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乌龙学院
FIRST CLASS

从社会中来，到学习中去
SOCIAL STUDIES
再教育：另一次出发
REEDUCATION

李约瑟的中国未来论
JOSEPH NEEDHAM'S SINO-FUTURISM

余政达/YU CHENG-TA
伊萨·根泽肯/ISA GENZKEN

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艺术界
LEAP

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上
030

素材
SHOP TALK

在刘辛夷的作品中很难看到模棱两可的东西，这种干净和整洁不只是视觉语言的，同时也体现在对作品题材或对象的选择中。

There is nothing ambiguous about Liu Xinyi's work. This neatness is reflected in his chosen visual language as well as subject matter.

034 新倾向
NEW DIRECTIONS

奥斯汀·李的作品中最值得玩味的便是在绘画中体现出一种清晰扁平和图像处理的无差别性，他将模糊的平面层层堆叠在一起，如同在Photoshop里将图层用滤镜覆盖处理。

It's these blanket levels of focus and image treatment that titillate most in Austin Lee's work, as he puts blurred planes on top of each other like glass panes (stacked layers in Photoshop come to mind, each treated with a different filter).

046 文献
ARTI-FACT

“久违的现代”的题义强调了那些被主流视野遗忘的现代性探索。与之相对的，自然是一个国家叙事与资本叙事语境下的建筑学。

“Modernism Revisited” stresses an exploration of modernism neglected by mainstream purview, set up in contrast to architecture typically understood through a national or capitalistic narrative lens.

042 架上
ON CANVAS

刘传宏选择通过绘画演绎出一个虚构的世界或梦境，同时也充分调动了展厅中不同的媒介来承载。他将展厅布置成一处临时考古档案的现场，观众可以通过作者在画面上留下的种种“图像遗迹”进入一段展开的视觉纪事。

In choosing to narrate a fictional world through painting, Liu Chuanhong brings every possible medium into play to convey his dreamscape. His exhibition is laid out as a provisional archaeological site, inviting viewers to a visual historical record.

062 机构透视学
INSTITUTIONAL CRITIQUE

对一个遍地是最新山寨设计的移民社区而言，“古琦威登”真是个完美的名字。它是为数不多的能将艺术、策展人的洞察力及外部环境相结合的画廊，始终对周遭的社会状态，即邻里因素保持着反思。

Guccivuitton is the perfect name for a gallery in an immigrant community filled with shops boasting the latest designer knock-offs—one of those rare places where art, curatorial insight, and external conditions add up. Along the way, the gallery keeps a reflexive eye on the social conditions surrounding the gallery.

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THE STATE OF THINGS

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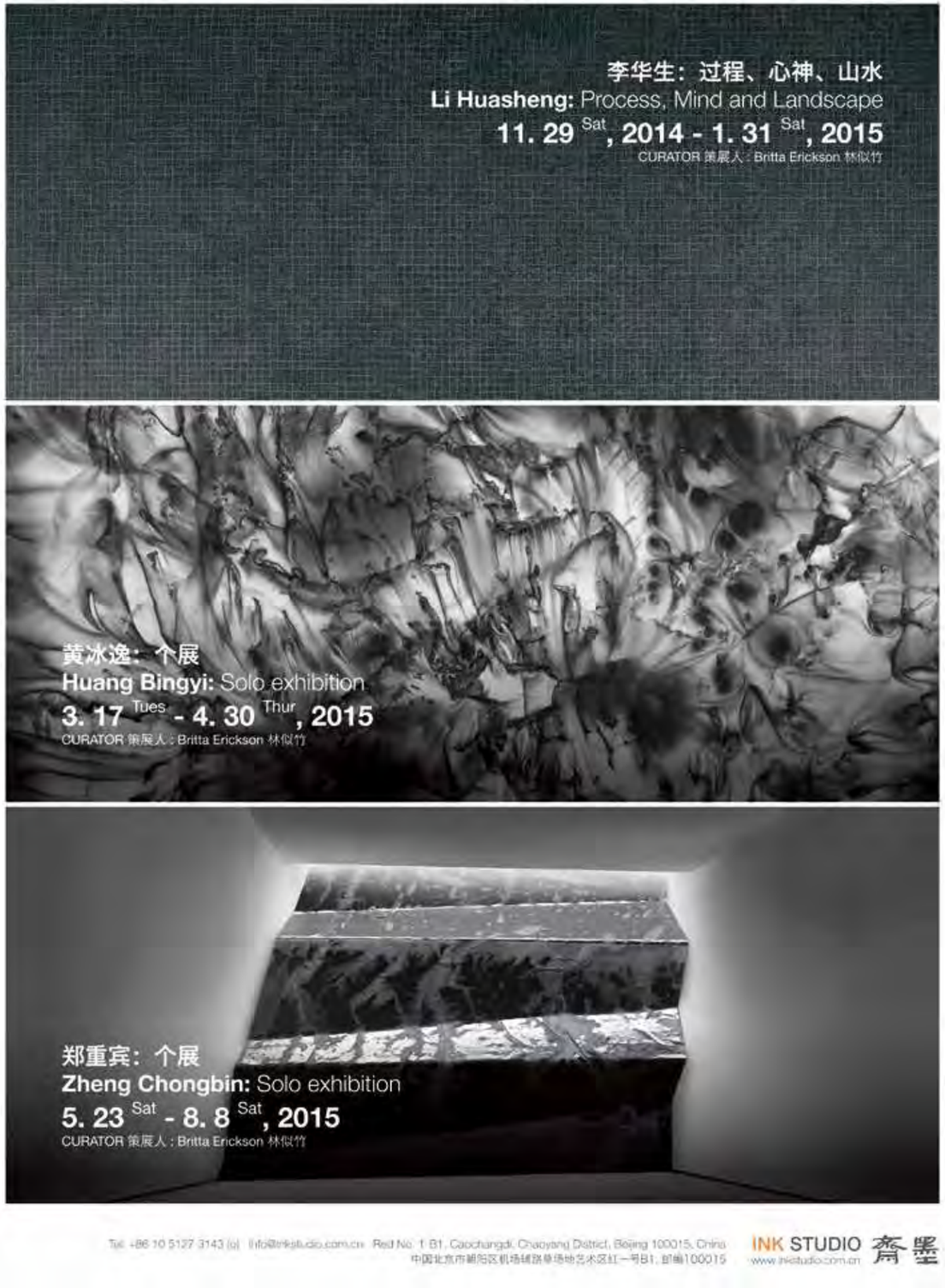

中
082

封面专题 COVER FEATURE

乌龙学院
FIRST CLASS

文/TEXT: 宋轶/Song Yi

这里讨论的“学院”，不是某个人生阶段的固定学习场所，而是指一个有着各种不确定因素的自我成长过程，里面充斥着偶然、误会、将错就错等等乌龙事件——在这样一个剧烈加速时代，需要厘清和面对现当前喷发而出的种种问题，并不断地在混乱中尝试解决，因为所需的知识，几乎都来自试验之后的新体会。

The art academy under discussion here is not a place where everyone studies at the same fixed stage of life; rather, it is a process of self-directed maturation governed by a plethora of unknown factors, full of accidents, misunderstandings, accommodations, and other unexpected mishaps. In this frantic moment, it is imperative that we clarify and confront the current eruption of endless questions, never relenting in our attempts to resolve them even as we stand amid the chaos.

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整理自与郑波的访谈
Based on conversations with Zheng Bo

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146 **李约瑟的中国未来论**
THE SINO-FUTURISM OF JOSEPH NEEDHAM
文/TEXT: 麦肯基·沃克/McKenzie Wark

对李约瑟而言，中国的迷人之处不仅在于它的古老，而在于这里还有一种占主导地位的机体论思维。中华文明依靠的是水利工程建设而非沿海贸易，这种系统思维要远远领先于西方。李约瑟设想，机体论思维及其行动模式将主宰未来。

What fascinated Needham about China is that its ancient thought was already organicist. A civilization built not on coastal trade but on hydraulic engineering had been way ahead of the west in thinking organizational form all along. The future, Needham thought, belonged to organicist thought and action.

152 **伊萨·根泽肯**
ISA GENZKEN
文/TEXT: 凯伦·阿契/Karen Archey

当不去考虑根泽肯的作品里哀悼或者直接对抗的情绪时，就可以发现它们焕发出当代艺术中很少见的一种光彩：有趣。它们被滴下的颜料、镜面铝箔、假花和机灵鬼弹簧圈玩具所包围，从而让包豪斯看起来很无趣。

When Genzken's work isn't elegiac or straight-up antagonistic, it bears a unique quality rarely glimpsed in contemporary art: it's fun. It's covered in dripped paint, mirror foil, fake flowers, and Slinky toys. It's fun in a way that makes Bauhaus look boring.

164 **余政达**
YU CHENG-TA
文/TEXT: 郑文琦/Rikey Cheng

余政达虽不曾现身，却始终不曾在沟通中缺席。他庄重又诙谐地参与这个家庭的一切，却不直接说出自己的看法，像一个无所不在的幽灵和每个人玩游戏，不过，我们却都在这场游戏里看见自己了。

Though Yu never appears, he is never absent from communication. He participates in every single aspect of this family—gravely or jocularly—but never declares his own stance. He plays games with everyone, while we all see ourselves portrayed.

Selected Works
精选作品
Francesco Clemente
Mark di Suvero
Yun-fei Ji
Richard Long
Yuko Murata
Hiraki Sawa
Li Shan
Fumito Urabe
Li Wenguang
Sue Williams
Shi Zhiying
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Image: Mark di Suvero, *Steel Cloud (for Po Chü-Yi)*, 2010, Stainless steel, steel, 60 x 32 x 51 in. (152.4 x 81.3 x 129.5 cm), top element: 32 x 48 x 54 in. (81.3 x 121.9 x 137.2 cm)

下
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斯图尔特文：双重麻烦
STURTEVANT: DOUBLE TROUBLE

斯图尔特文的作品在美术馆中，就如卡通里的大笨狼将炸药放在道路当中一样；她技法中对他人作品的反复使用，被其他艺术家认为是“诈和”，称为是一种典型的美国现代性中对现成物的拥抱，在大多数当代艺术美术馆或收藏的中心，发出一种对真实性的直接挑战。

Sturtevant's work sits within the institution the way lit dynamite sits by the road in Wile E. Coyote cartoons; her technique of repeating (but not replicating) works by other artists calls the bluff in American modernism, issuing a direct challenge to the cult of the authentic at the heart of most museums of contemporary art.

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人类世计划
THE ANTHROPOCENE PROJECT

在去年11月后期九天的研习会里，与会者基于政治、科学、文化和审美等不同立场对人类世的概念做出了评论。所有这些评论意见都希望能从人类世概念的残砖碎瓦之中发展出新的东西。

For the nine days of the Anthropocene Curriculum, the concept of the Anthropocene was subjected to relentless criticism from political, scientific, cultural, and aesthetic positions, all with the general aspiration that something would grow out of the rubble of what was left of the idea.

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庄辉个展
ZHUANG HUI

庄辉此次作品不是对地景艺术的简单模仿，也不局限于对当代艺术展览机制的质疑和消解，他的出发点更准确地说是基于艺术家对自身记忆的一次迂回的考古。

Zhuang's art in the landscape does not just question and render redundant the institution of the art gallery; his starting point is the circuitous excavation of his own memory.

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梁硕个展
LIANG SHUO

梁硕的“作品”以及他的个人系统持续地散发出野蛮和亲切的气质，他“当代地”诉说个人情怀，并成功勾起观众普遍的共鸣。

If Liang's work voices an amiable lack of restraint, it also communicates a highly individual mood in a contemporary language.

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廖国核个展
LIAO GUOHE

局外人、邪典人物、挑事者：廖国核是如何从一个小众的糙画家变成被赞誉有加的圈内人，而且还能得到多次展览机会，在南京四方当代美术馆举办大型个展呢？

Outsider, cult figure, troll: how has Liao gone from abrasive niche painter to acclaimed insider, scoring just the second exhibition at Nanjing's Sifang Museum for a large-scale solo show?

206

宋拓：最可爱的人
SONG TA: THE LOVELIEST GUY

相比起宋拓的游刃有余，充满挑战的应是与之合作的机构，除了简单的展示，在面对艺术家测试的时候应该以何种方式回应。

Functioning as a practical joke, the work gently satirizes political discourse; Song finds a space to test the cracks of power, then executes.

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COLLECTION FROM LONG MUSEUM

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艺术界 LEAP　现代傳播 Modern Media

学无常师

“一位好的老师更是一名学习者，要求每个人都有所受教。”50年代著名的美国黑山学院的院长约翰·安德鲁·赖斯曾提出的教育理念，而在那里教过书的威廉·德·库宁则对他的学生说：如果你们想成为艺术家，你们必须离开学校去纽约找个工作室，然后开始画画。无论艺术教育体制或学院在教学方法或实践做出怎样的革新，艺术学院系统和外部社会的紧张关系永远存在，没有任何一所艺术院校确保它的“艺术学生”能够成为一名“艺术家”。

2011年《艺术界》四月号的《教育出位》，曾以教育作为主体，考察80年代以来中国的美术教育体系的机制结构及演变，着重艺术学校里“教什么”和“怎么教”。近十年中国大陆的艺术教育，与欧美70年代艺术院校中的教授“技能”和“批判的态度”观点对峙的状况相似，可能情况更为复杂微妙，尽管许多充满热忱的艺术家兼教育工作者努力引进替代性的教学方法，但总体来说，目前的解决方案只是在旧有系统中植入“新媒体”或“实验艺术”的系科，企图弥补原有体系的缺陷以适应外部社会的变化，但教育系统内部的紧张关系，以及系统输出与社会需求的不对等，导致学生迈出校门后，需经历如何进入社会成为一名职业艺术家的“再教育”过程，其中包括对艺术生态、商业规则、知识产权，甚至社交和企业管理等等的学习。

朗西埃曾说“教育就像自由：不是给予，而是获取”。本期封专，将以国内学院系统中的当代艺术教育为前提和参照，邀请了教育家、策展人、艺术家，尤其是许多离开校园不久的艺术家们，共同分享“学习”或者“自我教育”的经验与方法，以及建立隐性课程的可能性。

最后，我非常荣幸地告诉各位，经历2010年全新改版的《艺术界》过五周岁生日了。在此，我代表《艺术界》团队的全体成员，感谢新老读者对我们的关注，感谢支持我们的企业和机构，感谢我们的顾问团队、作者、翻译者、校对、插图师和设计师等，感谢曾经在这里工作过的同事和实习生，使《艺术界》能够完满地完成了第一个五年的使命，积累了30期精彩、独特和丰厚的当代艺术文献。在未来的五年里，《艺术界》力图回顾我们在这样一个自我教育的过程中之所学所悟。长期以来，我们的一条重要宗旨即是为世界解读中国视觉文化正在发生的事件，以及将国际艺术介绍给中国读者。随着我们的覆盖网络在实际和观念两个层面都扩展到更加广阔的地域，我们希望这本杂志既可以保持中国领军刊物的地位，又能为艺术及更广泛话题的全球对话贡献一己之力。

曹丹

二零一四年十二月八日

THE TEACHER IN EVERYONE

John A. Rice, founder of the experimental Black Mountain College, believed that "A good teacher is always more a learner than teacher, making the demand of everyone to be taught something." Willem de Kooning, who taught there, once told his students, "If you want to be artists, you should quit school and come to New York and get a studio and start painting." Despite reforms to the art education system, to art school pedagogy within art schools, and to changes in artistic practice, the strained relationship between art education and the outside world remains constant. No art school on the planet can guarantee that its art students will all become artists.

In LEAP08, back in early 2011, we tackled the theme of education, surveying the inner workings and evolution of Chinese art education since the 1980s. We focused on how art schools have approached the questions of what to teach and how to teach it from the perspectives of exemplary educators. The state of art education in mainland China over the last decade resembles the debate over the balance between skill and critical attitude that marked western art education in the 1970s. Here, however, the situation may be more complex. Although many passionately devoted artists working as educators in China have introduced alternative teaching methods, the current working solution maintains an old system punctuated by the introduction of departments with names like "new media" and "experimental art," which attempt to compensate for the shortcomings of the existing structure and accommodate changes in the outside world. But persisting asymmetries between what this system produces and what society needs from it mean that students must undergo a process of reeducation as soon as they leave campus, learning how to enter society and become professional artists. They must study the art ecosystem, commercial systems, intellectual property law, social behavior, and even business management.

In the words of Jacques Rancière, "Education is like liberty: it isn't given, it's taken." In this issue, we look at contemporary art education from the bottom up, thinking in terms of learning rather than teaching; we invite educators, curators, and artists—especially those who have recently left school—to share their experiences of self-education, and to discuss the possibilities of a hidden curriculum.

Finally, it is my honor to share that LEAP is celebrating its fifth year. On behalf of the entire LEAP team, I would like to thank readers new and old for supporting our work, as well as the team of advisors, writers, translators, proofreaders, illustrators, designers, editors, and interns who have worked with us over the past five years, with 30 richly unique pieces of contemporary art literature to show for it. In the coming five years, LEAP aims to looks back on what we have learned throughout this process of self-education. One of our primary goals has always been to translate what's happening in Chinese visual culture for the rest of the world, and to bring international art into China. As our network of coverage broadens into new geographies both literal and conceptual, we hope the magazine both remains China's magazine of record and contributes to broader global conversations in art and beyond.

CAO DAN
December 8, 2014

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FaceTime
面对面

2014.11.20 - 2014.12.14
Curator 策展人：Wang Chunchen 王春辰　Opening 开幕：2014.11.20 3pm
學古齋 Hakgojae Shanghai
上海普陀区莫干山路50号9号楼 200060 www.hakgojae.com shanghai@hakgojae.com
No.101, Building 9, Moganshan Road #50, M50 Art Zone, Putuo District, Shanghai, China TEL + 86 21 6205 0699 FAX + 86 6205 0699

本期封面
ON OUR COVER

亚历山德拉·多曼诺维克，《梦》，2014年
镭射热压聚酰胺塑料、聚氨酯、软触材料、黄铜镀膜
摄影: 钱东升
Aleksandra Domanović, *The Dream*, 2014
Laser-sintered PA plastic, polyurethane, Soft-Touch, brass finish
Courtesy of the artist and Tanya Leighton Gallery, Berlin
PHOTO: Qian Dongsheng

第十届上海双年展（该展评将刊登于2月初出版的LEAP31期）中展出的亚历山德拉·多曼诺维克的作品《梦》重现了六十年代前南斯拉夫发明的义肢“贝尔格莱德之手”，以及迭戈·里维拉的油画《梦中在阿拉米达公园的一个星期天下午》中弗里达·卡罗手里的阴阳符号。多曼诺维克指出控制论的先驱之一诺伯特·维纳曾在上世纪三十年代居住于北京并在清华大学任教。这不谋而合地印证了学者麦肯基·沃克通过对李约瑟的研究而得出的推断：“以非沙文主义的眼光来看，未来甚至是属于中国的”，通过对知识体系的构建，“使得未来的自然与社会世界得以共荣，而非背道而驰。”（见第146页）

多曼诺维克关于贝尔格莱德之手的创作已有一段时间。她将其作为创作的形式主体，结合一些特定的主题或指涉呈现在她的雕塑中。共同在上海双年展展出的作品还有她之前的影像作品《从yu到我》。在作品中多曼诺维克追溯了上世纪八十年代末互联网在南斯拉夫的最早发展，讲述了南斯拉夫的网址域名“.yu”的历史。“.yu”域名在2010年才被取消使用，是第一个由于政治因素被取消的国家级网址域名。当南斯拉夫历史博物馆决定收藏这个并无实体的代码“.yu”时，多曼诺维克对这其中的叙事产生了兴趣。计算机科学家博尔卡·耶尔曼·布拉日奇在《从yu到我》中描述了她当年将南斯拉夫与全球互联网相联接的创举。而布拉日奇也是把贝尔格莱德之手的历史介绍给多曼诺维克的人。

Featured in the tenth Shanghai Biennale (reviews of which are forthcoming in LEAP31, out early February), Aleksandra Domanović's *The Dream* combines a recreation of the Belgrade Hand, a prosthesis developed in the former Yugoslavia in the 1960s, with the Diego Rivera painting A *Dream of a Sunday Afternoon in Alameda Park*, which depicts Frida Kahlo holding a *yin-yang* symbol. Domanović points out that one of the pioneers of cybernetics, Norbert Wiener, lived in Beijing and taught at Tsinghua University in the 1930s. This dovetails with scholar McKenzie Wark's assertion, via Joseph Needham, that "the future, in a certain non-chauvinistic sense, might even be Chinese," through the design of a knowledge structure in which "the futures of the natural and social worlds affirm rather than negate each other" (see p. 146 of this issue).

Domanović has been working with the Belgrade Hand for a while now, using it as a formal basis on which to create sculptures tied to particular themes and references. In Shanghai the work is complemented by the film *From yu to me*, which investigates the origins of the Yugoslavian internet in the late 1980s. The artist authors a biography of its country-code domain, ".yu," the first such code to be rescinded just a couple years ago, in 2010. Domanović became interested in this narrative when the Museum of Yugoslav History announced that it would collect the immaterial ".yu" code. In the film, the computer scientist Borka Jerman Blažič describes her pioneering work in connecting the country to the international internet—Blažič, it turns out, was also the one who introduced the artist to the history of the Belgrade Hand.

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红星美凯龙展览开幕现场，著名艺人徐熙媛、徐熙娣姐妹与综艺主持人蔡康永观看艺术家名和晃平雕塑作品
Even Kohei Nawa's sculpture becomes a shrinking violet under this gaze.
Courtesy of Ullens Center for Contemporary Art.
PHOTO: Cui Wei

占领美术馆

北京 · BEIJING

此前在微信预热了近一个月的“明天的派对当代艺术展：当代艺术对商业文化标准的叛逆”脱不开天娱传媒的既定娱乐形象，以至于每位参展艺术家在提及展览时也都说不清道不明，认为合作本身“挺荒谬”。尽管促成这样一场展览颇费周折，但派对还是热闹开场，并成为少数能在展览开幕把文艺圈和艺术圈朋友一网打尽的场合。如果你像我一样在“明天的派对”变成了昨天的派对时才去现场，就意味着错过亲眼证实李宇春到底酷在哪，以及曾轶可和双飞在升降机上大方撒钱的一幕（双飞定制的面额0朵的菊花币）。

而对于那些试图把798当做南锣鼓巷来消费的人群而言，一定会在尤伦斯当代艺术中心近期的展览找到乐趣。专门戏仿著名艺术作品的艺术小组KETCHUP为展览定制了游乐场标配的抓娃娃机和街机游戏机，而展览主题的山寨坎贝尔罐头（尺寸看上去却更像是曼佐尼的那一罐）彩蛋整齐地码在自动贩售机里以10元一枚出售，成了热门的纪念品。KETCHUP还为天娱度身定制了一套安迪·沃霍尔版脸谱，每个明星照片排布的位置都经过严谨的讨论，参展艺人的脸要明确对应其合作的作品，而作为当家“花旦”的李宇春肖像则要放在中间但不容易被踩到的地方。陈天灼进行中的歌舞剧录像及装置无疑是全场视觉的焦点，以“亲吻”的意向集合的前期片花在展厅大分贝的循环播放，录像中曾轶可的歌声依旧魔音穿耳，“你很特别，你对我真好”像是一句真正善意的安慰剂。大量使用LED屏幕呈现录像作品的用心之处也是希望把现场布置的更像是演唱会舞台，无处不在的娱乐美学着实让人无处藏身。

在“派对”前两天悄然开幕的“M Home：随寓而安——红星美凯龙艺术大展”在紧邻的另一个空间。尽管展览赤裸的品牌冠名让大多数人嗤之以鼻，但展览本身却出人意料的引人反思。陈文波和林明弘的作品似乎在直接引用红星美凯龙美学，提示出艺术作为观看物的商品属性。家居美学的命题之下，每一件作品都如此直白，让人无可反驳。展厅出口位置的一系列摄影：干净明亮又空无一人的建筑内部让人不禁想起那些地产运动平地拔起的迪拜式未来空城。一并展出的视频作品更将建筑、静物和演员表演蒙太奇串联，基调空灵、平缓。宛如杨福东作品中的东方女子在简约又不失品位的家居空间里完全演绎了今天的（被）消费动物的一种优雅的倦怠。友人惊呼这一作品绝对是全展中最棒、概念最纯熟的作品。在遍找艺术家信息无果后，片尾的红星美凯龙商标赫然出现，这当代艺术品相十足的录像作品竟然是主办单位的硬广告——当代艺术已经彻底被广告美学和企业生产反扑了！

巧合的是，红星美凯龙的詹副总和天娱的龙总都在同一个周末在尤伦斯办座谈会，选择去听哪个女总裁谈论艺术也是让人难以抉择。无论是家居装修还是国产（或长沙产）娱乐的文化输出都共构着今天的文化图景。在当代艺术对此做出有机而狡黠回应的同时，却也面临着被这样的企业化生产吸收甚至反扑的事实，仅仅成为一种“对商业文化标准的叛逆”。 **赵梦莎**

TUXEDO SEASON

上海 · SHANGHAI

No self-respecting Shanghai art fair would call itself a success without some kind of crippling logistical snafu, but, on its opening night, ART021 was going so well that it seemed in danger of skating straight through its sophomore edition. Fortunately, as gallerists and a tight list of some 100 VIPs began to accumulate at the entrance of the China Baptist Publication Building (sadly now defunct), a muscular crew of construction workers materialized, locked the doors with the crowd split evenly between inside and out, and nearly wrestled an unfortunate female comrade of fair management team to the ground. (This happened through no fault of the organizers—apparently the workers simply had a grievance with the developer and did their homework, finding a time at which they could cause maximum disruption.) As usual, somehow the problem went away. Our hairy crabs got a bit cold, a small price to pay for human rights.

If dinner started with a bang, it ended with a whimper. All of the cake and beverages allotted for the afterparty had been consumed during the anxious wait for the mollification of the working class; a small crowd milled about without direction until someone—perhaps a founder of ART021—floated the name of a certain karaoke-cum-dance club. We were sold; the night was saved for the second time. Every collector and gallerist these days seems to have a karaoke repertoire calculated to magnify his or her personal brand. A representative of Long March pulls off a convincing Katy Perry; 1990s Beijing rock is the province of the M WOODS team; Shanghai's current crown prince owns The Black Eyed Peas.

A few days later, a small group similar in composition was successfully camouflaged and inducted into a preening fashion herd for the Absolut Black Box party. If West Bund Art & Design is heaven, the Black Box is hell. (In the sense that the former's natural light and sweeping expanses of white walls are replaced by gyrating black backdrops punctuated with neon constellations.) The music was better, as were the drinks, and the art was just about on par: Xu Zhen recreated one of his best installations from the era of "Bourgeoisified Proletariat," just before his corporate reassignment surgery; Li Shurui built a massive superstructure framework for paintings that enveloped the viewer. A slew of other gimmicky installations by unnamed creatives filled the gaps.

The following week, every successful bid at the Ullens Center for Contemporary Art fundraising gala auction was announced by a sweaty trumpeter and a delusional sign linguist. Polit-Sheer-Form Office's aping of a semi-formal banquet by the Relevant Organs was a little bit too convincing for some; in a way, their art direction of the event simply foreshadowed the opening of the Shanghai Biennale. As for afterparties, that one ended at a club that a reliable source tells me caters exclusively to French interns; I seem to only run into French museum directors there after a certain time of night. Some left early for Fatima Al Qadiri's crushed Asiatisch debut, while, as is tradition, others cleaned up the kitchen at the top of the old Jinjiang. Fatima, meanwhile, left Shanghai in a shirt that read "COOKL: The Most Beautiful Lady in the Natural World." **Robin Peckham**

WHICH PUBLIC?

北京 · BEIJING

My thoughts about attending the opening of M WOODS, 798's newest private museum, were mixed. I knew some people involved socially by some tenuous set of connections and linkages. The opening was not only a cultural, but also a social event; as Tony Blair appeared on an LED screen, lines of luxury cars stretched outside of the museum, and women with painful-looking amounts of makeup strutted around, while as an afterthought visitors strolled past works on display, including Sterling Ruby and the YBAs. I found myself wondering what public this display was for. The choice to engage with these artworks was anything but an untainted search for enlightenment; it was depressingly rooted in physical, financial, even environmental realities. And as WeChat moments describing the show started to flicker in—a spectacle, in both positive and negative senses of the word—I began to suspect that more than one factor was at play.

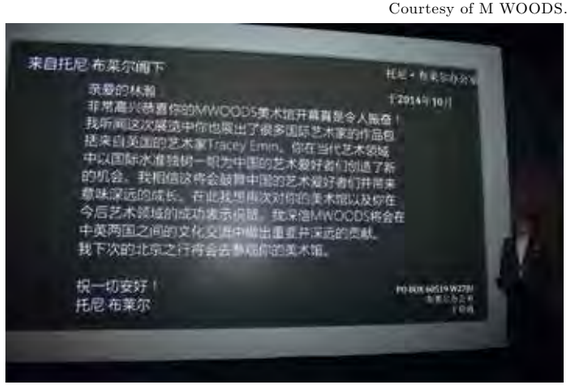
A friend sent me an interview with collector Lin Han titled "I want my status." I was amazed at how fluid he saw the lines between financial capital and the cultural capital that the art world accumulates. It was hard for me not to think of the interview as I made my way through the crowd. The desire to be recognized, to verify personal worth with the gaze of the others, was this the goal? In a very real way, desire was the most interesting thing on display. Understood as an art opening, M WOODS's debut seemed to me to be a social event as much as an aesthetic one, an occasion for the display of wealth augmented by refinement. Understood as a performative, operatic set piece about a search for meaning and identity, it became far more compelling; so I ignored the seemingly random assortment of work on display and, guided by the dulcet tones of "Hotel California," headed for the afterparty.

It's not new for capital and art to be connected; in art capitals like London and New York, they typically go hand in hand. Charles Saatchi made his reputation through advertisements for Margaret Thatcher; many of the YBAs he sponsored would go on to oppose Tony Blair's tenure. These clashing terrains blend neatly and seemingly without contradiction; this is clearly a more constructive way to invest than, say, a polo club in Tianjin, but it reads like an investment no less, one with a veneer that transforms it into a luxury experience. The phenomenon is growing in China, as the Hurun Report documents. Often, these new museums speak in the voice of a child in the back of a car on a roadtrip: *are we there yet?*

The problem with defining oneself with the gaze of the others is just how damn unreliable those others are. At the moment of all moments when we should have been paying attention to the art, I, frankly, was more focused on the tapas and Australian Zinfandel—always a surprise whenever and wherever it appears.

Jacob Dreyer

在M WOODS开幕上托尼·布莱尔先生给林瀚先生发来的贺电
A congratulatory letter from Tony Blair to Lin Han at M WOODS's opening. Courtesy of M WOODS.



林于思

LIN YU SI

《我烧了自己的房子背朝大海再不回来》（局部）

I Burnt my House , Turned My Back to the Sea and Never Come Back *(detail)*

纸本设色

Ink and colour on paper

145×370cm，2013

林于思的想象力非常丰富，他所创造的艺术境界亦虚亦幻，画面辽阔、朦胧，像梦境一般，呈现了一种清凉的境界，和他同时代的水墨艺术家，都没有像他这样的艺术个性和风格如此鲜明的造境能力。

—— 皮道坚

Lin Yusi is amazingly rich in imagination. The art worlds he creates are like illusionary fantasies of vast misty onderlands, submerged in a sense of freshness. Among his ontemporaries,there are no other ink artists with such competence of rendering this unique artistic character and distinctive compositional style.

—— Pi Daojian

上
024
梁慧圭
HAEGUE YANG

采访 / 赖非　INTERVIEW / Lai Fei
摄影 / 刘一纬　PHOTO / Liu Yiwei

韩国艺术家梁慧圭现工作与生活在柏林首尔两地。在她滞留北京为将于2015年10月在尤伦斯当代艺术中心举办的个展筹备期间，《艺术界》采访了这位行程满载的艺术家，探讨了其作品中惯常使用的日常用具如百叶窗等材料背后的抽象叙事，及其文化身份、语言、旅行与创作的关系。

Korean artist Haegue Yang lives and works in Berlin and Seoul, and spends a considerable part of each year traveling. Yang was recently in Beijing for an upcoming solo exhibition at Ullens Center for Contemporary Art scheduled for October 2015. LEAP sat down with her to explore how her practice is tied to her cultural and linguistic backgrounds, travels, and other abstract narratives.

LEAP　“迁移”和“离散”是你创作中的重要概念。你可以谈谈你个人的迁移经历吗？是什么原因促使你从韩国搬到欧洲？

梁慧圭　很简单，我去留学了。当时在韩国觉得很迷茫、无聊，而我这一代韩国人大学毕业后出国是很普遍的，我可能是成千上万人中的一个。我觉得至少应该尝试一下。

LEAP　Concepts of migration and diaspora are very important to your work. What is your own biography of immigration? What prompted your move to Europe from your native Korea?

HY　Simple. I studied abroad. I didn't have a convincing reason to go, but I was lost and bored in Korea. For my generation, it was very common to at least try to go abroad after graduating from university. I was one of maybe hundreds of thousands. I thought I should try. That's how it started.

LEAP　可以讲讲你的求学经历吗？

梁　我毕业于首尔大学雕塑系，后来在法兰克福国立造型艺术学院学习雕塑。这个学校规模很小，却包容了不同类型的实践。

LEAP　Where did you study?

HY　I studied at Seoul National University's sculpture department, then went on to study sculpture at Städelschule in Frankfurt am Main, a very small school that makes different types of practices possible.

LEAP　去德国前学习过德语吗？

梁　学过一点，但我刚到德国时一个词也听不懂，所以在读艺术的同时还要念语言学校，整个过程很艰难。语言只是问题的一方面，还有文化的障碍，譬如辨认一个人的性格和情绪好坏。我读不懂这些文化符号，也缺乏一些常识性的知识。语言不仅仅是话语，也糅合了文化的方方面面。

LEAP　Did you study the language before you went to Germany?

HY　I learned a little bit, but I realized once I arrived that I couldn't understand a single word, so I went to language school and art school at the same time. It was tough. Language is one thing, but there's also the cultural code—to read whether someone is depressed or outgoing or nerdy—I had no understanding of those codes or other general knowledge, like what it meant to speak about Germany in the 1930s. Language isn't just language; it fuses together all these aspects of culture.

LEAP　在可以熟练使用多门语言的情况下，你在创作时用哪种语言思考？还是交杂了好几种语言？显然，文字在你的创作中有很重要的位置，作品名中常会使用一些抽象且含义深刻的语词。

梁　可以说是多语言，因为我像是一个语言权力系统

LEAP　Now you find yourself fluent in multiple languages. In your creative process, which language do you think in? Text plays an important role in your practice, which typically employs very loaded titles. It's interesting to see how words are abstracted and incorporated into the work.

HY　I would say yes, in a sense, in that I am a refugee from the regime of lan-

《拳击芭蕾》，2013年，“愚蠢，复写”展览现场，德国波恩邦纳艺术协会
“**Boxing Ballet**,” 2013, installation view at “Follies, Manifold,” Bonner Kunstverein, Bonn, Germany

的逃难者。我无法彻底掌握任何一门语言，而我的母语逐渐退化，外语也不纯熟，但却有一种对纯熟表达的欲望和紧迫感。或许掌握语言的欲望和语言能力无关。有些时候我不能表达自己，却能明确感到对方的误解，因此有一种获得理解的迫切愿望。

LEAP　尽管我们能从你的作品中看到表达的欲望，但从来不是一种明确、特定的信息，更多的时候你的作品为观众创造一个用直觉去感知的环境。

梁　我作品中的抽象元素一方面来自对介入性艺术实践的“真理性”的怀疑。多少程度上的表达是真正有效的？我并不是说我们应该避免这种实践，但对此我一直持有怀疑的立场。

LEAP　你的作品经常有具体的引用，譬如某些人物的生平。叙事线索被植入在作品中，又在一层层的抽象过程中变得不可读。对你来说，观众看不出作品的具体指涉构成问题吗？

梁　我想逃离知识和历史，也希望人们能有片刻喘息的机会。作品背后的信息是可以在机构以及作品自身语言中被找到，但我不希望这些具体的信息成为焦点。这是一种消极主动的呈现研究的方式——提供信息但并不强迫观众接受它。知道了事物的一些特定知识必然会排除一切你所不知道的。我并不认可这个结构。当然无知更不是解决办法，所以我经常使用“负荷势能”的概念。“负荷”意味着有目标和方向，但一旦抵达目标就必须面对。作为艺术家，我能做的就是为观众提供一个感受势能的平台，而不是一些框定的叙事。我的媒介是物质、材料和空间，我希望展览能够承载实时的能量。这种实时性是媒体稿件和参照所无法提供的。我们身边充斥着文字和媒介，在真实空间里片刻的交会才是最有意义的。我希望尽可能突出这种实时性。

LEAP　你选择斯特拉文斯基的《春之祭》作为雕塑系列《战士信徒爱人》（2010）的配乐，这一引用有着非常强烈的文化历史背景。《战士信徒爱人》在重叠文化、地理、历史和意识形态的同时将一些居家用品从原本的语境中释放。理论上来说你最终呈现的是一个具有后现代性和全球化特征的作品，与《接纳史诗的离散：论非宣泄性离散》（2012）中反映的移民焦虑形成了对比。我认为这是同一概念的两面性，但它们的表象却很复杂。你能谈谈这些作品背后的创作思路吗？

guage. I don't speak any of them perfectly. I'm losing my mother tongue, while I never reached a high level of proficiency for any of my other languages. But I have developed the urgency and desire to get closer to that level, so maybe eagerness to learn a language varies with one's ability to speak it. Of course, you get very attentive in order to understand and be understood. At one point, I couldn't express myself but I knew I was being completely misunderstood, so there was a desperate desire to make myself understood.

LEAP　Your work is anything but didactic. There's a very obvious desire to express, but, instead of delivering a certain message, your work creates an environment in which people can develop their own intuitive interpretations.

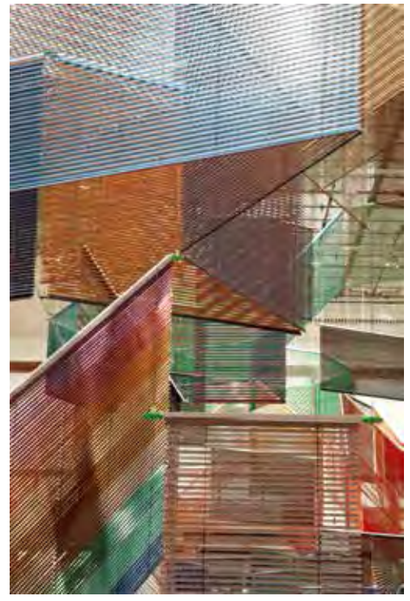
HY　I think the element of abstraction in my work comes from a doubt about the dialectics of art as an engaged practice. To what extent is communication really legitimate? I'm not saying it's something that must be avoided, but I do agonize over it.

