楼大厅里的融合场景。其极简主义的风格为观众们营造了一种亲密的观察环境，而展览的其余部分则更加侧重于明确的书面说明和以研究为导向的探讨。（由盛夏翻译）**东京3331千代田艺术中心** 2016.03.20 - 2016.04.17

In “Asian Protocols,” conceptual artist Antoni Muntadas leads a multinational curatorial team in taking stock of the shared cultural lineages of and sometimes dramatic cleavages between China, Japan, and South Korea. Spanish-born and based in New York since 1971, Muntadas is a venerable figure in the history of video and installation art, but he takes a leap outside of familiar territory to work on east Asian issues here. His cultural outsid-

er status and idiosyncratic methodology, he suggests, grant him an impartial—though admittedly still western—optics, allowing for fresh insights.

Muntadas’s work has traditionally focused on social organization, communication, and the demarcation of public and private spaces, and here this same lens is deployed in comparative analysis of Chinese, Japanese, and Korean societies. In *Public/ Private Space* (2014), for example, architecture research groups under Muntadas’s oversight present their findings on Beijing, Tokyo, and Seoul urbanisms. The de facto centerpiece of the exhibition, *Asian Protocols: Cartographies* (2014-2016), pictorially and linguistically maps key factors in each society: diplomacy, order, religion.

The work in “Asian Protocols” offers simultaneous analyses of three national cultures in isolation without any synthesis, leaving the observer to decide what to make of apparent similarities or differences. *Three Projections* (2004-2013) is an exception, splicing together overexposed footage of vague human forms milling around generic interstitial architectures, evoking the transport hubs, waiting areas,

and office lobbies of all three nations in concert. The minimalism of the piece affords an intimate level of observation that is absent in the more explicit written and research-oriented approaches elsewhere in the exhibition. **3331 Arts Chiyoda, Tokyo** 2016.03.20 - 2016.04.17

《黑板对话：重新定义亚洲礼仪》
2015-2016年

Blackboard Dialog: Redefining Asian Protocols
2015-2016

《亚洲礼仪：（学校）课本》
2016年

Asian Protocols: (School) Textbooks,
2016

Courtesy 3331 Arts Chiyoda
PHOTO: Keizo Kioku



六本木十字路2016: 我的身体，你的声音

Roppongi Crossing 2016: My Body, Your Voice

采取了三年展模式的“六本木十字路”大展，延续以日本当代艺术实践为调研对象的方式，探讨创作者面对当下生存境遇的反思与回应，二十位艺术家/艺术团体透过以五个问题为论述主轴，议题之间交互共鸣，众声喧哗地回应日本进步论述下的现代性议题：自我与他人的关系，身体与认同；重访往昔；从独特视角发展出的另类叙事；人与物关系之探索；性别意识转换与未来。

佐々瞬的录像计划《旗子在哪儿》，透过一系列的访谈与行为，重新讨论战后日本分子化的个人存在，以及资本社会劳动论述失语的性别历史。与录像并列的还有七彩拼布旗，作品透过集体行为演绎揭露历史叙事结构中难以直视的不堪；藤井光的《帝国的教育制度》透过指导韩国高中搬演日殖时期日警凌虐朝鲜人的场景，交错着美军以日本教育为主题拍摄的二战政宣影片剪辑而成；高山明的多屏幕录像装置《巴别塔》，则以日本发展主义下的跨国劳动者的群像为访谈对象，被主流论述遗忘的战后首代日本劳工与面无表情紧闭双唇面对镜头的外籍劳工仅在声轨中彰显自我的生命经历，逼问当下借奥林匹亚之名，以资本建设重振的日本国家主义。

展览进一步体现日本知识界某种考掘当下历史共感的迫切性，如同美国左翼史家霍华德·津恩在《何谓激进历史》的文末指出：“历史也能统一我们的心智，我们的身体，我们运动的性情——去介入生活而不是像外人一样沉思生活。”展览借着主题启动的主客体动态关系的重构，在艺术实践与策展关怀的共谋之下，3.11大地震与福岛核灾折射出展示叙事的关键暗流，并借此潜行回溯，质询日本战后大历史叙事的国家暴力。**东京森美术馆** 2016.03.26 - 2016.07.10

The large-scale triennial exhibition “Roppongi Crossing” is focused on researching Japanese contemporary art practices. This year, 20 artists and artist groups are oriented around five discourses: relationships between self/other; revisiting the past; the development of alternative narratives; the relationship between body and object; and the transformation of gender consciousness. There is resonance

between the topics, and the works provide a clamorous response to issues that loom large in the development of modern Japan.

Through a series of interviews and performative acts titled *Where the Flags Are*, Sasa Shun examines the suppressed gender history of labor in a capitalist society. Videos are displayed together with a number of colorful flags, and the work uses collective performative to expose the parts of the historical narrative that are difficult to view directly. In *The Educational System of Empire*, Fuji Hikaru directs a group of South Korean high school students to reenact scenes of North Korean humiliation during the Japanese colonial era. These scenes are edited together with clips of an American military film about the Japanese educational system that was released during World War II. Takayama Akira’s *The City and its Tower* focuses on laborers, a class that is becoming increasingly diverse under Japanese developmentalism. Representatives of the first generation of postwar Japanese laborers, often overlooked in popular discourse, sit together with foreign workers and stare, tightlipped, at the camera. Meanwhile, they recount their experienc-

es in soundtrack, directly challenging a Japanese nationalism that has been shaken by capitalist structures.

As American leftist Howard Zinn writes in *What is Radical History*, “History can untie our minds, our bodies, our disposition to move—to engage life rather than contemplating it as an outsider.” The thematic impulse of the exhibition is a reconstruction of the subject-object relationship, but the 2011 earthquake and Fukushima nuclear meltdown are the vital undercurrents. They prompt a subtle reexamination of the state violence of Japan’s postwar historical narratives. (Translated by Orion Martin) **Mori Art Museum, Tokyo** 2016.03.26 - 2016.07.10

长谷川爱
《（我）可能的身体：10岁生日》
2015年
数码打印
90 × 135 厘米

Hasegawa Ai
(Im)possible Baby: 10th Birthday Scene
2015
Digital print
90 x 135 cm



三宅一生的仕事

The Work of Miyake Issey

也许没有什么能比几何式BAO BAO手袋更适合定义三宅一生作为成功流行时尚设计师的身份了。在中国，这一系列手袋至今仍然是山寨的热门对象。

三宅一生的影响力之深远超越了年龄层次和国别——他能够吸引从河北工薪阶层的时尚达人到阿姆斯特丹高傲的明星建筑师等等各类人群的关注，这就是举办他的大型回顾展的原动力。被誉为“史无前例”的此次特展将全面呈现四十余年的职业生涯。

“三宅一生的仕事”首先引导参观者经过两个狭窄的通道。最先呈现的是他在1970年代的尝试性创作，他在早期的前卫设计中偏重于使用传统原料以复兴传统制造业，这后来成为了三宅创作的关键特征，例如1975年设计的泳衣、帽子和披肩套就使用了来自广东老字号店铺的丝绸。第二个通道让参观者们从他1980年代初的作品之间穿过——主要是用电线、塑料、硅、藤条和竹子等材料有机组合而成的人体原型——然后进入主展厅，其中陈列着1980年代以来数十个作品的巨大空间。

最引人注目的作品包括了“三宅褶皱”系列的早期作品——利用特殊的防静电合成纤维织物制作的带有永久褶皱的代表性服饰。展厅里还有一台让人印象深刻的打褶机，以便让人们了解它们特殊的生产过程。同样地，模特穿着的“一块布”（A-Poc）系列服饰仍然与挂在房顶上的巨大布轴连在一起，呈现出三宅一生的工作流程，并以此突出他对最简形式和最少浪费的追求。这些技术的展示避开了通常时尚界自我神秘化的窠臼，强调了以团队为导向、以研究为重心的开发方式，而正是这一点让三宅一生和他的品牌超越了高级定制时装的局限。（由盛夏翻译）**东京国立新美术馆** 2016.03.16 - 2016.06.13

There is perhaps no clearer testament to Issey Miyake’s success as a populist fashion designer than his geometrically collapsing BAOBAO handbag, still a ubiquitous accessory across China available in a seemingly endless array of *shanzhai* iterations.