LEAP　Your work often makes very specific references, such as biographies of particular people. These narrative threads are woven into your work and obscured through layers of abstraction. Is it problematic that viewers might be completely ignorant of the references?

HY　I want to set myself free from knowledge and history, and I want other people to be a bit free from that context as well. I think, institutionally and artistically, I spill information that can be tracked down, but I don't want that to be the primary thing viewers see. It's a very passive-aggressive way of embracing research—offering it and then not making anyone a slave to it. Knowing something excludes all the other information that you don't know. I have a structural problem with this distinction. Not knowing isn't a solution, so I often talk about the charged state of potentiality. If you're charged, that means you're going towards something, but, as soon as you achieve it, you confront the after-effects of what you've achieved. I think what I can offer as an artist is a platform where people can feel this potential instead of feeding them particular narratives. As someone who deals with physical materials and the occupation of space, I want the exhibition to carry more actual momentum. You lose the actuality of it so much when you read the press release and references. There's so much text and media, but the momentary encounter is what really matters. I want to empower this actuality as much as I can.

LEAP　You used *The Rite of Spring* by Stravinsky to accompany the sculptures of "Warrior Believer Lover" (2010), which is a strong intellectual gesture. The work distinctively overlaps cultures, geographies, histories, and ideologies while decontextualizing domestic objects. Theoretically speaking, the product you arrive at is a globalized, postmodern one, which seems to contradict the anxieties of global migration, a feature of *Accommodating the Epic Dispersion – On Non-cathartic Volume of Dispersion* (2012). I think they are two sides of the same coin. But the ways in which you approach them are very complex. Could you talk about the processes underpinning these works?

HY　I don't perceive my thinking as particularly complex, but that's something I can't judge. The situation for me is completely natural—there's simply no other way. Talking with an artist is very revealing, but also limited. In one sense, we're very capable, but, in another sense, we're incapable of addressing all sides of a question. I obsessively look at what other artists do because I feel so much in their work. It gives me so much joy, almost like a drug. I had a lot of doubts when my practice wasn't fully developed because it evoked less in myself than the empathy I felt toward other people's work, but now I find myself more responsible.



《接纳史诗的离散：论非宣泄性离散》，2012年
铝制百叶帘，铝悬挂结构，粉末涂料，钢丝，尺寸可变
Accommodating the Epic Dispersion – On Non-cathartic Volume of Dispersion, 2012
Aluminum Venetian blinds, aluminum hanging structure, powder coating, steel wire, dimensions variable
Courtesy of Gelerie Chantal Crousel, Paris and Kukje Gallery, Seoul

《战士信徒爱人》，2010年
综合材料，尺寸可变
“Warrior Believer Lover,” 2010
Mixed media, dimensions variable

梁　我不认为我的思考方式很复杂，但这也是我无法客观评价的。这种情况对我来说是自然而然的，因为没有其它选项。与艺术家交谈可能会很有收获，但也有局限。艺术家能做很多事，但从另一个层面来讲，我们对包含一个问题的多种角度无能为力。我非常沉迷于观看其他艺术家的作品，于我而言就像一剂兴奋剂。我在创作没有完全成型之前总是怀疑自己，因为作品在我心里引起的共鸣远不如别人的作品。不过现在我觉得我更应该带给别人共鸣。

LEAP　有哪些艺术家最能引起你的共鸣？

梁　不用多想，第一个就是罗斯玛丽·特洛柯尔。她的作品非常非常吸引我。其他人对我的影响都远不及她。这并不是说我完全理解她的创作。她的作品神秘而奇妙，黑暗却富有幽默感。她所处的位置很独特，不是典型的德国艺术家，也不能被归于任何流派或地区。我对这种独特的位置很感兴趣。

LEAP　“神秘”和“奇妙”这些词语也可以用来形容你的作品。

梁　但愿如此，但她创作背后的心理学不同，她的作品要黑暗得多。或许作为亚洲人我的精神状况更健康稳定些吧（笑）。

LEAP　你经常旅行，这一点也体现在你的作品当中。旅行是你创作重要的一部分吗？

梁　这些年来我旅行的方式改变了很多，不变的是我从来不是一个好的旅行者。这有点像我和语言的关系。我努力成为一个好的旅行者，但我并不享受旅行，或是说也没什么天分。我曾经像购物者一样带着大包小包旅行，目的是为作品收集材料。我会逛市场、全场一元店、百货商场、五金店等等，再把淘到的东西打包邮寄。那时我主要收集的是做灯光雕塑的材料。但突然有一天我发现自己不能继续这样工作了。现在旅行的时候我更想结识陌生人、观察不同的情境。从两年前开始，我更多地去往欧洲和北美以外的地方，比如印度和中东。我仍然在不断地适应和变化中。（由康康翻译）

LEAP　Could you name a fellow artist whose work speaks the most to you?

HY　The one person I can mention without a doubt is Rosemarie Trockel. I’m very, very drawn to her work. Hardly anyone comes close. Not because I fully understand her—I think she’s miraculous and mysterious at the same time, as well as dark and humorous. She possesses a unique position, so you can’t reduce her to any trend or region. She’s not a typical German artist. This isolation interests me.

LEAP　Some of the same things can be said about your work—“miraculous and mysterious” for one.

HY　I hope so. But I think she’s much darker. The psychology behind her work is different. Maybe I’m more stable psychologically, as a healthy Asian (laughs).

LEAP　You travel a lot, which manifests in your work as well. Do you think this is an important part of your practice?

HY　The way I travel has changed a lot over the years. The one thing that hasn’t changed is that I’m not a good traveler. It’s similar to my relationship with language. I try very hard to be good at it, but I don’t like it, and I’m not particularly talented at it. I used to travel like a shopper—traveling was a way to source materials. I traveled with so many objects. I would go to markets, dollar stores, malls, and hardware stores, and I always went to the post office to mail things. I was mostly collecting materials for my light sculptures. Then, all of a sudden, I couldn’t do that work any more. Nowadays I’m more curious about meeting people and observing different scenes. My travel destinations have also changed. Just two years ago I started traveling more to countries outside of Europe and North America, to places in India and the Middle East. I’m still adapting and evolving.

Art | Basel
Hong Kong | March | 15–17 | 2015

Galleries | 10 Chancery Lane | 303 Gallery | A | Acquavella | Aike-Dellarco | Air de Paris | Alisan | Andersen's | Andréhn-Schiptjenko | Arario | Arndt | Atlas | Aye | B | Balice Hertling | Beijing Art Now | Beijing Commune | Bernier/Eliades | Blum & Poe | Boers-Li | Breeder | Ben Brown | Buchmann | C | Capitain | carlier gebauer | Casa Triângulo | Castelli | Cera | Chemould | Chi-Wen | Chouakri | Cohan | Contemporary Fine Arts | Continua | Corrias | Cristea | Crousel | D | Dane | De Carlo | de Sarthe | Delhi Art Gallery | Dirimart | Drawing Room | E | EIGEN+ART | Eslite | Exit | F | Freedman | G | Gagosian | Gajah | Gandhara | Gerhardsen Gerner | Gladstone | Gmurzynska | Goodman Gallery | Marian Goodman | Richard Gray | Greve | Grieder | Grotto | Gupta | H | Hakgojae | Hammer | Hanart TZ | Hauser & Wirth | Herald St | I | Ibid | Ingleby | Ishii | J | Jacobson | Jensen | Johnen | Juda | K | Kaikai Kiki | Kalfayan | Karma International | Kasmin | Kelly | Keng | Kerlin | Koyama | Krinzinger | Kukje / Kim | L | Lam | Lansberg | Lee | Lehmann Maupin | Lelong | Lelong Editions | Lett | Lévy | Lin & Lin | Lisson | Lombard Freid | Long March | M | Maggiore | Magician Space | Mai 36 | Malingue | Marlborough | Mayer | Mazzoleni | McCaffrey | Meessen De Clercq | Meile | Mendes Wood | mennour | Meyer Riegger | Mezzanin | Miro | Mitchell-Innes & Nash | Mizuma | Modern Art | mother's tankstation | Müller | N | nächst St. Stephan | Nadi | Nahem | neugerriemschneider | Ning | Noero | O | O'Neill | Obadia | One and J. | Osage | Ota | Oxley9 | P | Pace Gallery | Pace Prints | Paragon | Peres Projects | Perrotin | PKM | Platform China | Polígrafa | Presenhuber | R | Rech | Roesler | Rollins | Ropac | Rosen | Rumma | S | Sadie Coles | SCAI | Schipper | Schöttle | Anna Schwartz | Semarang | Shanghai Gallery | ShanghART | ShugoArts | Sies + Höke | Silverlens | Skape | Skarstedt | Soka | Sprüth Magers | Starkwhite | STPI | Sullivan+Strumpf | T | Take Ninagawa | Tang | Taylor | Thomas | Tokyo + BTAP | Tolarno | Tornabuoni | V | Vadehra | Van de Weghe | Vielmetter | Vitamin | W | Wentrup | Werner | White Cube | White Space Beijing | Murray White | Wilkinson | Winter | X | Xu | Y | Yamamoto Gendai | Z | Zwirner | Discoveries | am space | ARATANIURANO | Blindspot | Carroll / Fletcher | Eleven Rivington | Experimenter | Hales | Hopkinson Mossman | Knight | Kraupa-Tuskany Zeidler | Francesca Minini | Mujin-to | Night | Plan B | RaebervonStenglin | Raster | ROH | Shrine Empire | Star | Workplace | Insights | 100 Tonson | 1335Mabini | 55 | A Thousand Plateaus | Artinformal | Athr | Chambers | Chiba | de Montferrand | EM | IHN | Inoue | Michael Janssen | Ku | Leeahn | Leo | Liang | Nanzuka | Nasu | Nature Morte | Ora-Ora | Pékin | Pi | Project Fulfill | Rossi & Rossi | Shin | Side 2 | Standing Pine | tanzer | TKG+ | van den Eynde | Wei-Ling | Yamaki | Yavuz

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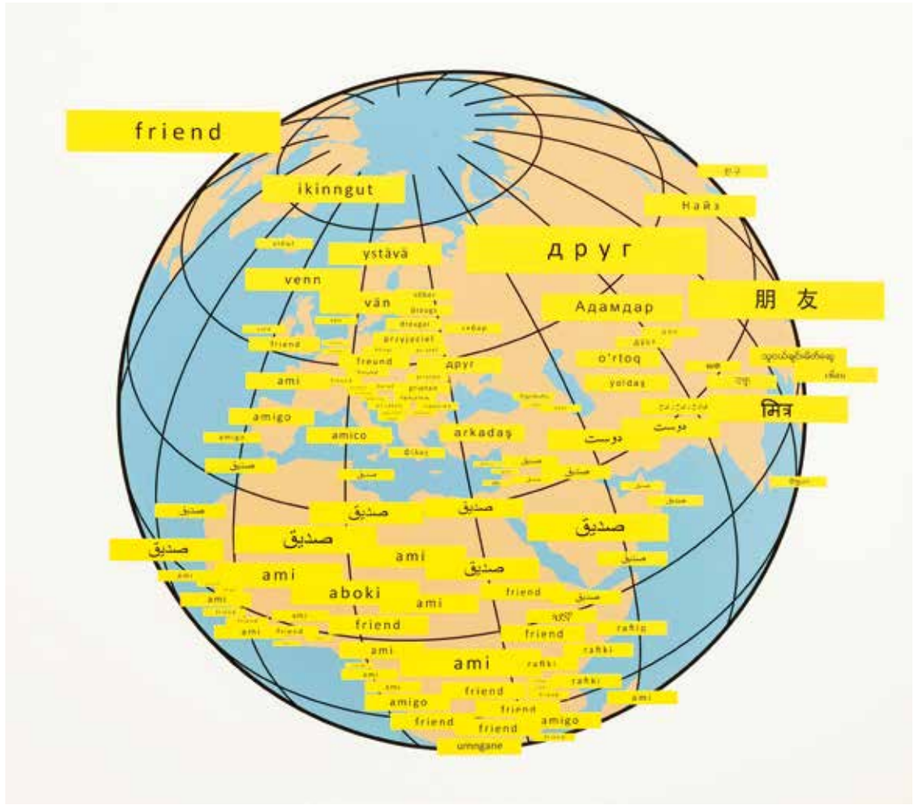
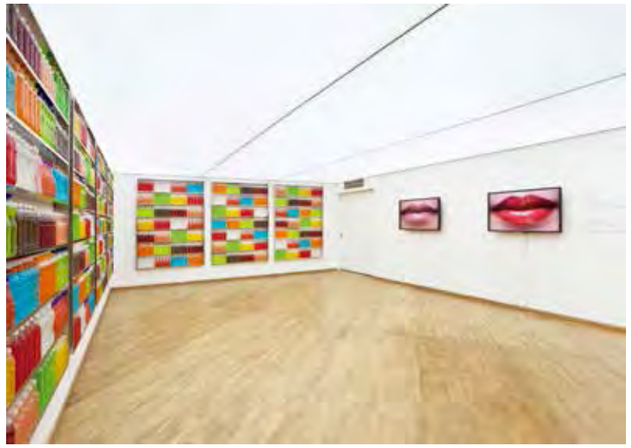
刘辛夷：作为实践的政治和作为知识的政治
LIU XINYI: POLITICS OF KNOWLEDGE AND PRACTICE



左 LEFT:
《我们的朋友遍天下》，2014年
艺术微喷，标签，160 × 160 厘米，欧非西亚单幅
We Have Friends All Over the World, 2014
Inkjet print, labels, 160 x 160 cm

右 RIGHT:
“激振波”，2013年，北京泰康空间展览现场
Installation view of “Excitation Waves,” 2013
Taikang Space, Beijing



文 / 姚梦溪
TEXT /Yao Mengxi

今天的艺术实践与政治已经很难分得开。从结构主义转向生命政治，更多的哲学家和学者也热衷于讨论艺术与政治的话题，朗西埃甚至认为艺术比政治更加重要，这一切都是围绕着艺术作为一种政治实践的前提来展开的。鲍里斯·格罗伊斯更明确提到了当代艺术作为政治动员和聚集的机制。以2012年第7届柏林双年展为例，更多的艺术家开始以日常性、参与实践、机制建设等角度开展自己的工作，从工作室走向社会空间。展厅则被视作为一种政治空间，重新认识和改造。

相对近年来艺术成为政治的实践现场，政治作为文献或历史文本出现在艺术中则是更早的时期，例如它的图像和符号系统或作为意识形态的审视对象。历史叙事曾被福柯当作话语权力所批判，随后发生了文化史转向，旧有的意识形态被瓦解、政治话语逐渐碎片化，被个人及家庭史社群史所取代，或者本身被作为文化标

TODAY, IT IS challenging to keep artistic practice and politics apart. With the shift from structuralism to biopolitics, philosophers and scholars have become obsessed with the subject. Jacques Rancière even believes that art is more important than politics, as art itself is a form of political practice. Meanwhile, Boris Groys points out that contemporary art is a system that operates for political mobilization and accumulation. The seventh Berlin Biennale in 2012, for example, shows that many artists now begin projects from their perspectives on daily routine, participatory practice, and other mechanisms of social construction. They have moved from their studios to social space and, consequently, regard galleries as a kind of political space that needs to be reassessed and transformed.

Compared to recent tendencies for art to act as a playground for political practice, the introduction of literary or documentary political elements into art can be traced back much further. For a long time, political images and symbols have been appropriated as ideological objects to be examined. Since Michel Foucault criticized narratives of history for their discursive power, cultural history has been dramatically diverted. When ideology collapses and political discourse is fragmented, it is replaced by personal, family, and community histories, and dissected as a cultural specimen.

Liu Xinyi's work references the appropriation of historical symbols. *One Night Back to Wartime* (2014), made of 12 star-shaped navigation lights, is inspired by the artist's research into 20 former socialist countries. Among them, nine have joined the European Union (EU), while three others are still waiting to join. These include eastern European countries such as the Czech Republic, Romania, and Hungary; the Baltic States of the former Soviet Union; and Croatia, Slovenia, and other republics of the former Yugoslavia. At one point, each had its own national emblem with socialist implications. Considering their roles in today's world, Liu arranges them into the emblem of the EU according to their political orientations.

In Liu's work, original political connotations are stripped away and political histories become raw materials to be reconstructed. *Gems* (2013), an installation first shown at Taikang Space, displays 11 types of colorful beverages representing the various Color Revolutions. Four were added later to enrich the visual experience of the work, corresponding to the Arab Spring then in process. Likewise, *Whole Lot* (2012) is derived from Liu's curiosity as to whether the five-pointed star can shake off its sovereign connotations. Reveling in the transformation of images with historical meaning, Liu's *Slippery Frequency* (2010) uses a vacant local broadcast channel to transmit his own commercials promoting tourism and investment in formerly communist countries.

Many of Liu's works utilize text, commenting on the features of linguistic production. Both *Universal Protest Banner* (2010) and *Don't Forget to Vote* (2013) directly employ text and language. Liu's references often defy common sense and context, rendering them plausible illusions; their distinctive titles, however, give hints. *We Have Friends All Over the World*, for instance, is a slogan that originated during China's unprecedented diplomatic isolation between

《余粮》，2014年，塑料泡棉，尺寸可变
Surplus Value, 2014
Plastic foam, dimensions variable

本被研究和引用，艺术家刘辛夷的创作正属于这种情况。在2014年10月结束的个展“土豆烧牛肉”中，就可以看到对这些历史符号的挪用。作品《一夜回到解放前》（2014）中使用的12颗星形航标信号灯，来源于艺术家在整理20个前社会主义国家资料时发现的信息：9个国家已经加入欧盟，3个以上的国家仍在等待。其中既包括捷克、罗马尼亚和匈牙利这些传统东欧国家，也包括了前苏联的波罗的海三国以及克罗地亚、斯洛文尼亚等多个前南斯拉夫的加盟共和国，而它们曾经也各自拥有社会主义意涵的国徽。刘辛夷将这12个有依据的红五角星以及它们在今日世界中之角色，并根据它们的数量和方位，排列出了欧盟的图标。

刘辛夷作品中的隔世感，源于对政治标本原语境的清除再加以重新组合，历史和政治被当作素材或者文本。这种道具化的使用，使其更接近于某种“材料”美学，是知识生产而非实践属性的。在2013年泰康空间的日光亭项目《宝石》（2013）所展示的11种饮料，则对应了不同的颜色革命，有4种是后加上的，一则为了现场视觉色彩更丰富，二则对应了当时正在发生的“阿拉伯之春”；而创作《一网打尽》（2012）的初衷，源自刘辛夷对五角星图案能否摆脱附着在图像上的统治性经验的好奇，因为改造具有历史和普遍意义的图像让他产生了兴趣，继而又做了《金银岛》（2012）和《一夜回到解放前》（2014）；一件在德国制作的《滑溜电波》（2010）后来少有展出，作品占用了当地一个闲置的广播频道，插播刘辛夷自己制作的前共产主义国家的旅游投资广告，展示空间则位于一片东德时期建造的居民区内。

除了对特定图像和资源的引用外，刘辛夷作品中也大量出现对文本或文字的使用，这也是文本性生产的显著特征，在作品《万用抗议牌》（2010）、《别忘了去投票》（2013）中，直接使用了文字和语言。涉及到引用的作品，常常遇到的麻烦在于，背景资料的非常识性或共享性会致使观看陷入似是而非的错觉中。此时作品名称适时地给予提示，这应该也是刘辛夷创作中的一个特征。“我们的朋友遍天下”这个口号来自 1958 年到 1976 年间空前孤立的中国外交。标题“一夜回到解放前”是一句上世纪七十年代末经济改革之初，农民们对包产到户政策的牢骚话。对知识的引用，有时不仅仅只是文本本身，同时也包括对文字的视觉化使用，两者往往混在一起，很难分开。作品《万用抗议牌》，就是艺术家对各类抗议的形式——白底红字——的直接的沿用。

知识性生产必须要接驳知识系统本身，刘辛夷的文本逻辑会自觉（不自觉）清除掉某些模糊或暧昧的信息，从而显现出清晰且整齐的叙事边缘和宏观的视角。在刘辛夷的作品中很难看到模棱两可的东西，这种干净和整洁不只是视觉语言的，同时也体现在对作品题材或对象的选择中，诸如冷战时期的政治符号，地缘政治话语，社会主义国家历史经验等等。这些在剥离意识形态语境之后，从而成为更加纯粹的散发着美学光芒的材料，其背后改造和重组的逻辑也清晰可见。这些在全球化展示和视觉经验中，无疑在最大程度上规避了各种歧义以及视觉传播中最小损耗。《我们的朋友遍天下》（2014）这件作品里，中国、印度、非洲等国家的“朋友”一词，只能选择其国家的主要官方语言；还有在作品《二次反击》（2013）里选择了国际象棋，而不是中国象棋和围棋。

再回到今天艺术的语境，全然是一个充满矛盾和冲突的共存空间，已经不再是线性的风格史替代，是所有的历史线索并置到来。在这里历史成为回溯和重读的对象，同时进入艺术生产。这种生产是参与性的、即时和在地的、是变动的和混乱的。参与者也不再只有艺术家，而是包括观众在内的所有生产链条中的人。事实上，我们面临的现实更加复杂，变化得更快，艺术家要么去删减这些时代变量来试图让艺术变得更加永恒，要么去借助历史和文化的强图像借力打力。在今天，艺术之所以成为政治，在于提供差异性经验和新的可能性，显然这一切必须借助于过去，但绝不会同于过去。

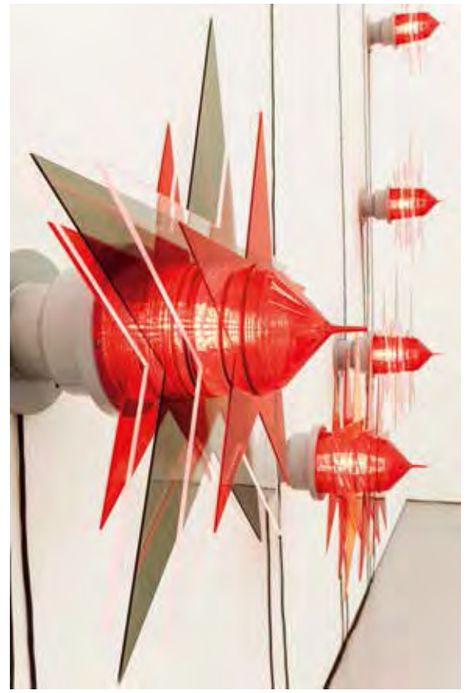
上 TOP：
“土豆烧牛肉”，2014年，空白空间北京，展览现场
Installation view of “Goulash,” 2014, White Space Beijing

下 BOTTOM：
《一夜回到解放前》（局部），2014年
航标灯，控制器，亚克力板，584 × 522 × 53 厘米
One Night Back to Wartime (detail), 2014
Navigation lights, controllers, acrylic, 584 x 522 x 53 cm

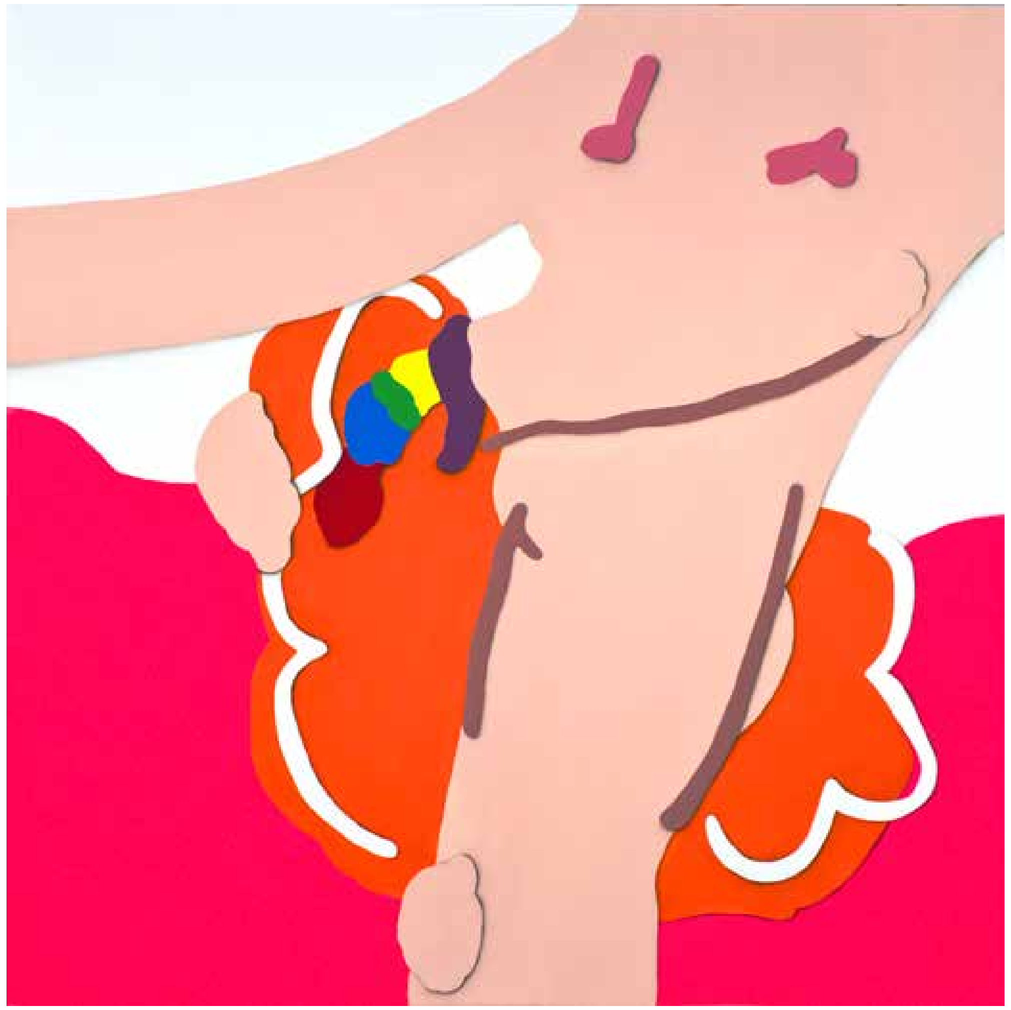
1958 and 1976, while *One Night Back to Wartime* comes from farmers' complaints about fixed household output quotas at the beginning of the economic reforms of the late 1970s. *Universal Protest Banner* directly adopts all kinds of protest forms, such as red text on a white field. Liu not only cites texts, but also applies his knowledge to specific visual situations.

The production of knowledge must be connected to the knowledge system itself. Liu Xinyi's textual logic consciously—or unconsciously—removes vague or ambiguous information, thus presenting a clear-cut narrative outline of the big picture. There is nothing ambiguous about Liu's work. This neatness is reflected in his chosen visual language and subject matter, as with Cold War political symbols, geopolitical discourses, and the historical experiences of former socialist countries. Freed from their original ideological contexts, these materials are purified and made visually radiant, revealing their internal logics of transformation and reconstruction. Within the context of global exhibitions and visual experience, this approach avoids ambiguity to the maximum extent, achieving visual communication with minimal losses.

Art is a space full of contradiction and conflict, no longer a linear representation of history, but rather a juxtaposition of historical clues. Here, history becomes an object of backtracking and rereading, making art production participatory, immediate, localized, confusing, and in constant flux. Participants of art production include everyone from artists to their audiences, as well as everyone along the entire chain of production in between. Today, art has become politics through the diverse experiences and possibilities it provides; as much as it must rely on the past, it can never be reduced to history. (Translated by Xia Sheng)



奥斯汀·李：扁平的维度
AUSTIN LEE: BLANKET LEVEL FOCUS



《再上鞍马》,2011年，布面丙烯，140 × 140 厘米
Back on the Saddle Again, 2011, 140 x 140 cm
Courtesy of Postmasters Gallery, New York

文 / 马修·沈·古德曼
TEXT / Matthew Shen Goodman

奥斯汀·李坐在他纽约长岛地下工作室的椅子上说道，“在费城那会儿我真试着找一份做T恤艺术家的工作，但从没有人给我回过电话。”他的作品以绘画为主（虽然也做雕塑和动画）。画面中尽是些不事雕琢的粗糙脸孔、人和动物（画得最多的是马，偶尔点缀只鸭子），带着一种明显的低保真、微软画图工具加高斯模糊滤镜的美学特征——总之，不会是一个想买沙滩旅游工艺品的人想要的。但李声称自己绝对也能做出那样的东西：“我也画过非常写实的肖像画，但只是为了练习用喷枪。”对于李这种刚迈出校门（2013年耶鲁大学绘画专业硕士）的年轻艺术家而言，还在钻研专门的工具显然是怪异的，在这个Adobe高手辈出的时代，“喷枪”早就被Photoshop的修图笔刷取代了。

李生于拉斯韦加斯，现居纽约。之前在费城的泰勒艺术学院学习，并和女友卡特里娜·莫托夫一起经营着一家名为“惊叹”的临街小画廊。他是成长于数码时代的那一类人，反感一提到数码时代就搬出未来冲击那一套的骇人言论。他的创作过程就是在手绘的速写、屏幕和画布之间来回往复——先用Wacom手绘板绘图，再在Photoshop里调整画面，最后把数位图像打印到画布上。现在他也常在iPad上画些大卫·霍克尼式的画，这方便他在乘地铁时观察其他乘客，并随手在平板电脑上做点色彩实验，这也是他绘画灵感的惯常来源。

“I TRIED, WHEN I was in Philly, really, really hard to get a job as a t-shirt artist,” says Austin Lee, sitting on a stool in his basement studio in Long Island City. “But no one ever called me back.” His work—painting, mostly, though he also makes sculpture and animation—has a lo-fi, MS Paint-plus-Gaussian-blur aesthetic populated by crudely figurative faces, people, and animals (a preponderance of horses, plus a duck here and there), that is not quite what someone looking to get a breezy seashore caricature or sparkling rendition of their name is after. But Lee assures me he was up to the task: “I used to do really realistic portraits just to learn how to use the airbrush.” If an insistent diligence on learning that particular tool appears odd for a youthful recent MFA grad (Yale, painting, 2013) in the era of Adobe whizzes, it’s true that referring to the general practice of modifying images as “airbrushing” hasn’t yet been totally obliterated by its computer-era successor, “Photoshopping.”

The Las Vegas-born, New York-based Lee, who previously lived in Philadelphia, where he attended the Tyler School of Art and ran a small storefront gallery called Exclamation with his girlfriend, the artist Katrina Mortorff, is the type of digital native who resists the future-shock scare quotes around the term. His process has long ping-ponged from hand-drawn sketch to screen and then to canvas. Lee first used a Wacom tablet to copy drawings onto the computer, where he played around in Photoshop and then painted from the digital results. Now he often works David Hockney-style by iPad, allowing him to immediately experiment with color and proliferate sketches almost infinitely while observing fellow riders on the subway, a frequent source of inspiration for his paintings.

This iPad-to-canvas style is the kind of post-internet catnip that would inspire a collective roll eye of exhaustion if Lee didn’t manage to upturn certain expectations. In his first solo show, “OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK,” at Postmasters gallery last January, Lee showed nearly 80 paintings of various sizes. Like all exhibitions in the age of *Contemporary Art Daily*, the influential blog that publishes documentary photographs of international exhibitions, the digital images of the works came first, dispersed and viewed on glowing screens in numbers most likely outranking those of the visitors who had actually gone and seen the show. Photos of Lee’s work, however, don’t quite do the paintings justice—at the scale of a thumbnail, the grain is lost (as always), and the images can look a bit too much like the iPad doodles they spring from. In this sense, it’s an inversion of Brian Droitcour’s recent contention that post-internet art is deflated and boring in person, but excels at preening for the installation shot, as the installation shots for “OK OK

《迷恋》,2014年，布面珠光丙烯，208 × 61 厘米
Crush, 2014, flashe acrylic on canvas, 208 x 61 cm
Courtesy of Postmasters Gallery, New York

《浮肿》，2013年，布面珠光丙烯，183 × 244 厘米
Dropsy, 2013, flashe acrylic on canvas, 183 x 244 cm
Courtesy of Postmasters Gallery, New York

"OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK"展览现场, 2013年, Postmasters画廊
View of "OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK," 2013, Postmasters Gallery

这种iPad风格的油画可以说是一种当下流行的后网络噱头，然而如果李的创作无法做到超乎观众想象，便会招来大家审美疲劳之下的集体白眼。2013年1月李在Postmasters画廊的首次个展"OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK OK"中，展出了不同尺寸的近80幅绘画作品。就像《当代艺术日报》博客上发布的那些展览现场——所有作品均以数码图像率先被传播，通过屏幕观看的观众可能远超过了真正去现场看展的人数。不过单看照片很难展示出他的作品，从缩略图根本看不出本来的肌理效果，而且图像看起来就太像iPad上的涂鸦了，不过本来也是这么画出来的。从这个意义上讲，这与布莱恩·德鲁瓦古最近对后网络艺术提出的论调恰恰相反，他认为后网络艺术本身让人根本提不起劲，但照片看起来倒很好——不过从"OK OK OK"的现场照片看没什么可圈可点，作品布置得又密集又混乱，而在浏览器窗口下单独打开看每张图也足够无聊。

所幸，如果到现场凑近并亲眼观看这些画作就会发现它们的奇异之处。这种奇异一部分是出于对数码效果的物理性模仿。他通过叠加现实中的颜料来获得电脑上随手可得的颜色，这被他称为一种好高骛远的尝试，这种探索在作品《再上鞍马》（2011）中达到了顶峰。画中荒唐地呈现着一具赤裸的下半身跨坐在一匹橙粉色的马背上，阳物被涂上一段段的彩虹色，马鞍则是橙色的。这件作品简直是对色彩自身所能达到的花哨程度的检验。

在李的其他作品中，"模糊"则更吸引人们的注意力。李曾提到，被引入消费市场的高清电视及其均匀的高分辨率是一种检验标准，让画面中的每一个点都清晰对焦。李的作品中最值得玩味的便是在绘画中体现这种清晰扁平和图像处理的无差别性，他将模糊的平面——例如将窗玻璃层层堆叠在一起（令人想到Photoshop里图层，被滤镜覆盖处理）。他笔下形象的低保真粗糙质感正因这种模糊而显出巧妙，否则就会略带有局外人艺术的玩票意味了。当代受过训练的眼睛常常看不上低质量图像，总是期待更高的清晰度——既然一点鼠标就能得到1080像素的图像，谁还屑于看480像素的呢？不过在李的作品中，很难说清点击一下鼠标能得到什么——长着绿脸、表情扭曲的警察？满头大汗的二次元鸭子？

就近期李在伦敦卡尔·卡斯提亚尔画廊的个展"情感复杂"而言，在《迷恋》这幅画面模糊、以灰度模式表现的戏仿之作中，蒙娜丽莎的脸看起来活像卡通人物薯头太太，圆胖且眼球暴突。展览同时还展出了李的一系列雕塑新作，这部分作品也是在绘画创作同期进行的。李先扫描了朋友的头部，然后在电脑里基于3D模型做调整，再将最终的模型打印出来。有时在给半身像上色前他还会用石膏进一步塑型。尽管是新作，但这些雕塑并不太会引起什么迷惑的感官反应，这种可能的反应也同时引领着李的绘画。有一次去他的工作室时，李有些亢奋地说，他的主要动力便是创作出在现实的物理空间说不通的作品。然而李或许只是暂时走在了时代前头，因为他的画作对于消费技术推动下已浸透了公共意识的美学做出了回应，等到现在被大肆吹捧，却尚在起步阶段的3D打印革命真正到来之时，人们很可能纷纷为了好玩而疯狂地扫描、乱搞和打印人体的各个部分，这一切也就变得稀松平常了。（由潘丽翻译，赵梦莎校译）

OK" are clustered and chaotic, while individual images can seem digitally native to the point of boredom when experienced in the browser window.

Fortunately, up close and in person the paintings have a resounding strangeness. Some of this derives from the physical mimicry of digital effects. There's his use of color, which Lee describes as a quixotic attempt to make additive color mixing match the pristine intensity of what is so easily available on your computer, a quest that might reach its apex with *Back on the Saddle Again* (2011). Depicting a discombobulated nude lower half with a segmented, rainbow-spanning penis straddling an orange saddle on an orange-pink horse's back, the painting is an exercise in how garishly *itself* a color can be.

Elsewhere, blurriness holds reign over one's attention. In conversation, Lee mentions the introduction of HD televisions and their uniformly crisp resolution to the consumer market as a touchstone, allowing for everything in an image to be in focus at the same time. It's these blanket levels of focus and image treatment that titillate most in Lee's work, as he puts blurred planes on top of each other like glass panes (stacked layers in Photoshop come to mind, each treated with a different filter). The lo-fi crudeness of his figures, which smack lightly of outsider art gallivanting otherwise, proves ingenious with this blur. While the contemporary eye is often trained to disdain the poor image, always expecting the possibility of crystal clarity—why have 480 pixels when 1080 is a click away?—it's not clear what exactly that click would reveal with Lee's paintings. A green-faced, anguished looking cop? A profusely sweating, two-dimensional duck?

Or, in the case of *Crush* (2014), a painting shown at "Mixed Feelings," Lee's recent solo show at London gallery Carl Kostyál, a blurry, grayscale caricature of the Mona Lisa, her face made bulbous and bug eyed to resemble Mrs. Potato Head. That show also saw Lee exhibit a new series of sculptures made through a parallel track to the paintings' process. Lee scans the heads of friends, adjusts their shapes in the computer, and prints the resulting models. At times he sculpts further with plaster before finally painting the bust. New as they are, the sculptures don't quite elicit the same level of confused sensory response that drives Lee's paintings (during a studio visit Lee says, with some giddiness, that his primary motivation is to create work that doesn't make sense in its physical space). But given how his painting takes off in response to an aesthetic initially prompted by consumer technology that has managed to saturate the public consciousness, perhaps Lee's simply a bit ahead of schedule—come the incipient, oft-touted 3D-printing revolution and the probable subsequent craze of scanning, fucking up, and printing one's body parts just for the fun of it, it will all make sense.