Miyake’s international, cross-demographic, and enduring impact—his ability

to pique the interest of everyone from working-class fashionistas in Hebei to haughty starchitects in Amsterdam—provides the impetus for a major retrospective. Billed as “unprecedented,” the special exhibition surveys the entirety of Hiroshi-ma-born Miyake’s 40-plus-year career.

“The Work of Miyake Issey” first funnels the visitor through two narrow passages, starting with his tentative 1970s output. An early emphasis on reviving traditional local industries in the service of avant-garde design, later a key aspect of his work, is seen in pieces like a 1975 swimwear and cap stole ensemble constructed of silk sourced from multi-generational producers in Guangdong. The second passage moves through his early-1980s organic-synthetic body prototypes constructed of wire, plastic, silicon, rattan and bamboo. It empties into the main event, an enormous room showcasing dozens of works since the 1980s.

Standouts here include early examples from his Pleats Please collection, the now-signature, permanently pleated

garments developed with special antistatic synthetic fibers. A formidable pleating machine also makes an appearance, giving insight into their idiosyncratic production. Likewise, mannequins wearing A-Poc (“a piece of cloth”) ensembles, still attached to giant fabric spools suspended from the roof, emphasize Miyake’s working process, and his pursuit of minimal form and waste. Eschewing the usual fashion world trope of self-mythologizing, these technical displays gesture towards the team-oriented, research-obsessed development arc that has propelled Miyake and his brand well beyond the confines of haute couture. **National Art Center, Tokyo** 2016.03.16 - 2016.06.13

展览现场
东京国立新美术馆
2016年

View of “The Work of Miyake Issey”
National Art Center, Tokyo
2016

PHOTO: Masaya Yoshimura



第20届悉尼双年展

20th Biennale of Sydney

other more basic resources is by no means universal.” Implicit in such a formulation is a belief in an ongoing trajectory of progress and an expanding sphere of equality, two terms that paradoxically fuelled ideological antagonism throughout the last century.

Quoting William Gibson, the title for Rosenthal’s vision strikes one as unnervingly sanguine about the potential to spread the repercussions of the past, present, and future around in anything remotely resembling a global balance. The creeping effects of climate change, our one inevitable and colossal looming disaster, are already harshly disproportionate and discriminatory; the more evenly distributed it becomes, the more we are doomed. Like the well-known slogan “information wants to be free,” its foundational premise is a misjudgement: information, like art, does not “want” for anything. It strikes me that J.G. Ballard’s observation in wartime Shanghai that “civilized life is based on a huge number of illusions in which we all collaborate willingly” is a more accurate assessment. Presenting works by 83 artists from 35 countries across seven venues, the 20th Biennale of Sydney was structured around “Embassies of Thought,” an idea that Rosenthal says “took as its starting point



today’s challenges surrounding immigration.” In this sense, Chen Chieh-Jen’s presentation at “The Embassy of Disappearance” (the post-industrial rail yard venue of Carriageworks), a large-scale installation that incorporated several bodies of work, including the masterful *Realm of Reverberation* (2014), proved most relevant. To spend an hour in this solemn realm was to contemplate the ongoing demands we make of aesthetics to elucidate a moral answer for a question that might never be asked. Both past and future are indeed another country, one whose embassy permits no one to ever truly enter. **Various Venues, Sydney** 2016.03.18 - 2016.06.05

陈界仁
《变文书1》
2002-2014年
混合媒介装置
尺寸可变

Chen Chieh-jen
The Bianwen Book I
2002–14
Mixed-media installation
Dimensions variable

Courtesy Lin & Lin Gallery and the artist
PHOTO: Ben Symons

斯蒂芬妮·罗森塔尔在展览“未来已经来临——只不过分布还不均匀”的策展声明里解释说，“展览标题的前一部分指的是此次展览是关于现在的，”而后一部分“提醒我们，信息、互联网和其他更基本的资源绝不是普遍能够获取的。”这种说法始终隐含着进步论和扩大平等意识的坚定信念，不过颇为矛盾的是，两者在上个世纪自始至终加剧了意识形态的对立。

引自威廉·吉布森的论述的标题显示出罗森塔尔那令人不安的乐观，她认为过去、现在、未来的相互作用将带来一个全球性的新平衡。然而，气候变化产生的影响迫在眉睫，我们正面对着不可避免的巨大灾难，但我们所作出的努力与之完全不相称、不对等；气候变化分布得越均匀，我们遭受的灾难就越严重。正如著名的口号“信息需要自由”那样，它的基本前提就是错误的：与艺术一样，信息不“需要”任何东西。J·G·巴拉德对战时上海的观察就打动了，我，“文明生活建立在大量的幻想之上，并且我们都乐意配合，”这才是一个更准确的判断。

第20届悉尼双年展将在7个场馆展示来自35个国家的83位艺术家的作品。此次双年展围绕的主题是“思想的大使馆”，罗森塔尔介绍说，“这个想法源自当今社会在移民政策方面所面临的挑战。”从这个意义上说，陈界仁在“消失的大使馆”（“车场空间”的后工业铁路站场）展出的大型装置作品是最紧扣主题的。这件装置纳入了好几件作品，其中包括了陈界仁的杰作《残响世界》（2014年）。在这个庄严的世界里花上一个小时就是一种沉思，我们不断地通过创造美试图为一个也许永远也不会被提出的问题给出一个道德化的答案。过去和未来其实都各自为政，彼此都不会让对方在自己的领土上设置大使馆。（由盛夏翻译）**悉尼多个场地** 2016.03.18 - 2016.06.05

In her curatorial statement for “The future is already here—it’s just not evenly distributed,” Stephanie Rosenthal explains that “the first part of the title speaks to the fact that the exhibition is about the *now*,” and that the second part “reminds us that access to information, the internet and

黄永砅：帝国

Huang Yong Ping: Empire

在巴黎大皇宫举行的2016年Monumenta展览项目，展出了委任艺术家黄永砅名为“帝国”的巨型浸入式装置作品。

在大皇宫巨大的空间中，一排排屹立在场馆中的集装箱盖过了观者的视线，使观者仿佛置身一个有着密集资金流动的贸易城市港口，在亟待装载并发配至世界各地的货物间漫游。一个跨度12米，仿造拿破仑在1807年埃劳战役中所穿戴的双角帽制成的雕塑，极具重量感却似乎稍欠稳妥地被一个巨人随手搭落在两座集装箱顶，令人在仰望望去这个中空的权利象征的物件之余感慨政治权力的更迭。悬挂于空中长达250米的巨形蛇骨，是黄永砅继2012年于法国南特河流入海口放置的海蛇骨架装置《海蛇》，于罗马MAXXI博物馆展出的《蛇杖》，以及2015红砖美术馆的《蛇杖II》之后，进一步增加了体量的作品。

较其最初援引“人蛇”语义的这一颇具地缘政治性意味的创作构想，如今的巨蛇则更多演绎为权力的能量流动的拓扑学形态。正如黄永砅向来拒绝给作品下诊断性的定义，而蛇这一动物因出其不备的攻击和保护本能所代表的权力反弹的张力，恰似福柯将权力看作是无处不在相互作用的网状社会关系，其象征意义在观者的感官体验中，通过这一具象载体更为显性地展露出来。