《凝视》, 2014年, 布面珠光丙烯, 122 × 46 厘米
Stare, 2014, flashe acrylic on canvas, 122 x 46 cm
Courtesy of Postmasters Gallery, New York

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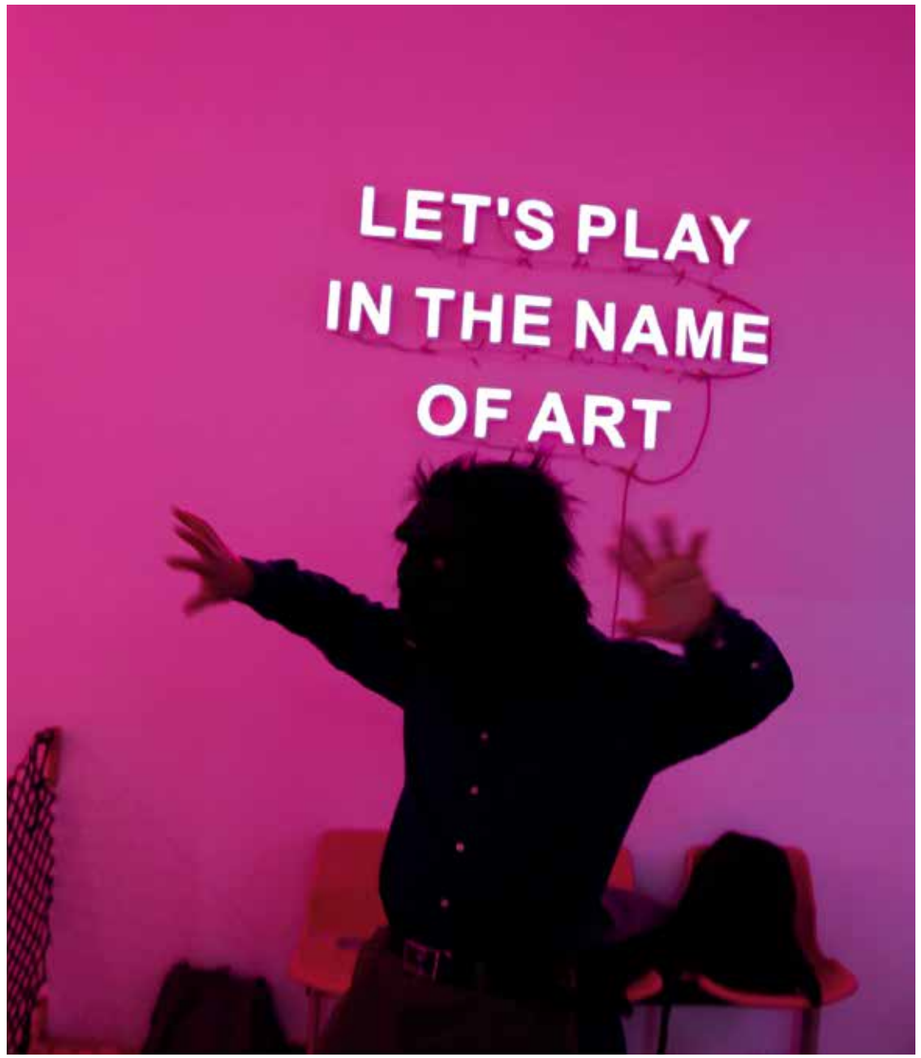
038

王欣：潜意识中的这个画廊

WANG XIN: THE GALLERY OF THE SUBCONSCIOUS



“乐园：自由的游戏”，2013年，天线空间，展览现场
Installation view of “Let’s Play in the Name of Art,” 2013
Antenna Space, Shanghai

文 / 巢佳幸
TEXT / Chao Jiaxing

2014年上海首届“西岸艺术与设计博览会”，最为引人注目的粉色光源就是天线空间展位上的“这个画廊”。毕业于芝加哥艺术学院，2012年底正式回到国内的艺术家王欣，把她的“非现实画廊”又一次嵌入画廊之中。这个仅仅存在于概念中的画廊形态，与现实画廊一齐构建出清晰的悖论。

“这个画廊”作为博览会特别展“肖像”的一部分，进行着平均每天两个展示项目的更替频率，突破了博览会的旧有认知格局而充满活力。其中，艺术家王懿泉在艺博会开幕式上乔装为一位画商，向真正的藏家们推荐和销售另一位艺术家奶粉的画作。这一行为来源于他们对艺术博览会的观察和认识——作为交易场所的博览会同时也应成为艺术实验的发生场地，他们期待以此来激发观众对艺术和商业两者关系的讨论。这也恰好提示出王欣“这个画廊”

“这个画廊”，2014年，英国伦敦华语视像艺术节
Installation view of “The Gallery,” 2014, Chinese Visual Festival

THE PINK LIGHTS of *The Gallery*, the installation presented by Antenna Space during the first edition of West Bund Art & Design Fair in Shanghai, made for an eye-catching spectacle. After graduating from the School of the Art Institute of Chicago and returning to China in 2012, Wang Xin has again brought her unreal gallery into physical space. A gallery that only exists conceptually, the project is a clear paradox incorporated into the actual gallery system.

The Gallery presented an average of two projects each day of the fair. In one particularly energetic piece opposed to conventional understandings of art fairs, artist Wang Yiquan dresses up as an art dealer, promoting and selling a series of paintings by an artist known as Nathan. Originating in an understanding of the art fair as trading floor, the piece holds that art fairs should also serve as platforms for experimentation, evoking conversations about the relationship between art and business—Wang’s *Gallery*, after all, is a source of self-exploitation as much as it is an intervention.

Wang Xin’s “Let’s Play in the Name of Art” was exhibited at Antenna Space’s independent project space as an inflatable bouncy house filled with plastic balls, helium balloons floating in midair, and costumes and props. Agreeing to “play in the name of art,” visitors are guided into a game along with randomly selected gallery staffers, playing different roles according to the deliberate orchestration of the artist.

When *The Gallery* was presented at C-Space in Beijing’s Caochangdi, the gallery space was employed as a tool—a place where ideas could be tested, opening up the traditional functions of the gallery to its participants by allowing them to curate, organize, and promote their own exhibitions. *The Gallery* constructs a more organic and flexible structure, while its operations also rely on the idea of participation. A self-propelling system, it repeatedly stresses its high level of freedom and mechanical coolness. With new participants at each iteration, *The Gallery* transfers its concept into new contexts and environments.

Here we should first return to *Green Room No. 1*, part of the March 2013 “Machine Vision” group exhibition at V Art Center in Shanghai. In contrast to the pink of *The Gallery*, which implies consumption, *Green Room* evokes the cold detachment of the passing of time. Covered in green neon lights, green fabric, and projections like a temporary film set, the room allows movements to be isolated from their backdrops in real-time in order to extract “the real.” Here the image belongs to a mobile social landscape of contemporary life.

Around the same time as *Green Room*, Wang Xin also constructed *A Museum Lost in Time* as part of her personal website (which shares a background color with the pink of *The Gallery*). This virtual exhibition space does not display any actual works of art, but rather replaces them with fragments of time from a virtual world: users receive a time-stamped warning when opening the page (vvwxvv.org/a_museum_lost_in_the_time.php), at which moment a timer is also triggered. Snippets of text then appear at random, a structure of automation that has been an important element of

王欣在“Open行为艺术节”进行现场催眠
“Hypnosis,” performance view at Open Performance Art Festival

“八赫兹催眠项目”，2014年，杭州想象力学实验室
“8Hz Hypnosis Lab,” 2014, Imago Kinetics of JNBY Art Center, Hangzhou

项目作为艺术家实践介入并不断自我消耗的本源。

此前，王欣以“乐园:自由的游戏”为名在上海莫干山路的天线空间首次展览时，总监王子在空间内部划分出一个独立于其他展览的“迷你画廊”，并将其纳入到画廊日常运行的框架中。在名为“乐园”的空间里却放置着一个铺满海洋球的弹簧蹦床、飘浮在半空中的氢气球，以及化装舞会的服饰道具……每位主动应邀等候“玩艺术”的观众，经由墙面屏幕列表中的工作人员引导进入整个“游戏”。同样的，工作人员也是随机加入的群体。两种临时演员（工作人员和观众）在艺术家的蓄意安排之下演出各自不同的戏码。

而在北京草场地C-space的季度项目中，“这个画廊”则明确地将画廊作为“一个工具或可实验各种想法的场所”，将画廊原有的职能开放给参与者，让他们为自己的展览自主策划、组织和宣传。“这个画廊”的确为创作建构起一个相对有机和宽容的框架，同时其运作也明显有赖于“参与性”的概念。而这个自我趋势运转的系统始终在重复“大幅度自由”和机器一般的“冷感”。参与者们的更替，使得“这个画廊”的概念在不同个案的串联、传递中延续，并滚动着趋向自我的完整。

讨论“这个画廊”之前，不得不谈及2013年3月实施的方案“绿色房间”（展览“机器视觉”，上海视界艺术空间）。与“这个画廊”带有消费含义的“粉色”不同，“绿色房间”传递的是记录时间的冷漠。展览现场半封闭的“房间”内部，被由绿光霓虹灯、投影、绿色布帘组合的同色光所覆盖，如同一间临时的录影棚提示着非真实场景：人的活动可即时生成为脱离背景的“抠象”，为提取“真实性”而存在。她对现实环境中无处不在的图像表现出乐观的态度——“图像”应作为移动的现代社会风景，被首先剔除出去。

王欣在“绿色房间”的展览同期在自己的个人网站下插入了“一座消失在时间中的博物馆”的网页(背景色同“这个画廊”所使用的粉红)。这一虚拟的展览现场不承载任何实际的作品，取而代之的是在不同“时间碎片”中所陈列的虚构世界：当参与者开启其网址（vvwxvv.org/a_museum_lost_in_the_time.php）时会得到一个登录时间的提示，计时器也从这一刻开始跳动。进入美术馆页面后，页面随机出现即时书写的文字片段。自始至终，随机意义的建构在王欣的创作中也显得尤其重要。时间促成对话的纬度，人作为开关将时间中的碎片组成为任何一对浪漫的关系。观众可以像阅读网络文学般读取信息，也可以在这个“博物馆”中留下自己的陈列品。

同时，在非真实环境下“受邀”的主导者也进入了艺术家的引导，便接近了一种“催眠”的仪式。事实上，催眠正是王欣所热衷的知识对象和思考方式。在华东师范大学进行心理学研修期间，她开始了对催眠意识参与形式的最初尝试。回头看“这个画廊”便能注意到，单色灯光所寓意的“提纯”是将对象剥离后，从而被引入“潜意识”的纯粹画面。在创客跨界项目中，王欣与非艺术工作者协作提出的方案被具体为一个催眠中的场景？参与者在白色立体三角形的空间中戴上耳机收听“催眠师”准备的录音。通过脑电波感应器收录，催眠过程中左右脑的活动被转化为6组可变的灯光，凭借“意识”来主导空间外观的色彩。

在王欣的“异次元艺术之旅催眠体验”中也记录了大量实例，最早记录的一则是“潜意识策展”。一位催眠对象跟随王欣的引导进入了一座想象中的美术馆，体验者的意识接纳了虚构的艺术，并投掷在形象还原的狂想之中。体验者在反馈记录中表示，与其习惯被动接受现成展览中策展与艺术作品结成的信息传递，何不让自己的潜意识为自己营造一个狂想美术馆？王欣频繁地利用社交网络记述并传播着正发生的潜意识书写，将不断增加的交流体验放置进创作的循环生产之中。而“这个画廊”作为其概念承载的实体，其意义的建构还将在滚动中蔓延。

“这个画廊”，2013年，C-Space北京，展览现场
Installation view of “The Gallery,” 2013, C-Space, Beijing

Wang's practice since the beginning. Time becomes a dimension of conversation, allowing the viewer to assemble these fragments into a romantic story. The reader can read it as online literature, or choose to leave his or her own display at this museum.

Invited to participate in this virtual environment, the viewer also accepts the guidance of the artist, approaching a kind of hypnotic state. In fact, Wang Xin is passionate about hypnosis and meditation, which she began exploring during her time in East China Normal University's Department of Psychology. With *The Gallery*, the single tone of pink light implies the purity of a simple connection established after the subject has been detached from reality, falling into a state of subconsciousness. Wang proposes similar collaborative ideas in her “Make Plus” project, designed to imitate the scene of hypnosis: inside a white pyramid, a visitor puts on a set of headphones and listens to the recorded voice of a hypnotist. Through data recorded by brainwave sensors, the participant's brain activity is transformed into six sets of changing lights, allowing his or her consciousness to take charge of the space's ambience.

Wang records a large quantity of such case studies in *An Art Journey in Another Dimension of Hypnotic Experience*. The first entry, titled “The Subconscious as Curator,” describes a subject under hypnosis led into an imaginary art museum. The participant accepts fictitious art works as real objects, projecting these images into his or her own wild imagination. Rather than passively accepting the information presented to us regarding curatorial concepts and artworks, a participant writes after her experience, why don't we let our subconscious create an art museum of our own imagination? Wang frequently employs social networks to record and communicate her writings on the subconscious in real-time, introducing accumulated experiences into the cycle of art-making. Constructing meaning as a physical form embodying its own concept, *The Gallery* thus continues to expand. (Translated by Ophelia Chan)

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刘传宏：展厅中的视觉纪事
LIU CHUANHONG: A VISUAL MEMOIR

上 TOP：
《皖南纪事》第二幕第二场-乌溪（局部），2014年，布面油画，43 × 261 厘米
Memoir in Southern Anhui, Act 2, Scene 2 - Wu Xi (detail), 2014, oil on canvas, 43 x 261 cm

下 BOTTOM：
《皖南纪事》第二幕第二场-乌溪（局部），2014年，布面油画，43 × 32 厘米
Memoir in Southern Anhui, Act 2, Scene 2 - Wu Xi (detail), 2014
Oil on canvas, 32 x 43 cm each

传统山水并非单纯的风景画，而是一种强调超越俗常的思考维度

More than a straightforward representation of landscape, Chinese landscape painting is a mode of thinking that transcends the mundane.

刘传宏曾在河南林县的桃花谷生活数年，和这里的山民一样的劳作、生活，当身体的体验充分接纳了山川的忧愁、喜悦、愤怒之后，创作的素材俯拾皆是：在《山林绘本》中，月光似水，倾泻在雪夜田埂和山涧乱石之上的意境……在艺术家而言，熟悉山野的秉性之后，创作中就只剩下如何取舍了。

这段时间跨度漫长、偏向纪实的创作经验，成为了刘传宏作品中重要的支撑力量。他从中琢磨出一套近似中国传统山水画意境的油画图示，更学会了欣赏传统山水画中对人精神世界的探索。传统山水并非单纯的风景画，而是一种强调超越俗常的思考维度，要求通过久居山林，来体悟自然中日月星辰、风霜雨雪的运行规律，因为面对更宏大的时空维度时，更容易刺激人回到所谓精神上“喜怒哀乐之未发”的原生状态，来抵抗让内心感到不自由的、已表现出保守和机械的一切。深入山川，描绘出不同的气候、地域和季节特征的图景，也正是艺术家对精神召唤身体力行的回应。

反思以及调整自己由此而发的种种行为的精神探索，让刘传宏在描绘了枝上残雪滴落、月下山泛云霭的空灵境界之后，在“皖南纪事”的系列创作中，刘传宏依旧延续着先前创作中的部分立意、构图和笔法以及对古代文人画的风貌的思考。在第二幕的《当途》、《乌溪》的两张风景作品甚至直接应用了中国传统书画中的横幅山水。但这些画面已不是在当地写生所得，而是从各地搜集，糅入“皖南”的命题之下。此处所谓“皖南”，也并不是真实地理中的位置，而是艺术家个人的一处超然现世的心理空间。艺术家在绘画中奔向的不再是现实中的山野，而是源自童年记忆的一处异托邦，一个臆造出的历史现场：民国时期的皖南沦陷区：这里有社会剧变、战乱频仍、民不聊生、乖谬绝伦的世事，保留着古代遗风，同时也出现了现代的电扇、留声机。画面内外还塑造了一位主人公“刘先生”，这位颇具风骨的底层文人靠着自己的智慧和知识组织匪帮成为民国侠盗——这也来源于艺术家童年对于独行侠客生活的幻想。

刘传宏选择通过绘画演绎出一个虚构的世界或梦境，同时也充分调动了展厅中不同的媒介来承载。他将展厅布置成一处临时考古档案的现场：民国时期的报纸、书籍、地图、日记、武功秘籍——观众可以通过作者在画面上留下的种种“图像遗迹”进入一段展开的视觉纪事；那些如电影分镜头的手绘，历史道具、文献又像是对一部年代久远电影的追问。在展厅中，那些充满古意的风景画便显得颇为怪诞：用素色

LIU CHUANHONG HAS spent several years in Peach Blossom Valley (Lin County, Henan Province), living and working alongside the local people of the mountains. Having physically experienced and absorbed the sorrow, joy, and anger of the landscape, this has become his creative source material: in “Mountains and Rivers,” we see moonlight flooding over snowy embankments and rocky mountain streams. Once the artist understands the nature of the landscape, all that remains is to choose which elements to use.

For some time, historically focused long-term creative projects have been the driving force of Liu Chuanhong’s practice. Through these projects, he produces a series of oil paintings in the style of traditional Chinese landscapes, gaining an appreciation of the genre’s spiritual qualities. More than a straightforward representation of landscape, Chinese landscape painting is a mode of thinking that transcends the mundane. It is an active discipline entailing long stays in the mountains and forests to personally experience natural phenomena. Because encounters with the grander dimensions of time and space can bring us back to primal spiritual states of sorrow and happiness, the artist resists

《皖南纪事》，第二幕第四场，2014年，布面油画，98 × 43 厘米
Memoir in Southern Anhui, Act 2, Scene 4, No. 6, 2014, oil on canvas, 98 x 43 cm

皴擦和点染绘就的风景，与单线勾勒的士兵战壕射击图，线描敷色刻画手中怀表、赌桌下注等特写，在视觉上产生了某种断裂感。尽管明显是延续自《山林绘本》的创作阶段，但放置在此次展览中却产生了不同的意涵。前者由内向外直抒胸臆，而后者则是由外向内从现实中找寻的自我的磨砺。

艺术家认为，社会百态和自然风光，两类画面的疏离，正是在体现入世与出世之间的切换。一方是乱世图景，一刹那又抽身进入古代隐士的宁静——“赵客缦胡缨，吴钩霜雪明。银鞍照白马，飒沓如流星。十步杀一人，千里不留行。事了拂衣去，深藏身与名。”在这首李白的诗中，除暴安良的入世是文人笔下才会有的入世，正如深入山林的复杂体验，亦是文人画中编织出的现实。艺术家从《山林绘本》到《皖南纪事》创作心态的切换，在很大程度上代表着艺术家对当前所处的社会和艺术生态的态度。当然，艺术家可能更在乎的只是看似矛盾的并置所带来的未可知效果，这就足以刺激他选择这样的尝试。毕竟，允许坦诚地并置这种对立，这份自由也正是其期望艺术能带来的。因而，我们还可以看到：刘传宏在动用艺术语言的时候，恰恰在全方位地考虑当前展示的特点，并不追古，亦无怀旧——当代的架上绘画不是孤立的，艺术家的工作不可能只停留在对画面的经营上，必须调度展厅这个特殊的媒介，因为它与舞台、银幕、小说所带来的观看经验相比，容视觉的停留时间更短，身体移动选择观看的自由度也更大——在这种特性的艺术工作中，绘画仅仅是调动观众的记忆和意识的图像。

文人对精神世界探索，其实并不是多么形而上的情怀，往往就是当前社会状态直接投射在知识分子心理上而产生的行动反应。只要还在媒介中存在的艺术家，必然处在矛盾和断裂之中，无论是在展厅中还是画面上的创作行为，就都是时代中具有召唤意义的声音。

《皖南纪事》，第二幕第七场，2014年，布面油画，65 × 43 厘米
No.6 Memoir in Southern Anhui, Act 2, Scene 7, No. 6, 2014
Oil on canvas, 65 x 43 cm

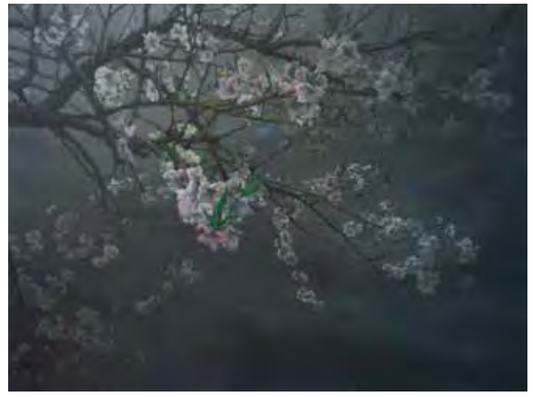
the limitations of the conservative and mechanical world. Basing his painting of nature on immersion in weather conditions, geographical terrain, and seasons, the artist practices what he preaches.

A process of consciously reflecting on and adapting changes in his own behavior leads Liu Chuanhong to depict the free and natural state of snowflakes falling on a tree branch, or the moon setting behind wispy clouds. Now, in his “Memoir in Southern Anhui” series, Liu continues the fragmented composition and brushwork of his previous work, developing ideas about the classical literati painting style. In *Dangtu* and *Wuxi*, two landscape works in “Act 2,” he even quotes traditional Chinese albums. But rather than directly appropriating these images, they are gathered from multiple sources and united under the mantle of southern Anhui. This is not the name of a real geographical location; rather, it is the artist’s own mental space located somewhere beyond reality. Rather than real landscapes, Liu pursues a childhood memory of an invented historical scene from Republican-era occupied southern Anhui. A place of social transformation, warfare, famine, and other extraordinary events—a place where the styles of the past sit alongside modern electric fans and answering machines. The artist creates a character known as Mr. Liu, a minor scholar who organizes a gang of bandits into a rebel militia.

In choosing to narrate a fictional world through painting, Liu Chuanhong brings every possible medium into play to convey his dreamscape. His exhibition is laid out as a provisional archaeological site: through Republican-era newspapers, books, maps, diaries, and martial arts manuals, viewers access a visual historical record. Like dramatic split scenes, sketches positioned alongside historical props and archival materials create the effect of an exhibition about an old film. In this context, Liu’s traditional-style paintings take on an eerie feeling: there is a landscape in a simple color wash with details on another plane; a plan for troop movements; a close-up study of a pocket watch; and bets laid in a casino, drawn then colored. The effect is one of visual disruption. Although the project obviously continues Liu’s work in “Mountains and Rivers,” here the connotation is different, an introspective search for self-improvement rather than a direct expression of thinking.

Liu Chuanhong believes that the difference between the social and the natural lies in the contrast between engaging with the world and withdrawing from it. One can withdraw from the chaos of the world and enter into the serenity of the ancient hermits in the space of an instant. As Li Bai writes, “The knight from Zhao wears tassels on his helmet, the Wu sword flashes bright at his waist, and he darts around on his silver horse like a comet. In ten paces he can kill a man; he can roam freely for a thousand miles. Once he has done the deed he vanishes, concealing his face and his name.” In this poem, “Ode to the Wandering Knight,” the mission of rooting out violence exists only in the world of the literati, just as the complex experience of roaming the landscape exists only in the painter’s brush. Liu’s shift from “Mountains and Rivers” to “Memoir in Southern Anhui” demonstrates his reaction to contemporary society and the art world in which he finds himself. It is apparent that Liu’s artistic language considers the characteristics of the exhibition space without nostalgia or reference to the past. Contemporary painting cannot stand on its own, so the artist must move beyond producing paintings and use the medium of the space. Compared to the viewing experience of the stage, screen, or novel, our attention span for visual images is shorter, while the freedom to move about and choose where to direct the gaze is correspondingly greater. The painting is only a medium conducive to evoking memory and consciousness.

As a reaction within the artist’s practice, the exploration of the spiritual realm is produced when contemporary social reality is projected onto the intellectual mind. An artist hoping to survive in this medium must live with conflict and rupture—his work is the voice of the times. (Translated by Vanessa Nolan)



《桃花洞村口》，2007年，布面油画，108 × 142厘米
Fairy Dreams in Peach Blossom Valley, 2007
Oil on canvas, 108 x 142 cm

上

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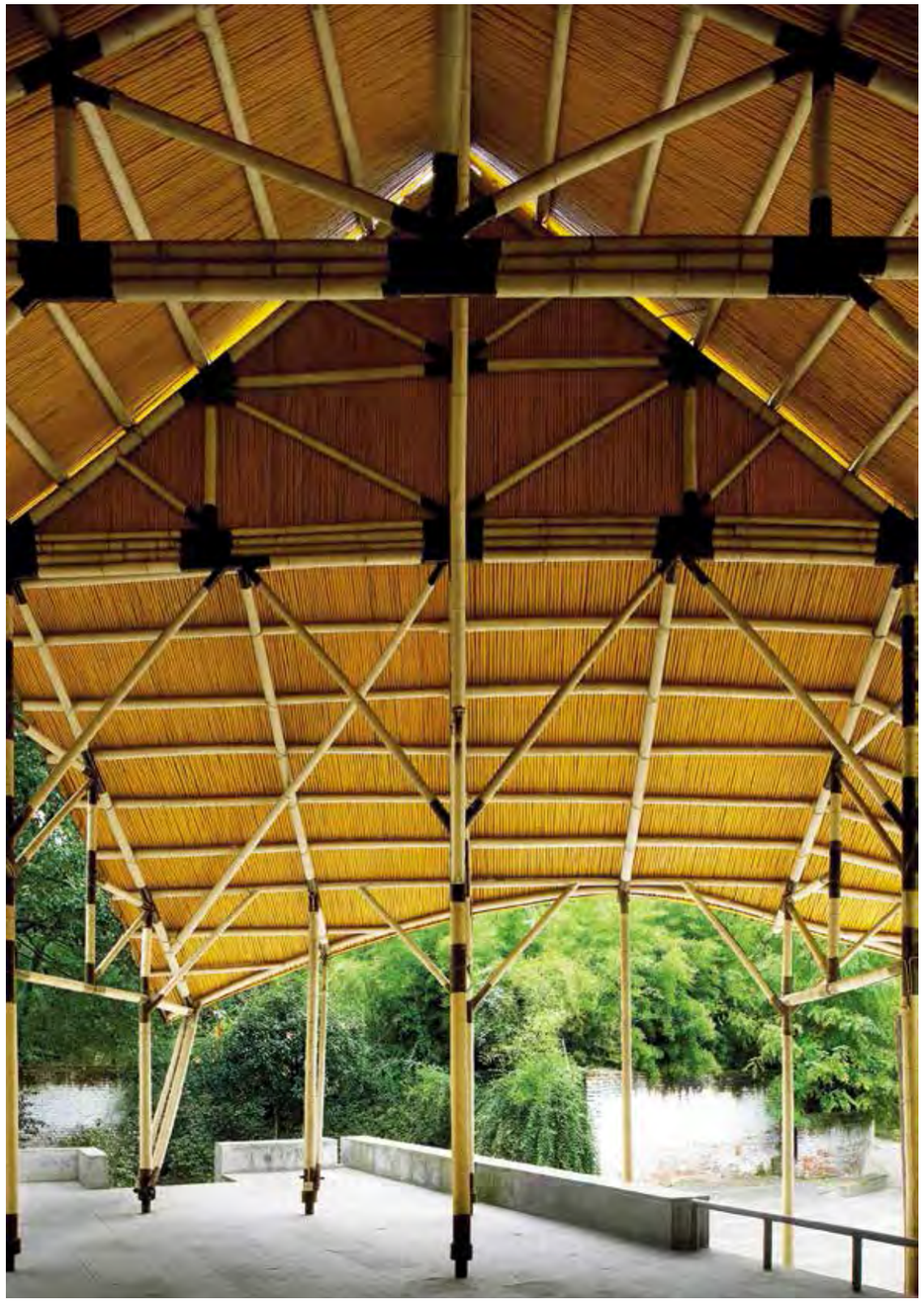
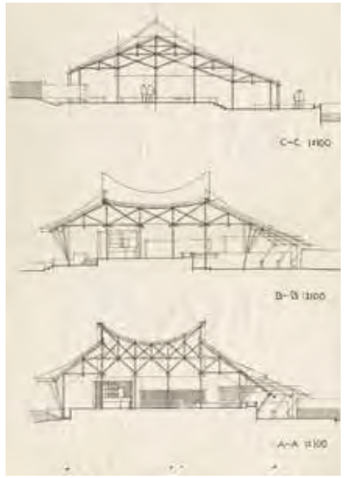
未尝沉潜的现代
EXCAVATING A CHINESE MODERNISM



冯纪忠，何陋轩
Feng Jizhong, Helou Pavilion

文 / 谭铮
TEXT / Tan Zheng



冯纪忠，何陋轩立面图手稿
Feng Jizhong, Elevation of Helou Pavilion

由史建策划的“久违的现代：冯纪忠、王大闳建筑文献展”作为在上海华侨城当代艺术中心（OCAT）开馆以来首个建筑展，展出了冯纪忠的方塔园及何陋轩，王大闳的建国南路自宅、国父纪念馆与故宫博物院方案等重要的现代建筑设计作品。展览现场除了建筑图纸和模型外也充分运用影像、装置等展示方式，试图呈现被“埋没”的现代“中国性”探索。对于两位建筑大师的作品与思想研究直到近几年才成为“显学”，此次OCAT展览则首次将冯与王置入一整代建筑师所处的历史语境中进行回顾。

杨永生在《中国四代建筑师》一书中将中国建筑师分为四代，第一代出生于清末到辛亥革命间，以归国留美毕业生为主（梁思成、陈植、童寯等）；第二代出生于1910到1920年代，在1949年前学成执业（冯纪忠、王大闳、黄作燊等）；第三代出生于1930到1940年代，在“文革”之前接受建筑学教育（何镜堂、程泰宁、项秉仁等），在改革开放后成为塑形当代中国城市面貌的主要力量；第四代出生于1949年之后，在恢复高考之后接受大学教育（张永和、刘家琨、王澍等）并在1990年代迈入历史舞台。在这四代建筑师中，第二代建筑师的成熟与现代主义建筑思想在世界的传播约略同时。这一代建筑师在抗日战争胜利以后的数年开始现代主义建筑的教育与试验，此后又因为1949年之后的政治激变而中断。台湾在1950年代随着“美援”开始转向现代主义建筑样

CURATED BY SHI Jian, “Modernism Revisited: A Retrospective Exhibition of Feng Jizhong and Wang Da-hong” is the first architecture exhibition presented by OCAT Shanghai. The project presents important works of modern architecture, including Feng Jizhong’s Songjiang Fangta Garden and Helou Pavilion and Wang Da-hong’s Jianguo South Road residence, Hong-Lu Apartment, Sun Yat-sen Memorial Hall, and National Palace Museum. Along with archives and renderings, the curator makes use of photography and installation to present this inquiry into the submerged Chineseness of modernity. OCAT’s exhibition places Feng and Wang in the historical context of a retrospective for the first time, representing the school of thought of an entire generation of architects in China.

Yang Yongsheng’s book *China: Four Generations of Architects* strictly periodizes Chinese modern architecture. The first generation includes those born in the late Qing Dynasty prior to the Xinhai Revolution (1911), focusing on those who studied in the United States (Liang Sicheng, Chen Zhi, Tong Jun); the second generation refers to those born between 1910 and 1920, who completed their studies and began working before 1949 (Feng Jizhong, Wang Da-hong, Huang Zuozhen); the third generation is made up of those born between 1930 and 1940 who studied prior to the Cultural Revolution and began to shape the urban landscape during Reform and Opening (He Jingtang, Cheng Taining, Xiang Bingren); and the fourth generation encompasses those born after 1949 who attended college after the restoration of the National Higher Education Entrance Examination, making their mark in the 1990s (Yung Ho Chang, Liu Jiakun, Wang Shu). The second generation matured as architectural modernism spread globally. After the Second Sino-Japanese War, these architects again saw their work interrupted by the political upheavals of 1949. Architecture in Taiwan began to shift towards modernism in the 1950s with the arrival of U.S. aid, but official buildings did not; their style remained constrained by orthodoxy. After the 1980s, creativity in Taiwan and the mainland was held hostage by consumerism, and the modernist experiments of the second generation were once again left in the dust. Because of this history, their position is an awkward one.

The most accomplished scholars of the work of the second generation became architects of the fourth generation, achieving practical success without truly solving the deeply embedded conflict between modernity and Chineseness. Under the pressure of the Japanese modernity imposed on greater China after the Xinhai Revolution, only cultural conservatism—under the guise of the “Essence-Function” dictum of “Chinese knowledge as essence, Western learning as function”—could conceal the cultural implications of the modern. So what is special about the Chinese modernism of Feng Jizhong and Wang Da-hong?

In his study of Cuban modernist architecture and urban planning, architectural historian Timothy Hyde puts forward the concept of constitutional modernism: the history of modernist architecture in developing countries is often more intimately tied to national identity, because the building of civil society is embroiled in everyday

“久违的现代”展览现场，2014年，OCAT上海馆
View of “Modernism Revisited: A Retrospective Exhibition of Feng Jizhong and Wang Da-hong,” 2014
OCAT Shanghai

式，但在官方建筑这个层面依然受道统思想的掣肘。在80年代之后，两岸的创作热情被消费主义所挟持，第二代建筑师的现代性实验又逐渐蒙尘。在某种程度上，第二代建筑师的历史地位是相当尴尬的。

值得回味的是，最积极的对第二代建筑师的作品进行研究的恰恰是第四代建筑师，因为第四代建筑师固然获得前人不可企及的话语权，却并未解决现代性与“中国性”的深层矛盾。辛亥革命以后的两岸长期在日本的“强制的现代性”的重压之下，不得不拾起文化保守主义，用“体用”之平衡掩饰“现代性”本身的文化意涵。与冯、王同时代的建筑师们也都是在类似的政治环境中进行现代主义建筑学教育及研究，并有相当数量的作品问世。那么冯与王的作品中的现代“中国性”究竟特殊在何处？

建筑史学家蒂姆斯·海德在研究古巴的现代主义建筑与规划中提出了“建制性现代主义”的概念，即相比于发达国家，发展中国家的现代建筑史往往更深地同国族身份的认同，公民社会的建立与日常政治牵连在一起。回望冯与王的作品中的现代性时，其实并不能将其与那种“建制性现代主义”建立对立。王澍、董豫赣、童明等建筑师都对何陋轩早有阐释，王澍试图将冯纪忠还原为一个操作“意趣”的造园者；王俊雄在对王大闳的建筑思想演变论述中指出，从建国南路自宅，再到虹庐等一系列的公寓设计中，王大闳竭力跳出“中学为体–西学为用”的意识形态窠臼去创造一种自由的现代中国的建筑语言。如仅把二人的实践作为一种文人在建造活动中的精神操练，那么其作品中的“现代性”就完全迷失了。现代性的本义就是与那些已经不属于这个时代的“过去”划清界限。现代化的过程就是充满矛盾与冲突的混合体验。现代性从来不可能是遗世独立的，而是“入世”的。

现代主义建筑的“现代性”在于创造了一种可以方法论透明的新范式。比如，德国19世纪的建筑理论先驱森帕尔将建筑的构件分为壁炉、地基、结构与围护四种系统，柯布西耶所提出的“多米诺”结构系统与新建筑五点，都是试图归纳建筑学的一般规律。从这一点上来说，冯与王的思想与作品的现代性意义，正在于他们批判地创造了一种工具与方法，而这种工具与方法是可以被描述，被演绎，被归纳，被研究的。冯的方塔园与王的建国南路自宅与虹庐皆是对一种建筑形式语法的迫近。例如，方塔园的方塔园公园大门的瓦作与金属桁架的并置概括了一种更一般的屋架构造逻辑，而建国南路自宅是在战后台湾的窘迫的经济条件下探索一种节制的、含蓄的、减简的居住形式。即使冯、王的作品中有强烈的本土文化指向，那正是因为这种中国性代表了东亚的建造文明在历史演变中的一般规律与合理性。

1920年代开始的现代主义建筑经在逐渐取得领导权后渐渐演变为战后的美式现代主义国际式。从拉布鲁斯特到奥古斯特·贝瑞，从辛克尔到密斯，从19世纪开始，各种不同的理想充斥于现代主义建筑的现场。很难说这些理想范式哪一种更具现代性。同理，在冯与王的作品中，形式追求无法遮盖建构方式的多层次来源，而这种矛盾性与模糊性，正是冯与王的作品可以被解码却无法被复制的原因。

冯纪忠的建成作品除了方塔园之外，还有花港茶室（1964年建成，后被改造）及大量教学成果。王大闳更是多产，从建国南路自宅后也承接了许多政府项目与公寓项目。策展人史建在文献展中着力于介绍方塔园与建国南路自宅、国父纪念馆与故宫博物院等特定几个项目，显然是为了呼应“久违的现代”的题义，强调那些被主流视野遗忘的现代性探索。与“久违的现代”相对的，自然是一个国家叙事与资本叙事语境下的建筑学。冯、王的作品的意义与搁置它们的意义的各种政治原因并不是一种对立的关系。恰恰后者是任何时代的建筑师都必须面对的现实，而“拆造”冯、王作品之启示即是在解码作品的同时，更深刻理解作品的价值所依赖的特定时空。

王大闳建国南路自宅
Wang Da-hong’s Jianguo South Road residence

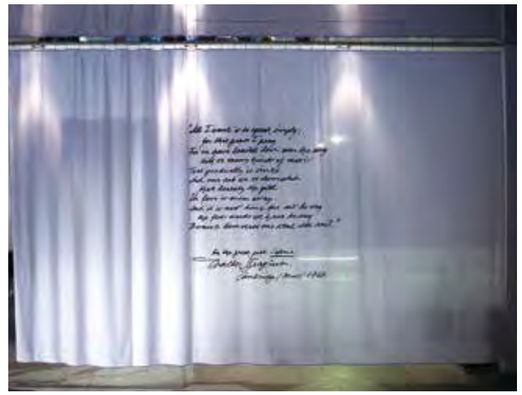
politics. Reexamining the modernism of Feng and Wang, the concept seems apt. Architects such as Wang Shu, Dong Yugan, and Tong Ming have tried to interpret the Helou Pavilion; Wang Shu reduces Feng to a landscape artist dealing in the picturesque. Chun-Hsiung Wang points out that Wang Da-hong’s residential designs attempt to break out of the Essence-Function ideology to create a freer architectural language for modern China. But, when viewed as the conceptual exercises of scholars, the modernity of these buildings is lost. Modernity draws a line separating present from past—from that which no longer belongs to this era. Modernization is a process of contradiction and conflict that can only be of this world.