此外，黄永砅的作品对于全球经济体中的政治权力的隐喻，也潜藏在这个法兰西第三共和国当初为1900年世界博览会而建造的历史建筑中。事实上，分别位于四周东南西北方的卢浮宫、荣军院、凯旋门和爱丽舍宫等军政要地，其环绕大皇宫而形成的轴线中心，更加凸显了在这个法定“历史丰碑”中所举行的Monumenta展览之政治纪念属性。该项目旨在以景观式的委任项目反身揭示资本主义制度下景观社会的鄙败，而黄永砅宏大而震撼的作品中一系列关于权力的转化和今日世界格局变迁之再现，也令人不禁联想到如今经济萧条的欧洲社会中所存在的恐怖主义和难民问题。黄永砅通过其《帝国》构建了一个渺小的人类个体所依赖的崇高实体世界，将如今景观化艺术给普通公众带来的娱乐化，有力地转换为对全球化问题的冷静观察，并提出历史“谁主沉浮”这一关乎生存本质的深刻疑问。**巴黎大宫** 2016.05.08 - 2016.06.18

Huang Yong Ping’s “Empires” is Monumenta 2016, a colossal, immersive installation piece. In the massive exhibition space of the Grand Palais, rows upon rows of containers fill the viewer’s sightlines, giving the impression that one is standing in a bustling commercial port. A 12-meter-wide sculpture resembling the bicorne that Napoleon wore during the Battle of Eylau in 1807 is arbitrarily placed on top of two containers as if by some invisible giant hand. A 250-meter snake skeleton suspended from the ceiling is an extension and enlargement of Huang’s 2012 *Sea Snake*, installed at the Nantes estuary, *Snake Staff*, shown at MAXXI in Rome, and *Snake Staff II*, shown at Red Brick Art Museum in Beijing in 2015.

Huang’s anthropomorphic snake has evolved into a topology of energy that shapes the layer of power resting on top of it. He has steadfastly refused to offer a conclusive diagnosis for his work. The snake, whose instinct is self-protection and who attacks with the element of surprise, is an ideal metaphor for the violently reactive nature of power. Power is omnipresent in a reciprocating network of social connec-

tions, the symbolism of which is palpable through this giant sculpture.

Monumenta’s mission has always been to reveal the turpitude and decay hidden underneath a shiny, capitalistic cover. Huang’s enormous and astounding commission uncovers shifts in the world’s power landscape and the monetization of said power, which invites comparison to the terrorism and immigration challenges facing modern European society. Huang’s “Empires” constructs a world that individuals must rely on for survival; his dioramic art is of entertainment value to the general public, and calls for levelheaded evaluations of both the contemporary problems facing globalization and the age-old issues of humanity. (Translated by Frank Qian) **Grand Palais des Beaux-Arts** 2016.05.08 - 2016.06.18

展览现场
巴黎大宫
2016年

View of “Empires”
Monumenta, Paris
2016

Courtesy Kamel Menhour and the artist
PHOTO: Didier Plowry



克里斯托弗·威廉姆斯：致型号1740的公开信

Christopher Williams: Open Letter to Model No. 1740

在柏林画廊周的热闹气氛中，位于东柏林马克思大道的Capitain Petzel画廊展出克里斯托弗·威廉姆斯的作品，与炫目的整个画廊周活动形成某种对应。

在明亮通透的展览空间，大玻璃窗与清晰的内部结构映衬之下，连续的展墙上呈现的数量不多的一组照片与空间结构呼应着。这些作品所暴露的对象正是展场的设施，仿佛证明整个展场的设置就是一个精心构造的部件集合。照片的技巧精细，呈现了包括展墙、米其林轮胎、大笑的小女孩和被拆解的摄像头零件等各种主题——典型的威廉姆斯式的标志性物件，与作品同时展出的还有一本名为《程序》的出版物，仿佛是一本使用手册，与其他文献材料摆在一起。在二楼的一个小房间里，人们将会看到展览的第一张照片中所表现的那面绿色展墙。

新作品包括威廉姆斯新近创作的“例如：工业社会十八讲”中的一部分，这个作品参照了法国社会学家雷蒙·阿隆的同名著作《工业社会十八讲》。在美学意义上完美无瑕的画面以如此简洁的方式呈现，并通过一封《致型号1740的公开信》，使展览本身成为一个图文交互的复杂系统。信件以照片中那名展露笑容的孩童为谈话对象，用诗意的语言，创造出丰富的表面意指和关于影像的循环注释，并从独白式的自我反思转换至朝向公众。

在这样的自我反思中，作品却并无说教的成分，它们既是平行于迈克尔·艾舍对艺术与社会体制的分析与批判，又展现了读图一代在技术上所具有的多面能力。在并联交织的材料之间，展览在自身制度与资料上所具有的丰富性和开放性，需要细致解读，方能继续展开对艺术家所开启的多重寓意的追寻。从图像生产与传播的社会经济学含义，到作为媒介与艺术实践的摄影在技术层面的瓦解，“作品”与“劳动”在此产生了一个有趣的巧合——在英语中它们是同一个词。（由彭嫣函翻译）**柏林Capitain Petzel画廊** 2016.04.29 - 2016.06.04

Amid the buzzing atmosphere of Berlin Gallery Weekend, Christopher Williams’s exhibition at Capitain Petzel on the former grand boulevard of East

Berlin makes a counterpart to the whole flashy event.

In the bright and airy gallery space, with its large glass windows and clear construction, a small series of photographs is presented on successive walls. Corresponding with their structure, the works expose the exhibition facilities, just as the show’s whole setup proves to be a meticulously constructed ensemble. Technically elaborate images of diverse motifs such as an exhibition wall, a Michelin tire, a laughing little girl, and dismantled camera parts—the typical range of Williams’s iconic repertoire—are accompanied by a publication, titled *Program*, laid out like a manual along with other archival materials. In a small room upstairs, one encounters the very same green wall portrayed in the first photograph of the show.

The new works are part of Williams’s ongoing series “For Example: Dix-huit Leçons Sur La Société Industrielle,” a reference to French sociologist Raymond Aron’s *Eighteen Lectures on Industrial Society*. This laconic display of aesthetically flawless pictures unravels itself as an intricate system of image-text-interaction with an *Open Letter to Model No. 1740*. Addressing the laughing child model in the photograph, the poetically composed text



is rich in external allusions and closed-circuit commentary on photography, switching from monologic self-reflection to a dialogic address to the public.