The modernity of architectural modernism lies in a new paradigm built on transparent methodology. In the nineteenth century, pioneering German architectural theorist Gottfried Semper divided the fundamental elements of architecture into four systems: hearth (fire, ceramics), roof (carpentry), enclosure (weaving, walls), and mound (earthwork). Similarly, the structural system of Le Corbusier’s Dom-Ino House and “Five Points of Architecture” attempts to standardize the rules of design. We find in Feng Jizhong and Wang Da-hong, too, the critical creation of a means and method that can be described, interpreted, summarized, and studied. Their best known works approach a formal syntax. For instance, the juxtaposition of tile roofing and metal trussing at the entrance gates to Feng’s Fangta Garden outlines a general structural logic, whereas Wang Da-hong’s Jianguo South Road residence is a restrained, stripped-down form—an experiment arising out of the distressed economic conditions of postwar Taiwan. Though such buildings are strongly oriented towards local culture, theirs is precisely the kind of Chineseness that could be representative of a broader standard or rationale within the history of architecture for the region.

Architectural modernism gained hegemony in the 1920s, eventually evolving into the postwar American movement known as International Style. From the start of the nineteenth century, architecture was inundated with ideology—from Henri Labrouste to Auguste Perret, Karl Friedrich Schinkel to Ludwig Mies van der Rohe—and it is hard to say which paradigm best embodies modernity. With Feng Jizhong and Wang Da-hong, the ultimate pursuit of form does not conceal the multitude of sources from which they draw. This level of contradiction and ambiguity allows their work to be decoded while remaining inimitable. The intricate nature of this approach arises out of a response to the particularity of a certain terrain, out of the body’s instinctive reactions to material, and out of a here-and-now resourcefulness in problem solving. In their best work, both architects form what critic Kenneth Frampton calls critical regionalism.

Aside from Fangta Garden, one of Feng Jizhong’s greatest works is his Huagang Tea House, built in 1964 but later altered. He was also an accomplished teacher. Wang Da-hong was more prolific in his built works; after completing the Jianguo South Road project, he took on several government and residential projects. In the archival portion of the exhibition, Shi Jian’s efforts to introduce these buildings echo the exhibition’s title, “Modernism Revisited,” emphasizing that this exploration of Chinese modernism has been neglected in mainstream scholarship. While the exhibition is framed in opposition to nationalist or market-based narratives of design history, the significance of Feng and Wang does not lie in their relationship to the politics that cast them aside. Here, the revelation of their work occurs just as we attempt to decode it, with an understanding of the uniquely specific space and time on which their value depends. (Translated by Katy Pinke)

格罗皮乌斯书赠王大闳诗稿，展览序厅，OCAT上海馆
Manuscript of a poem Walter Gropius wrote for Wang Da-hong
OCAT Shanghai



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050 《宽忍的灰色黎明》 THE GRAY MORNINGS OF TOLERANCE

文 / 班宇 TEXT / Ban Yu
摄影 / 刘一纬 PHOTO / Liu Yiwei

著名影评人安德烈·巴赞在《摄影影像的本体论》中提出“唯有摄影机镜头拍下的客体影像能够满足我们潜意识提出的再现原物的需要”这一观点。米歇尔·福柯在接受采访时，也有过类似的表达，收录于《反怀旧》一文之中。他说：“现在，畅销文学已经不够了，还有一些更有效的方式，比如电视和电影。我认为这是一种对大众记忆再编码的方式，大众记忆存在着，但它没有任何可以自我书写的方式。因此，人们不但向这些人展现他们所曾是的样子，而且让他们必须回忆这就是他们所曾是的样子。”

文学借助语言的组合进行表达、描述、转译，电影则直接是对运动的铭刻（利奥塔语）。作为机械复制时代的产物，电影似乎更加直接、有效，诞生以来便备受瞩目，并迅速成为主导型的现代艺术，它的影响日趋广泛，哲学家似乎更乐于解读电影，并以此为论体回应世界与时代精神，他们从未拥有过如此得心应手的技术工具。

东北师大李洋老师选编部分法国哲学家论电影的文章，结集为《宽忍的灰色黎明》一书，其中收录福柯、罗兰·巴特、居伊·德波、让·鲍德里亚、吉尔·德勒兹、阿兰·巴迪欧、雅克·朗西埃等九位思想家共十七篇经典文章，文体形式各异，时态、语境亦各不相同，而从中延续出来的，却是一条法国思想与电影清晰的流转脉络，从罗兰·巴特以符号学建立起的影像解读范式，到朗西埃提出的“眩晕”运动，无一不是在为影像进行精神训练。这些法国哲学家在谈电影时，与巴赞这类传统影评人的探讨维度略有不同，语言和技术层面的问题被置于次要位置，他们将影像的精神内核与外延效应等同时安放于手术台上，进行全方位剖析，他们认为电影只是在一个真实的场景中出现了租借来的身体，其借此所阐释的，多对自身哲学思想的延续与拓展。

在《宽忍的灰色黎明》一书里，朗西埃将由审美政治建构起的理论腾挪至电影分析与研究上，认为电影传递现代主义文学（如福楼拜的作品）的衣钵，其存在与缺席便继承于此，“美学时代虚构的特征是时间连续叙述、心理过程及场景描写的决定性”，历史与现实全被打散，成为词语与碎片，而这才是引发怜悯与恐惧的源头。让–吕克·南希则以阿巴斯的电影为例，讨论电影里“作者”身份的参与进程，并提出“观看”这一概念，对他来说，场景、语言、故事性都要服从于“观看”的吸引力。鲍德里亚与居伊·德波的文章与电影的直接关系并不显著，更像是他们自身思想的辅助阐释，不过在德波这篇《阿兰·雷乃之后的电影》里，他首次提出“景观”这个概念。

巴迪欧与德勒兹的文章是这本集子之中的重头戏。德勒兹的《电影，思维与政治》则将电影比作近似于思维活动的“精神自动装置”，并强调由此获得新思维与主体身份的重要性。巴迪欧的《电影作为哲学实验》几乎字字珠玑，他认为电影是在断裂中创造新的综合，是哲学情境的实验，之后提出五种思考电影的方法，再论及电影是绝对不纯的艺术，它是生产过程依靠的是不纯的物质系统，但却渴望萃取提炼来创造纯粹，并与不纯进行较力，全篇浑然一体，有力而精准，拳拳到肉。

《宽忍的灰色黎明》所收录的文章时间跨度长达50多年，这些文章既是他们思想史里不可或缺的一部分，也为大众电影提供理论佐证。全书所体现出来的，是在图像时代来临之际，秉承马克思主义、结构主义、存在主义的法国哲学家们该如何去应对与解释。新生事物也需在传统美学范畴内进行拆解、分析与阐释，才能在哲学上得以成立，而从这个角度来看，这些哲学家对电影这一形式与内容所进行的阅读理解，便更值得玩味。

AS RENOWNED FILM critic André Bazin points out in “The Ontology of the Photographic Image,” “Only a photographic lens can give us the kind of image of the object that is capable of satisfying the deep need man has to substitute for it something more than a mere approximation, a kind of decal or transfer.” Michel Foucault, in the article “Anti-Retro,” similarly pronounces, “Nowadays, cheap books are no longer enough. There are much more efficient channels in the form of television and cinema. And I think the whole effort has tended towards a *recoding* of popular memory which exists but has no way of formally expressing itself. People are shown not what they have been but what they must remember they have been.”

In the theory of Jean-François Lyotard, literature expresses, describes, and translates ideas by combining narrative languages, while film records motion directly. Film, in the age of mechanical reproduction, seems more direct and effective, and quickly became the dominant form of modern art. Philosophers seem more willing to interpret film than other cultural forms, understanding it as a response to the contemporary world. Never have they had such a useful device.

Yang Li, a professor at Northeast Normal University in Jilin province, has compiled *The Gray Mornings of Tolerance*, an anthology of film-related articles by nine philosophers, including Michel Foucault, Roland Barthes, Guy Debord, Jean Baudrillard, Gilles Deleuze, Alain Badiou, and Jacques Rancière. These 17 seminal essays, composed in various forms, styles, and contexts, together present a distinct theme within French philosophy of film. From the paradigm of image interpretation established by Barthes with semiotics to the focus on *Vertigo* initiated by Rancière, these viewpoints all involve the spiritual qualities of images. In terms of film studies, these philosophers operate in a dimension slightly different from traditional film critics like Bazin. Placing language and technical issues second, they juxtapose the spiritual connotations and extensions of images with a comprehensive cultural analysis. The medium of film acts as an object, through which theory can be sustained and expanded.

In his writing in *The Gray Mornings of Tolerance*, Rancière transfers theories of the politics of aesthetics into film analysis, holding that many qualities of film are inherited from its role as the beacon of modernist literature: “The fictional specific to the aesthetic age is chronological and continuous narrative, determinant of mental process and scene description.” History and reality break into phrases and debris; they are a source of pity and fear. Elsewhere, Jean-Luc Nancy takes Abbas Kiarostami’s film as a model to discuss the author’s participation in filmic language, suggesting a concept of the gaze. For Nancy, scene, language, and story are all subject to the gaze. Although the work of Jean Baudrillard and Guy Debord here is not directly related to film criticism, their theories are reinterpreted in this volume; Guy Debord, in his essay “Cinema After Alain Resnais,” introduces the concept of the spectacle .

The highlights of this volume are essays by Alain Badiou and Gilles Deleuze. Deleuze’s “Cinema, Thought, and Politics” compares film to spiritual automata, emphasizing the importance of the subject in resulting thought. Each word in Alain Badiou’s “Cinema as a Philosophical Experiment” glimmers; he believes that cinema is created just as new material can be synthesized by rupture—a philosophical experiment. In the same vein, he proposes five different approaches to the meaning of cinema. Although cinema is an absolutely impure form of art, depending on a material system of production, it creates purity through the subtraction or purification of the impure world beyond.

The essays in *The Gray Mornings of Tolerance* cover a span of more than 50 years, representing an indispensable intellectual history that provides a theoretical basis for popular film criticism. The French philosophers included are successors to Marxism, structuralism, and existentialism, together responding to and interpreting the approaching age of images. New ideas must first be disassembled, analyzed, and interpreted within the realm of traditional aesthetics; only then can they be recognized in a philosophical context. From this perspective, these philosophers’ interpretations of the form and content of cinema bear continuous reflection. (Translated by Xia Sheng)

福柯（等），河南大学出版社，2014年，427页，中文
Yang Li (ed.), Henan University Press, 2014, 427 pp., Chinese

《成人主题》
MATURE THEMES

文 / 赖非 TEXT / Lai Fei
图像 / 李梅 IMAGE / Li Mei

一对通过手机交友软件认识的年轻男女约在了时髦的北京太古里第一次见面。尴尬的约会中他俩撞见了一大群尖叫的女孩。引发这股骚动的不是别人，就是贾斯汀·比伯。在保镖的严密包围下，比伯正踩着滑板回他下榻的瑜舍酒店——这座日本建筑师隈研吾设计的玻璃房子是北京艺术名媛及其外国友人们的最爱。一种洛杉矶式的景观似乎空降在了这个北京的地标。尽管B宝粉丝们在用中文嘶吼，但语言无关紧要。

一种类似的景观在安德鲁·德宾的《成人主题》一书中得到了更复杂的体现。这位年轻作者首次出版的个人文集是一本混杂诗歌、小说、主观叙述、艺术评论的复合文体，看似一本人称在章节间转换的小说，不同层次的文化能指充斥全书。当他在开篇文章中以第一人称大谈《峡谷》的创作，有一瞬间真让我相信他就是那部由琳赛·罗韩与色情片男演员詹姆斯·迪恩出演的情色惊悚片《峡谷》的编剧。事实上，《峡谷》的编剧是著名作家布雷特·伊斯顿·埃里斯。德宾对此类影片背后的媒体文化提出了一种狡黠而自反的批评。这些特定文化领域的能指，只有部分读者能深谙其义，比如那些在读到作者说麦克金利作品愚蠢时发笑的人。那么对于根本没听说过《峡谷》这部电影的读者而言，德宾的用心良苦也就失效了。反过来说，如果读者对书中提到的名人——包括贾斯汀·比伯、席亚拉、宝拉·狄恩、保罗·拉德、凯蒂·派里之辈个个熟悉，他们是不是更该感到难为情？

阅读《成人主题》对于不熟悉美国流行文化的人会有些困难（其实还是别太了解为好）。德宾的“自拍自省性”很可能在阅读中变味。这本书大概并无意去服务北美及欧洲以外的读者，而且书中“成熟主题”的时间性也是局限的。书中很多文化信息德宾的同年龄群体会更熟悉。这个群体可以粗略地被归为“千禧世代”——那些亲历了网络的普及以及媒体意识转变的八零后和九零后。

安德鲁·德宾与Alt Lit（可译作“另类文学派”）联系紧密。Alt Lit这一说法大约出现在三年前，大致定义了一群对网络文化和网络出版感兴趣的作者。但把德宾类比于其他Alt Lit作者，如林韬和史蒂夫·罗根巴克其实并不妥帖。德宾更多受到作家艾琳·迈尔斯、艾特·阿德南、布鲁斯·海恩里、克里斯·克劳斯的影响。德宾的写作糅合了很多不同元素，有一部分来自纽约和洛杉矶的艺术圈。但他并未区别对待艺术与当代文化的其它领域，不做任何雅俗高低的区分。这一点在媒体高速发展的后网络时代显得格外妥帖。德宾的文字反映了他对当前媒体文化有意识的着迷以及狡黠的批判。与在汤博乐网站（Tumblr）上充斥的网络艺术的视觉性相比，德宾既根植于媒体又反省于媒体的写作着实是一股清流。

《成人主题》的第二章《飞机上的微笑》中，贾斯汀·比伯的Instagram和保罗·维希留《信息炸弹》中的理论被相提并论——也许只有像德宾这样成长于九十年代的人能够把维希留的“视觉市场”之“视觉崩溃”理论、明星同人志、艺术家雷蒙德·佩提本的推特言论、把弗里兹艺博会比作虐恋的诗歌，以及个人轶闻统统杂糅成一幅连贯的图景，并在最后以艾瑞尔·平克的那首“成人主题”为这一图景命名。

堵在北京的路上，我在出租车的车载电视广告里瞥见了一则艺人李宇春即将在尤伦斯当代艺术中心展览的消息。试想如果中国也有一本类似《成人主题》的文化批评文集会是什么样。当前的文化精英们会为这种糅合多层文化能指的自述性文学买单吗？很难说，恐怕比想象一个不存在“玉米”的文化景观还要困难。（由苑蕾翻译）

ON AN AWKWARD first date in Beijing's chic shopping district Taikoo Li, a young couple—introduced through a mobile dating app—runs into a crowd of screaming girls. The object of this mania is none other than Justin Bieber, returning to his lodging at the Opposite House, the Kengo Kuma–designed glass box hotel favored by artsy types, on a skateboard, fully encircled by bodyguards. An image of LA seemingly overlays itself onto one of the quintessential Beijing neighborhoods; the fact that the Beliebers shout in Chinese is inconsequential.

An analogous—albeit more encrypted—sense of the portability of the image is found in Andrew Durbin's *Mature Themes*. The young author's first book is a hybrid of poetry, fiction, memoir, and art criticism, replete with high/low image references manifested as a novel whose narrative voice mutates across chapters. Beginning in first-person narrative, the book's first chapter, "The Canyons," had me fooled, believing for a second that the author had written the script for the eponymous erotic thriller featuring Lindsay Lohan and porn star James Deen. But it was Bret Easton Ellis who wrote *The Canyons*; Durbin's piece is a fictive personal account of the creation of the film, a cunning, self-reflexive critique of the media culture that breeds such productions. Drawn from a particular cultural register, these references function as in-jokes for people who get it when Durbin calls Ryan McGinley's work "dumb." Should the reader be embarrassed for not knowing the real author of *The Canyons*? Or rather, should they feel guilty for picking up on all the celebrity references in Durbin's book, ranging from Justin Bieber to Ciara, Paula Deen, Paul Rudd, and Katy Perry?

Mature Themes will be difficult for those unfamiliar with American entertainment culture (though you're perhaps better off without it), as Durbin's selfie-reflexivity might get lost in translation. The book may not be intended for a readership outside of North America and English-speaking Europe, and its "mature themes" are historically specific as well. Mamy of the cultural references in the book are pertinent primarily to Durbin's peers, loosely categorized as the Millennial generation: people born in the 1980s and 1990s who have witnessed a shift in media consciousness with the popularization of the internet.

Andrew Durbin is associated with Alt Lit, a term that emerged around three years ago to vaguely define a community of writers with shared interests in internet culture and online publishing. But to compare Durbin with other Alt Lit writers like Tao Lin and Steve Roggenbuck would be disingenuous. He is rather more influenced by Eileen Myles, Etel Adnan, Bruce Hainley, and Chris Kraus, drawing promiscuously from many different sources. The art worlds of New York and LA play a large part, but he treats his contemporary art subjects no differently from other aspects of contemporary culture, making no distinction between high and low. This is particularly telling in an increasingly mediated, post-internet age. Durbin's writing reflects a selfie-aware and articulate attraction to such media culture. as well as cunning criticism. It is refreshing to see an embedded and self-reflexive response to media in writing, as opposed to more net-art jpegs on Tumblr.

In "Smile on a Jet," the second chapter of Durbin's book, Justin Bieber's Instagram meets Paul Virilio's writing in *The Information Bomb*. Perhaps only a 1990s child like Durbin could mix together Virilio's theory of "the visual crash" of the "market of the visible," celebrity fanfiction, artist Raymond Pettibon's Tweets, poetry interpreting the Frieze art fair as a BDSM act, and accounts of his personal life into one cohesive picture, and then give it the same title as an Ariel Pink song: "Mature Themes."

Stuck in Beijing traffic one day, I catch a glimpse of an ad for a new exhibition featuring pop star Chris Lee (Li Yuchun) on the small LCD advertisement screen of my cab. I wonder what a cultural critique along the lines of *Mature Themes* might look like in today's China. Would a personal narrative blending high and low cultures have equal resonance among China's cultural elite? It is hard to know for sure, perhaps harder than imagining a cultural constellation still vacant of Beliebers.

安德鲁·德宾，夜行船出版社，2014年，116页，英文
Andrew Durbin, Nightboat Books, 2014, 116pp., English

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喘息的空间
BREATHING ROOM

文 / 亚当 · 博贝特
TEXT / Adam Bobbette

蔡明亮，《黑眼圈》，2006年，剧照
Tsai Ming-liang, ***I Don't Want to Sleep Alone***, 2006, Production still
Courtesy of Homegreen Films
PHOTO: William Laxton

两个人很寂寞。他们已经周旋了一个多小时。在彼此身旁沉默地吃着东西。工作时他窥视她。有一回在楼梯间里，大约是影片中段，他在无言的扭打中给了她一件廉价的LED玩具。夜里，她躺在她那单薄的床垫上，想他。

在马六甲海峡另一侧，北苏门答腊省的烧荒季开始了。连接着东南亚最大如洞穴的银行账户的联合企业拥有着面积有几个行政区那么大的棕榈树种植园。这里的果实正被从田里清出、装箱、经由越洋航线运送，并塞进雅加达、珠江三角洲、阿联酋和洛杉矶的港口。它们将被碾碎并榨成油，用来制作蛋糕和人造奶油，以及返卖给监督烧荒季的工人们的零食。

有几个城市那么大的泥炭地被火点燃。它们要熏烧上几个礼拜。火沿着土地徐徐而行，点着厚厚的苔藓与枯木的混合物。那并非完全是土地，不似我们所习惯的那种。那是疏松稀烂的糊状物，有时厚达一米有余，且潮湿。因此它会像苔炎那样，熏烧并扬起浓密的烟雾。在烧荒的季节，北苏门答腊省遍地腾起滚滚烟浪。一切都出于同一缘由：为新的棕榈作物腾地方，把果实塞进一个事事相联、且满是享用着晚餐的身体的世界。

这些地方很寂寞，特别是种植园边上的道路。我从未去过聚集了许多最大型种植园的廖内，但是我去过勿里洞。那里的银矿开采已将森林地表夷为平地，之后又对其进行挖凿。矿井浅而白，水在中央淤积成洼。它们沿森林蜿蜒蛇形，在阳光下闪着光泽。道路安静，除了有塞满棕榈果的卡车开过。人迹稀少、被最大限度开采与耕牧的穷乡僻壤，经过仔细盘算而种下的大片森林，所有成熟作物都通向炼油厂的景观，这些是寂寞之地。

烧荒季扬起的滚滚浓烟被吹往新加坡和马来西亚的风穿越海峡载向北方。它给那些地方带去了严重影响，浓密得足以将其湮没上个把星期。在食用掺有棕榈油的米饭和蛋糕时，街上的高温令呼吸变得困难。

我们是在蔡明亮的《黑眼圈》（2006）中认识这些寂寞角色的，他们为了战胜寂寞而彼此周旋并在楼梯间扭打一团。影片四分之三处，烧荒季开始

THE TWO OF them are lonely. They've been circling for over an hour. Eating beside each other in silence. He spies on her at work. Once, in a stairwell about midway through the film, he gives her a cheap LED toy in a wordless tussle. She lays on her thin mattress thinking about him at night.

Across the Strait of Malacca the burning season is beginning in north Sumatra. On palm plantations the size of regions, owned by conglomerates linked to southeast Asia's most cavernous bank accounts, fruits are being cleared from the fields, boxed, shipped on transoceanic routes, and plugged into ports in Jakarta, the Pearl River Delta, the United Arab Emirates, and Los Angeles. They will be ground and pressed into oil that makes cakes and margarine, and snacks sold back to the workers who oversee the burning season.

Fields of peat the size of cities are lit on fire. They smolder for weeks. The fire moves slowly in the ground, alighting a thick mix of moss and dead trees. It's not really ground, not like we are used to. It's porous mush, sometimes more than a meter thick, and wet. So it smolders and billows thick, dense smoke like a moss fire. The billows rise all over north Sumatra during the burning season. All for the same reason: to make way for new crops of palm, to make fruit plugged into a world of connections and bodies eating dinner.

These places are lonely, especially on the roads at the edge of the plantations. I've never been to Riau, where many of the biggest plantations are, but I've been to Belitung. There, silver mining has razed then gouged the surface of the forest. The pits are shallow and white with water pooling in the center. They snake through the forest and shine in the sun. The roads are quiet, but for the trucks rolling by packed with palm fruit. Sparsely populated hinterlands mined and farmed to their limit, vast forests planted with careful calculation, landscapes where all growth leads to a processing plant; these are lonely places.

The billows of smoke that rise during the burning season are carried north across the Strait by winds heading for Singapore and Malaysia. It hits those places thick enough to inundate them for weeks. It becomes hard to breathe in the heat of the street, eating rice and cakes laced with palm oil.

It is in Tsai Ming-liang's *I Don't Want to Sleep Alone* (2006) that we are introduced to the lonely characters circling each other and tussling in the stairwell to overcome their loneliness. Three-quarters into the film, the burning season has begun. People cope with the new air through a strange assortment of breathing devices. They look like the doctors in plague-ridden Venice, with breathing appendages that extend their faces outward like bird beaks. Some wear limp sacks

了。人们通过各色奇异的呼吸设备来应付新的空气。他们看上去就像身处瘟疫肆虐的威尼斯的医生，附加的呼吸器将他们的脸向外延伸有如鸟喙。有些人将软塌塌的袋子固定在口鼻上。

我们的恋人们试图打破他们的寂寞。他们在一座未竣工的建筑相遇，里面是建在立柱上的灰色混凝土空荡楼板。没有墙。东南亚的大城市里有很多这样的地方。在雅加达，它们是暗地进行洗钱交易的都市化石。在马来西亚，也就是影片故事发生的地方（虽然我们不知道是在哪座城市），我们的恋人们就在这座建筑的冰冷骨架内相遇，最终从肉体上爱上彼此。空气中充斥着数百里外飘来的种植园烟雾。这是夜里。他们在一张废弃床垫上，脸上蒙着口罩，他们费力抓住彼此，他们接吻，嘴对嘴，他们分享呼吸。但烟雾呛到他们的鼻子，他们挣脱开来。他们的肺此刻在寻找空气，可他们呼吸到的只有烟雾，如同在水下喘气。他们需要退后，并重新把口罩固定在脸上。他们回归独处的状态。然而他们渴望彼此，他们的身体如此贴近。他们可以打破他们的寂寞。他们再次爱抚并且嘴对嘴分享空气。他们又一次咳嗽起来，肺里充满了苏门答腊的烟雾。他们回归寂寞。

摩托车沿北苏门答腊省的高速路嗡鸣。驾驶者用围巾紧紧裹住鼻子和嘴。午后的太阳在雾霭中是一只鲑鱼红的圆盘。

我的朋友告诉我，在2013年，当烟雾弥漫新加坡和马来西亚长达一个多星期时，他们的政府提升了空气质量指数。他们开始埋怨印尼政府的不负责任。有些在新加坡办公的种植园主突然提高了生产呼吸口罩的工厂的产量。就像全世界许多企业巨头一样，当我们或共同或独自处于幸福中时，东南亚的企业巨头也将魔爪伸向了我们的身体。

我想起克利福德·格尔茨的《爪哇的宗教》一书中有一段，一个男人快死了。他的侄子坐在他身旁等着他死去，然后他会把他的嘴放在老人的嘴上，吸入其最后的一口气，这样一来他就会吸入老人的“灵力（印尼语ilmu）”，或者说智慧，因为历史正是通过呼吸才得以转化。现在正是在呼吸中经由其他生命往回走。正是在呼吸中，独自置于身体的我们才得以向外伸展。

我们的恋人们呆在床垫上，哪儿也去不了。他们只剩下赖以呼吸的口罩。在一座烂尾楼里，无依无靠地待在彼此身旁。我们的呼吸，隔着过滤网与彼此保持距离。（由潘丽翻译）

fixed over mouth and nose.

Our lovers try to break through their loneliness. They meet in an unfinished building of gray concrete, barren floor slabs on pillars. No walls. There are many of these in southeast Asia's big cities. In Jakarta, they are the urban fossils of shady money-laundering deals. In Malaysia, where the film takes place (though we don't know which city) our lovers meet in this cold skeleton of a building to finally love each other physically. The air is filled with plantation smoke from hundreds of miles away. It is night. They are on an abandoned mattress and their faces are covered with masks. They hold each other heavily. They kiss. Mouth to mouth, they share their breath. But the smoke chokes their noses. They break away. Their lungs now reach for air, but it is only smoke they breathe, like gasping for air underwater. They need to recoil and reaffix the masks to their faces. They are returned to their solitude. But they want each other; their bodies are so close. They could break their loneliness. They caress again and share air from mouth fixed to mouth. Again they cough, their lungs filled with Sumatran smoke. They return to their loneliness.

Motorcycles buzz along the north Sumatran highways. Their drivers wear scarves wrapped tightly over nose and mouth. The afternoon sun is a salmon-red disk in the haze.

My friend told me that, in 2013, when the smoke filled Singapore and Malaysia for over a week, their governments raised the air quality index. They began to complain about the irresponsibility of the Indonesian government. Some of the plantation owners with offices in Singapore spiked production in the plants that manufacture breathing masks. The southeast Asian tycoons, like so many around the world, have their hands all over our bodies, in all of our states of happiness, together and in solitude.

I'm reminded of a passage in Clifford Geertz's *The Religion of Java* in which a man is dying. His nephew is sitting beside him waiting for him to die. Then he will put his mouth to the older man's and inhale his last breath. This way he will inhale his *ilmu*, or wisdom. Because it is through the breath that history is translated. It's in the breath that the present reaches backward through other lives. It's in the breath that we, alone in our bodies, stretch outward.

Our lovers on their mattress can't reach anywhere. They are left with their breathing masks. Alone and beside each other in an unfinished building. We breathe through filters and touch each other at a distance.

展出与权宜：『无地之爱』黄孙权个展评述

EXHIBITION AND EXPEDIENCY: "U-TOPOPHILIA": HUANG SUN QUAN SOLO EXHIBITION

《我们家在康乐里》，1998年， 影像，86分钟
Our New Homeland, 1998, video, 86 min.

文 / 李墨十小孔
TEXT / Li Mo & Kong

在“无地之爱”展览中，黄孙权提出对地点、建筑、乌托邦与社会运动的叙事策略，以及它们在社会性空间中相互联结的可能。所展出的四件作品，揭示出艺术行动者如何从创作者的主体，转变成与田野成为共同生产者的团体协作过程——从对具体地点之爱到无地之爱。这些作品可以分为两组：《乌托邦出柜》为一组，《我们家在康乐里》、《日常生活的一天》，“复岛”系列为另一组。

《我们家在康乐里》记录了1997年台湾的第一场反旧城改造的社会运动“反市府推土机”。导演既是运动组织领导者，又是纪录片拍摄者，而非一般的“客观中立”；纪录片《日常生活的一天》，在台北和高雄邀请跨境劳工，以及在深圳不同岗位的工人，用自己的手机拍摄一日所见，重绘城市与劳动的面貌；“复岛”系列的三个作品，用自动写作机和开源码制作的AR软件，对高雄旗津岛的空间

他们触及到一个问题，由于假定自己已经解决了问题，他们就为它的真正解决设下了障碍。
“They had touched on a problem, and by supposing they had solved it they had created a hindrance to its solution.”

——尼采《朝霞》
—Friedrich Nietzsche, *The Dawn*

“U-TOPOPHILIA” PROPOSES a narrative strategy regarding place, architecture, utopia, and social movements, as well as the possibilities of connection in social space. Huang Sun Quan's four projects reveal the transformation of artists and activists from individual subjects to collaborators, as well as the evolution of affection for specific places into a love of no place in particular.

“Our New Homeland” documents the first urban social movement in Taiwan, the Movement against the Bulldozers of the City Government of 1997. The artist was an organizer and leader of the movement, as well as its foremost documentary photographer, contrary to the view that filmmakers and journalists must be objective and neutral. The documentary *A Day* invites migrant workers from Taipei and Kaohsiung, as well as people from a variety of professions in Shenzhen, to use mobile phones to record their observations over the course of a single day, painting a new face of the urban labor force. The three pieces comprising “Islands” use an automatic writing machine and open source augmented reality software to investigate the history of Kaohsiung's Cijin Island, a collaboration between the artists and the island's local inhabitants.

These works were not originally intended to be exhibited; they are by-products of social movements. “Our New Homeland” grew out of the protests against the then-mayor of Taipei's decision to demolish a 60-year-old unauthorized community within the span of three months. The demolition led to a crisis within Taipei's municipal government, as well as a string of territorial disputes. Making the film was a part of the movement itself, an attempt to protect the rights of activists and community inhabitants. *A Day* reminds the viewer of the 420,000 migrant workers required to sustain Taiwan's economy. Shenzhen's migrant workers, by contrast, have turned it from a small fishing village into a cosmopolitan city within the past 30 years. In both cases, migrant workers have become a cornerstone of modern life. The purpose of the project is not necessarily represented in the final product of the “Islands” series; rather, it draws attention to those moments in which everyday life depends on art.

Elaborating on the notion of social art, Huang Sun Quan emphasizes the artist's reasons for entering the field, as well as his or

《复岛》系列作品，摄影
“Islands,” photography

“复岛”系列展出现场
Installation view of “Islands,” 2014, Red Brick Museum, Beijing

历史进行研究，是一件“集体”和“当地居民”一同制作的作品。

这一组作品，实不是为展出所做的作品，而是社会运动的副产品：《我们家在康乐里》的拍摄，首先是为了有效保护行动者的权益；《日常生活的一天》让我们不能忽视，在台的跨境劳工有42万之多，正是这些家务劳动与工作支撑了台湾经济，而深圳的跨省劳工，在三十年间将小渔村转变成全球都市之过程，成为了支撑市民现代生活的基石；在“复岛”系列之中，制作作品以及参与都不是目的，也不是为了要替谁代言，而是开始想象日常生活对于艺术的需要。总而言之，关于展出的一切，只是权宜。

黄孙权特别提出“社会性艺术”之定义，阐述艺术家为何要进入田野，以及艺术实践的方法论。如果说，“社会艺术”与“社会性艺术”不同：“社会艺术”往往意味着个人接受社会状态的塑造；“社会性艺术”之“社会性”一词早在中世纪出现，虽然使用较少，但在学术界仍是严格地指，人与人之间的互动关系。这样的区分，接近“治愈系”和“养成论”区别：“社会”基于某种“治愈”的态度，对社会群体悉心护理，并将之视为守护自我道德的手段；“社会性”则将自己和社会群体共同纳入到一个相互遭遇的现场，构建起通向未知领域的途径。

作为艺术家进入田野所借助的方法论基础，“社会”和“社会性”的区分确实给予我们某种视野，得以看清那些声称进入田野实现政治理想的艺术计划——只是因为自身作品的生产需要更多“异文化”、“异地”的素材，更以“引起讨论”为借口自认为已有了反身性思考，推卸掉可以担负的社会责任。当然，这种区分并不意味着“社会性”思考，就一定会脱离开“社会”而存在。基于“养成论”形成的共同体，往往朝向尚未到来的“乌托邦”，某种不可能完成的任务，而且永远未完成，因为现实中一切可能而具体的“社会运动”，充斥着各种各样的在地条件，只是此种原则得一次次排演。艺术行动者到底有无“重新剪辑”的能力，将当下社会现实的变量，整合进既有的学科体系之中，以及包括能否坚守学术话语的底线，勿使自身沦为商业话语的附庸——即使，有所权宜。

据悉，红砖美术馆在未来的两到三年时间，将与黄孙权合作一个以“地方叙事与社会性空间”为主题的研究计划，以艺术行动者在空间生产过程中所牵涉的方法论之研究为驱动，展开展览、论坛、工作坊、出版等多种实践项目。尽管，作为项目首曲而展出的上述作品之中，我们更多看到的是“治愈系”和“养成论”两者的混杂。换句话说，并不是所有处于“社会性空间”关照下的艺术行动，都具有真正意义上的“社会性”，身处田野的现场之中，面临着各种并不可见的边界，已展开的越界行动，看似解决问题，却不过是设下了障碍，只有经受学术话语的检验，一次又一次反复地重写，才是明心见性的清凉水，而非春风沉醉的迷魂香。

在此意义上，另一组作品《乌托邦出柜》所针对的：将建筑作为展览（建筑作为资本的急先锋已堕落），以及乌托邦建筑与建筑乌托邦如何从社会经济计划沦为造型操弄等等议题，倒是给予了很大的启发，从中，革命乐观者将今日“乌托邦”视为明日之现实，批评悲观者则为了避免表面极端平等实质走向阶级深化社会的“恶托邦”。第一组和第二组作品之间的张力，成为了“无地之爱”展最大的亮点，同时，这也成为“养成论”共同体可能建立的前提：从地点之爱出发，进而抛弃地点之束缚（包括抽离和当地的感情），认识诸众与地点的差异，与他者交换视野与位置，寻得与整个世界的交流，或者权宜。

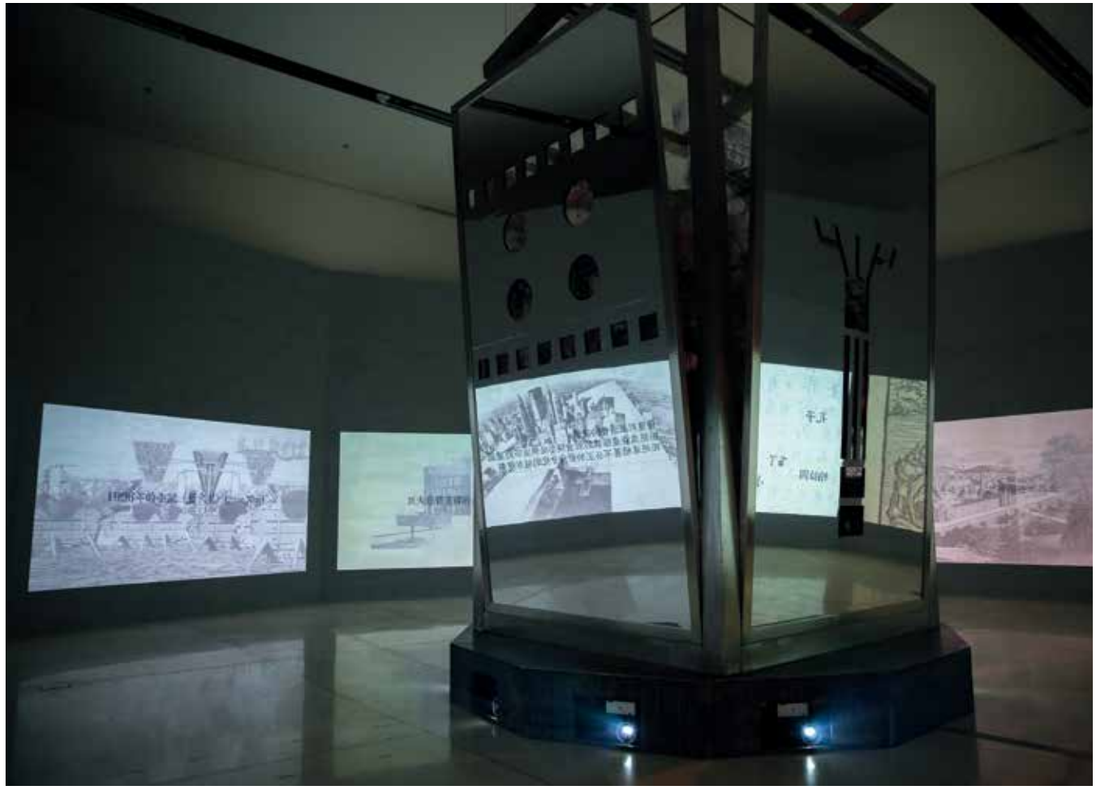
her role in artistic practice. Though both terms refer to society, societal art is distinct from social art. “Social” here refers primarily to individual reactions to everyday social conditions, often forcing individuals to give in or adjust to social pressures. “Societal,” on the other hand, is a word dating from the Middle Ages: though rarely used, it refers to interpersonal relationships in a more scholarly sense.

As a methodological foundation for artists entering the field of social art, these distinctions open our eyes to those doing so for political reasons: entering the field seeking an alien culture or other place, some artists do not attempt to improve the situation, but rather shirk their social responsibilities by creating nothing more than stimulating discussion. In reality, all social movements are repeated rehearsals of this principle, failing due to the impact of the local conditions—developing towards but never reaching a utopian state. The key lies in whether or not artist-activists possess the ability to integrate the variables of real life society into a theoretical structure, maintaining scholarly integrity without becoming a vessel for commercial discourse.

“u-topophilia” also marks the beginning of “Local Narration and Societal Space Project,” an ongoing research-driven project initiated by Huang Sun Quan at Red Brick Museum that focuses on the methodologies of artist-activists engaging in the production of societal space. Not all artistic movements within societal space have social significance: within this framework, many boundaries create new barriers blocking the ultimate destination. Only through the process of rewriting, again and again, will this idea finally become clear.

Come Out! Utopia focuses on the degeneration of architecture into capitalist spectacle, investigating how utopian architecture can emerge through the manipulation of socioeconomic plans. This is Pandora’s Box; once opened, optimists see utopia as a potential reality, while class-conscious pessimists move toward dystopian models in order to avoid the totalitarianism of equality. The highlight of “u-topophilia” is the tension between these two groups. Created by a love for abandoned lands, the exhibition recognizes the differences between people and places.

《乌托邦出柜》，2013年，10屏幕影像装置，约5分钟
Come Out! Utopia, 2013, 10-channel video installation, 5 min.



上/062 古琦威登 GUCCIVUITTON

古琦威登外部
Exterior of Guccivuitton

文 / 亨特 · 布莱斯韦特
TEXT / Hunter Braithwaite

去往小海地，从想象中的迈阿密往东北走上16公里，有一家由艺术家运营，混合当代和南佛罗里达地方艺术的商业画廊“古琦威登”。门脸藏在众多“待租”招牌之中，周围是教堂、烤肉店和出售各类移民生活必需品的杂货店——从SIM卡到祭祀用的活鸡一应俱全。

即使在迈阿密这样年轻的城市，小海地也算新街区。它原本是一片柠檬园，因为城市扩张和柑橘溃疡病暴发，柠檬种植园也变成了柠檬城。八十年代中期，逃出让·克洛德·杜瓦利独裁政府的海地难民涌入柠檬城和邻近的小河流区，最终形成了小海地。尽管这里在过去数十年间都是全美最贫穷暴力的街区之一，如今却成了南佛罗里达最新的雅痞地景。在大多数情况下，艺术家总是这种区域变化的推手，仓库式工作室和艺术空间的出现便是前兆。当代艺术已经改变了迈阿密的南海滩、怀恩伍德及市中心，小海地的未来也不会有什么不同。

古琦威登创立于2013年春天，创始人为三位本地艺术家——罗瑞埃勒·博尔特兰、阿拉密斯·古铁雷斯和多明戈·卡斯蒂略，他们在创作之余也担当策展任务。博尔特兰是委内瑞拉移民，作品因反映迈阿密文化景观而为人所知。他运用代表迈阿密中产阶级的石膏柱及水磨石台面打造出奇特的城市家庭生活纪念碑；古铁雷斯同样来自委内瑞拉，是一位杰出的画家。他通过一张虚构的网，向世界展示了他看到的从德加到拉斯韦加斯的一切事物；卡斯蒂略在个人创作之外还和项目空间the end/SPRING BREAK合作，例如在游艇上放赫尔佐格的电影《阿基尔，上帝的愤怒》——以配合这座城市的奇观。

这些艺术家们都长年住在迈阿密，也有其他地方的生活经历，深谙迈阿密的优势和短板。迈阿密的画廊业不成气候，尽管这里有艺术家开独立空间和非营利机构的悠久传统，包括Locust Projects画廊和Dimensions Variable空间，却从未

TO GET TO Guccivuitton, an artist-run commercial gallery whose programming blends contemporary art and south Florida vernacular, you head north-northeast about 16 kilometers from the Miami of the imagination to Little Haiti. Here are churches, roti shops, and botánicas selling everything an immigrant might need—from SIM cards to sacrificial chickens. That is, if you can see them through the thicket of “For Lease” signs.

Little Haiti is a relatively new neighborhood, even for a city as young as Miami. The neighborhood overlaps Little River and Lemon City (named after lemon groves wiped out by development sprawl and citrus canker outbreaks) and didn’t pick up the petite moniker until the mid-1980s, when it received large numbers of refugees fleeing the regime of president Jean-Claude “Baby Doc” Duvalier. For decades, it was among the poorest and most violent neighborhoods in the country, but it is now the latest target of south Florida’s rapacious appetite for gentrification.

In most places, artists have the privilege of ushering in such changes, studio lofts and art spaces often being the first harbingers of a coming landscape. It’s no different in Miami, with South Beach, Wynwood, and Downtown jumpstarted—completely or in part—by contemporary art. And it won’t be any different with Little Haiti.

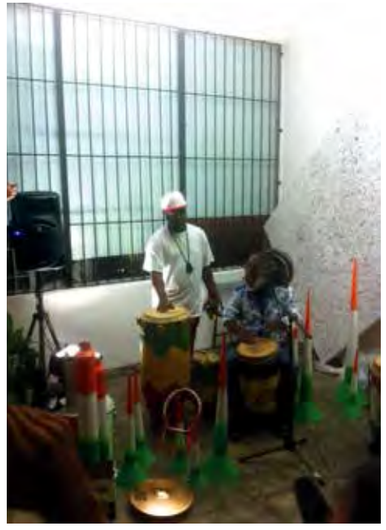
When Guccivuitton opened in the spring of 2013, three local artists split the duties of painting walls and curating shows: Loriel Beltran, Aramis Gutierrez, and Domingo Castillo. Beltran, a recent immigrant from Venezuela, is known for several bodies of work reflecting on Miami’s cultural landscape, using the plaster columns and terrazzo countertops of middle class Miami to create monuments to the city’s fantastic domesticity. Gutierrez, also from Venezuela, is an exceptionally gifted painter who represents the world through a fictive mesh with an eye towards everything from Degas to Vegas. Castillo, who maintains a solo practice and programs with the collaborative the end/SPRING BREAK, creates spectacles—screening Werner Herzog’s *Aguirre, Wrath of God* on a yacht, for instance—that match the pageantry of the city.

All of these artists have lived in Miami for years, but have also spent time away from the city. They understand where and how Miami succeeds and fails. It falls short in its gallery scene. While the city has a great tradition of artist-run alternative spaces and non-profits, including Locust Projects and Dimensions Variable, there was never an artist-run commercial gallery. The mission is straightforward: present contemporary art that could be shown anywhere but should be shown in Miami, and present it in a clean, well-lighted space. This seems normal, almost conservative, but, in light of the dog and pony show that the city’s Wynwood gallery district has become, conservative is refreshing. With the name, however, things go left of center.

雨果 · 蒙托亚，“因为不仅仅是活着”，2014年，展览现场
Hugo Montoya, “Cause Living Just Isn’t Enough,” 2014
Installation view

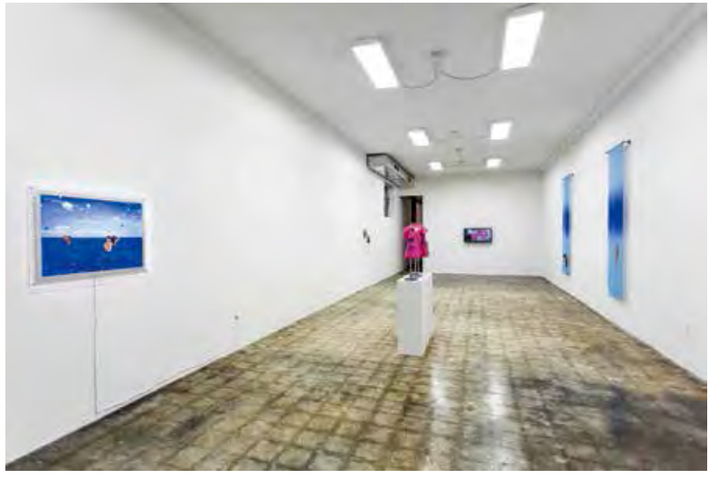
Miami is many things, but mainly a place to spend money and be an immigrant. Guccivuitton is the perfect name for a gallery in an immigrant community filled with shops boasting the latest in designer knock-offs—one of those rare places where art, curatorial insight, and external conditions add up. Along the way, the gallery keeps a reflexive eye on the social conditions surrounding the gallery: the neighbor factor.

Take the spring 2014 show “The Look,” titled after Charlotte Rampling, who starred in the 2005 film *Heading South* about female sex tourists in Haiti. In film and exhibition alike, there’s a lot to gaze upon: paintings in the emblematic Haitian style (rudimentary, the product of scavenged supplies, lack of formal education, a canny understanding of how the art—and artist—is perceived by the patronizing tourist class), wall-mounted metal sculptures, and, on a slender plinth that stretches the length of the gallery, a con-



“看”，2014年，展览现场
Installation view of “Look,” 2014

克里斯汀·布拉什，
“我知道主人浪费东西”
2014年，展览现场
Cristine Brache, “I know the master wasted object,” 2014
Installation view



gregation of dolls made by an artist named Guyado. These idols are made out of wood, cloth, nails, ballpoint pens, bits of plastic, and appliances. Basically, whatever the artist had around. Whatever he could sell to the tourists.

In the evening, the white walls begin to speak in tongues, to chant and to sing. The gallery shares a wall with the Body of Christ Assembly Church. The sound is a great addition to the show; if drywall-muffled howls of worship don’t bring the art object back to its animist roots, nothing does. The gallery also has music in the evenings, inviting the community to dance to Haitian drummer Zamba Zao and Kris Rara, a band that normally plays neighborhood block parties. Call it programming. Call it outreach.

From the beginning, the gallery has used its programming to advance an aesthetic and social mission for art. The first exhibition feature art404, a pair of young net artists out of Miami. In what could be billed as the *Erased de Kooning* of the 4chan generation, the duo presents a live collaborative performance in which hackers associated with Anonymous take down the websites of David Zwirner, Gagosian, and other institutions.

The following exhibition is another surprise. “Florida Landscape Painting” was a museum-quality exhibition tracing the origins of our visual understanding of Florida (palm trees, sunsets) through the work of African American painters who realized that they could make more money painting schlock for tourists than they could in the orange groves. The group, called the Highwaymen, spent years perfecting an assembly line amongst themselves and then selling the resulting work to vacationers. The picaresque provenance of these works must be contextualized in the bitter injustices of Jim Crow; while the primary goal was an easy buck, the effect was a group of marginalized Americans skillfully claiming and manipulating a portion of the country’s visual identity. For this exhibition, Highwaymen paintings from the 1950s to 80s were paired with contemporary artists painting the landscape, defining the complex web of racial and social history that the paintings—with a splash of seafoam and a swooping pelican—both represent and gloss over.

The exhibition “Cause Living Just Isn’t Enough” marks the first time Hugo Montoya has shown in years. Upon entering the space, the viewer first comes to a neon, spray-painted boulder weighing about 400 pounds, balancing on a single piece of steel rebar drilled into the floor. Montoya stole the boulder from a shooting range in Wynwood, a neighborhood once optimistically called a gallery district, but now mocked within the art community. Wynwood began about 15 years ago, when a few pioneering galleries moved in. As the neighborhood grew in tandem with the success of Art Basel Miami Beach, it became home to some of Miami’s greatest private collections: the Rubell Family Collection, the Margulies Collection, and the now-defunct World Class Boxing. It is now known for an outdoor museum of murals that resemble graffiti but lack its vigor, because most were commissioned by property developers.

It’s rare that running a commercial gallery is seen first and foremost as an altruistic gesture, but that’s what Guccivuitton has been to Miami. While it lasts, the space offers Miami a bit of introspection and, perhaps, cohesion. While the community is quite small, it is nonetheless divided between helicoptered-in art fair art and an uncritical devotion to local art-making. Guccivuitton uses each one to examine the other, almost always to the benefit of both.

有过艺术家自营的商业画廊。古琦威登的使命直截了当：在一个干净亮堂得空间中呈现能在任何地方展出、但最适于在迈阿密展出的当代艺术——听上去普通得近乎保守，但在快变成展销会场的怀恩伍德画廊区衬托下，保守也算得上新鲜。

迈阿密的特征众多，其中最突出的还是消费和移民。对一个遍地是最新山寨产品的移民社区而言，“古琦威登”真是个完美的名字。它是为数不多的能将艺术、策展人的洞察力及外部环境相结合的画廊，始终对周遭的社会状态，即邻里因素保持着反思。

“看”是2014年春的展览，标题取自反映海地女性性旅游者的电影《向南方》（2005），电影和展出作品都有诸多值得玩味的地方：典型的海地绘画风格特征——原住民式的、使用废弃材料、非专业的、带有明显观光客趣味意识的海地艺术和艺术家，墙上的金属雕塑和堆砌在雕塑基底上的玩偶充斥着整个画廊空间。作品材料穷尽了游客能买到的从木头、布料、钉子、圆珠笔、塑料片到小家电的一切材料。傍晚时分，画廊的白墙开始低吟浅唱，隔壁耶稣圣体会堂传来隐约的祷告成为展览的有力补充——难道这还不足以将艺术带回其泛灵论的根源吗？画廊夜间也举办音乐演出，邀请社区的居民们在海地鼓手赞巴·赵和当地乐团克利斯·拉拉的音乐中起舞。这样的活动既可归类为策展，也可以算是社区服务。

画廊从一开始就着力于推动艺术的美学性与社会性。首展来自迈阿密周边的年轻网络艺术家二人组Art404。他们现场表演了与匿名黑客们联手攻击大卫·茨维尔纳画廊、高古轩画廊等其他艺术机构的网站——作品可以与4chan互联网一代的“清洗德库宁”相提并论。

“佛罗里达风景画”是一场美术馆式的展览，将50到80年代风景画与当代艺术家的风景并置，来追溯我们对佛罗里达的视觉认知，如棕榈树和落日这种景观的起源。非裔美国画家小组“高速公路人”多年来建立出一套完美的合作体系，将画作以纪念品的形式向游客出售。他们的作品必须被纳入种族隔离法案及民权运动时期的历史语境。画面上鹈鹕和水花四溅的海面所隐含的种族和社会历史的复杂网络在展览中得以显现。

摄影艺术家雨果·蒙托亚近年来的首展“因为不仅仅是活着”，展出了一块被喷染成霓虹色的近两百公斤重的巨石，嵌在一根伸出地面的钢筋之上。蒙托亚从怀恩伍德一座射击场偷来这块石头，15年前那些先锋画廊刚进驻这里时，怀恩伍德曾一度被乐观地称为画廊区，它和迈阿密巴塞尔艺博会一同兴起，并成了迈阿密最大的私人收藏聚集地：如卢贝尔家族收藏，马古利斯私人收藏及舒尔夫妇最近关闭的世界级拳击艺术收藏协会，如今只剩下一座了无生气的露天壁画博物馆。

以利他主义的姿态办商业画廊是件稀罕事，但这就是古琦威登一直在迈阿密所做的。自诞生伊始，画廊便促进着迈阿密的自我反思甚至凝聚力。尽管这里的艺术社群较小，却分成两派，即空降的艺博会艺术和完全拥护本土的艺术。古琦威登则游走于两端，借用两种眼光相互审视并从中获益。（由宾冰翻译，赵梦莎校译）

上

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伊斯坦布尔当代艺术博览会：漂浮中前行

CONTEMPORARY ISTANBUL: FLOATING FORWARD ON ROUGH SEAS

2014年伊斯坦布尔当代艺术博览会现场
View of Contemporary Istanbul 2014

文 / 宋佩芬
TEXT / Peifen Sung

伊斯坦布尔当代艺术博览会（CI）虽然只有9年历史，但作为新生代博览会依旧野心十足，博览会主席阿里·居热利称CI未来有望成为全球最重要的艺博会之一。2014年11月16日刚刚结束的博览会共汇聚了来自23个国家的108家画廊参展，其国际化比例也充分印证着这座地跨欧亚大陆，宗教、文化、民族多样化，既古老又现代的城市本色。

为吸引国际范围的关注，CI为340位艺术界贵宾们安排了机票和住宿，邀请他们参加艺博会。开幕前的晚宴在一座漂浮岛上举行，博斯普鲁斯海峡的风浪虽不算汹涌，但渡轮仍摇摆得难以站稳，不免令人联想到土耳其边境的动荡不安。这个国家正在面临着严格的考验，艺术市场也难以独善其身。

隔天的开幕酒会上，观众们人头攒动，通道水泄不通。不同于巴塞尔艺博会，这里似乎没人急着找走红的作品。土耳其当代艺术市场在经历短暂的热潮之后，已经沉静下来，收藏家们大可以在酒会上尽情交际应酬，花些时间考虑，不必担心有人来抢作品。

博览会上作品定价也更加亲民，从数百到数万欧元——你不会看到“杰夫·昆斯”，因为能够消费十万欧元以上当代艺术品的本土藏家们也就十来位。但仍然可以在日本福冈的HEIS画廊找到村上隆和草间弥生的版画。当然不是每个画廊都只展国宝，不久前在伊斯坦布尔开埠第2家画廊的“柏林艺术计划”，展出了年仅24岁的土耳其艺术家伊达·索伊卢使用2013年盖其公园街头示威中遗留的催泪弹壳完成的作品。为避免审查，她将催泪弹壳包裹在颜色新鲜的印度绣花布中，含蓄地呈现了年轻一代艺术家的政治态度。Galeri Apel、The Empire Project、Galerist等画廊也呈现了当地年轻艺术家的动态，有34年历史的老牌画廊Galeri Nev还是主打成名的老一辈土耳其艺术家。

由于展期与上海ART021艺博会撞车，本届CI没能按原计划招募到中国画廊。在此情况下，特别展“闹你看”中展出了迈克尔·雅各布斯博士收藏的阚萱、孙逊、程然、胡晓媛等9位中国艺术家的录像作品弥补了中国当代艺术缺席的遗憾。而隔壁展位的新媒体艺术项目“插件”以声光互动类的作品吸引了不少观众。

CI2014的另一个亮点是由马库斯·格拉夫策划的，在一个50平方米集装箱内展出的“90分钟展”。顾名思义，每个展览只能呈现90分钟，艺术家必须在这段时间内完成布展、展出、撤展，抓紧时间和观众交流，以引起策展人或藏家的注意——这几乎是艺博会版的快速约会，虽然累了艺术家，却乐了观众。

伊斯坦布尔艺术博览会很快将迎来下一个10年。如同这座暗涌之上依旧稳若磐石的古老城市，阴晴不定的时局下，艺术市场也将在漂浮中前行。

ONLY NINE YEARS old, Contemporary Istanbul's (CI) international art fair is still full of the ambition of contemporary art's youngest generation; fair director Ali Güreli hopes for CI to become one of the most important fairs in the world. As the event came to a close on November 16, 108 galleries from 23 countries had converged in Istanbul, reflecting the distinctive international essence of this ethnically, religiously, and culturally diverse city—a place both ancient and modern, Asian and European.

In order to attract the attention of the international community, CI provided 340 artists with travel and accommodation to attend the event. Before the opening, guests were treated to a banquet on a floating man-made island in the Bosphorus Strait. Although the seas were hardly turbulent, the ferry still managed to rock enough to make it hard to stand straight, inevitably causing many to think back on the unsettling events on the Turkish mainland. Just as this country is facing serious challenges, it is also hard for the art market to maintain its integrity during these tough times.

The next day, at the reception for the opening ceremony, the sea of visitors swelled to a point where the fair became almost impassable. At CI, however, few were in a hurry to find the next hot thing. The short-lived upswing in the Turkish art market has already settled back down, and now collectors slowly socialize, taking their time to consider works without worrying that others will steal them away.

The pricing of most work at CI is reasonable, ranging from EUR 100 to upwards of EUR 10,000. Artists like Jeff Koons are few and far between, because only a handful of local collectors are able to spend more than EUR 100,000 on contemporary art. Prints by Takashi Murakami and Yayoi Kusama are represented by Heis Gallery of Fukuoka—though not every gallery can showcase its national treasures.

Not long ago, a second branch of Berlin Art Projects opened in Istanbul. At this year's CI, the gallery showed the work of 24-year-old Turkish artist Eda Soylu, including a piece made from the casings of tear gas shells left over from the Taksim Gezi Park demonstrations. In order to avoid censorship, the canisters are wrapped in colorful Indian embroidery, tacitly embodying the political sentiment of a generation of young artists. Other galleries, including Galeri Apel, The Empire, and Galerist also showcased works representing the development of young artists in the local art scene, while the more senior Galeri Nev continued to focus on distinguishing itself through older generations of Turkish artists.

Because the timing of this year's fair clashed with ART021 in Shanghai, CI lacked a significant Chinese presence on the gallery side. Making up for this absence, however, was a special showing of work from the collection of Dr. Michael I. Jacobs. Entitled “Now You See,” the exhibition included videos from nine Chinese artists, including Kan Xuan, Sun Xun, Cheng Ran, and Hu Xiaoyuan.

The other star of CI was an exhibition of “90 Minute Shows” in 50-square-meter shipping containers, curated by Marcus Graf. As the name implies, each show was only on display for 90 minutes, during which time each artist had to set up, display, and take down the exhibition. This unique situation, requiring artists to make the best of each moment in order to both show work and interact with visitors, caught the attention of curators and collectors alike. Although this kind of art fair speed dating no doubt exhausted the artists, it thoroughly entertained everyone else.

As CI comes up on its tenth year, this ancient city sits steady as a boulder even in the face of foreboding undercurrents—the art market, too, floats steadily forward, despite an uncertain environment. (Translated by Nathaniel Brown)

阿里·埃米尔·塔潘，“90分钟展”展览现场，2014年
Ali Emir Tapan, *“90 Minutes Shows,”* installation view, 2014

『亲爱的艺术』——新藏家入场第21届台北艺博会

DEAR ART: ART TAIPEI 2014

第21届台北艺博会现场
View of Art Taipei

第21届台北艺博会于10月30日开幕，共有145家来自全球15个不同国家、地区的画廊参加。作为亚洲老牌艺博会，本届主打“亚洲价值”，同时也首次以“Dear Art”为主题，力推“Dear First Art”（我的第一件艺术品），以2000–4000美元的低价艺术作品吸引更多新藏家开启艺术收藏。

本次台北艺博会也吸引到不少东南亚重量级画廊参展，东南亚艺术家的作品也成为重头。其中，印尼新生代艺术家普拉姆海德拉以黑白炭笔创作戴着防毒面具的米老鼠，就反映了艺术家对于环保与社会议题的反思。台北艺博会总监林怡华指出，过去艺博会以东北亚的艺廊为主，今年东南亚艺廊也热情参与，更能展现台北国际艺术博览会希望成为亚洲艺术市场中继站的决心。

开幕期间大未来林舍画廊称带来作品九成售空，上海龙美术馆收藏了台湾中生代艺术家赖九岑的作品；耿画廊此次展出的三件赵无极作品皆被藏家保留，其他作品也有近七成的销售佳绩。而来自海外的大型收藏机构也成交了近千万新台币着实令人振奋，Gallery Cellar分别以65万及45万新台币售出两件奈良美智的手稿。韩国老牌画廊学古斋共售出三件作品，其中中国知名行为艺术家马六明的油画作品以480万新台币出售。

从最终的销售成绩上看，首次推出的“Dear First Art”项目作品已冲出超过五成的销售额。首次参展的北京现在画廊表示，参加这一项目更能贴近民众，也让艺术家得到更多曝光机会，他们推出的洪绍裴的三件作品也在前两天即全数售出。

博览会期间，日本艺术家三宅信太郎进行现场创作
Japanese artist Shintaro Miyake working on-site

菲律宾女艺术家妮姬·露纳作品，玻璃纤维制成的“鸡蛋”
Artist Nikki Luna's work comprised of egg crates made of glass fiber, installation view

The 21st edition of Art Taipei opened on October 30 with 145 galleries from 15 countries and regions. The longest-standing art fair in Asia, Art Taipei was hosted again this year in the spirit of Asian Values with the theme “Dear Art.” They are realized in “Dear First Art,” an initiative drawing potential new collectors to the fair, with low-cost artworks going from anywhere between USD 2000 and 4000.

This year sees the arrival of a substantial number of premier southeast Asian galleries and artists. Art Taipei director Eva Lin points out that while, in the past, the fair has focused primarily on northeast Asia, this year many southeast Asian galleries are enthusiastic participants—a testament to Art Taipei's resolve to become a hub of the Asian market at large.

During the opening, Lin & Lin Gallery sold 90% of their booth; and three works by Zao Wou-Ki at Tina Keng Gallery were reserved. Later in the fair, large overseas collections traded nearly TWD 10 million; Gallery Cellar brought in TWD 650,000 and 450,000 for two original Yoshitomo Nara prints; and Korea's veteran Hakgojae Gallery sold three works, including an oil painting by performance artist Ma Liuming at TWD 4.8 million.

Dear First Art sold more than 50% of available work; the project has been a success. Beijing Art Now Gallery cites the initiative as a way to get closer to local visitors and allow their artists more opportunities for exposure. (Translated by Katy Pinke)

上 070 『上下』之家揭幕，传承手工艺之美

A NEW SHANG XIA: INHERITING BEAUTY THROUGH TRADITION

「上下」主席帕特里克.托马斯先生与「上下」首席执行官兼艺术总监蒋琼耳女士致开幕词
Shang Xia Chairman Patrick Thomas and CEO Jiang Qiong'er

继爱马仕之家落沪后，2014年10月18日，淮海中路比邻的「上下」旗舰店也正式开门迎宾。店内装潢设计全部由日本建筑师隈研吾担纲，三层的法式建筑内部以木架结构及白色纤维装饰作为主调，极富东方风度，而卵石铺设路面的户外庭院亦与爱马仕之家相接。「上下」创立于2009年，以推广中国及亚洲手工技艺创作为品牌经营核心。店内一层为零售空间；二层的展示以“家”为主题布局，开幕当日有手工艺大师现场展示竹刻及竹丝扣瓷的经典工艺；三楼的艺术和体验空间布置有5桌流水茶席，邀请观众体验茶道文化。

「上下」在10月底更与佳士得上海秋拍合作，首次推出“中国当代设计”专场，呈现了20件技艺精湛的设计品。“上下”希望与各个领域的手工艺大师合作，将传承中国精湛的手工艺，通过创新，使其重返当代生活。

On October 18, 2014, following the opening of the adjacent Maison Hermès, Hermès-backed brand Shang Xia opened the doors to its flagship store on Huaihai Road to the public. The interior is designed by Japanese architect Kengo Kuma, featuring three floors of opulent French-inspired architecture with Asian influences. White fabric and wooden structures shape the interior space alongside a gravel courtyard connecting Shang Xia to Maison Hermès. Founded in 2009, Shang Xia's brand revolves around a core of modern luxury with an emphasis on traditional Asian artistry and craftsmanship. Shang Xia's flagship reflects this: the first floor is devoted to retail space, the second floor is centered around home and craft, and the third floor allows visitors to learn about tea culture. On the store's opening day, traditional craftsmen occupied the second floor, demonstrating techniques using porcelain and bamboo.

At the end of October, Shang Xia presented 20 new works at Christie's as part of an exhibition for a Chinese Contemporary Design sale. These works represent the brand's broader goals of showcasing the work of master craftsmen and exploring the artistry of traditional Chinese craft, breathing new life and innovation into contemporary culture, and combining a legacy of superior skill with beauty and modern design.

墙面作品为艺术家潘曦创作的丝绢水墨长卷《时间之蕊》
A painting on the wall by Pan Xi, a long silk scroll painting using ink titled *The Center of Time*.

上海斯沃琪和平饭店艺术中心三周年『表面与痕迹』艺术展

FACES AND TRACES: THREE YEARS OF ART AT THE SHANGHAI SWATCH ART AND PEACE HOTEL

自2011年开幕以来，上海斯沃琪和平饭店艺术中心已接纳了来自全球30余个国家和地区的139位艺术家在此驻留和创作。2014年10月31日，上海斯沃琪和平饭店艺术中心举办了三周年庆典，届时艺术中心的驻留艺术家工作室开放参观，并于位于一层的展厅展出“表面与痕迹”艺术展。展出的作品来自于艺术家为驻留项目留下的“痕迹”。庆典当天下午，来自中国和世界各地的艺术家还在外滩江畔布道上进行现场的街头绘画，为这一艺术项目迎来更多关注。

斯沃琪和平饭店艺术中心驻留项目通过全球范围的开放申请，获选艺术家将在此居住与工作3–6个月，空间可同时容纳18位艺术家。曾经参与这一驻留项目的中国艺术家有陈天灼、叶凌瀚、石青、王欣、麻剑锋、颜峻等，目前正在驻留的18位艺术家有来自意大利的Paolo Cavinato，来自瑞士的A.J.Gailla，来自英国的Philip Reed，来自韩国的Kwang-Ju Son，以及来自新加坡的Yi Lin Juliana Ong等。

上 TOP:
艺术家叶凌瀚在斯沃琪和平饭店艺术中心进行创作
Ye Linghan continues producing creative work at the Swatch Art and Peace Hotel residency

下 BOTTOM:
斯沃琪和平饭店艺术中心限量款手表
“Black & White The Swatch Art Peace Hotel”
Designed by Glauco della Sciucca

Since opening in 2011, the Shanghai Swatch Art and Peace Hotel has hosted 139 artists-in-residence from over 30 countries. On October 31, 2014, the hotel celebrated its third anniversary with artists' open studios and “Faces and Traces,” an exhibition of the traces left by its resident artists. During the celebration, international artists painted in public along the Bund, garnering interest and attention for the exhibition.

The Shanghai Swatch Art and Peace Hotel residency has an open application process with a global reach. Selected artists work for three to six months in the space, which accommodates up to 18 artists at a time. Previous Chinese artists-in-residence include Chen Tianzhuo, Ye Linghan, Shi Qing, Wang Xin, Ma Jianfeng, and Yan Jun. Current artists-in-residence include Italian artist Paolo Vainato, Swiss artist A.J. Gailla, British artist Philip Reed, Korean artist Kwan-Ju Son, and Yi Lin Juliana Ong from Singapore.

上

072

布洛涅森林中的新冰山——路易威登基金会博物馆

BOIS DE BOULOGNE'S NEW ICEBERG: FONDATION LOUIS VUITTON

路易威登基金会外观
View of Fondation Louis Vuitton

路易威登基金会博物馆作为巴黎又一崭新的艺术空间，对本土艺术生态，尤其是当代艺术将起到重要的发酵作用。同时，机构也希望通过20世纪的现代艺术展示唤醒人们的历史性视角。在布洛涅森林公园这座被艺术史上无数艺术家创作和演绎的传奇之地，路易威登基金会博物馆与周遭的自然环境融为一体，成为巴黎艺术的新景观，与历史上无数个闪光的瞬间彼此交汇。

Fondation Louis Vuitton has opened a new museum in Paris. While focusing squarely on contemporary art, the Fondation will also showcase twentieth-century modern art to awaken the sense of history. Sited in Bois de Boulogne, a legendary park with a history of the creative exploration the landscape, the Fondation blends with the existing natural environment to create a new landscape for art in the city, at the intersection of countless glimmering historical.

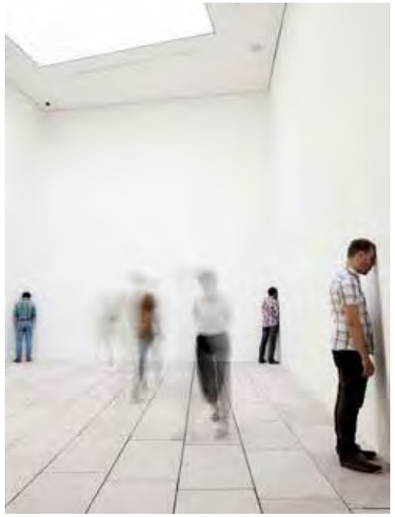
建筑师弗兰克·盖里负责设计的路易威登基金会博物馆向公众正式开放，标志着路易威登器宇轩昂地向艺术领域又迈出一大步。从2001年弗兰克·盖里与路易威登基金会总裁伯纳德·阿诺特第一次会面伊始，他为路易威登基金会设计的建筑物便成为基金会艺术姿态的鉴证。在成功打造毕尔巴鄂古根海姆博物馆后，弗兰克·盖里再度出山设计的这座博物馆结合了所有建筑技法、规范和表达方式，标示着他在作品上的全新里程。

在普鲁斯特追忆的引导下，弗兰克·盖里从19世纪后期玻璃的轻盈感和花园建筑中获得灵感，画出了第一张草图。通过制作大量实物模型，建筑师成功地为这座覆以12片玻璃帆片的船形建筑物赋予了一种纪念碑之感。同时，建筑材料的选择表达了建筑设计师对于透光的理念：一个玻璃壳体，覆盖了建筑的主体部分，壳体实际上是多个玻璃块的集合，称为“冰山”，它扩大了建筑的容量并带来动感。盖里解释，“由于博物馆的选址是在一座花园里，所以我们需要一座半透明的建筑；一些元素来自于19世纪的花园亭子。我希望这座建筑可以反映出变动的天空和花园里的树。对建筑物入口的设想是：你能感觉到它既是进入博物馆、美术馆的大门，同时也是进入花园的大门。”

奥拉维尔·埃利亚松，《地平线内》，2014年
Olafur Eliasson, ***Inside the Horizon***, 2014

ARCHITECT FRANK GEHRY is responsible for the design of the Fondation Louis Vuitton, completing a big step both for the arts and for this longstanding, dignified brand. From Gehry's first meeting with Bernard Arnault, CEO of LVMH, in 2001, the design was conceived on the foundation of an understanding of the art world. Following the successful completion of the Guggenheim Museum in Bilbao, the characteristics of the Gehry museum reappear here in a design strategy combining diverse building techniques and expressions, signaling a new course for his work.

Using Marcel Proust's novel *In Search of Lost Time* as a guiding inspiration, Gehry was influenced by the sense of lightness in the glass garden architecture of the nineteenth century. By creating a large number of physical models, the architects were able to create 12 glass structures, monumental in scale and resembling the sails of a ship. This choice of building materials draws on concepts of light and translucence: a glass shell covering the main part of the building is actually a collection of glass boxes known as the “iceberg,” which extends the building's scale and conveys a certain dynamism. As Gehry explains, “Because of the museum's placement in a garden, we needed to make a transparent space and incorporate elements of a nineteenth-century garden pavilion. I hope this structure will reflect changes in the sky and the trees. The idea behind the museum entrance is one that allows you to feel you're entering a museum and accessing its gate, but also that you're simultaneously entering a garden.”



奥利弗·比尔，《为一个新博物馆作曲》，2014年
Oliver Beer, *Composition for a New Museum*, 2014

沉浸式的观看体验

基金会博物馆有11间展厅被用来陈列基金会的艺术收藏，以及委托艺术家创作的永久性收藏，同时也进行独立策划的临时展。馆内也设有350个座席的博物馆多功能空间，达到了3850平方米。大楼的平台提供不同于寻常经验的视野，可环视整个巴黎。路易威登基金会博物馆艺术总监兼策展人苏珊娜·巴杰（Suzanne Pagé）已为博物馆的长足发展制订了计划。从2014年10月至2015年3月，路易威登基金会博物馆的展览安排总共划分为3大阶段，每个阶段将包含一个临时性展览、一个以特定藏品展开的延伸展览，包含基金会的藏品和伯纳德·阿诺特的个人藏品以及多学科活动。

2014年10月作为第一阶段将着重呈现有关弗兰克·盖里对基金会博物馆的建筑设计，搭配文献记录、影像、绘画、声音装置、诗歌朗诵、表演艺术等多种形式，在博物馆不同的特定空间中与建筑本体展开对话。2014年12月和2015年3月分别是展览日程中的第二、第三阶段。此阶段则会突出伯纳德·阿诺特为基金会和其活动所勾勒出的广阔视野。届时，伯纳德·阿诺特的私人藏品和基金会的馆藏将成为主要的展示对象。从现代主义到当代艺术，从艺术家个展到路易威登精品展，从品牌独家赞助的艺术创作到跨学科的多元活动——苏珊娜·巴杰对路易威登基金会博物馆的使命这样总结："这样极具包容性的视野来自于对创造力持续的追求，来自不可忽视的历史经验，超越物理、智识、感官界限。"

An Immersive Viewing Experience

Fondation Louis Vuitton boasts 11 exhibition halls designed to show its collection, including both a permanent collection of commissioned works and independently curated temporary exhibitions. The museum also features a 350-seat multipurpose space reaching 3,850 square meters. The building's platform-based structure provides an extraordinary viewing experience unlike any other, offering a view of all of Paris. Suzanne Pagé, director and curator of the Fondation Louis Vuitton, has developed a plan for the museum's rapid development. From October 2014 to March 2015, the museum's exhibition schedule is divided into three major stages, each of which includes a temporary exhibition, an expansion of specific collections—including the Fondation's collection and Arnault's personal collection—and various multidisciplinary events.

The first phase, which began in October 2014, showcases documentation, video, painting, sound installation, poetry readings, and other forms of performance related to Gehry's design for the museum. Taking place in various specialized spaces in addition to the main museum gallery, this initial phase attempts to establish a dialogue within the museum. The second and third stages will be rolled out in December 2014 and March 2015, respectively. The coming stage highlights Bernard Arnault and the Fondation in a broader context, and will feature Arnault's collection as a primary display. From modernism to contemporary art, from solo exhibitions to Louis Vuitton boutique exhibitions, from the brand's exclusive sponsorship of artistic practices to diverse interdisciplinary events, Pagé sums up the museum's mission: "Our highly inclusive vision comes from the sustained pursuit of creativity. The lessons of history cannot be ignored as we reach beyond physical, intellectual, and sensory boundaries."