The self-reflective but never didactic work shows certain parallels to the critical wit of Michael Asher’s analysis of art and social systems, as well as the versatile technicity of the Pictures generation. Offering an inventory and laying open its regulations and sources, this body of interwoven material demands a close reading to take up the threads of Williams’s multilayered references, from the socioeconomic implications of image production and distribution to the dismantling of photography’s technical universe as a medium and art practice in an intriguing coincidence of *opus* and *labor*—work and work. **Capitain Petzel, Berlin** 2016.04.29 - 2016.06.04

《一面马蒂斯·波莱德纳与克里斯托弗·威廉姆斯展览上的墙，2009年2月7日至4月29日，邦纳艺术协会，波恩；曾在2015年4月29日至6月21日伦敦白教堂美术馆的“幸福生产线”展览展出；移动墙系统由邦纳艺术协会设计安装；邦纳胶合板、金属木头、PVC墙纸，350 x 350 x 57厘米；由邦纳艺术协会提供，墙纸印刷和安装由伦敦Omni Colour公司提供；杜塞尔多夫Rhein Verlag工作室，2016年8月20日》
2016年
喷绘在棉布纸上
121 x 102.5 厘米

Wall from the exhibition Mathias Poledna/ Christopher Williams, 7 February – 26 April 2009, Bonner Kunstverein, Bonn, Exhibited in “The Production Line of Happiness,” 29 April – 21 June, 2015, Whitechapel Gallery, London. Mobile wall system designed and constructed by Bonner Kunstverein, Bonn. Plywood, metal, wood, and ink on PVC-free wallpaper. 350 x 350 x 57 cm. Courtesy Bonner Kunstverein, Bonn. Wallpaper printed and installed by Omni Colour, London. Studio Rhein Verlag, Düsseldorf, August 20, 2016 (Recto) 2016
Inkjet print on cotton rag paper
121 x 102.5 cm

Courtesy Capitain Petzel

梅根·鲁尼: 小猪小猪

Megan Rooney: Piggy Piggy

克洛伊·尼尔森邀请梅根·鲁尼在画廊转角的一幢公寓楼内举办一次展览。鲁尼的作品被放置在公寓的地下车库里。当这个小空间的木门打开时，观众仿佛被输送到了一个与本身幽暗气氛毫不相关的世界里：雪白的墙面和明亮的灯光俨然把这里变成了一间画廊，但同时墙上的斑驳还在。白色墙漆下，小块의深色砖墙时而显现，水泥地板也因为猫砂的小白石而显得脏乱。

这位年轻的加拿大艺术家在墙面上挂了三幅绘画，地上放了两件蛇形雕塑，氛围是轻快和感性的。但在这层表面下，隐藏着一种微妙的抵抗力量，作品中神秘而相似的组成部分挑逗着人们的期待。蛇通常引发恐惧，有时甚至是致死的，但是鲁尼雕塑的生物看上去更像玩具而不是真实的动物。它们的皮肤由粗糙的布料制成，表面还留着粉色颜料的绘画痕迹。蛇的体内以鸟食来填充，它们的头部则由生黏土做成。这些蛇给人一种十分友好、几乎是滑稽的印象；一只有着卡通画风格的大眼睛和微笑的嘴，而另一只则干脆心满意足地打着瞌睡。

相比之下，墙上的绘画比雕塑涵带更多黑暗调。其中两幅画分别展示了四幅肖像，它们用颜料、铅笔、马克笔、粉笔和墨水以快笔画成，覆盖着从Topshop杂志上扯下来的宣传页。鲁尼笔下的怪异女性形象与这些杂志中推销的诱人身体消费模式形成对立。她的人像看上去好像鬼魂一般，拒绝表演，拒绝遵从普通的自我制造模式。她们似乎宁愿弃绝明星文化而变得默默无闻，但这又以一种绝妙离奇的方式展现，让我们无法对其过于认真。（由吴凡翻译）**柏林 Croy Nielsen画廊** 2016.04.29 - 2016.06.04

Croy Nielsen invited Megan Rooney to present a show in an apartment building around the corner from their gallery space. Rooney’s work was installed in a room of an underground garage system. When the wooden doors of this small space are opened, the visitor feels transported into a world that has nothing to do with the bleak atmosphere of the garage it is set in: white walls and bright lights create a gallery-like setting. At the same

time, a certain imperfection reigns. Small sections of dark brick walls show up underneath white paint, and the concrete floor is messy with white pebbles from cat litter spread over it.

The young Canadian artist has installed three paintings on the walls and two snake sculptures on the floor, and the resulting overall atmosphere is light and sensuous. Underneath this surface, however, lays a subtle resistance, which has uncanny parts and plays with expectations. Snakes normally invoke fear and can be deadly, but Rooney’s sculptural creatures look more like toys than real animals. Their skin is made up of raw fabric with traces of paint in pastel colors. They are stuffed with birdseed, and their heads consist of raw clay. They make a rather friendly and almost comical impression; one has big cartoonish eyes and a smiling mouth, while the other is contently dozing.

More than the sculptures, it is the paintings that have darker undertones. Two of them each present four portraits drawn in a rapid style using paint, pencil, maker, pastel, and ink to cover pages plucked from *Topshop* magazines. Rooney’s grotesque female characters

counteract the seductive aspects of the corporate shopping culture advertised in such magazines. In their ghostlike manner, they refuse to perform, and to conform to the common modes of self-production. It feels like they would rather walk away from celebrity culture and become invisible, yet in a wonderfully quirky manner that can never be taken too seriously. **Croy Nielsen Garage, Berlin** 2016.04.29 - 2016.06.04

前：《无题》
2016年
陶瓷、编织物、喷漆、鸟食、细绳
尺寸可变（全长：420 × 20 厘米）

Front: *Untitled*
2016
Clay, fabric, paint, birdseed, string
420 x 20 cm

后：《生活在有烟草的花园》
2016年
综合材料在布面
150 × 220 厘米

Rear: *Life in the garden with cigarettes*
2016
Mixed media on canvas
150 x 220 cm



DAS INSTITUT

当下活跃的DAS INSTITUT是德国艺术家克斯廷和阿黛勒·罗德的合作项目，它汲取两人各自艺术创作中的需要，探索着这个临时组合的潜力，试图在展览制作层面建树。该项目在2011年的尝试就包括日本兄弟组合United Brothers和设计师柔容在吕内堡美术馆的展览。而在伦敦，一群背景各异의艺术家、作家和电影制作人纷纷受到邀请加入这一不断演变的项目。

一进门，凯萨琳·桑塔格的变形肖像在一台老式的图像跑马灯上旋转，装置发出的声响与旁边阿黛勒·罗德的不断变换色彩的霓虹灯管乳房雕塑时而同步，时而错拍。许多作品在时间和空间上有所重叠，增强了观众在展场中的体验。连伦敦早春变幻不定的天气也成为了展场体验中的变量，因为本次展览中DAS INSTITUT与作曲家兼艺术家谢尔盖合作，为塞克勒画廊的天花板制作了一系列镶嵌板，它们中间有些能增强画廊空间，有些则使之昏暗。

很难给DAS INSTITUT的抽象语言下定论。阿黛勒·罗德的半形象霓虹灯管作品似乎在呼应基思·索尼尔或布鲁斯·纽曼，可是一旦跟克斯廷的大理石绘画（通过向一盆浅水中滴入颜料创作而成）搭配在一起，就激发出一种老套却又有趣的审美，仿佛出神音乐的迷幻感觉。对于雕塑物质性的高度审美（克斯廷经常在她迷人的瓷釉画和雕塑中使用古董材料或循环玻璃）使其自然而然进入了正流行的物件导向话语体系。也许这所有的语言在DAS INSTITUT这一构架下共存，它也因此能够比一位艺术家个人的输出更广——相对的，艺术家之间的沟通占了主要角色。

于这迷幻的光、声和色彩的杰作之中（包括由艾莉森·卡茨创作的骇人作品，她将拟考古发掘的身体部件裹上糖衣，放在保罗·泰克的六十年代树脂箱模型中展出），一系列的策展手段让我们看到DAS INSTITUT作为一个机构的逻辑：从慕尼黑黑艺术之家直接发往伦敦蛇形画廊的运输箱成为了克斯廷、罗德和德国导演亚历山大·克鲁格的雕塑和组装作品的底座，而临时展览的展墙也暴露着粗糙的四角。即使它的第一个英国展览十分盛大，DAS INSTITUT仍然不断在个人与机构的身份政治上徘徊。（由吴凡翻译）**伦敦蛇形画廊** 2016.03.03 - 2016.05.15

DAS INSTITUT, the ongoing collaborative practice by German artists Kerstin Brätsch and Adele Röder, explores the potential in the temporary collective, jumping in and out of their individual practices to pursue new structures of exhibition-making. In 2011, this included the Japanese artist brother collective United Brothers and designer Nhu Dong at the Halle für Kunst in Lüneburg. In London, a diverse group of artists, authors, and filmmakers were invited to join the ever-morphing institution.