皮埃尔·于热，《不在的旅程》，2014年
Pierre Huyghe, *A Journey that Wasn't*, 2014
Courtesy of Galerie Marian Goodman

《艺术界》专访路易威登基金会博物馆建筑师弗兰克·盖里
LEAP INTERVIEW WITH FRANK GEHRY, ARCHITECT OF FONDATION LOUIS VUITTON

LEAP 博物馆设计的灵感来源是什么？

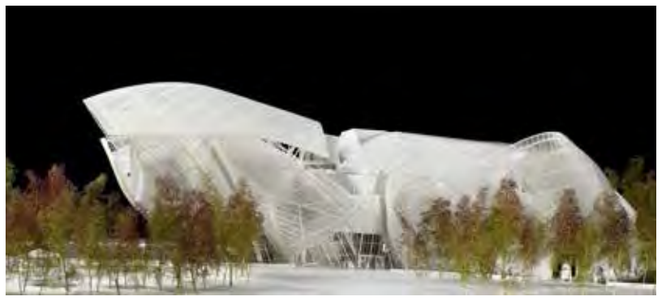
弗兰克·盖里 我对布洛涅森林的第一印象始于60年代，当时我还住在巴黎。当我与LVMH集团主席伯纳德·阿诺特重访布洛涅森林时，感到非常感慨。我能感受到这片花园的悠久历史，仿佛自己是普鲁斯特，在园中徐徐穿行。于是我就想到建造一座能映射出天空和树木的房子，以符合这个非常特别的地理位置。当你在建筑物里面望向窗外，能感觉与花园建立了一种关系。从外面看，它的周遭又通过"船帆"倒映出来。正因为身处花园之中，我们需要一座半透明的建筑物——一座蕴含着19世纪花园宫殿精神的建筑物。我把这座建筑物看作是一场玻璃上的帆船竞赛，它移动着划过公园，而我则是一个水手。

LEAP 能谈谈这次合作的经历吗？与路易威登这样的知名品牌合作，你遇到的最大的挑战是什么？最大收获又是什么？

盖里 开始一个项目前，我会去理解客户的目标，这是我通常都会做的。伯纳德·阿诺特很坚定地希望能够有一座建筑物能够使当代艺术变得更容易被群众接触。他有一个项目并清楚地知道这座建筑物应该如何运作，那是我们工作的起点。项目模型则用来探索不同的选择。
而我们的主要挑战是关于结构高度的限制，以及如何使建筑物看上去更适宜花园的环境。

LEAP 90年代您在巴黎设计了美国中心，如今的法国电影资料馆。时隔20年再次为这个城市设计感觉有何不同？

盖里 我喜欢在巴黎工作。它是一个无与伦比的城市。两座建筑位于巴黎不同的位置。这两个项目从很多层面也都很不一样，无法相提并论。



路易威登基金会设计模型
Maquette of Fondation Louis Vuitton

LEAP What were your inspirations for the Fondation Louis Vuitton?

Frank Gehry My first impression of the Bois de Boulogne was in the 1960s, when I was living in Paris. I was overwhelmed with emotion when I revisited the park with Bernard Arnault. I could feel the garden's long history, as if I were walking through the gardens in Marcel Proust's footsteps. I wanted to create a design appropriate for this very special site. I wanted the building to reflect the changing sky and the trees in the garden. When you're inside the building, you see the outside and feel connected to its surroundings; from the outside, these surroundings are reflected in the building's sails. Because the museum site is a garden, we needed to have a translucent building, something in the spirit of nineteenth-century garden pavilions. I thought of this building as a glass regatta moving through the park, with myself as a sailor.

LEAP Would you mind telling us about your experience with this collaborative project? With such a well-established brand like Louis Vuitton, what has been the biggest challenge? What have been the greatest benefits?

FG To start a project by understanding the goals of my client is my usual practice. Bernard Arnault was determined to have a building that would make contemporary art accessible. He had a plan, and he knew how the building should function. That was our starting point. Program models were made to explore different options. Our challenges primarily involved the restrictions on the height of the structure, and the requirement of designing a building that was appropriate for the garden.

LEAP Back in the 1990s, you designed the American Center in Paris, which now houses the Cinemateque Française. How does this second commission differ from the one 20 years ago?

FG I love working in Paris. It's an incredible city. The two sites are in very different parts of Paris and the projects are different in many ways.

上
076

不破不立——西岸艺术中心上演『创变现在』

BREAK SOME EGGS TO MAKE AN OMELETTE: ABSOLUT'S TRANSFORM TODAY

绝对伏特加创变现在“黑盒盛典”现场外景
View of Absolute Vodka “Transform Today”

没有艺术家是循规蹈矩的。绝对伏特加将其在2014年启动的全球品牌活动命名为“创变现在”时，显然也认识到了这一点。创立于1979年的绝对伏特加在制酒行业同样是年轻的创新者，自品牌诞生伊始，便敏锐地意识到烈酒与创造力的隐秘催化能力—从赞助艺术博览会到邀请全球艺术家设计酒瓶，尊重艺术的创造力，并从中汲养。在“创变现在”中国地区合作的艺术家选择上，绝对伏特加选择了三位在当代艺术领域均有代表性的艺术家—身份多元并始终引领话题发生的徐震，在绘画语言和视觉可能性上持续探索的李姝睿，以及作品颇具浪漫气质的徐跋骋，挑选了各自艺术创作历程中具有代表性的作品以回应“创变”的主题。最终，所有作品于11月15日在上海西岸艺术中心展出，同时，整场活动以“黑盒盛典”之名上演了混杂艺术、音乐、时尚和酒精的盛大派对，作为年度活动的完美收官。

No artists follow the rules. When Absolut Vodka launched the global campaign Transform Today, its ambition was clear. Since its launch in 1979, Absolut has been a youthful and innovative brand keenly aware of alcohol's role as a catalyst to ingenuity—from sponsoring major art fairs to inviting international artists to design bottles, it has both respected artistic creativity and nurtured it from within. For the China edition of Transform Today, Absolut chose three contemporary artists representative of the field: Xu Zhen, whose many roles in the art world consistently stir debate, Li Shurui, who explores the possibilities of visual perspective and painting, and Xu Bacheng, who creates romantic and affecting large-scale installations. Each artist was asked to respond to the theme of transformation through their own creative processes. The final works were then presented at Shanghai's West Bund Art Center on November 15 for Absolut's Black Box event, combining art, music, fashion, and vodka in spectacular fashion for the perfect climax to an eventful year.

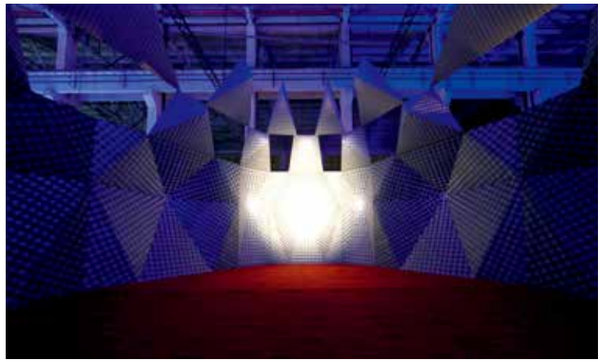
徐跋骋：人工造景

徐跋骋自2012年央美未来展上展出多媒体装置《没有天空的城堡》而受到关注。综合材料以及现成品搭建的人造城市如同一个有机的生命体，成为一个视觉混杂的景观怪兽——不同风格的建筑物被硬生生的拉扯在一起，微缩的场景中有灯光和声响，看似童话般浪漫，又带着当代城市无处不在的人工造景的荒唐。此次展出的作品《伏特加能量工厂》延续了此前人工城市景观的思路，同时为绝对伏特加度身定制了一条模拟的微缩流水生产线，充满节日气氛的场景成为展览现场人气最高的应景之作。

李姝睿：感官的诱捕

从2005年第一张作品《光》开始，李姝睿按照补色原理在画布上喷绘填色，制造出光晕和幻觉的画面已成为了艺术家最为人所熟知的视觉图式，也是她在近10年的绘画创作中主要的探索方向。然而李姝睿显然不会满足于平面绘画和观看上的思维定

徐跋骋，《伏特加能量工厂》，2014年
绝对伏特加创变现在“黑盒盛典”展览现场
Xu Bacheng, ***Absolut Energy Factory***, 2014
Installation view



李姝睿，《庇护所：转身》，2011-2012年
Li Shurui, ***The Shelter: Turn Around***, 2011-2012

XU BACHENG: ARTIFICIAL LANDSCAPE

Xu Bacheng first caught the attention of the art world in 2012 with his multimedia installation *A Castle Without Sky* in Central Academy of Fine Art Museum "Future" exhibition. There, Xu created an artificial micro-city resembling a living organism, a mythical and fantastic visual spectacle of miniature buildings in diverse architectural styles enhanced by sound and light. Like a miniature world out of a fairy tale, the piece also shared the hyperreal qualities of the modern, man-made cityscape. For Absolut Xu extends this thinking, creating the *Absolut Energy Factory*, an imitation production line complete with a flowing stream of vodka. The appropriately moving nature of Xu's installation turned it into one of the Black Box's most popular attractions.

LI SHURUI: SENSORY TRAP

Since 2005's Light, Li Shurui has used airbrush tools to fill her canvas with color, exploring the principles of color theory. Her vivid and hallucinatory paintings have become the artist's most recognizable visual format over a decade of experimentation and exploration. Never content with conventional modes of the perception of painting, Li emphasizes the phenomenological nature of visual perception and experience, exploring ways in which painting can present a purer psychological experience.

Shelter: Return, presented at Transform Today, continues Li Shurui's painting installation *Shelter*, which appeared at White Space in Beijing in 2012. This new imposing installation, six meters tall, appears similar to the altarpiece triptychs of Europe; the red carpet installed at its base and the spotlights illuminating its center entice the senses. Its presentation within the elaborate Black Box show establishes a clear context; the countless dots forming the dazzling, saturated work hijack the visual senses. Approaching the piece, the viewer—drawn by

徐震，《爱情其实就是脑里产生大量多巴胺作用的结果》，2009年
Xu Zhen, *Love in Fact Results from an Excess of Dopamine in the Brain*, 2009

势，她在绘画中强调着观看与体验的现象学意义，从而尝试如何让绘画带来更加纯粹的视觉与心理体验。

此次展出的作品《庇护所：转身》延续了2012年在空白空间展出的绘画装置“庇护所”的呈现方式，这座高6米接近天花板的大型绘画装置在空间中形成了一座近似教堂式的拱廊，而地面铺设的红毯和投射在中心画面区域的聚光灯对于感官的吸引，也在“黑盒”这一真实的“秀场”空间形成了更加明确的语境提示——这一束强光和密布画面的点点光源都无时不刻地掠夺着观众视觉的聚焦，当你走近时方才发现，无论是源自于舞台中心的吸引力，或是光点本身制造的迷惑，观众都成功地沦为了这一充满仪式感的空间的猎物——而在转身离开或驻足拍照的瞬间，一台被安置在前方的摄像机正记录下你此时此刻微妙的感官反应。

徐震：未来就是赌博

徐震曾在小汉斯的《未来就是……》一书中回答道：“未来就是赌博”。自从徐震决定放弃自己的名字，建立“没顶公司”，再回到艺术家身份作为品牌出现，这个公认拥有天才的乖张与谵妄的艺术家至今依旧刺激并引领着中国当代艺术圈的诸多话题，并不断探索视觉生产的种种可能性。此次展出的作品《爱情其实就是脑里产生大量多巴胺作用的结果》是徐震作为“艺术家徐震”在2009年创作的装置作品。艺术家将爱情这一本无法物质化呈现的人类情感唯物地喻为化学分子的相互“转化”以回应展览的主题。然而步入Disco舞厅殷光影摇曳的空间内部，体内的激素分泌似乎也在所难免。

隐匿掉艺术家身份的去创作性、或者利用公司的身份更加方便地介入当代艺术系统的方方面面——徐震工作中最令人兴奋的即是用规则的建制来回击规则本身。尽管我们可以相信关于徐震的任何一种研究和论调，然而都无法确认这个复合体的下一步即将做出什么新的举动。

its overall allure or by the carefully manufactured puzzle of dots—is completely enveloped by its solemn magnitude. Turning to leave or pausing to take a photograph, one discovers a video camera recording every sensory reaction.

XU ZHEN: THE FUTURE WILL BE UNCERTAIN

Xu Zhen once answered Hans Ulrich Obrist's question about the future with the simple statement: "The future will be uncertain." First abandoning his personal name and establishing MadeIn Company, then readopting his own identity as an artistic brand under the company, the recalcitrant and bizarre genius has, through constant probing of the possibilities of visual production, provoked and led many discussions within the Chinese contemporary art world. The piece presented at Transform Today is an installation titled *Love in fact results from an excess of dopamine in the brain*, originally produced in 2009 under the name Xu Zhen. For Transform Today, Xu transforms this piece in response to the exhibition's theme: entering the luxurious and glittering disco space of the installation, the release of said hormone is indeed unavoidable

Xu Zhen, having adopted the identity of a major corporation in order to more conveniently operate within the contemporary art system, excites his audience the most when he turns rigid rule-based structures back onto themselves. As much as we might accept his various ideas or theories, we have no way of predicting his next action, or the next stage in his complex body of work.

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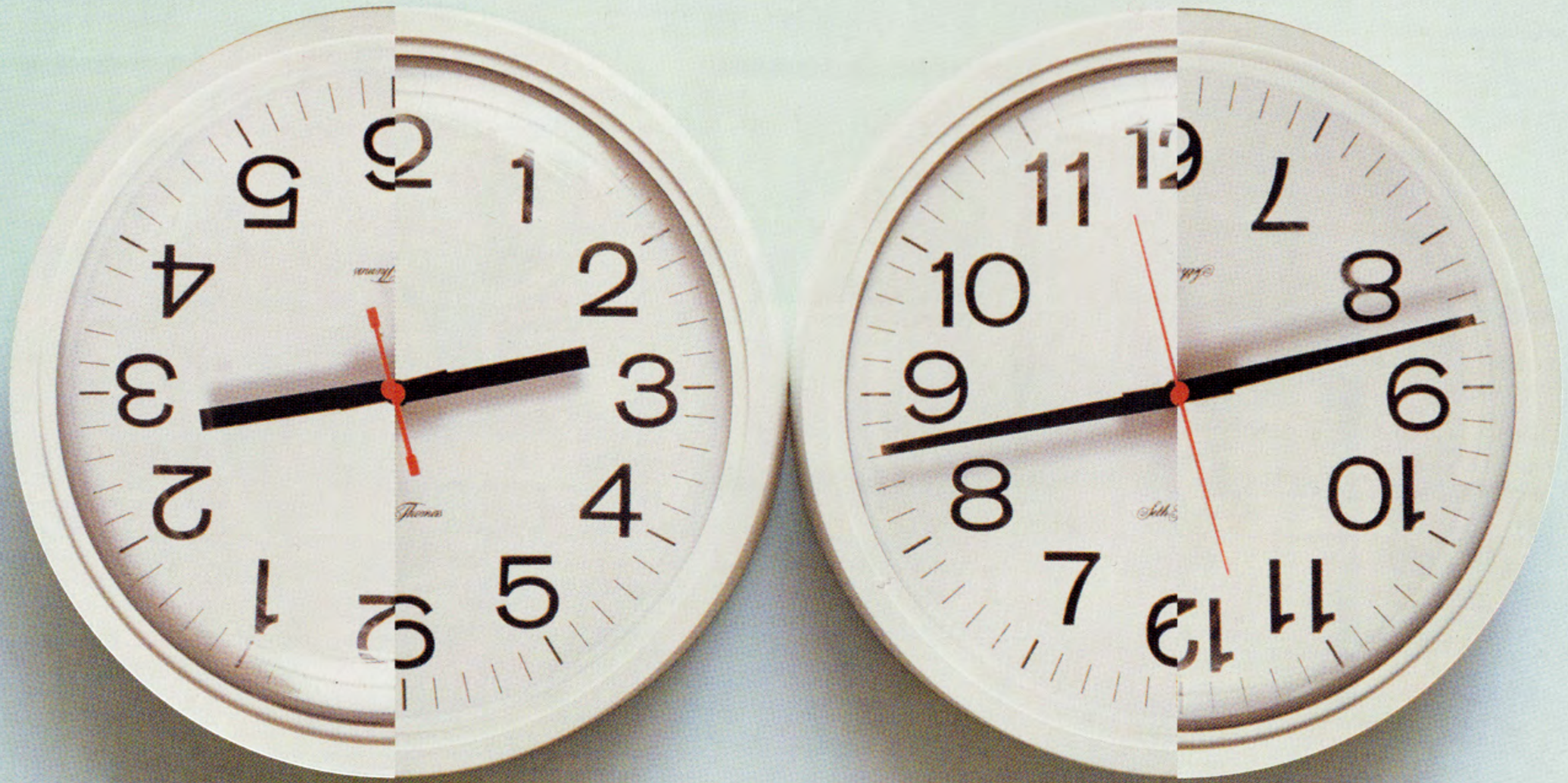
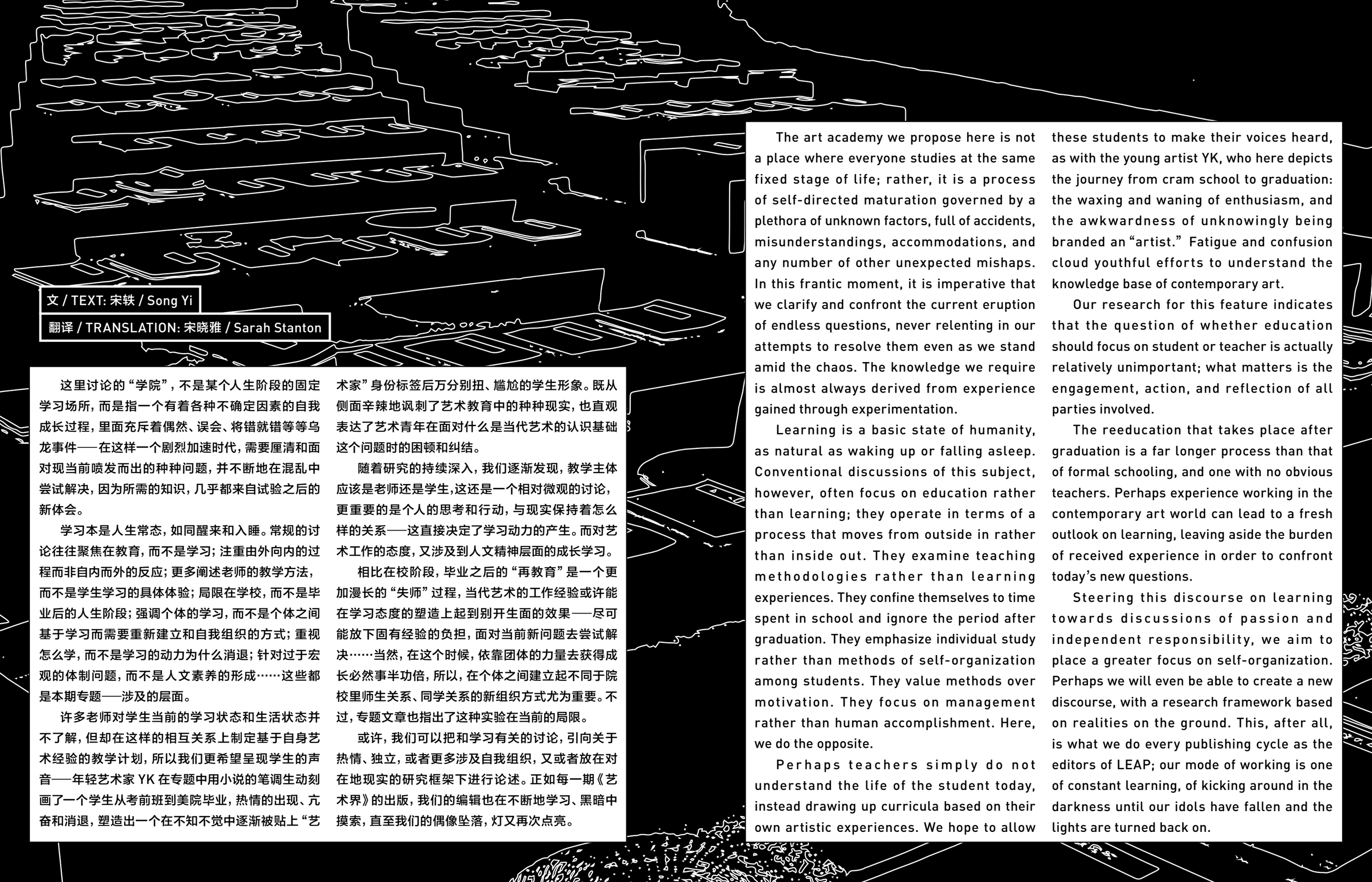
乌龙学院



FIRST CLASS

郭鸿蔚，《无题（完美的爱人们），1991》，2013年，纸上拼贴，44 x 63.4 厘米
Guo Hongwei, ***Untitled (Perfect Lovers), 1991***, 2013, collage on paper, 44 x 63.4 cm



文 / TEXT: 宋轶 / Song Yi

翻译 / TRANSLATION: 宋晓雅 / Sarah Stanton

这里讨论的“学院”，不是某个人生阶段的固定学习场所，而是指一个有着各种不确定因素的自我成长过程，里面充斥着偶然、误会、将错就错等等乌龙事件——在这样一个剧烈加速时代，需要厘清和面对现当前喷发而出的种种问题，并不断地在混乱中尝试解决，因为所需的知识，几乎都来自试验之后的新体会。

学习本是人生常态，如同醒来和入睡。常规的讨论往往聚焦在教育，而不是学习；注重由外向内的过程而非自内而外的反应；更多阐述老师的教学方法，而不是学生学习的具体体验；局限在学校，而不是毕业后的人生阶段；强调个体的学习，而不是个体之间基于学习而需要重新建立和自我组织的方式；重视怎么学，而不是学习的动力为什么消退；针对过于宏观的体制问题，而不是人文素养的形成……这些都是本期专题——涉及的层面。

许多老师对学生当前的学习状态和生活状态并不了解，但却在这样的相互关系上制定基于自身艺术经验的教学计划，所以我们更希望呈现学生的声音——年轻艺术家 YK 在专题中用小说的笔调生动刻画了一个学生从考前班到美院毕业，热情的出现、亢奋和消退，塑造出一个在不知不觉中逐渐被贴上“艺术家”身份标签后万分别扭、尴尬的学生形象。既从侧面辛辣地讽刺了艺术教育中的种种现实，也直观表达了艺术青年在面对什么是当代艺术的认识基础这个问题时的困顿和纠结。

随着研究的持续深入，我们逐渐发现，教学主体应该是老师还是学生，这还是一个相对微观的讨论，更重要的是个人的思考和行动，与现实保持着怎么样的关系——这直接决定了学习动力的产生。而对艺术工作的态度，又涉及到人文精神层面的成长学习。

相比在校阶段，毕业之后的“再教育”是一个更加漫长的“失师”过程，当代艺术的工作经验或许能在学习态度的塑造上起到别开生面的效果——尽可能放下固有经验的负担，面对当前新问题去尝试解决……当然，在这个时候，依靠团体的力量去获得成长必然事半功倍，所以，在个体之间建立起不同于院校里师生关系、同学关系的新组织方式尤为重要。不过，专题文章也指出了这种实验在当前的局限。

或许，我们可以把和学习有关的讨论，引向关于热情、独立，或者更多涉及自我组织，又或者放在对在地现实的研究框架下进行论述。正如每一期《艺术界》的出版，我们的编辑也在不断地学习、黑暗中摸索，直至我们的偶像坠落，灯又再次点亮。

The art academy we propose here is not a place where everyone studies at the same fixed stage of life; rather, it is a process of self-directed maturation governed by a plethora of unknown factors, full of accidents, misunderstandings, accommodations, and any number of other unexpected mishaps. In this frantic moment, it is imperative that we clarify and confront the current eruption of endless questions, never relenting in our attempts to resolve them even as we stand amid the chaos. The knowledge we require is almost always derived from experience gained through experimentation.

Learning is a basic state of humanity, as natural as waking up or falling asleep. Conventional discussions of this subject, however, often focus on education rather than learning; they operate in terms of a process that moves from outside in rather than inside out. They examine teaching methodologies rather than learning experiences. They confine themselves to time spent in school and ignore the period after graduation. They emphasize individual study rather than methods of self-organization among students. They value methods over motivation. They focus on management rather than human accomplishment. Here, we do the opposite.

Perhaps teachers simply do not understand the life of the student today, instead drawing up curricula based on their own artistic experiences. We hope to allow these students to make their voices heard, as with the young artist YK, who here depicts the journey from cram school to graduation: the waxing and waning of enthusiasm, and the awkwardness of unknowingly being branded an “artist.” Fatigue and confusion cloud youthful efforts to understand the knowledge base of contemporary art.

Our research for this feature indicates that the question of whether education should focus on student or teacher is actually relatively unimportant; what matters is the engagement, action, and reflection of all parties involved.

The reeducation that takes place after graduation is a far longer process than that of formal schooling, and one with no obvious teachers. Perhaps experience working in the contemporary art world can lead to a fresh outlook on learning, leaving aside the burden of received experience in order to confront today’s new questions.

Steering this discourse on learning towards discussions of passion and independent responsibility, we aim to place a greater focus on self-organization. Perhaps we will even be able to create a new discourse, with a research framework based on realities on the ground. This, after all, is what we do every publishing cycle as the editors of LEAP; our mode of working is one of constant learning, of kicking around in the darkness until our idols have fallen and the lights are turned back on.

郑波曾在中国美院任教，现在香港城市大学担任教职。他在2013年发起了艺术项目“住在上海的植物”，进行开放型课程的探索，从生态、历史、建筑、美学等多学科视角探讨植物与我们的关系。

In 2010, Shanghai Cement Factory, established in 1920, was relocated. Plants quickly grew over its original site, including over 20 species that entered a “found” botanical garden. Young scholars in Shanghai then created an open online course with eight lectures exploring our relationship with plants from ecological, historical, architectural, and aesthetic perspectives.

SOCIAL STUDIES
从社会中来，到学习中去

本文整理自与郑波的访谈 Based on conversations with Zheng Bo
翻译 / TRANSLATION: 吴瑶 / Yao Wu

1. 学习的动力从哪来？
How are we motivated to study?
2. 怎么知道自己想要学什么？
How do we decide what to study?
3. 怎么学？
How, after all, do we study?

在教育专题的前期调研中，我们发现不少老师并不足够了解自己的学生在想什么，他们的学习状态如何，所以他们所提供的教授内容，往往没有结合每个学生的实际状况，按照恰当的学习进度或者安排来做。那么如果反过来，有没有可能学生自己安排自己学习的进度或者内容？老师就像一个平台的提供者一样，帮学生更有效率地找到学习的资源？

Preparing our education issue, LEAP discovered that many teachers have little grasp of what their students are thinking and how they are studying; as a result, their curricula often fail to take into account the actual circumstances of their students. Would it be more appropriate for students to plan their own schedules and materials? Would it be possible for teachers to function as platform providers, helping students effectively locate the right resources?

学习的动力·对现实的认知

80年代常常听到这样的故事，一位三十多岁的邻居一边工作，一边照顾小孩（当时没有祖父母帮忙，更没有保姆），一边上电大[1]。现在回想起来，那些人非常辛苦，但为什么还有动力去读书？另一个例子，浙江美院的王强老师说，他和张培力等人在读书时经常几个人坐在床上（当时没有咖啡馆）从早到晚的讨论艺术问题。他们对学习的渴望远远超过拥有各种资源的我们。他们的动力是从哪儿来的？是个人的，社会的，还是历史的？一个原因是“文革”后很多人希望追回失去的十年，但还有一个原因：大家对现实不满足，对未来充满想象，这个想象不仅关乎个人，也关乎整个社会。拥有这样的想象才能拥有学习的动力。

而对未来的想象又和对现实的认知分不开。在中国美院教书时，我自认为对学生最有用的一堂课是带大家走出校门，看到美院所在的南山路。第一站是美院对面的咖啡馆“普利欧”。大家对这儿都很熟悉，经常去买咖啡、面包。我要求每人做一个和平常不同的行为，通过这样的方法来触碰到那些视而不见的规则和机制，看到这个社会空间是如何被组织起来的。在“普利欧”工作的人相对比较弱势，多是外地来杭州打工的年轻人，他们会比较温和地对待学生。从咖啡店出来，右手边就是一个军队大院，没有挂牌，只是大门上面悬挂着五角星。一群人在门口停下来，值班室的小兵马上就冲出来赶我们走。再过马路，回到美院一侧，美院大门旁边是一家车行，专营豪华车，大家天天从这儿经过，习以为常。一推门进去，店里的人很诧异，全部的销售人员都跟着学生，犹如即兴戏剧。从那儿出来，往南走，经过一个自助银行，里面有两台ATM机。我们进去，刚开始讨论，监控系统就开始跟我们说话了。再往前走，经过网吧、小店、工地、回民面馆、警备司令部，边走边讨论这些空间和权力、资本、文化的关系。最后走到浙江美术馆。有了前面的铺垫，大家就容易看到美术馆这个社会空间是如何被建构起来的。

我在浙江美术馆看到很多老人站在上世纪的木刻作品前，饱含情感，因为作品和他们亲历过的生活有关。但同时，他们又接受了当下的主流意识形态，认为年轻人就应该好好画画，不要跑出去和社会现实搅在一起。上世纪30年代的“木刻运动”推动艺术从精英文化转向关注民众生活，但是这种自下而上的关怀很快被政党转化为自上而下的宣传。80年代时，先锋艺术家针对体制提出“为艺术而艺术”，当时没有对艺术和社会的关系作出自下而上和自上而下两种模式的区分。

也许，我们的教育过于抽象，课本里的东西和生活离得太远，不论是数学课、语文课，还是历史课、政治课。带学生走南山路，就是希望大家意识到平时探讨的理论问题和我们的生活息息相关，这样读书时才能有个参照，才能对不同的理论观点做出判断，不然很容易盲目崇拜理论或是对理论失去兴趣。走南山路和下乡刚好互补。下乡的好处是，大家初到一个陌生的地方容易发现问题；但不足是我们可以随时抽身离开。南山路的不同之处就在于，学生在这儿生活，天天要面对。很多学生现在没有学习动力或许正是因为他们感受不到真实的生活，缺乏现场感。

而学生一到大四开始找工作时，马上又会遭受强烈的现实冲击，这和他们作为学生对南山路进行观察、分析非常不一样。因为当面临生存危机时，很难和社会现实保持一定的距离，很难再用批判的视角来看问题。如果学生能早点看到社会现实，早点开始思考自己要如何面对、改变现实，要比被突如其来的现实完全吞没好。

学什么·教与学的角色定位

一旦能清楚地界定要学什么，比如学Photoshop、学画人像，学习就变成了一个技术性的问题。更为重要的是，当我们知道自己想学东西，但又不十分清楚自己要学的到底是什么，这时候如果能有机会让我们尝试、摸索就很重要。 某种程度上TED[2] 提供了一个这样的场域。

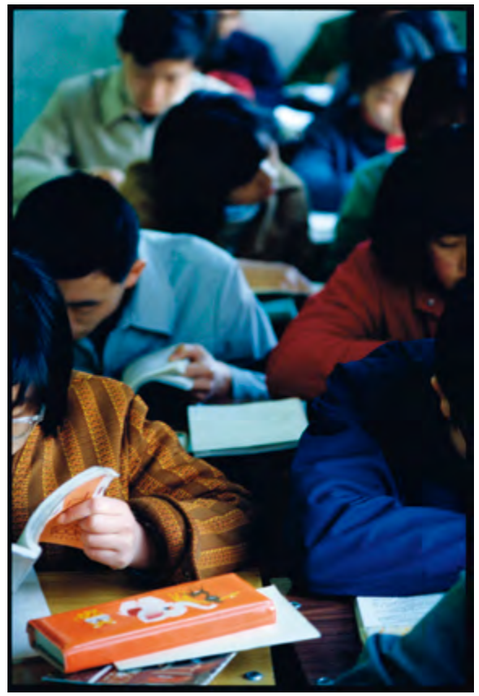
1 中央广播电视大学以及地方各级广播电视大学，简称“电大”。

2 TED（指 technology, entertainment, design 在英语中的缩写，即技术、娱乐、设计）是美国的一家私有非营利机构。从 1990 年开始，TED 所组织的大会在美国召集众多科学、设计、文学、音乐等领域的杰出人物，分享他们关于技术、社会、人的思考和探索。讲座在网上发布。

Motivations for Studying

In the 1980s, we often heard stories of highly motivated students; I had a neighbor over 30 years old who went back to college to study broadcasting and communication while continuing to work and take care of her child (help from grandparents and nannies, we must recall, was less common back then). In retrospect, it must have been very hard for people like her—but why were they so motivated to study? Wang Qiang, who teaches at the China Academy of Art, tells a similar story: as a student, he, Zhang Peili, and other classmates often sat on a bed (there were no coffee shops back then) discussing issues of art night and day. Their desire to learn was much stronger than ours, though our resources are far greater. Where did their motivation come from? Was it personal, social, historical? One reason was that, after the Cultural Revolution, many were eager to reclaim that lost decade. But there was another reason: people were dissatisfied with reality, and had grand expectations of the future. This imagination was concerned not only with the individual, but also all of society.

Dreams of the future are inseparable from perceptions of reality. When I was teaching at the China Academy of Art, the most useful class I ever gave was a trip off campus, encouraging students to look at Nanshan Road, where the academy is located. Our first stop was Puliou, the coffee shop opposite the Academy. Everyone was familiar with it, going often for coffee and pastries. I asked the students to perform an action out of the ordinary in order to get in touch with the invisible rules and mechanisms that organize social space. The servers at Puliou were relatively underprivileged, mostly young people from outside Hangzhou seeking employment in the city, and they tended to treat the students gently. Coming out of the coffee shop, we went to a military compound on the right. There was no sign, only the five-pointed star on the gate. Immediately after stopping at the entrance, soldiers ran out to drive us away. Then we crossed the street back to the side of the Academy. Next to the gate was a dealership selling luxury cars. We passed by everyday and took it for granted. We went inside, to the surprise of the salespeople, who followed the students en masse as if in an improvised drama. Heading south, we entered a bank with two ATMs inside; as soon as we began our discussion, the surveillance system



任曙林，《北京171中学教室》，1983年，摄影
Ren Shulin, *Classroom of Beijing 171 High School*
1983, photography

教育作为一个社会领域从来都和社会资源分配绑在一起。
As a social activity, education has always been tied to the distribution of social resources.

从左往右：
郑波的学生第一次注意到南山路上众多的军事管理区空间；走进中国美院正门旁的车行；来到兰州拉面馆前；在浙江美术馆席地而坐。
FROM LEFT:
Zheng Bo and his students notice the many military areas on Nanshan Road for the first time; enter a car dealership adjacent to the China Academy of Art campus; stop in front of a Lanzhou noodle restaurant; and sit on the floor of the Zhejiang Art Museum.
PHOTO: Ye Si (top row) and Zheng Bo (bottom row)

2011年，斯坦福大学计算机系教授塞巴斯蒂安·斯伦将他的人工智能课放到了网上，结果吸引了全球十六万人报名参加，引发了北美的“慕课”[3]热潮。斯伦辞去了斯坦福的教职，成立了在线大学Udacity。紧接着，另外两名斯坦福计算机系的教授成立了Coursera。这两家公司和大学合作，但都是以营利公司的模式运营，都有私募基金投资。

Coursera采用的还是类似广播的形式，一个人讲，大家听，还是现代主义的模式。HASTAC[4]就在尝试更具合作性的方式，不止是学生之间，也包括老师之间、老师和学生之间。学习的内容不止是那些已经成为经典、主流的东西。超越主流的教学实验在国内同样有，只是没有借助网络，比如性别研究领域非常著名的潘绥铭教授，他在组织研讨会时除了请学者参加，也会请性工作者来，因为其能带来超出传统学术视野的经验。其实，在《论语》、王阳明的《传习录》中看到的都是学生问、老师答的形式，都不是现代主义的广播模式。

老师和学生其实应该形成一个有机的聚集，好像一个生态系统。这个生态系统还包括生活、网络等其他力量。斯伦教授曾预言说，十年或二十年之后，全球只会剩下十所大学。它们负责生产课程。“授业”的任务由Coursera、Udacity等公司完成，但恐怕它们短期内还无法取代老师“传道”和“解惑”的工作。这个“惑”不再是那些具体的问题，而是指学生有疑问、但又无法清楚界定的困惑。

教育·社会资源分配

教育作为一个社会领域从来都和社会资源分配绑在一起。当下的“慕课模式”并没有撼动社会资源分配的模式，即使有人通过网络学习拥有了同样的知识和能力，但拿不到名校的证书，就和那些拿到证书的人的境遇不同。慕课甚至有可能制造更极端的贫富分化：绝大多数人只能通过网络学习，而只有极少数人可以进入哈佛这些精英俱乐部。

现在很多人注意到了新技术，但缺少对这些技术的反思。比如，现在越来越推崇每个人在学习过程中的“自主”、“自由”，但这些理念可能恰恰迎合了新自由主义的掠夺方式，将社会责任转移到个体身上，令不平等更加恶化。当然，这并不意味着要回到工业时代甚至前现代，而是说需要将技术变革和社会变革放在一起思考。我们需要从传统的教室出走，但不只是走向“在线”，而是走向“在线”和“在场”。

3 慕课（MOOC 是 massive open online course 的缩写），即大规模开放在线课程。

4 HASTAC（指 Humanities, Arts, Science, and Technology Alliance and Collaboratory 的英文缩写，即人文、艺术、科学与技术联盟和协作）是由 12000 多个人和机构构成的虚拟组织，研究高等教育、学习特别是终身学习的模式。通过 HASTAC 会议和讲习班在网上发起对话和协同工作。

started to speak to us over the speakers. Further down, we passed internet cafes, small shops, construction sites, Muslim noodle restaurants, and garrison headquarters, discussing the relationship between these spaces and power, capital, and culture along the way. At last we reached the Zhejiang Art Museum. Because of the warm-up exercises, it was easy to see how the social space of the art museum was constructed.

At the museum, I have seen elderly people stand in front of twentieth-century woodcuts wrought with deep emotion, because the works are related to their life experiences. In the meantime, however, they have also accepted the mainstream ideology that asserts that young people should focus on painting rather than mingling with social realities. The Woodcut Movement of the 1930s turned art from elitist concerns to the life of the people, but this bottom-up approach was soon appropriated by political parties as top-down propaganda. In the 1980s, avant-garde artists proposed the slogan of art for art's sake in opposition to the established system, and made little distinction between bottom-up and top-down modes in regard to the relationship between art and society.

Perhaps our education is too abstract. What is taught in textbooks is far from life, whether in mathematics and Chinese or history and politics. Leading the students along Nanshan Road, I hoped they could realize the connections between theoretical issues and real life. This way, they would have points of reference for their reading, and could pass judgment on bodies of theory. Otherwise they could be in danger of either blindly worshipping theory or losing interest in it altogether. Nanshan Road and the countryside complement each other nicely. Going to the countryside, it is easy to spot problems when we first arrive at an unfamiliar place, but we can withdraw whenever we want. Students live on Nanshan Road and face it everyday. Many students lack the motivation to study now because they cannot perceive the realities around them.

Students feel the impact of reality only when they start looking for jobs. Confronted with the crisis of survival, it is difficult to maintain the distance from social realities necessary to look at things critically. It would be more productive to apprehend this reality earlier, allowing time to prepare a response in advance. As it is, students are often engulfed with unexpected situations when it is already too late.

Teaching and Learning

Once we have specified what we want to study—be it Photoshop or figurative painting—studying becomes a technical ques-

上图：墨西哥城国家图书馆的书架
TOP: Stacks in the Biblioteca Vasconcelos in Mexico City

下图：从2010年起，台北艺术大学美术系与台湾师范大学美术系共五十几位学生，同意他们的老师——艺术家姚瑞中的倡议，以全台湾“蚊子馆”（耗巨资建成却被闲置的公共建筑）的调查作为该学期的作业，此名为“海市蜃楼”的艺术项目经由媒体报道，引起政府关注。图为项目的展出场景。
BOTTOM: **Yao Jui-Chung**, “**Mirage**,” 2010-ongoing
Since 2010, more than 50 students from the art departments of Taipei University of the Arts and Taiwan Normal University have agreed to the artist’s proposal to investigate “mosquito halls,” expensive but uncompleted public buildings.

tion. What is more important is the moment in which we generally know what we want to study, but are not very clear about how exactly we want to go about it. In this scenario it is valuable to have opportunities to experiment and explore. In 2011, Sebastian Thrun, a professor in computer science at Stanford University, posted materials for his artificial intelligence course online, attracting 160,000 people from around the world and bringing about the popularity of Massive Open Online Courses (MOOCs) in North America. Thrun later resigned from Stanford and founded Udacity, an online university. Shortly afterwards, two other computer science professors from Stanford, Andrew Ng and Daphne Koller, founded Coursera, a free, large-scale public courseware project. These two companies collaborate with universities but operate as profit-making companies with private investment.

Coursera adopts a broadcasting model in which one person lectures and others listen—a modernist mode. Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC), a virtual organization of more than 12,000 individual and institutional members researching digital modes of higher education, is experimenting with methods for collaboration among students, among teachers, and between students and teachers. Course materials currently available go far beyond the mainstream classics. Pedagogic experimentation beyond the mainstream is found in China too, but without recourse to the internet. Well-known gender studies scholar Pan Suiming, for instance, organizes symposia that invite sex workers alongside scholars, because the former offer experiences beyond the traditional scope of the academy. In everything from the Confucian *Analects* to Wang Yangming’s *Instructions for Practical Living*, the dominant form involves teachers answering questions asked by students rather than the modernist mode of broadcasting knowledge.

Teachers and students form an organic assemblage, like an ecosystem; this ecosystem also includes other forces such as life and the internet. Thrun predicts that, in 10 or 20 years, only ten universities will remain globally, and they will primarily be responsible for the production of courses. The task of teaching will instead be completed by companies such as Coursera and Udacity. In the near future, I fear, they will not be able to replace teachers in terms of either teaching or problem solving—the problem, after all, is no longer a set of specific questions, but rather the confusion that arises from questions that cannot be specified.

Distribution of Social Resources

As a social activity, education has always been tied to the distribution of social resources. The MOOC model does not challenge the mode of distribution of these resources. Even if identical knowledge and abilities can be gained through online study, the diploma from a prestigious school remains elusive—and it is this diploma to which opportunities are tied. MOOCs could even lead to more extreme polarization between rich and poor, if the vast majority can only study online while a very limited number of students enter elite clubs like Harvard.

Reflection on new technologies today is lacking. We increasingly advocate freedom and autonomy in the study process, but these ideals may actually cater precisely to neoliberal exploitation, transferring social responsibility to individuals and heightening inequality. This is not a call to turn back the clock; instead, we should consider technological change together with social reform. We need to get out of the classroom—we can go online or on-site.

REEDUCATION: A SECOND BEGINNING

再教育：另一次出发

文 / TEXT: 石青 / Shi Qing[1]

翻译 / TRANSLATION: 毕珂 / Katy Pinke

艺术家杨圆圆在2013年毕业展时布置作品的现场。
Work by Yang Yuanyuan at her graduation show in 2013.

1 本文作者并没有在校专门从事教育，而在几个美院带过时间长短不一的创作课和装置课，有些学生毕业后选择做当代艺术，彼此还保持着联系，甚至在一起工作。
Shi Qing is not a professional educator, but has spent time leading art practice and installation courses in different fine arts academies. Some of his students have chosen to go into contemporary art after graduating, sometimes even creating work in collaboration with him.

陈建军项目团队在成都金马河考察
Chen Jianjun's team surveys the Jinma River in Chengdu

教育是个古老的行业，今天一谈到教育，自然会想到学院系统，中国艺术教育的学院制也有百年历史。近代以来，艺术家的培养和学术体系的形成基本也是围绕着这个系统来进行的。

“再教育”是为了方便而新造的词，把它定义为学院教育结束后，学生进入社会到成为相对独立和成熟艺术家这段时间的自我教育，也许是2–3年，也许更久。当代艺术进入学院教育不过十几年，学院原有的体系无法衍生出当代艺术这样的枝蔓，师资方面有的是原来传统学院专业的老师转行过来，但更多是由从事当代艺术实践的艺术家、批评家和策展人，以专职或者代课或者讲座的方式来担当。也就是说，当代艺术教育是被作为外来物硬嵌入原有教学板块中的，必定会出现夹生甚至一定的不适。传统的艺术教育与社会需求多年磨合衔接，形成了稳定的社会接纳和就业渠道——当然，教育和就业也存在着界限。在当代艺术教育中担任教学任务的老师，大多兼创作实践和教育的双重身份；作为被教育者的学生，在校期间有大量观展甚至参加展览的机会；网络时代艺术信息的共享程度和艺术家也相差无几；虽然教学因老师不同而各异，没有固定的模式，但基本采用“以做代学”的方法进行，因此看上去当代艺术教育与实践的边界要模糊些，以一种流动连续的方式衔接，但事实上，两者还是有相当差别的。

再教育：在实践中的继续教育

即使最玄妙的禅宗，也同样需要指导老师，而“再教育”首先要面临的却是“失师”的状态。艺术毕竟是以独立个体进行观察创作的实践类型，“失师”作为一种断裂，反倒是成为艺术家的开始。然而，“失师”更多是在心理层面，也反映在技术层面，比如如何将学院学的东西进行再深入和反省，学校开设一门课程的周期大概是1–2个月，作为了解，时间是够了，如果要有所认识，则远远不足。另外，艺术家进行教学也有他的难处，作为老师，艺术家最大的作用就是通过自身实践经历去带动和感染学生，这包括对艺术的态度和理解，也包含了价值结构和趣味倾向。一方面，感性直接的教学，让学生容易进入，接近实战；但如果学生视野不足或缺乏参照，就会将这些经验唯一化。反过来说，如果让艺术家成为知识百科，最大限度去描述艺术历史框架，穷尽艺术家的工作方式，这又似乎太苛刻，艺术家毕竟不是职业教育家，更何况这样的要求后者也未必能做到，如果单纯从知识入手，也容易变得抽象空泛。理想全能的“师”并不存在，当代艺术本身又是去权威化的，“失师”其实一直都在，无论是不是在学院教育系统之中，这正是当代艺术教学的特点。没有一种所谓的“对”去选择。种种的不适和困惑，恰恰来自想以传统教育视角来固化它的企图。“再教育”可以说是当代艺术教育的延续，是溢出的部分，“再教育”本身也就不应视为学院教育的

EDUCATION IS AN ancient profession. In China, the arts academy has a long history, dating back centuries. Since the dawn of the modern era, it has been the foundation on which the broader system for the training and cultivation of artists has been built.

Reeducation is a term appropriated here for the sake of convenience. We define it as the process of self-education that takes place after formal institutional education has come to a close and a student enters into society. It is the beginning of a phase in which an artist has more independence and maturity, lasting two to three years or longer. Contemporary art became a part of the official school system just over ten years ago, but this system had no clear way of incorporating this new branch—more like a bramble—into its structure. Some instructors from the traditional system switched over to contemporary art, but, more often, this new area of study was led by practicing contemporary artists, art critics, and curators serving full-time, substituting sporadically, or coming in occasionally to lecture. Contemporary art was taken in as a sort of foreign object, awkwardly implanted into the original rigid block that was traditional art education. Wanting results and incongruences have inevitably arisen.

For students of traditional art, there exists a stable, accepting environment and clear channels to employment. Of course, one still crosses a boundary in going from education to employment; the former does not lead seamlessly into the latter. But, in contemporary art education, those who teach predominantly wear two hats: that of practicing artist and that of educator. As for students, many have the opportunity to see exhibitions and even participate in them during their time at school. In the age of the internet, there is about as much sharing of artistic information as there are artists, and the contemporary art educational experience varies from teacher to teacher. There is no fixed model, but there is one shared fundamental principle: learn by doing. It is a principle followed to the extent that the line between the study and practice of contemporary art is blurred, the two seemingly converging in a continuous flow. They do, however, possess distinct differences.

Education Continued as Practice

A mentor's guidance is always necessary, even in studying the most obscure facets of Zen Buddhism. But, in the process of reeducation, the first thing a student must confront is the loss of the teacher. Art is, after all, a creative practice based on an individual's personal observations. The disappearance of the teacher is a kind of fracturing or breaking apart as much as it is the beginning of becoming an artist. This loss occurs on a psychological level, but

成都金马河
Jinma River
PHOTO: Chen Jianjun

is also reflected on a technical level. It manifests itself in the question of how to take what one has learned in school, deepen it, and reflect upon it. The curriculum for a given course in school runs for one to two months, long enough for students to gain a general understanding of the subject matter but nowhere near long enough for them to truly internalize it.

Artists doing the teaching also have their own difficulties. As teachers, the most important function artists can serve is to inspire their students through their own practices, drawing on their own knowledge, views, value systems, and tastes. On the one hand, direct experiential teaching like this allows students to come more readily into contact with real life experiences; if students aren't given the opportunity to broaden their horizons in terms of the references to which they're exposed, their experiences become monotonous. On the other hand, a teaching artist cannot be turned into an encyclopedia—pushed to portray the entire framework of art history and exhausted by the pursuit of demonstrating method after method. After all, the artist is not an educator by vocation; even for a professional educator, it wouldn't necessarily be possible to answer these sorts of demands. Starting only from knowledge in the absence of practice, courses devolve into vague abstraction.

The ideal of the almighty teacher does not truly exist in nature. Contemporary art itself necessitates a break with authority. The lost teacher is a permanent state of being; within or beyond the art school system, it is a defining characteristic of contemporary art education. There is no correct choice. All sorts of discomfort and confusion have come out of attempts to impose traditional educational frameworks on the study of contemporary art. One might say that reeducation is, in fact a continuation of contemporary

重庆铜元局
Tongyuanju, Chongqing

“再教育”是实践化的教育方式，也包含了组织实践的部分，这是“再教育”和学院教育差异性最大的地方。
Reeducation, similarly, is a mode of education based in practice, and involves learning to organize. This is the greatest difference between reeducation and academic education.

增补和修正，而是清除和断裂后的再一次出发；它与当代艺术的任务直接接轨，本身就构成了实践的一部分。

再教育：在复杂和变动中建立方法

“再教育”是一种自我教育，它与学院的当代艺术教学不是前后接续的简单线性关系。“再教育”是建立在“艺术自觉”前提上的，因此它更主动。当代艺术教育要学习艺术史和理论性知识，还要关心当下的艺术机制和同行的工作，这种工作量使得自我教育的每一步都显得沉重不堪。这就要求“再教育”不只是最大程度的涉猎和储备，同时也是化约，是工作任务和方向的选择，这可以是蓝图的，也可以是具体的一个个项目，不一定是建设的，也可能被取消。在“再教育”中，这两者通常是纠缠在一起，互相修正，互相推进。

从2001年开始，“后感性”的后几次实践，就是在这种方向选择和自我学习、自我实践中进行的。今天回看，当时除了邱志杰外，其他几位艺术家也都是刚接触当代艺术不久，从对展览制度的批判实践到现场性的提出，都遭遇到各种具体问题和困惑，于是，在实战中摸索经验方法，以及集体讨论后得出。倘若遇到认识和技术上的不足，则反过来学习例如和剧场、表演、行动艺术的知识。

网络和全球化，导致信息处于快速更迭繁衍的状态，相对古典或前现代稳定而静态的工作对象和环境，今天的情形更加复杂，工作量更加庞大，艺术家的工作难免要进入某种分工或专业细化，在拉斯金所推崇的“哥特精神”中，那种艺术家全局式的介入，早已被分工沦为一种技术性的工作，或者说成为了生产关系局部的终端链条，艺术的任务也随之被瓦解——在当代艺术中，这样的例子并不少见：艺术家虽然就某种材料或工作方法进行了不断的深入和拓展，但终究还是围绕着技术层面或简单的观念为轴心进行定向重复。学术和市场系统又鼓励和纵容这种带有可辨识度的艺术工作方式，而那种变动的、非线性的艺术工作被排斥为无效。当代艺术的板结化和类型化，与学院教育的结构分割似乎构成了某种默契，这种情形也更容易给后者提供某种快捷的跟进，学生可以依样画瓢地做出很像“当代艺术”的作品来，并且有相应的阐释和解读套路。“再教育”则相反，需要坚持当代艺术的价值要建立在问题意识上，必须形成与研究对象相匹配的观察和实践方法，学会在动态和复杂中去创作和认识，时刻保持着对固化的警惕和批判——这既是“再教育”的核心，也是学院教育中难以容纳的部分。

再教育：组织机制的学习

格罗伊斯提到过，当代艺术已经不仅仅是对审美进行的消费行为，而是一种产生艺术的行为。展示成为了动员和聚集的手段，在公共性层面上来讲，艺术家工作也带上某种“政治任务”的色彩。这也就要求，“再教育”不只是对知识或技术的学习，同时也是对组织机制进行认识和实践的学习。学院教育以班系为单位集体进行，这种分配并非是自主性的，而是事先被行政化管理设定好了的教学秩序，教师作为这个团队的组织者和带动者，带动学生一起完成教学工作，会有一定的强制性和单向性；但不能忽视的是，同学之间的互相学习和影响，有时恰恰比从老师那里得到的更多。学生临到毕业，这种行政团体即被打散，大家重归个体，以社会人的身份进入现实环境。而艺术的经验确实又是以个人视角和知识展开的，因此这个时候，艺术家的个体实践方式，恰好在以分工为基础的时代，提供了通过个体去贯穿整个生产关系的最后机会——当代艺术的任务实质上和这有关，所以进一步讲，当代艺术又不仅仅是只有个体创作，它又兼有对艺术机制进行观察和改造的实践任务。在这个意义下，“自我组织”就是一种艺术政治的方式。“自我组织”对于刚毕业，准备选择艺术行业的学生来说，有着更现实的意义，比如体现在对展览展示的需求。艺术机构总体上还是在为相对成熟的艺术家服务，未获认可的年轻艺术家只有以“自我组织”的方式去构建展示的平台，除了情感上互相打气，还可增加被挑选和认证的机会——当然，这只是降了格的艺术任务。“自我组织”实质上要进行的是对艺术生产关系的重新进入和改造。在缺乏艺术空间和基金制度的时代，中国当代艺术就是通过各种自我组织的形式来推进的。“再教育”是实践化的教育方式，也包含了组织实践的部分，这是“再教育”和学院教育差异性最大的地方。

art education—an overflow. Reeducation should not be seen as a supplement or review course for the formal phase of education. Instead, it is a clean break. It fits the mission of contemporary art, comprising a portion of its practice.

Methodology amid Complexity and Change

Reeducation is a kind of self-teaching. It does not follow in linear sequence with formal art education; rather, it is an active form of education built on the premise of artistic consciousness. Students of contemporary art must study art history and theory, as well as the current art system and the work of their peers. These demands make self-education burdensome at every turn. Reeducation includes first amassing a cursory understanding of a wide range of things followed immediately by a reduction or simplification; taking in so much, one must make an active choice as to how to proceed. This choice might take the form of a blueprint or a specific project, or it might be an erasure. In the process of reeducation, building and taking away are intertwined—modifying one another, pushing each other forward.

Starting in 2001, following the exhibition “Post-sense, Sensibility, Alien Bodies & Delusion,” my next several projects came out of this kind of choice of direction and self-education. In those days, Qiu Zhijie and many other artists had just recently been exposed to contemporary art. They engaged in practices critical of the exhibition system, proposing new sites and encountering a variety of specific obstacles along the way—obstacles that they came upon through experience alone, by fumbling their way forward through their own practices while engaging in collective discussions. When they came across gaps in their knowledge or skills, they would explore other topics like theater, live performance, and performance art.

Thanks to the internet and globalization, information is in a constant state of multiplication and flux. Compared to the stable subjects and environments of classical and premodern art, the contemporary situation is more complicated, the workload more substantial, and the work of the artist more dependent upon narrow professional specializations. When divisions of labor come into play, the holistic involvement of the artist—as per John Ruskin—is reduced to something more technical. It becomes the final link along an entire chain of production. Along the way, the mission of art has disintegrated. In contemporary art, artists often tirelessly deepen and expand their relationships to particular materials or creative processes, only to find that the work revolves once more around the same technical or conceptual axis.

Critical and market systems encourage and indulge this identifiable style of work, while less stable or linear approaches are pushed aside. There seems to be a kind of tacit understanding between the structural segmentation of formal education and the hardening and typifying of contemporary art. With contemporary art in this state, it is easier for institutions to offer shortcuts: things they can copy mechanically in order to make work that looks like contemporary art, as well as tricks for explaining and interpreting these works. Reeducation is the opposite; to uphold the values of contemporary art one must have in mind a central problem, then research and form a practice and observational approach to match the subject of the work. One must learn to create and learn on the go in dynamic, complex conditions, always keeping a vigilant, critical eye out for anything that threatens to become fixed or rigid. This is the heart of reeducation, and it is something that formal education has difficulty accommodating.

Institutions and Systems

Boris Groys holds that contemporary art is about the manufacturing of art as much as aesthetic consumption. Exhibiting art

王海川“铜元局”项目中，当地居民曾曾的拍摄胶卷
Images shot by a local resident for Wang Haichuan's "Tongyuanju Project."

从2008年起，杭州的艺术家邵一、张辽源和王晓峰共同组织了“小制作”，正是这样的性质。大量还未获得展览机会的年轻艺术家和在校学生，通过这种方式获得展示机会，而且“小制作”的组织权力是下放的，谁有热情都可以来组织，这个过程本身也是组织实践的学习和实战。“自我更生”和“因地制宜”，在任何时候都是“再教育”关于组织实践的基本方式和有效手段。

再教育：在现实中获取在地经验

学院教育中，更多是既有经验的学习，无论是已经成为经典的知识系统，还是由老师实践形成的二手经验。这里，并不是要否定间接经验，毕竟，知识都是通过这种教育方式延续传播和共享的，但对艺术家来讲却是不够的。艺术家的工作要提供差异性生产和新的可能性，这些是无法从现有经验的推导中获得的，即便是历史和文献的再生产，也是要以回溯和重读为前提。

在创新者的身份诞生之前，艺术家首先是观察者和劳动者，有针对的或渗浸进客观对象。“再教育”是应对现实语境的自我学习，而不是解剖“尸体”。这里强调的“现实经验”是针对全球化所预设的艺术经验，而通常我们所谓的“普遍性的话语”则是意图遮蔽和磨平在地经验的差异——学院的经典化教育同样是被意识形态编辑过的，是舍去感性和模糊性的固态系统经验。已经无法面对复杂游动的外部世界，也无法与之形成通畅的对接通道。

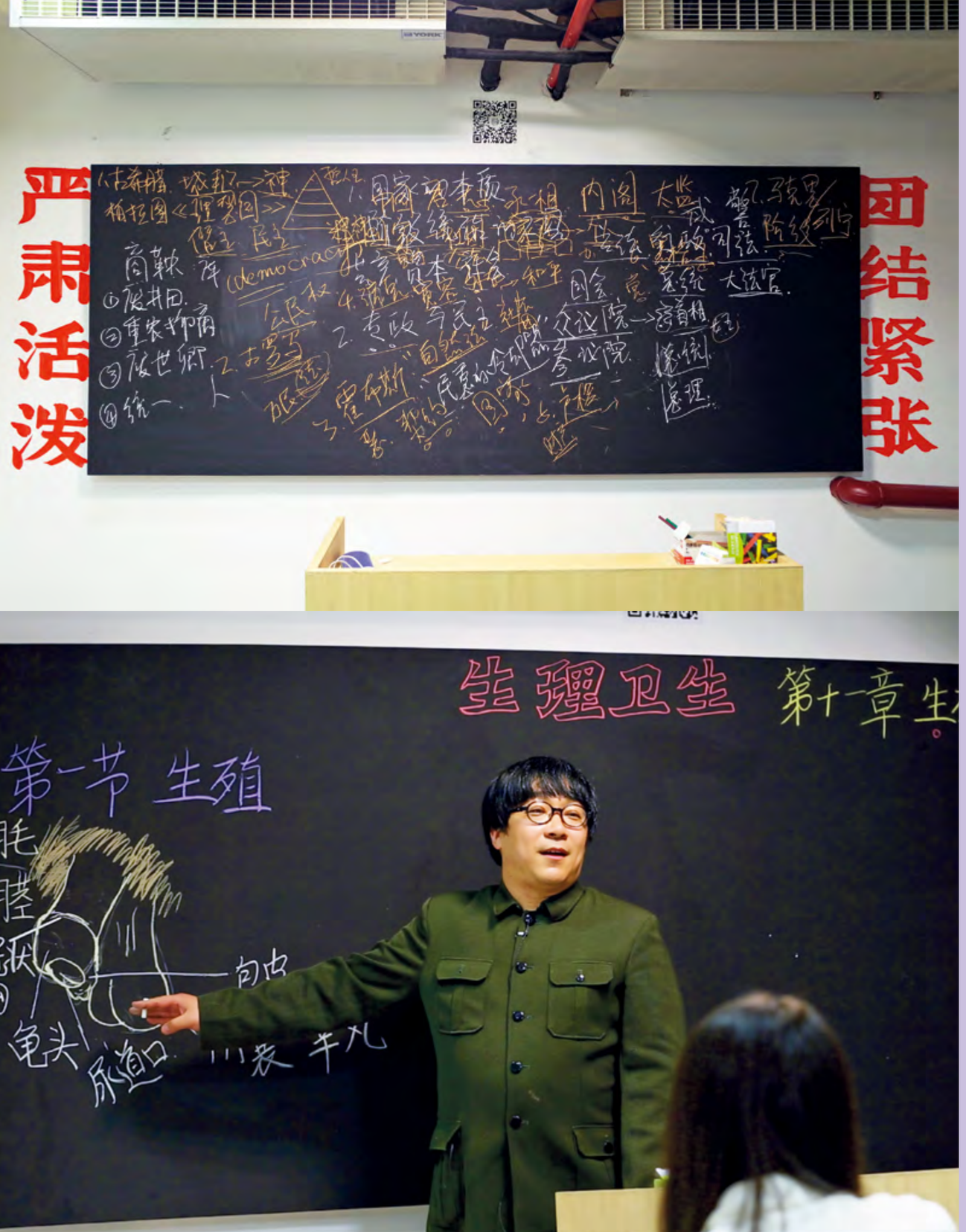
“再教育”是想从现实世界中重新找回那些丢失的环节，还原其生动与多重联系。除了理性，更多要依仗感性认识与身体实践，就是我们常说的“身体力行”——在日常经验和展览政治中捕捉经验，转化为新的知识和认识。

重庆艺术家王海川的“铜元局”，还有成都陈建军和曹明浩的“昆山再造”等项目，都是根植于微观地域所进行的观察和介入。经验总是具体的、在地的、日常的，它们虽然不能就此等同为艺术本身，但对后者而言，也不失为一种诱发。在地经验的获取过程，可以帮助厘清、分辨经验与知识的边界，警惕通往另一种固定。经验的先得者往往更容易形成某种定识或权威意见，如成熟艺术家的指导、成功者经验。“再教育”中，借助对在地经验的动态认识，与上述情况形成了某种知识转化和知识瓦解的并行，这意味着“再教育”无法制度化，它本身就是一种经验实践，没有稳定的架构和核心，是一场没有明确走向的征途。它正以这种方式对当代艺术实践进行着提示：不要试图去变成一种方法或机制。

has become a means of mobilizing and gathering people together. There is publicity involved; the artist's work bears a political mission. Reeducation, along with gaining knowledge and skill, is about becoming familiar with the ways in which the organizations and systems around art function. Academic education is organized around the unit of the course or studio. This allocation of students does not arise organically; it is preordained by the administration, with the teacher as group leader taking students through to the completion of the curriculum. The resulting experience is a compulsory, unidirectional one, but classmates also learn from and influence one another, sometimes getting more from peers than teachers. As graduation nears, these administratively conceived bodies break apart and the student population is once again allowed to be made up not of classes but of individuals, ready to enter reality as members of society. This is fitting, as the experience of art begins with individual perspective.

In an era so reliant on divisions of labor, the personal practice of the artist provides one last opportunity to penetrate the entire chain of production through the eyes of a single individual. But contemporary art cannot merely be about individual creation. It doubles as both observer and transformer of the art system. This is where self-organization comes in, as a political approach to art. For students who have just graduated and are preparing to go into the field, self-organization holds an even more practical meaning, fulfilling the need to show work. Art organizations typically serve more senior artists, while younger artists unable to obtain recognition can only create a platform for themselves. In addition to supporting each other emotionally through this process, they increase their opportunities to be seen. By self-organizing, aspiring artists can alter the mechanics of the production of art. Lacking the support of art spaces and foundations, Chinese contemporary art of a certain generation relied entirely on artist initiatives. Reeducation, similarly, is a mode of education based in practice, and involves learning to organize. This is the greatest difference between reeducation and academic education.

In 2008, Hangzhou-based artists Shao Yi, Zhang Liaoyuan, and Wang Xiaofeng organized exactly this kind of project: Small Productions. A group of young artists who had not yet had the



左页：杭州想象力学实验室活动现场的“课堂”项目，每月29日开课，邀请各行有意思的人来讲课，根据中学课本中的一篇任意发挥，可以是任何年级任何科目。
LEFT PAGE: The “Classroom” initiative at Imagokinetics in Hangzhou. For 29 classes each month, speakers from different industries are invited to choose and teach a lesson out of a secondary school textbook in any subject matter and at any grade level.

谭丞超，《Occupy Today》，2014年
行为活动、油画、帐篷、亚克力板标语、音箱、饮料等，10天
Tan Chengchao, ***Occupy Today***, 2014
Activities, canvas, tents, acrylic signs, speakers, drinks for a ten-day action

chance to show at galleries and students who had not yet graduated used the forum as an opportunity to exhibit. The power of the project resided in its decentralized ethos: whoever had the enthusiasm to do so could participate. The process itself was a hands-on course in the practice of organizing. Self-reliance, adaptability, and the capacity to make innovative use of whatever conditions might present themselves are the tenets of reeducation as it applies to basic effective organizational practices.

Experience in the Real World

University education is based on experiences that have already occurred, from systems of thought that have already become scripture to secondhand experiences of a teacher's practices. This is not to deny the importance of indirect experience; after all, knowledge has always been transmitted and shared in this way. But, as far as artists are concerned, indirect accounts alone are not enough. An artist's work must produce something different. It must offer new possibilities. These are things that cannot be inferred or repeated.

Before he or she can be born into the identity of an innovator, the artist is first an observer and laborer, soaking in a subject outside of himself. Reeducation is the self-directed study of the lived, real world context, not the dissection of a corpse. At a time when universal discourse attempts to obscure and flatten the intricate heterogeneity inherent to lived experience, artistic experience must be engaged with the world of globalization. University education is similarly edited down by ideology—by a rigid system that casts off sense and sensibility and does away with natural ambiguity. We have no way of confronting the complex, mercurial world outside, no unobstructed portal through which we might make contact. Reeducation is an attempt to rediscover those lost links in the real world chain—to restore life to its myriad vivid, variegated connections. Putting the rational aside, this is about perceptual insight and physical practice. It is about praxis, capturing experience in everyday life and the politics of exhibitions before converting it all into new knowledge.

Projects can be rooted in observation and intervention at a micro-local level, as with Chongqing-based artist Wang Haichuan's "Tongyuanju Project" or Chengdu-based artists Chen Jianjun and Cao Minghao's "Kunshan: Under Construction." These experiences are always specific and grounded in everyday reality. Though these features themselves cannot be equated to art, they can serve as openings from which to draw out an artistic practice. The process of acquiring hands-on local experience can help to clarify and distinguish the boundaries between experience and knowledge, making us vigilant against becoming fixed in a particular way of thinking. Those who experience something firsthand often find it easier to dispense knowledge and advice with certainty and authority. A successful experience can be like the mentorship of an established artist. What occurs in the process of reeducation is both a transformation and collapse of understanding all at once. It resists systematization. Reeducation is an experiential practice with no stable framework or reliable center. It is a journey with no single direction—in and of itself a cornerstone of contemporary art practice: don't become a method, and don't become a mechanism.

α'S ART SCHOOL STORY
A的美院故事

文 / TEXT: YK
翻译 / TRANSLATION: 聂本洲 / Daniel Nieh

学生在2010年伦敦的“明日派对”音乐节
All Tomorrow's Parties music festival 2010, London
PHOTO: Yang Yuanyuan

在讨论艺术教育时，表达实际感受的学生声音往往是缺失的。年轻艺术家YK所写的《A的美院故事》恰如一面镜子，折射出报考美院之前学生受到的各种影响，以及学生在进入大学之后，同时面对惯性的艺术教育、新出现的当代艺术教学、艺术市场、大大小小的策展活动等多重冲击的现实。The voices of actual students describing their experiences are generally missing from discussions of art school education. The following short story, by the young artist YK, provides a window into the various influences and pressures students face prior to signing up for the art school entrance exam, their subsequent entanglements with the inertia of conventional art education, the emergence of contemporary art in the academy, the art market, and the process of making exhibitions.

一

A在很小的时候学过画画，由于资质不差，培养出一定的自信，但由于早恋和对体育事业的热爱，画笔和功课均被搁下数年之久。到了高中，不知从哪听说参加艺术高考可以少背点书，再加上想起童年与艺术有关的光辉岁月，便果断报了名。起初A曾下定决心当一名设计师，但在高考班里遇到了一个油画系出身的老师，得知自己完全有机会成为一名艺术家，A的冒险神经再次活络起来，他改变了主意——十二年的死书，由于成长中的意外在大部分时间里念得不好不坏，现在，他不仅考上了大学，还有机会成为一名艺术家，可谓翻身做主人。

不论是选读油画专业还是从油画跳到当代艺术，A起初都对艺术一无所知（至少他后来是这么觉得的），但凭着“既然是来冒险的就该冒更高更远的险”的想法，毅然作出选择。这一次，家人对A的选择没有任何干预，毕竟家里出了大学生，学什么专业就是其次。而让A更为振奋的是，身边竟有着一帮跟他一样义无反顾的同学，个个热血沸腾。一股神秘而持久的亢奋绕在他们的生活中。

“都听好了，这样画没前途的。你们需要创造出自己的风格，拥有自己的语言，才可以在艺术界立足，才可以算得上是一个艺术家。看这个同学的画，就跟你们的不一样。”

美术学院附近树上挂着的学生作品
Student work caught in a tree
PHOTO: Yang Yuanyuan

毕业多年后A想起大一那年听到的这一句话，浑身起毛，就像刚从噩梦中惊醒——一个既写实又蹊跷的梦：与现实一样的恋爱、一样的家、一样的房子、一样的娃，自己却变了性别——各种不适。

在A的学院里，第一年需要扎堆画画。排场跟高考培训班一样，但讲师们说的东西有时候会显得高档好多，高档得几乎就像附上了魔力的咒语。

我承认，这样的表达有点浮夸，但我绝不会用“花言巧语”去替换上面的一番描述，试问一个老师怎么会在教学这个环节上花言巧语呢？

不得不说，这句高档咒语令很多大一学生重新规划了自己的蓝图，有些明明画得很好，开始整天琢磨着如何去把画画坏，画得不好的家伙又突然找到自信，坚定了自己的道路，也有人被吓蒙了，直接转系。

当个艺术家，说的是，要跟平常的生活分手——那种应有尽有的平常的生活。

I

α LEARNED TO paint when he was very young. Because he possessed some natural talent, he developed a certain amount of confidence. Later on, due to incidents of puppy love and an enthusiasm for sports, painting fell by the wayside—along with schoolwork—for several years. In high school, he heard that the entrance exam for art school required less memorization than other exams. Recalling his childhood glories, he decided to sign up. At first his family was opposed to it, but his marks on the exam persuaded them.

α resolved to become a designer, but then he encountered a teacher in his exam prep class who had majored in oil painting. He learned from this teacher that he would have the opportunity to become an artist, and his adventurous spirit was at once aroused. So he changed his plan. Twelve years of half-hearted schoolwork had, due to various accidents of adolescence, been an exercise in mediocrity. Now he had gotten into university, and, more, could possibly become an artist. It was like he had suddenly awoken and become his own master. α didn't know the first thing about art (at least, that's how he came to see it in retrospect), much less whether to stick with oil painting or switch to contemporary art. But he had gone to art school for an adventure, so he figured that he might as well have the biggest one possible. This time, α's family did not attempt to interfere. As far as they were concerned, going to university was the key thing—what major he chose there was secondary. α was particularly excited by the unexpected cohort of like-minded classmates he found there, all hot-blooded and unrepentant. A mysterious, sustained agitation permeated their lives.

“Everyone listen up—this kind of painting has no future. You need to create your own style and find your own language to make a place for yourself in the art world and call yourself an artist. Now look at this student's painting—it's different from all of yours.”

Years after graduating, when α thought back to when he heard those words in his first year, all the hairs on his body stood on end. It was like awakening from a nightmare both realistic and uncanny: the same marriage, the same house, the same room, the same baby, but he himself had switched genders, and everything was suddenly wrong.

At α's former art school, all first-year students had to take a course in painting fundamentals together. It was just as overblown as the exam prep class had been, except that the lecturers would sometimes talk about much more exotic subjects—so exotic that they seemed to include magical incantations.

(This narrative might be a little exaggerated. Would we expect a teacher to speak this way in the classroom?)

It must be said that these spells and incantations led many first-year students to redraw their blueprints of the future. Some, evidently, could paint pretty well, and began wondering how they might paint more poorly. Those who couldn't paint well abruptly became self-confident, feeling they had discovered their path. Others were scared stiff and immediately switched majors.

Becoming an artist meant giving up on ordinary life—of having everything you could wish for. Looking back, it seemed that many people at the time thought becoming an artist was a modest enterprise of steady income. α was skeptical. Had he and his classmates heard something wrong?

Certainly, few young people in those days had any concept of investing—very few indeed, if they were art students like α. They were afraid of failure, but not hardship. Without being told, they thought about fundamental material needs, risk and reward, delayed gratification, and economic efficiency. It's no exaggeration to call them the most economically minded generation in history, but when faced with decisions they also weighed their past and future. Making friends only takes a day, but parting ways takes half a year. It was students like these who proclaimed—with straight faces and calm hearts—that they planned to become artists, to make art.

II

On the basis of his adventurous spirit, or perhaps because of certain other providential circumstances, α switched his major from painting to contemporary art in his second year. To this day, he still clearly remembers the profound smile on his advisor's face after he made his announcement.

His new professor, a man of prestige and noble character, had lived abroad—for more than 20 years, it was said—and returned overseas to teach at his alma mater when most people his age were planning for retirement. Right off the bat, he warned his young students: “It's not an easy road to follow. If you chose contemporary art in order to live the good life, then I suggest you change majors immediately.” But this splash of cold water did not extinguish the exuberant passion in their young hearts, nor did it scare off the ones who sincerely intended to live the good life. As for why the old professor had chosen a splash of cold water and not a whole bucket, well, there are a number of theories. The most reasonable one is that, although these young people were students, they still had to

回想起来，大概很多人当时把成为艺术家看作一桩稳赚不赔的买卖。A很怀疑，当初他和他的同学是不是听错了些什么。

谁也不会否认当年的小年轻甚少是没有投资概念的，即使是像A一样的艺术院校学生。他们不怕吃苦怕吃亏，更考虑物质基础、风险值、长远性、经济效益等，个个无师自通——说他们是有史以来最有经济头脑的一代也不为过，然而，遇到抉择时又思前顾后：确立关系只要一天，分手却要想半年，说的就是他们。就是这样一帮家伙，竟然脸不红心不跳地说自己准备要当艺术家，要做艺术了。

二

基于A的冒险精神，又或者是一些机缘巧合，他从大二开始就从架上绘画跳到了当代艺术。到现在他还清晰记得转系时辅导员那个意味深长的笑容。

新教授是一个海归，据说在外生活了二十多年，在普通人快要退休的时候又漂洋过海回母校教书，德高望重。留洋老教授一打照面就先警告这帮后生："路不好走，如果是为了偷懒而选的当代，请尽快转系。"这瓢冷水既浇不灭新丁心中那过于旺盛的热情，也吓不走当真打算来偷懒的家伙。至于老教授为什么在泼冷水时选的是瓢而不是桶，当时有数种说法。较为靠谱的是说，老教授认为即便是学生也需要对自己的选择负责任，是进是退全看其造化。

第一堂课，全体准时到场——之后这场面再没出现过：当代艺术这门课既不像其他学科老师可以照本宣科，也不像绘画雕塑可以边练边教，大部分时间都是老教授的经验之谈，概念和历史基础全凭学生在课外自觉跟进。

老教授说先随便聊聊，但大家都随便不起来。轮到A，他觉得支支吾吾也不是个办法，情急之下，眯着眼把大一学的那句咒语念了一便：

"你们需要创造出自己的风格，拥有自己的语言，才可以在艺术界立足，才可以算得上是一个艺术家。"

说着说着身体竟开始舒爽柔软起来，眼睛也亮晶晶的——老教授呵呵一笑，说了句话，足以让A的胃收缩——"简直扯淡！"

"艺术家不是一个身份，是一种境界，表面的东西顶多能让你装得比别人像，真正起决定作用的是你们的内心。你们需要了解自己的内心，找到自己真正感兴趣的东西，才可以在艺术的路上立足，才可以有底气继续走下去，才可能算得上是个真正的艺术家。什么风格、语言，简直扯淡。"然后大伙被告知接下来的三年请找出自己感兴趣的东西，并以其为源将创作发展开。

刚被教训完，A就感到一种莫名的委屈，老教授不知从哪翻出一本杂志说："书上的这个艺术家是你们刚毕业的师兄，现在在京城，我当时让他不要这么急……不过算了，还混得不错……"A瞄了一眼杂志——"天才新人，近日与知名画廊签约"，立马觉得一点都不委屈了。

从当时下课的那一刻起，A和他的同学已然默默开始寻找那个"感兴趣的东西"，没料到，这一找，竟是海枯石烂。

如果平时有人问你对什么感兴趣，可能会说泡妞，或者说只看不泡，再或者是看韩剧、美剧、日剧、港剧，又或者喜欢美食、摄影、游乐场，再不然就是名利皆收，上天入地，蝙蝠侠云云。但如果问话的人是你老师，还是个教艺术的老师，在回答前估计就得斟酌一下。反正A斟酌了不止一次。

一年前自己"找风格"，就是要"跟别人不同"，如果说这是扯淡，是不是意味着每个人，只要找到自己真正感兴趣的东西就自然与别人不同呢？如果自己的兴趣与别人撞车是不是说明这根本不是自己的兴趣？假如我感兴趣的就是"要与别人不同"呢？又算什么？跟别人一样怎么能成为艺术家呢？到底是谁在扯淡呢……

A怀着严肃的心情照了照镜子，横竖看不出个所以然，不知怎么竟想起了医院里的X光。

老教授认为要成为一个艺术家，除了一份天才之外，还要大量的知识。所以他不仅常常提醒弟子多读书，还会不定期地列出书单，当然了，还有艺术史。

从那时起，包括A在内，大部分人的兴趣逐渐发生了变化：说对食品安全表示关注的，变成对潜意识理论十分感兴趣；本来要研究幻觉的家伙，将注意力放到了宇宙本源上；说对死亡有感觉的，竟移情到了景观社会……这些变化还总是奇怪地周期反复。老教授虽然看在眼内，但又怎么去断定哪个学生在装模作样？

这些团团转的家伙一直停不下来，却压根就没做作品。

"找到最适合自己的题材才是关键，可不要贸然出手坏了大局。"

"我的方案成本太大，现在没能力完成。"

"我读的书太少，还不能做出有深度的作品。"

也有部分人试着在为时不长的兴趣周期里提一两个方案（只有几个人把作品做出来），但大都蜻蜓点水，到后来，即便提出非常炫非常酷的兴趣点，老教授也只会翻翻白眼，"做了再说。"

在大家"寻找自我"这条路上，作出任何引导似乎都显得徒劳无功，老教授开始选择旁观。但他无论如何也不能容忍一年下来学生几乎为零的产出，于是在他施加的压力下，每个人至少都在这一年里完成了一到两个或好或坏的作品，尽管大家几乎都忘记了这些作品是怎么想出来的。

三

大二这一年，A在其他老师的课上也同时正式开始了油画学习。老师是工作室的主任，名声在外。新丁眼中，他们面前站着的这个人，半张画的价格就够付豪宅首期，眼尖的人更能一一道出他身上穿的名牌价值……大家摩拳擦掌地要在第一时间

董钧，《模特》，2005年，摄影，每幅180 × 180 厘米 **Dong Jun**, ***Models***, 2005, photography, 180 x 180 cm each

很多艺术院校将"模特儿"与石膏模型和蜡制水果，瓶瓶罐罐等写生用品一同分类归为教具。
Models are used as educational materials on par with plaster sculptures, wax fruit, and bottles—all common props found in academic still life paintings.

be responsible for their own decisions, and whether they made it or not was entirely up to fate.