On entering, the sound of Kathrin Sonntag’s distorted portraits sliding on an old-fashioned image-carousel fell in and out of synchronicity with the changing glow from Adele Röder’s breast-sculpture in neon tubes, heightening the exhibition experience across time and space through the overlapping of many works at once. London’s opaque early spring weather, too, became a variable in the exhibition experience, as DAS, in collaboration with composer and artist Sergei Tcherepnin, illuminated and darkened the Sackler gallery with a series of ceiling panels created for the show.

DAS’s language of abstraction is hard to pin down. Adele Röder’s half-figurative neon tube works seems to echo those of Keith Sonnier or Bruce Nauman, but, paired with the marbled paintings (executed by dropping paint onto the surface of a shallow bath of water) of Kerstin Brätsch,



the clichéd and perhaps hence interesting aesthetic of acid and Goa trance is evoked. An advanced appreciation for sculptural materiality (Brätsch frequently includes antique and recycled glass in her wonderfully alluring enamel-paintings and sculptures) lends itself to trending object-oriented discourses. Perhaps all of these languages coexist in the institution of DAS, which allows itself a broader output than that of an individual artist—instead, communication between artists takes a central role.

Amid this trippy tour-de-force of light, sound, and color (including haunting pseudo-archaeological body parts in fondant icing by Allison Katz, exhibited in a model of Paul Thek’s 1960s Plexiglas boxes), a series of curatorial gestures reminded us of the institutional logic of DAS INSTITUT: shipping crates addressed to the Serpentine directly from Munich’s Haus der Kunst formed the basis of sculptures and assemblages comprised of works by Brätsch, Röder, and German filmmaker Alexander Kluge, and temporary exhibition walls were installed with rough corners exposed. As monumental as their first British appearance may seem, DAS is always on the move between individual and institutional identity politics. **Serpentine Sackler Gallery, London** 2016.03.03 - 2016.05.15

《周日》“当你再见到我的时候，我不再是我”系列，与凯萨琳·桑塔格合作
2015年
投影，尺寸可变

DAS INSTITUT with Kathrin Sonntag, *Am Sonntag* (“When You See Me Again It Won’t Be Me” series)
2015
Medium-format slide projection
Dimensions variable

PHOTO: Kathrin Sonntag

为镜头表演

Performing for the Camera

行为艺术的历史与摄影的演变是同步的。行为艺术是一种短暂的艺术形式，而摄影是记录它的最常见的手段。不过，此次展览探索了通过相机捕捉到的事物与表演性的主体之间更为复杂的关系。正如标题所暗示的那样，此次展览研究了相机作为介入艺术的主体以及具有掌控力的权威。

展览从哈里·舒克和约诺斯·肯德摄影师二人组拍摄的伊夫·克莱因最早的行为艺术表演开始，而后大胆地展示了十九世纪纳达尔摆拍的法国著名哑剧演员查尔斯·德伯劳的表演照片——德伯劳在摄影师的工作室里进行了表演。通过对不同历史传承的追溯，此次展览煞费苦心地把行为艺术从源自未来主义和达达主义的一种艺术类别，扩展到与剧院和模特表演相关的概念。例如在细江英公和舞者土方巽的合作中，相机被赋予艺术机能，是拥有自己权利的作者。

相机的表演性在弗朗西斯卡·伍德曼、辛迪·雪曼和塞缪尔·福索等艺术家的自拍像里得到了最大程度的体现，艺术家们通过拍摄探索了自我、性别、身份和种族等概念。此次展览从技术发展的时间顺序出发，认为摄影正在经历后互联网时期的业余化演变，正如阿玛利亚·乌尔曼的作品所展示的那样。从科技的角度来说，行为艺术的疆域正在进一步扩大。（由盛夏翻译）**泰特现代艺术美术馆** 2016.02.18 - 2016.06.12

The history of performance art unfolds hand-in-hand with the evolution of photography. Photography is most commonly seen as a device for documenting the practice of performance, an ephemeral form of art as an event. This exhibition, however, explores the more complex relationships between what is captured through the camera and its performative subject. As the title suggests, the show surveys the camera as intervening subject and governing authority.

Although the exhibition begins with Yves Klein’s proto-performance pieces documented by photographer duo Harry Shunk and János Kender, it then

makes a brave move by showing Nadar’s series of staged nineteenth-century photographs of the famous French mime Charles Deburau, who performed in the photographer’s studio. By tracing a different historical lineage, the exhibition painstakingly expands performance art from a genre of art rooted in Futurism and Dada into an idea associated with theater and modelling. In the collaborative case of Eikoh Hose and dancer Tatsumi Hijikata, the camera is shown to carry artistic agency and authorship in its own right.

The performativity of the camera is shown most extremely in self-portraits by artists from Francesca Woodman to Cindy Sherman and Samuel Fosso, who explore self, gender, identity, and race. Proceeding along a chronological line of technological development, the exhibition argues that photography is now undergoing a process of amateurization for the post-internet moment, as seen in the case of Amalia Ulman. Technologically contingent, the field of performance is expanded. **Tate Modern, London** 2016.02.18 - 2016.06.12

吉米·德萨纳
《圆锥制造者》
1982年
数码输出

Jimmy De Sana
Marker Cones
1982
Medium C-print on paper

Courtesy Wilkinson Gallery and the estate of the artist



制作的革命：1947至2016年女性艺术家的抽象雕塑

Revolution in the Making: Abstract Sculpture by Women 1947-2016

由画廊合伙人保罗·席美尔（前洛杉矶当代艺术博物馆策展人）和艺术史学者珍妮·索尔金共同策划的展览“制作的革命”是一项宏大而具有丰富层次的计划。从比较苛刻的层面来看，它在巧妙的展览策略之下囊括了34位女性艺术家，无奈的是一个全部由女性艺术家组成的展览本身竟然还成为了引人注目的事件，同时，商业机构以这种博物馆式的历史视角所策划的展览也不多见。展出的大部分作品都来自博物馆或者收藏方的借展，此外有少数作品出售。

路易斯·布尔乔亚图腾式作品“人物”将观众迎接至明亮的大厅，这里陈列的是人们所熟悉的战后先锋艺术家莉·邦特科和鲁斯·阿萨瓦。接下来的三个展厅则按年代构建出女性艺术家对现代主义、极简主义和后极简主义等动向的对话乃至对抗。特别引人注目的是希拉·希克斯的《仙藤》（译注：一种让人迷幻的危险植物）（1965—1966年），作品由一堆鲜艳的明黄色的毛线组成，而艺术家本人也常常被归为手工艺者而非艺术家那一类，仅仅因为他们使用纤维和纺织物进行创作。伊娃·海瑟的作品《一种事物》（1968年）和《扩充》（1968年）中奇异的树脂乳胶薄片则只是隐晦地触及到身体的问题。在室外的庭院内，杰基·温莎的作品《捆绑的树》（创作于1971-1972年，此次为首度重现）使得男性主导的大地艺术的主流论述变得复杂起来。

展览的最后部分是几件占据场地所在的大型工厂空间的当代作品。有菲利达·巴洛（即将在下届威尼斯双年展中代表英国馆）的一组色彩缤纷的支架，还有卡里·厄普森的形态扭曲的家具（郊区生活所面临的痛苦）。在经过这般紧凑的历史之后，展览的尾声稍微令人感到有点勉强。不过这也许只是因为我们知道结尾部分这些作品大多是出售的。虽然标题中革命的字眼是指女性艺术家在过去五十年中大敢追寻自身地位的公正合作性所作的努力，然而展览所再现的东西却不仅仅是革命本身。并且我们从中也看到它对当今艺术界正在发生的其他变革所做出的反应。（由彭嫣茵翻译）**洛杉矶Hauser Wirth & Schimmel画廊** 2016.03.13 - 2016.09.04

Co-curated by gallery partner (and former MOCA curator) Paul Schimmel and

art historian Jenni Sorkin, “Revolution in the Making” is an ambitious, layered, and, if one were cynical, strategically brilliant survey of 34 female artists. An all-female show is still sadly notable in itself, and it’s unique for a commercial powerhouse to mount a museum-caliber historical exhibition. The majority of works on display are on loan from museums and collections, but some are for sale.

Louise Bourgeois’s totem-like “Person-ages” welcome visitors into a light-filled hall of familiar post-war pioneers like Lee Bontecou and Ruth Asawa. Three more galleries build a chronology of women artists in conversation with—and against—the flux of modernism, minimalism, and post-minimalism. Particularly striking is *Banisteriopsis* (1965-66), a vivid pile of bright yellow yarn by Sheila Hicks, one of many artists often written off as making craft, not art, for their use of fibers and textiles. The uncanny latex sheets of *Aught* (1968) and *Augment* (1968), by Eva Hesse, suggest the body, but only obliquely. Outside, in the courtyard, Jackie Winsor’s dramatic *Bound Trees* (a 1971-72 work reassembled for the first time) complicate the dominant

narrative of masculine Earth Art.

The show concludes with contemporary works taking over a large industrial space, like riotous scaffolding by Phyllida Barlow (representing Great Britain in the next Venice Biennale) and Kaari Upson’s mangled furniture (suburbia in its death throes). After such a gripping history, the ending feels slightly tacked on. But maybe that’s just because we know the majority of these last pieces are for sale. Though the revolution of the title refers to the bold moves made by female artists to take their rightful place at the table over the past 50 years, what the show captures is more an evolution. And it’s hard not to see it reflecting other evolutions going on in the art world right now. **Hauser Wirth & Schimmel, Los Angeles** 2016.03.13 - 2016.09.04

琳达·宾格勒斯制作《胶黏制品》
明尼苏达州沃克艺术中心
1971年

Lynda Benglis installing *Adhesive Products*
at the Walker Art Center, Minneapolis
1971

Courtesy Walker Art Center and
Hauser & Wirth



日本群星：伊东丰雄、SANAA及后来者

A Japanese Constellation: Toyo Ito, SANAA, and Beyond

现代美术馆展出以“日本群星：伊东丰雄，SANNA及后来者”为名的五名日本建筑师群展。其他建筑师是妹岛和世（SANAA），西泽立卫（SANAA），石上纯也和平田晃久。他们都曾在伊东丰雄的事务所工作，之后独立成立事务所。

展览由仙台媒体中心开始，这是伊东丰雄2001年建成的成名作。建筑由五个圆柱状结构支撑，笨重实体的结构转变为轻柔透明的形体，反而让建筑轻盈和柔软起来（软建筑）。这是日本建筑师2000年后出现的新集体形象：透明，流动，不被功能定义的空间。

展览清一色以白模型配平面图和剖面图展出，中间的分割的白布上投影了建成作品的照片。这些作品没有严格地根据时间线安排，更像是一个没有序列的集合。展览初衷是由伊东丰雄为核心构成的师徒关系群体，然而仅仅让观众从模型去阅读建筑表面的相似性，似乎太敷衍。展览除了一张关于五人的关系图以外，没有其他可以追溯的线索，常人难以阅读出作品在建筑设计历史中的关联性。加之这些建筑本身特殊形式，这些白色的模型在展览中更像是小型雕塑或装置。展览中没有提及比较和对比五位建筑师的异同。事实上他们各自关心的重点不一，手法也不同：SANAA连续的均质空间，石上纯也关心如何处理界限，藤本壮介重组事件空间的序列性。伊东丰雄也曾谈到自己和SANAA、藤本壮介有本质的不同，他认为他们的建筑过度抽象和模型化，缺失建筑的社会作用。而这些后辈更关心的抽象内容，更接近艺术化的建筑。

展览以“所有人之家”为日本海啸灾后重建的合作项目结束。这是伊东和其他四位建筑师难得的合作。尽管展览只是走马观花的介绍了这五位特立独行的日本建筑师，大众仍然可以从中看到五位建筑师竭力探索的新建筑和世界其他建筑师寻找解决或逃避问题的乌托邦不同，这群日本建筑师寻找的新建筑并不是未来建筑的指示，更多的是探索人与空间关系的可能性，他们的设计给沉闷和压抑的现实提供了日常生活的遐想和逃离。**纽约现代艺术博物馆** 2016.03.13 - 2016.07.04

The group exhibition “A Japanese Constellation: Toyo Ito, SANAA, and Beyond”

features the work of Toyo Ito and four other Japanese architects, including Kazuo Sejima (SANAA), Ryue Nishizawa (SANAA), Ishigami Jun'ya, and Akihisa Hirata. All of them worked at Toyo Ito's studio before establishing their own independent firms.

The exhibition starts with the Sendai Mediatheque, one of Toyo Ito's pivotal works, completed in 2001. This building is supported by a structure based on five cylindrical columns that turn a large and heavy-looking structure into a gentle and transparent form, granting the architecture a feeling of grace and softness (“soft architecture”). It stands for the new architectural forms collectively elaborated by Japanese architects since year 2000: transparency, mobility, and space unconstrained by functionality.

The exhibition is organized around three-dimensional models, blueprints, and cross-sections, as well as projected photos of completed projects on curtains. The works are not displayed following any rigorous chronological order, but rather seem brought together without any specific order. From beginning to end, the exhibition is centered on the master-disciple relationship between Toyo Ito and the other architects. Apart from a diagram presenting these relationships few other indications are pro-

vided, and the layman will be hard-pressed to distinguish the connections between different buildings from the angle of the history of architectural design.

In fact, they all have different focal points and methods: SANAA places emphasis on homogenous spaces; Ishigami Jun'ya focuses on dealing with boundaries; and Sou Fujimoto concentrates on organizing sequences of event. Toyo Ito himself describes SANAA and Sou Fujimoto as overly abstract and model-based, and lacking in social function.

The exhibition concludes with Home-for-All, a collaborative reconstruction effort undertaken in the aftermath of the tsunami. The new architecture these studios strive for is not at all meant to represent the future of architecture, but rather is an exploration of possibilities in the relationship between man and space. (Translated by Dorian Cave) **Museum of Modern Art, New York** 2016.03.13 - 2016.07.04

西泽立卫，十和田市立美术馆，日本清森市2005年

Ryue Nishizawa, Towada Art Center Aomori, Japan 2005

Courtesy Office of Ryue Nishizawa



仇晓飞：双摆

Qiu Xiaofei: Double Pendulum

仇晓飞在北美首次个展“双摆”在曼哈顿切尔西西区佩斯画廊的展出，在整个北美各大美术馆相继重新梳理绘画史的大环境下，显得别有深意。画廊方将这批作品称为“中国新一代抽象绘画的代表”，认为即便在处理相似的西方题材，中国绘画仍然极为特殊，且有一种“抽离的冷静”。

“双摆”中的作品，来自最近两年，是继仇晓飞2014年与佩斯北京合作个展“南柯解醒”中开启的转型系列作品的延续与再次深入。因具有明确的抽象绘画的表征，而更开始被在这一形式的语境中进行讨论。大多来自北美的评论在思索这些作品在何种情况中，是否、如何受西方影响，或试图于其中寻找东方传统水墨绘画的痕迹——如对笔触的表现与敏感——的同时，也意识到抽象表现主义早已成为一种国际语言；而仇晓飞的这批新作的源头，即便并非直接针对于反思这一西方形式的传统，却也显然为其注入了“难以磨灭的感官能量”（罗伯特·C·摩根）。

这些作品受自由爵士等先锋噪音音乐的即兴演出的启示，往往以一个简单的图形或色彩动机开始，以喷枪或刮刀构建出线条与图形，并在与丰厚颜色的撞击间，逐渐形成整体性的思路。在《零重力》（2015年）、《乱体系》（2015年）“近景”及“远景”、《环蛇》（2015年）等作品中，艺术家的个人意识或社会化的历史语境，作为偶尔出现的具象图形，参与绘画过程，并隐没于完成的画面之上，成为令这些作品深沉的底蕴。它们与色、线之间构成一种无法依据言语逻辑化、无法诉诸理性，更视觉优先的整体。展品中的一个特例是《云雾》（2015年），在仇晓飞作品序列中显得跳脱且富实验性。这些绘画是否意味着艺术家与曾经大量创作的具象绘画的决裂？也许未必。展题《双摆》所揭示的物理现象——“双”摆经无规则的碰撞，其随机性与所可衍化的无限可能——除意味着在艺术家所描述的，个体经验与高速发展的中国社会现实间，种种难于简单弥合的冲撞、断裂间的类同性以外；也可视为艺术家在两种绘画形式间交融、衍化的一个相似的象征性展示。**纽约佩斯画廊** 2016.03.11 - 2016.04.23

Against the backdrop of north American art museums' recataloging of the history of painting, Qiu Xiaofei's first solo exhibition in the region stands out for its depth. Pace's Arne Glimcher finds that, despite working with the same subjects as western artists, Chinese painting possesses a uniquely “distant coolness.”

The works in “Double Pendulum” all date from the last two years, entering more and more into the discourse of abstract painting. This is reflected in a great deal of critical commentary, which asks how Qiu's work has been influenced by the west. Others try to find traces of traditional eastern ink painting—in the brushstrokes and sensitivity—while becoming aware that abstract expressionism has long since become an international language. Despite addressing this tradition only indirectly, Qiu has included no small amount of what Robert C. Morgan terms “indelible ... sensorial energy.”

Inspired by free jazz and forms of improvisation, these works often begin from a simple shape or single color. The outlines are formed with an airbrush or

paint scraper until, with ample amounts of paint, the whole of the idea gradually emerges. In *Zero Gravity* and *Systems of Chaos* (both 2015), the artist's self-awareness and historical context can be glimpsed in occasionally visible figurative images. Hidden within the tableaux of incomplete paintings, these figurative images become deeply encoded through the process of painting. Between color and line, they form a sort of unspeakable logic, incapable of appealing to reason in the face of the overwhelming visuality of the whole. One exception is *Cloud and Mist*, which seems to be an experimental escape from the other works.

Do these paintings represent a break with his earlier figurative work? Perhaps not. In the exhibition title we have a physics problem—the randomness of the double pendulum, signaling the unlimited possibility of unregulated collision—suggesting a similarity with the innumerable ruptures born of the rapid development of Chinese society experienced by the artist. (Translated by Nick Stember) **Pace Gallery, New York** 2016.03.11 - 2016.04.23



《蚁穴2》
2015年
布面油画
250 × 200 厘米
Ant Cave No. 2
2015
Acrylic on canvas
250 x 200 cm

曹斐

Cao Fei

曹斐在美国举办的首场博物馆级展中最过人之处是她独一无二的幽默感以及其下呈现的全球政治暗面与经济剧变。虽然曹斐在西方以她借由在网络游戏“第二人生”平台上建立浮华的互动虚拟城市以讽刺中国城市化进程的代表作《人民城寨》而闻名，本次结构紧凑的个展对曹斐的艺术轨迹进行了更全面的展示。艺术家不仅忠实记录中国创意生活的演变，更义无反顾地投身其间的悖论。

展览只占据了艺术博物馆一楼的几个展厅，其能量在于凝聚感，聚焦艺术家芜杂艺术实践中不可或缺的部分。进入展厅，观众看到曹斐在影片《La Town》中使用过的微缩模型依次排列。在这部黑色电影中，曹斐给她启示录般的微缩场景片段配上了电影《广岛之恋》的对白。古董电视机播放的老视频亦具启示性，显示了她早年与艺校同仁们怪诞的表演实验，讥讽对奢侈品的迷恋，或是扮演病态的僵尸护士。接下来展出的则是曹斐关于中国角色扮演者的作品。他们精致的服饰与广州单调的城市生活形成对比——梦幻与现实的对抗。然后是大家熟悉的《人民城寨》遗留物，包括录像片段和虚拟房地产公司办公室的铲子，它们占据了一个专属空间。

回顾曹斐的实践脉络，最突出的是她创造了一个综合世界，或者说一系列的世界。她最具力量的作品是那些远至超现实领域的冒险。与影片《La Town》一样，录像《霾》亦在单独空间内展出。她位于北京的寓所结构被所上演的奇特人间戏剧注入活力，在这里社会讽刺与超现实主义并行。我们的世界其实和银幕上的世界一样怪诞。（由周巧翻译）**纽约MoMA PS1** 2016.04.03-2016.08.31

In Cao Fei’s first solo museum show in the United States, what stands out most is the artist’s inimitable sense of humor, cut with the rising darkness of global politics and economic upheaval. Though she is known in the west principally for her landmark work *RMB City*, which satirizes Chinese urbanism in a bloated-though-beatific interactive model city in the online video game Second Life, this tightly

composed show exposes the longer arc of Cao’s career. The artist is devoted not just to documenting the gradual evolution of Chinese creative life, but investing herself in its paradoxes.

The exhibition comprises just a few gallery rooms on the museum’s first floor, but its strength lies in its sense of focus, a necessity for an artist with such a multifarious practice. Visitors enter into an array of vitrines displaying the miniature models that Cao used to film *La Town*, a film noir that sets dialogue from *Hiroshima mon amour* against footage of apocalyptic miniatures. Early videos displayed on vintage televisions are revelatory, displaying Cao’s wacky performative experiments with her art-school cohort, lampooning an obsession with luxury brands or playing as morbid zombie-nurses. The show progresses through Cao’s work with Chinese cosplayers, whose elaborate costumes contrast with the urban monotony of Guangzhou—dreams against reality. Now-familiar relics of *RMB City* occupy a gallery of their own, including video footage and shovels for a fictional real-estate office.

Cao’s oeuvre is best seen as creating a composite world or series of worlds. Her work is most compelling when it ventures farthest into the surreal. Like *La Town*, the video *Haze and Fog* occupies its own gallery. The artist’s Beijing apartment complex becomes animated with strange human dramas, both social satire and surrealism set in motion. Our world is just as strange as that on the screen. **MoMA PS1, New York** 2016.04.03 - 2016.08.31

展览现场
2016年

View of “Cao Fei,” MoMA PS1
2016

PHOTO: Charles Roussel



未完成：留存的可见思维

Unfinished: Thoughts Left Visible

久经期待，大都会在麦迪逊大道的新址布劳耶分馆开幕，首展之一就是一次对西方美术史的重新梳理。展览以提问开场，“艺术作品何时可被视为完成的？”并将展品因时间线索分为两类，一类作品的“未完成”，是基于某种不可知，或不可抗拒力造成的“中断”，如艺术家本人的疾病、过世，或战争等等；另外一类，则是基于一个美术史上的美学观念“未完成”，多指文艺复兴晚期，相较此前油画、雕塑追求镜面、光滑效果并视之为终极完成，而趋向于偏好粗犷、自然等有意看上去“尚未完成”的风格，如米开朗基罗晚期的作品。

从展品选择、展厅规划、安排对观看的引导，母馆无可比拟的藏品实力充分在三层从1435到1900年的作品展示出来。达·芬奇精妙的《女人头像》（约1500—1505年），与借自克罗梅日什国家美术馆的提香晚期作品《被剥皮的马斯亚斯》，扬·凡·艾克的《圣芭芭拉》（1437年）在这一主题下的并置显得新颖且具说服力。这些作品因历史沉淀，在当代开放视点的观察下，都如此自足、成立，难以以“未完成”来界定。而比较同时期盖满画布的描绘方式，其留白及素描线条又在分明指向展题，令“未完成”的含义更加模糊且具时间性。

对本次展览最大的质疑，在于第四层当代展品与古典部分之间缺乏对话关系，显得孤立、分割而不连贯。当代部分似乎仅仅作为整个策展思路的“今天的例子”。而这恐怕恰恰是当布劳耶分馆开始涉足当代艺术展时，人们对其最大的期待。如果不以时间方式而以主题分类，也许会弥补这种断裂，但又会失去对某个深具时间、历史性概念完整展示的机会。这并非一个容易的决定。这个展览无疑在试图以“半成品”作品为主题在展厅中重构一个难以被观看者所触碰到的，创作者与作品之间共享的空间，却意外地触及受主体研究影响的接受美学。在他看来，任何作品在未经观看者观看、阅读之前，都是未完成的“半成品”。也因之，这些作品的生命，自展厅开始，被重新激活。**大都会布劳耶分馆** 2016.03.18 - 2016.09.04

The Metropolitan Museum of Art’s long-awaited new extension on Madison Avenue, The Met Breuer, is finally open. One of its first exhibitions asks the fol-

lowing question: “When is a work of art finished?” For reasons of chronology, the works were grouped into two categories: unfinished works whose creative process was interrupted for such unforeseen or irresistible causes as the illness or death of the artist, or war, and works that engage a *non finito*—intentionally unfinished—aesthetic. The latter applies mostly to works by late-Renaissance artists who abandoned the glossy, true-to-life effect for a rougher or earthier aspect, a voluntarily unfinished style.

From the selection of work to the arrangement of the exhibition space, the strengths of The Met’s incomparable collection are set forth in all their splendor on the third floor of the museum, featuring artworks that span the years 1435 to 1900. Works such as Da Vinci’s exquisite *Head and Shoulders of a Woman* (c. 1500-05), Titian’s *Flaying of Marsayas*—loaned for the occasion by the National Museum of Kroměříž—and Jan van Eyck’s *Saint Barbara* (1437) feel fresh and convincing. Of course, due to their long-lasting historical fame, they appear self-sufficient enough under the scrutiny of the modern viewer that it may feel contrived to classify them as “unfinished.”

The deepest unease one might feel

has to do with how much the works of contemporary art exhibited on the fourth floor lack connection to their classical counterparts, and appear isolated, cut-off, unrelated. Yet contemporary art might well have been precisely the object of expectation from The Met Breuer, ever since the announcement that it would undertake contemporary art exhibitions. The aim of this exhibition is to recreate a space not to be found anywhere else: a common space between artists and artworks. But what is encountered, inadvertently, is a receptional aesthetic influenced by the study of the exhibition theme. From this point of view, before any artwork has been viewed or read by the spectator, it is actually a *non finito*. (Translated by Dorian Cave) **The Met Breuer, New York** 2016.03.18 - 2016.09.04

珍妮·安东尼
《舔和泡沫》
1993-1994年
巧克力、肥皂
左头：61 × 33 厘米，右头：40.6 × 33 厘米

Janine Antoni
Lick and Lather
1993–1994
Chocolate and soap
61 x 33 cm and 40.6 x 33 cm

Courtesy Luhring Augustine and the artist



河井美咲

Misaki Kawai

在日本艺术家河井美咲的作品中，纸板、织物、日常现成品以及旅行所得的工艺纪念品等廉价的材料，都轻巧地呈现着她的生活，旅行及情感的内在宇宙。那些从她生活中走出的人物、动物的形象，通过清晰的线条、稚拙的笔触和饱满的原色描绘出来。她善于在绘画中运用抽象的概括和粗糙的手工呈现出各种有趣味的形体，饱含朴素的童真童趣。在创作时，她相信感性大于技术，借鉴了日本“heta-uma”（技巧稚拙但独具趣味）的风格，却又不像纯正日本地下漫画那般极端怪诞，同时也可以看出美国70年代后嬉皮朋克时期的波普，涂鸦、拼贴等元素的影响。河井美咲拥抱浪漫化与理想化的漫画叙事风格，将乐园、游戏、运动、度假、动物、自画像等轻松主题，如日记般娓娓道来。从出生地大阪，到求学之地东京，再到定居纽约，河井美咲选择在国际化都市中坚持创作的同时积极推广作品，这在其近期动向中愈发明显。她从世界各地收集产自中国、印度、墨西哥等国家的原材料，进一步制作出艺术品和各类衍生品。她的作品广泛通过商业性质的跨界合作，模糊手工作坊与工业生产之间的界限，直接参与到当今消费社会和娱乐至上的供销循环之中。朱荧荧

Created from paper, textiles, everyday found materials, and inexpensive travel souvenirs, Japanese artist Misaki Kawai's work offers a glimpse into her life, her travels, and her inner universe. These portraits of people and animals that walk straight out of her experiences are painted with clear lines, naive brushwork, and rich colors. Kawai is adept at using abstraction and unrefined craft to describe interesting forms, capturing childlike innocence vividly but unpretentiously. Kawai leans on her instinctive sensibilities more than skill, borrowing from the Japanese *heta-uma* style but avoiding the extreme grotesqueness that rules the underground comic scene. Elements of graffiti and collage in her work are reminiscent of the American Pop movement, sandwiched between hippies and punks of the 1970s. Kawai actively embraces a romantic and idealized visual narrative style, depicting scenes of parks, games, sports, vacations, animals, and self-portraits as though picking them out

of a diary. Kawai grew up in Osaka, studied in Tokyo, and now lives in New York. She collects cheap objects from around the world—originally manufactured in China, India, and Mexico—and turns them into art through her own labor. Her pieces are widely promoted through commercial crossovers, an active link in modern society's supply chain of vigorous consumption and entertainment. **Zhu Yingying** (Translated by Frank Qian)



Courtesy Misaki Kawai
Studio

《剪子帮》
2015年
布面丙烯
152.4 × 121.9 厘米

Scissor Gang
2015
Acrylic on canvas
152.4 x 121.9 cm

P14
《芒果海滩》
2015年
布面丙烯
203.2 × 152.4 厘米

Mango Beach
2015
Acrylic on canvas
203.2 x 152.4 cm

P80
《跳跳村》
2015年
布面丙烯
182.9 × 121.9 厘米

Jumping Village
2015
Acrylic on canvas
182.9 x 121.9 cm

P106
《恐龙罗曼史》
2015年
布面丙烯
203.2 × 152.4 厘米

Dinosaur Romance
2015
Acrylic on canvas
203.2 x 152.4 cm

P170
《第一名狗狗秀》
2015年
布面丙烯
203.2 × 152.4 厘米

No. 1 Dog Show
2015
Acrylic on canvas
203.2 x 152.4 cm