Everyone showed up on time for the first class—but that was the only time. Contemporary art was not like other disciplines, in which teachers could recite from a textbook, nor was it like painting or sculpture, in which students practiced and learned simultaneously. Most of their time was spent absorbing the old professor's words of wisdom, and students studied the fundamental concepts and histories entirely outside of the classroom.

The professor opened the class by asking everyone to chat casually, but nobody seemed to feel relaxed. When α's turn came, he felt that avoiding the conversation was impossible, so, in a moment of desperation, he squinted his eyes and recalled that maxim from his first year:

"You must create your own style, and possess your own language, to make a place for yourself in the art world and call yourself an artist."

As he spoke, he felt his body begin to relax and his eyes shine. But the old professor only laughed and said something that made α's stomach sink: "Complete nonsense!"

"Being an artist is not an identity. It is a state. The stuff on the surface can at most make you resemble an artist more than other people, but what really matters is your inner being. You must understand your own inner being and discover what it is that genuinely interests you before you can set foot on the art path and possess the fortitude to continue walking. Only then will you be a true artist. As for style, language, and whatnot—it's complete nonsense."

He then informed everyone that they would spend the next three years figuring out what it was that genuinely interested them—this would be the basis on which they could develop their own creativity.

α felt a nameless sense of grievance after being chastised in this way. The old professor pulled out a magazine and said: "The artist in here recently graduated from this university. Now he's

董钧，《少年模特》，2005年，摄影，每幅120 × 120 厘米
Dong Jun, ***Next China***, 2005, photography, 120 x 120 cm each
Young models employed in life drawing classes.

跟他混个脸熟。谁料到他的开场白没说完就到外面接电话。再回来时，已经是学期中了……

替补入场的年轻副教授指挥大家动手画画，又念了一遍和基础部讲师大同小异的咒语：

“你们看这个画家的画，多有风格，在艺术史可找不到第二个。明白了吧，要载入史册最重要是有自己的想法。”

A回去买了一本艺术史，找到了年轻副教授载入不了史册的原由，对他产生了莫名的怜悯，这种怜悯在很短时间里又升华成鄙视，在大伙中蔓延开来。A的理解是他已经认栽，这辈子都成不了大画家了。

接下来的时间，用“群魔乱舞”来形容也绝不为过。学期结束时，大家各自都创作出了一系列的作品——在设计专业的学生还在学软件、下载模板偷着乐的时候，油画系学生已经拥有了作品的品牌意识，并在品牌的开发上付诸大量实践。

四

跟少数同学一样，A在三年级获得了第一次校外展览的机会。

“你好A，我觉得你的作品挺不错，刚好这边有个展览，主题是XXX。需要几个在校的年轻艺术家，你有兴趣吗？”

策展人从天而降的那一刻，听见“年轻艺术家”这个词的A，内心有了一种完满的感觉。

即便是在一个从未听过的新空间里，即便连作品搬运也要自己解决，即便策展人好像还没从美术史系毕业……那又怎样？所谓物以类聚，A的圈子变得越来越小，多数同学陆续被排除在外，当然，也包括学校里多数的教授。

在圈子里的他总结出一套套创作策略：作品要有风格，不论主题还是媒介，警惕雷同；要够出挑，要么有体量，要么有题材，要么挑战尺度；作品要有延续性，才能增强主题的力度……A已经记不清楚当时总结出了多少要点，只记得每总结出一点，都那么激动人心，好似已经一点一点地掐紧了艺术的咽喉。但展览机会毕竟不是每天都有，自发的展览面临诸如成本、精力、规模等的限制，多数方案只能揣兜。

毕业展之后，他很自然地接受了艺术家的身份。

又过了很多年，不少人已经脱离了老本行，下海经商，上山出家，谁都不知道他们三年级时攒下的一片片星空。

in the capital. At the time, I told him not to rush, but never mind that—he's doing pretty well."

α eyed the magazine intently. "An up-and-coming talent, he recently signed a contract with a famous gallery," the professor continued. Just like that, α's sense of grievance vanished.

Right after class was dismissed, α and his classmates began silently seeking what genuinely interested them. They did not realize that this search would prove interminable.

Ordinarily, when someone asks what you're interested in, you might say: chasing girls—or only looking, not chasing—or maybe watching Korean TV dramas, or American ones, or Japanese ones, or Hong Kong ones, or eating delicious food, or photography, or amusement parks, if not fame and wealth, trying new things, Batman, that kind of thing. But if the person asking the question was your teacher—an art teacher no less—you would probably think a while before answering. In any case, α deliberated for more than a while, and more than once.

Last year's search for his own style meant being different from others. If that was nonsense, then would finding what he was genuinely interested in automatically make him stand out? If what he was interested in was getting in car accidents, would he have to find something else? What if being different from others was what he was interested in? What would that prove? And if he was the same as the others, could he still become an artist? Really, who was it talking nonsense? In a serious mood, α examined himself in the mirror. He did not experience any profound revelations, but for some reason he thought of getting an X-ray at the hospital.

The old professor said that becoming an artist required both a bit of talent and a great deal of knowledge. He often reminded his pupils to read, and, at irregular intervals, provided them with reading lists, which naturally included art history.

Subsequently, most of the students, including α, began to notice gradual changes in their interests. Those who were previously concerned with food safety found themselves extremely interested in theories of the subconscious; those who originally planned to study illusion shifted their focus to the origins of the cosmos; and those who were intrigued by death unexpectedly became fascinated by the society of the spectacle. Oddly enough, these shifts seemed to follow certain patterns. The old professor looked into their eyes, but how could he tell which students were faking it?

As these students continued to run in circles, they didn't produce a single work of art.

"The key is to find the subject that suits me the best. I don't want to act too hastily and ruin everything."

"My idea is too expensive. I can't execute it right now."

"I haven't read enough, so I can't create a work with depth."

Some of the students tried to come up with an idea or two relating to their temporary interests (only a few actually made anything), but most of them barely scratched the surface. Later, even when someone came up with a really flashy point of interest, the old professor would just roll his eyes and say, "We'll talk about it after you produce something."

Providing guidance on the road of self-exploration seemed fruitless, so the old professor opted to merely observe. But he couldn't tolerate students producing almost nothing over the course of a year, so he pressured them to produce one or two projects, good or bad, even though no one could remember how they came up with the ideas.

III

α began formally studying oil painting in another of his second-year classes. This professor had his own famous studio. Through their young eyes, the students saw the man standing in front of them as someone who could sell half a painting for the down payment on a mansion. The keenest students could list the prices of the various luxury brand items that adorned his body. They rubbed their palms together, eager to get cozy with him as quickly as possible. Who would have expected that he would leave the classroom to take a phone call before he had even completed his opening remarks? By the time he came back, the semester was well underway.

The young assistant professor filling in for him directed everyone to paint, reciting incantations that differed little from those of their foundation course:

"Everyone, look at this painting: it has a lot of style. You won't find one like it in the history of art. Get it? If you want to go down in history, you have to have your own ideas."

Afterwards, α bought an art history textbook and discovered that the young assistant professor had not, himself, been able to go down in history. He pitied him, and, before long, this pity was sublimated into a disdain that spread among his classmates. As α understood it, the assistant professor had already accepted the inevitable, and would never become a great painter.

Thereafter, it would be no exaggeration to describe the class

躺在街道上刷手机的学生
Student lying on the street playing with a mobile phone
PHOTO: Manson Wong

as pandemonium. By the end of the semester, each student had produced a series of works. The design majors were still studying software and thrilled about downloading templates illegally, but students in the oil painting department were already devoting a great deal of practice to the development of their own brands.

IV

Along with a few other classmates, α got a chance to show his work outside of school during his third year.

"Hello, α, I think your work is pretty good, and it so happens that we're working on an exhibition here. The theme is XXX. We need some young artists who are still in school. Are you interested?"

The moment that the curator descended from the sky and said the words "young artist," a feeling of accomplishment filled α's heart.

Even though it was a new art space he had never heard of, even though he had to arrange even the transportation of the work himself, and even though the curator did not appear to have a degree in art history—so what? As α's tastes became more discriminating, his social circle grew smaller and smaller. More and more of his classmates were excluded, and so were most of his professors.

From within this circle, he came up with a set of creative principles: one must have style, and one must be wary of echoing others in theme and in medium; one must be daring, whether in volume, material, or scale; one must have continuity in order to enhance thematic strength. α soon forgot exactly how many principles he had, but he remembered how excited he felt each time he invented one, as if he were gradually tightening his grip around art's throat. But opportunities for exhibitions didn't come along every day. Limitations of budget, energy, and scale prevented him from putting on his own exhibition, and so most of his plans remained only that: plans.

After the graduation exhibition, α naturally accepted his status as an artist.

After many years had passed, more than a few of his classmates had changed professions. Whether they had gone into business or into the mountains to become monks, no one else knew about that brief moment of splendor during their third year of art school.

调查问卷

1. 哪一年生人?

A. 1975-1979 B. 1980-1984 C. 1985-1989 D. 1990-

2. 教育背景 | 专业方向

A. 纯艺术 B. 设计 C. 史论 D. 外语 E. 哲学

F. 其他（请注明）摄影 计算机科学与技术 电视摄像

3. 何时接触/了解到当代艺术?

A. 求学期间 B. 毕业/ 离校之后

4. 在什么阶段确定艺术相关的职业方向?

A. 本科/ 研究生在读期间 B. 本科/ 研究生毕业之后 C. 大学肄业 D. 博士/ 项目研究 E. 大学之前

5. 是否正在进行艺术创作/策展/相关工作

A. 全职，收入来源创作 B. 创作但有其他工作 C. 全职但靠家庭或其他经济支持

6. 所从事艺术创作的媒介/ 研究方向是什么

A. 绘画 B. 装置 C. 影像 D. 理论

E. 其他（请注明）多媒体艺术

7. 通过何种途径了解当代艺术，萌生创作和相关职业想法?

A. 接触艺术家 B. 接触策展人/评论家 C. 接触画廊/机构或参观展览

D. 行业内的朋友/家人 E. 从媒体/书籍/网络阅读相关信息 F. 其他（请注明）

国外学习 大学毕业就跟画廊签约
学校导师和专业环境
读书期间偶见一些策展人和艺术家自己老师也是艺术家
工作和生活环境影响

关于艺术的学习

1. 关于当代艺术知识/ 信息的主要渠道来源:

A. 老师/ 同学 B. 书籍阅读 C. 艺术/大众/ 社交媒体

D. 观展经历 E. 艺术家/策展人/ 行业工作者

不怎么看

2. 日常主要阅读的书籍类型:

A. 画册（回答3） B. 理论/ 艺术理论（回答4） C. 人文社科

D. 文学诗歌 E. 科技 F. 基本不阅读 G. 其他 美名导好看的书

3. 画册类型（可多选，如不包含请备注）

A. 中国传统书画 B. 中国现当代艺术 C. 西方古典/传统绘画

D. 西方现当代艺术 E. 建筑/设计/ 漫画/亚文化 F. 宗教/ 神秘学

4. 理论类型（可多选，如不包含请备注）

艺术理论

A. 国学 B. 西方哲学 C. 政治经济 D. 马列毛思想 E. 宗教

5. 日常主要获取艺术信息的媒体类型（可多选，可列举名称）

e-flux订阅, facebook
微信谷歌
电影 海报
道听途说

A. 社交网站 B. 艺术网站 C. 艺术杂志 D. 外文网站/杂志 E. 其他

Q&A

1. When were you born?

A. 1975-1979 B. 1980-1984 C. 1985-1989 D. After 1990

2. Educational/professional background

A. Fine art B. Design C. History and theory D. Foreign language E. Philosophy F. Other (please specify TV photography photography computer science)

3. When did you first come into contact with contemporary art?

A. As a student B. After graduating or leaving college

4. At what stage did you decide on a career in art?

A. College or graduate school B. After graduating from college or graduate school

C. After dropping out of college D. While pursuing a doctorate or other research E. Before college

5. Current professional status

A. Professional artist, income comes from art B. Artist with another job

C. Full-time artist relying on or other sources of financial support

6. What media do you work in or are you interested in?

A. Painting B. Installation C. Film and video D. Theory E. Other (please specify media art)

7. How do you learn about contemporary art and find inspiration for your work, creative or otherwise?

A. Other artists B. Curators and critics C. Galleries and institutions or seeing exhibitions

D. Friends or family in the art world E. Media, books, or the internet F. Other (please specify studying abroad signed a gallery directly after graduation teachers at university and atmosphere working and living environment meeting teachers and curators in university and my teacher was artist too)

ON STUDYING ART

1. How do you get news and information about contemporary art?

A. Teachers and classmates B. Books C. Art publications/ popular media/ social media

D. Exhibitions E. Artists, curators, and other professionals not really care

2. What kinds of publications do you read regularly?

A. Books (go to Question 3) B. Theory/art theory (go to Question 4) C. Humanities D. Fiction and poetry

E. Science and technology F. None G. Other inexplicable books

3. Books (you may select more than one, or add those not listed)

A. Chinese traditional painting and calligraphy B. Chinese modern and contemporary art

C. Western classical or traditional painting D. Western modern and contemporary art

E. Architecture/ design/ comics/ popular culture F. Religion/ spirituality

4. Theory (you may select more than one, or add those not listed)

A. Chinese history and philosophy B. Western philosophy C. Politics and economics

D. Marxism, Leninism, and Mao Zedong Thought E. Religion art theory

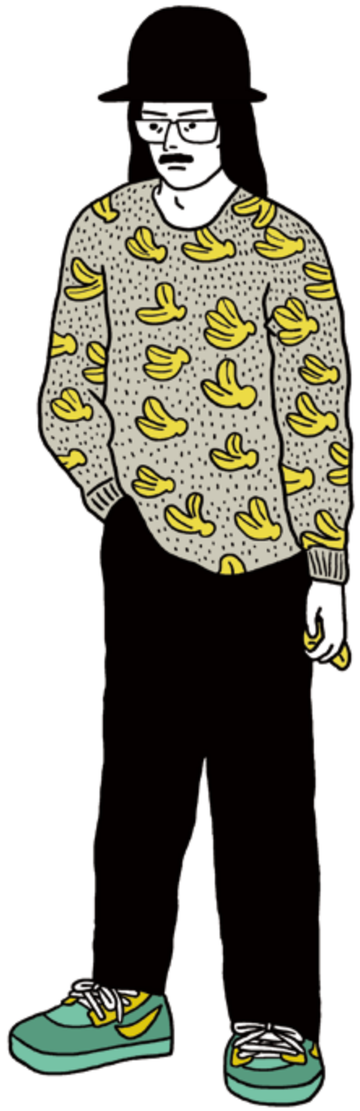
5. Where do you regularly find news about art?

e-flux subscriptions facebook google wechat movies poster gossip

A. Social media B. Art websites C. Art magazines D. Foreign language websites and magazines E. Other

插画 / ILLUSTRATION: 王凡乔 / Fanqiao Wang

艺术家_A
Artist_α



1. 出生时间
1986 年
When were you born?
1986

2. 专业方向
油画
Educational/ professional background
oil painting

3. 开始了解和学习当代艺术的时间
本科阶段
When did you first come into contact with contemporary art?
as a student

5. 成长道路
通过学校里一位留洋回来的老师了解当代艺术，目前更多通过和艺术家的交流，以及从艺术媒体和社交媒体上获得可供学习的信息，也读艺术理论。

How do you get news and information about contemporary art?
a professor who studied abroad, and other artists

Where do you regularly find news about art?
social media and art magazines

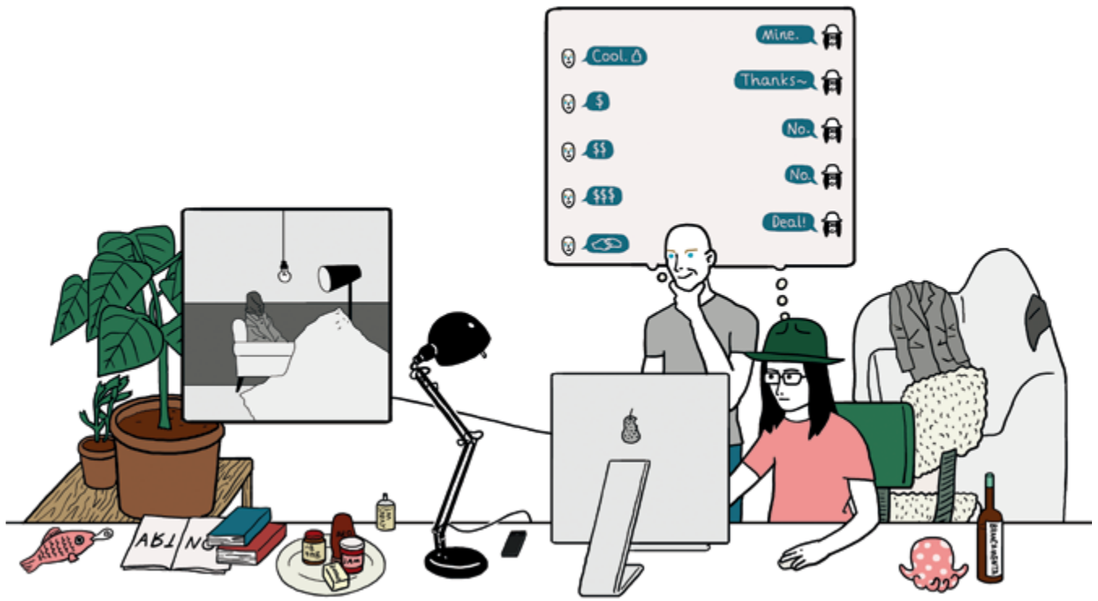
Theory (you may select more than one, or add those not listed)
art theory
philosophy

请稍微详述一下第一次作品销售的经历：
陈维
→ 聚在一个艺术家朋友的家里，在电脑里给两个老外看作品，看完后询问联系方式，接着老外 email 过来说要买作品，然后就 email 来回砍价，最后成交。

Please describe the experience of selling your first work.
Chen Wei
→ We were at the home of another artist, showing two foreigners our work on a computer. They asked how to get in touch with me and later the foreigner emailed me to enquire about buying work. We negotiated by email and eventually settled on a price.

→ 基本信息
1、哪一年生人？
1980–1984
2、教育背景 | 专业方向
电视摄像
3、目前从事艺术创作的媒介是
绘画、装置、影像
4、职业状况
全职，收入来源创作

→ Basic info
1. When were you born?
1980–1984
2. Educational/professional background
television camerawork
3. What media do you currently work in?
installation, film
4. Current professional status
professional, my income comes from art



请稍微详述一下第一次展览的经历：

请稍微详细描述一下对国内美术学院的看法：

宋元元

→ 含糊地认为阶段性的作品完成了，对人和作品不熟悉，对展览的概念也比较陌生。站在画面前恍惚又紧张。

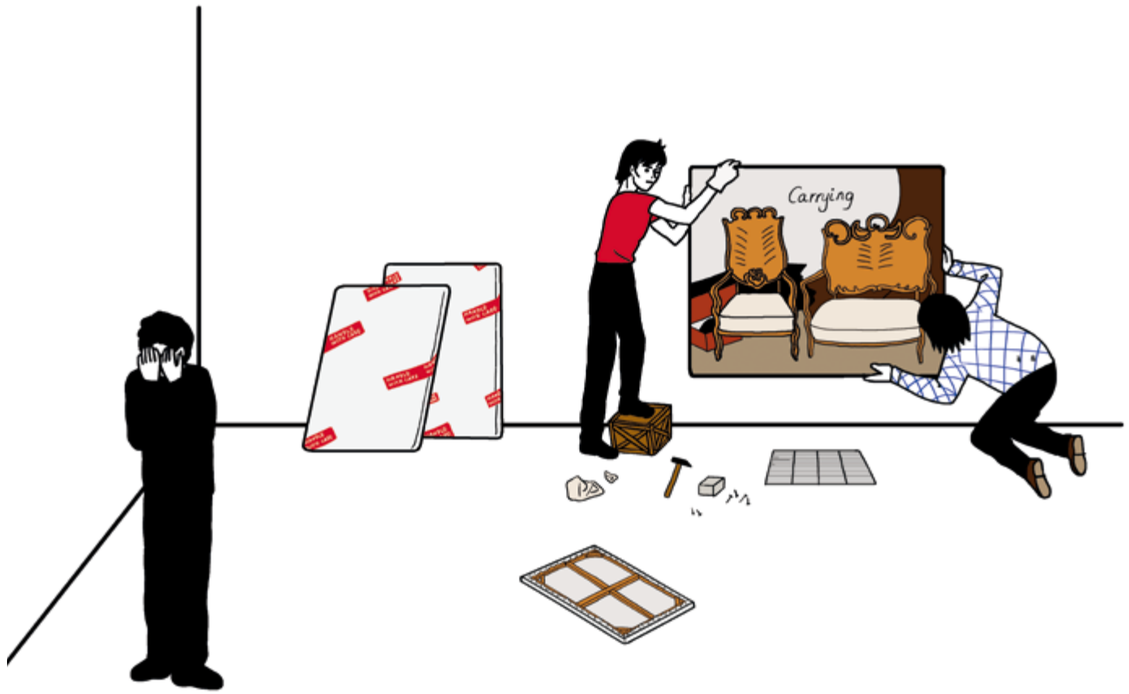
→ 美术学院教育起码应该矫正人（学生）对艺术理解上的偏曲。国内教育应该还不具备普遍性。

Please describe your first experience of exhibiting your work.

Please share your opinion of Chinese art academies.

Song Yuanyuan

→ I foolishly thought that partially finished work was complete. I was not familiar with myself or my work, and also did not really understand the concept of the exhibition. I stood in front of the paintings stunned and excited.



→ Art academies should, at the very least, correct students' misconceptions about art. Art education is still not prevalent in China.

→ 基本信息

1. 哪一年生人？ 1980–1984

2. 教育背景 | 专业方向？ 摄影

3. 职业状况 全职但靠家庭或其他经济支持

4. 所从事艺术创作的媒介/研究方向是什么？ 绘画

→ Basic info

1. When were you born?

1980–1984

2. Educational/professional background

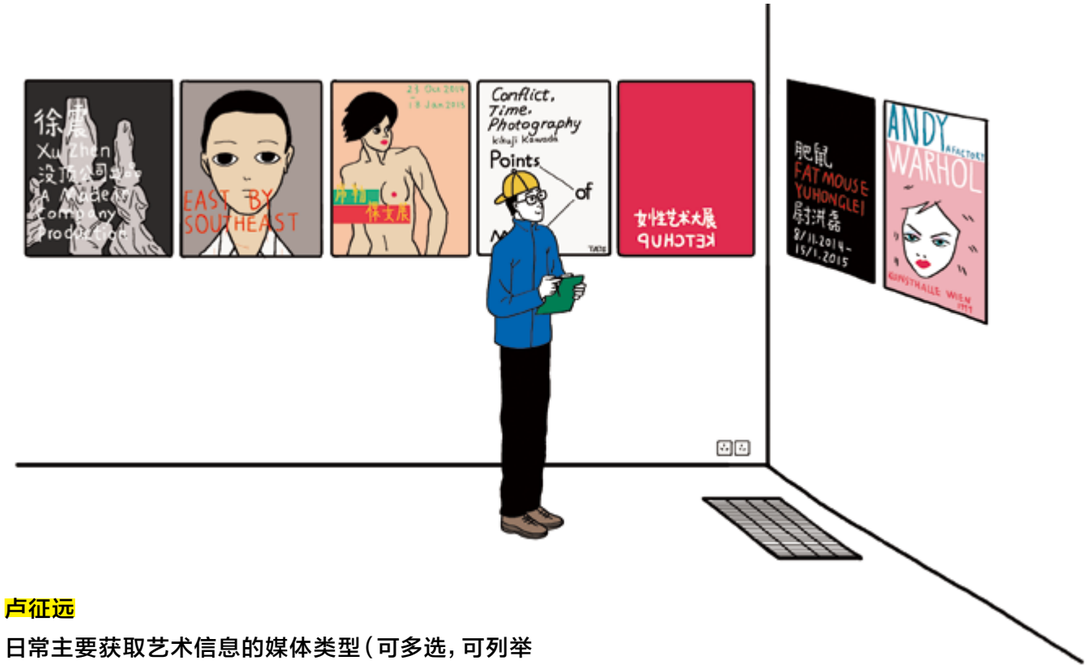
photography

3. Current professional status

I am a full–time artist but I rely on my family or other sources of financial support for my income

4. What media do you currently work in/take an interest in?

painting



卢征远

日常主要获取艺术信息的媒体类型（可多选，可列举名称）

→ A. 社交网络 B. 艺术网站 C. 艺术杂志 D. 外文网站 / 杂志 E. 其他：海报

首次销售作品的时间

→ A. 在校期间 B. 本科毕业 2 年内 C. 本科毕业 5 年内 D. 还未销售过 E. 不会考虑销售

请稍微详述一下第一次作品销售的经历：

→ 台湾诚品画廊的个展，在作品运输的时候画廊就已经把作品销售掉了，拿到了钱。

Lu Zhengyuan

Which kinds of media do you get information about art from (can choose more than one, can name publications)?

→ A. social media B. art-related websites C. art journals D. overseas websites and publications E. other: posters

When did you sell your first piece of work?

→ A. while a student B. within two years of graduating C. within 5 years of graduating D. I have not sold any work yet E. my work will never be for sale

Please describe experience of selling your first work.

→ I had a solo exhibition at Eslite Bookstore in Taipei. By the time the works were shipped the gallery had already sold and taken payment for them.

→ 基本信息

1. 哪一年生人？ 1980–1984

2. 教育背景 | 专业方向？ 纯艺术

3. 职业状况 创作但有其他工作

4. 所从事艺术创作的媒介/研究方向是什么？ 雕塑

→ Basic info

1. When were you born?

1980–1984

2. Educational/professional background

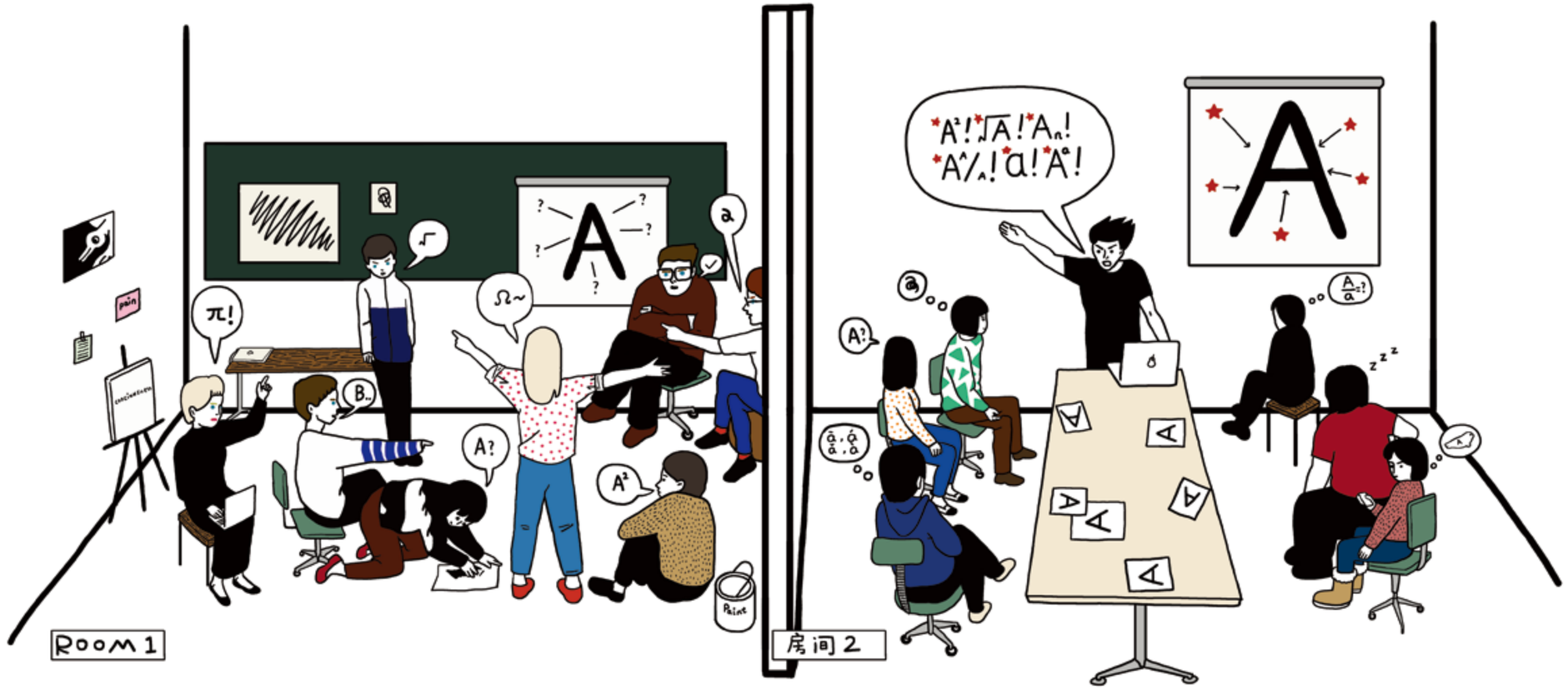
fine art

3. Current professional status

I am an artist but I have another job

4. What media do you currently work in/take an interest in?

painting, installation, film, theory, other (please specify: sculpture)



请稍微详细一些描述平时经常交流的艺术家是哪个国家的？主要包括哪些话题？

请稍微详细描述一下你在国外美院所学的专业：

请稍微详细描述一下国内外美院教育的最大区别：

王欣

→ 似乎很少和其他艺术家专门交流话题。经常碰到打招呼，聊聊最近怎样，在做啥等比较琐碎的。我更喜欢听艺术家和艺术家聊天。有一位国外艺术家倒经常和我交流艺术生态方面的话题。她喜欢问我关于中国尤其是北京、上海艺术生态情况，年轻艺术家如何获得展览机会的话题。

→ 电影、录像、新媒体和动画专业，我选了很多艺术科技系的课程。

→ 我所就读的学校，课程和教学内容设置非常细，非常专业和系统，非常鼓励学生以自己的方式去探索和实践，学生在课堂上都很活跃。外国学生很善于在课堂和老师探讨问题，外国老师也很善于鼓励学生表达和一起探讨，有时候一些研讨课课程上讲的最多的是学生。在中国最能讲的是老师，中国学生在课堂上普遍比较沉默。

What are the nationalities of the artists with whom you normally have contact? What topics do you discuss?

Please describe what you studied in art school abroad.

Please describe the biggest difference between art school curricula in China and abroad.

Wang Xin

→ I don't often discuss art with other artists. When we meet we chat about more trivial things. I prefer listening to conversations between other artists. There is one foreign artist who does discuss the state of art with me. She likes to ask me about the art scene in China (in Beijing and Shanghai in particular), and about how young artists can get their work shown.

→ Film, video, new media, and animation. I took a lot of classes in the art and technology program.

→ The art school I attended had a carefully designed curriculum. It was specialized and systematic, and they encouraged students to explore and experiment with their practices. Students were very active in classes; students abroad are very good at debating with the instructors, and the instructors are good at encouraging them to express themselves. In some discussion sections, it is the students who do most of the talking. In China the instructors can talk and talk, while students are usually quieter in class.

→ 基本信息

1. 哪一年生人？ 1980–1984
2. 教育背景 | 专业方向？ 纯艺术
3. 职业状况 全职但靠家庭或其他经济支持
4. 所从事艺术创作的媒介/研究方向是什么？ 装置，影像

→ Basic info

1. When were you born? 1980–1984
2. Educational/professional background fine art
3. Current professional status

I am a full–time artist but I rely on my family or other sources of financial support for my income

4. What media do you currently work in/take an interest in?

installation, film

尉洪磊

对个人创作影响最大的作品来自

A. 中国当代艺术　B. 国际当代艺术　C. 传统/古典艺术 → D. 非艺术领域（请注明）一首歌Mouse On Mars的Catching Butterflies With Hands(2001)

Yu Honglei

Your work has been most influenced by:

A. Chinese contemporary art　B. international contemporary art　C. traditoinal/classical art → D. non-art (please specify): The song “Catching Butterflies” by Mouse on Mars (2001).

→ 基本信息

1. 哪一年生人？ 1980–1984
2. 教育背景 | 专业方向？ 纯艺术
3. 职业状况 全职，收入来源创作
4. 所从事艺术创作的媒介/研究方向是什么？ 装置，影像

→ Basic info

1. When were you born? 1980–1984
2. Educational/professional background fine art
3. Current professional status professional, my income comes from art
4. What media do you currently work in/take an interest in? installation, film

请稍微详述一下第一次展览的经历：

杨心广

→ 17岁的时候在艺术类中专，自发地在教学楼大堂办了一个个展，画了很多画，当时由于旷课被学校记过处分，后来给学校交代我干了些什么，校领导撤消了处分，那时我是第一个在校园办个展的学生。

Please describe your first experience of showing your work.

Yang Xinguang

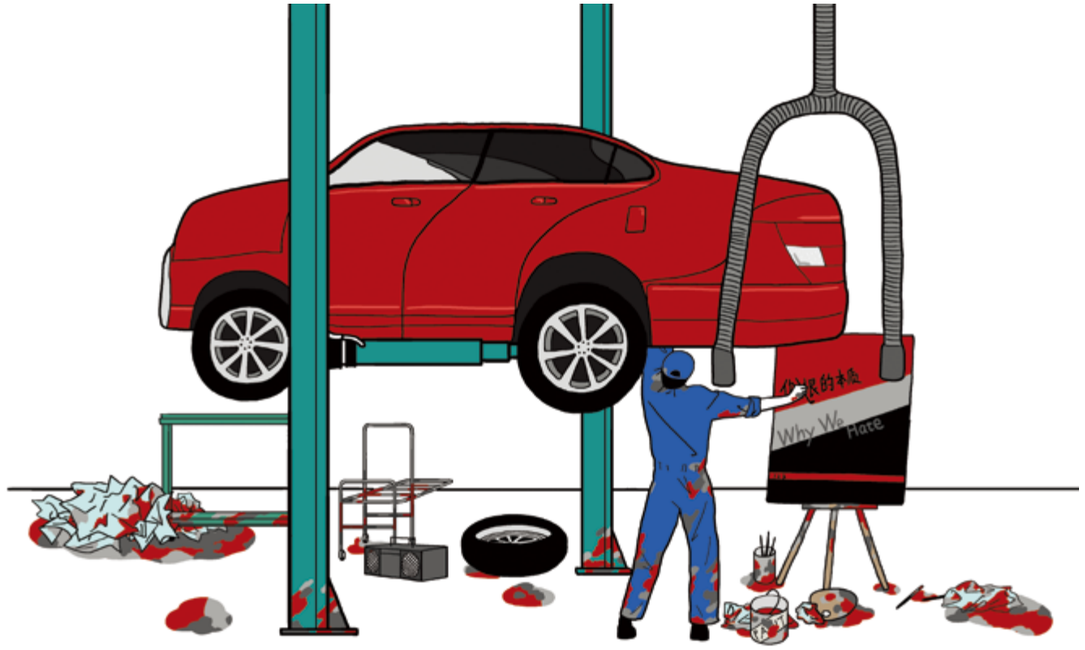
→ I attended a high school for the arts. When I was 17 I set up my own solo show in a hallway of the school. I made quite a few paintings. Due to poor attendance the school had taken disciplinary action but, when I explained to the school what I was doing, they removed the demerits. I was the first student to hold a solo exhibition on campus.

→ 基本信息

1. 哪一年生人？ 1980–1984
2. 教育背景 | 专业方向？ 纯艺术
3. 职业状况 全职，收入来源创作
4. 所从事艺术创作的媒介/研究方向是什么？ 装置，影像

→ Basic info

1. When were you born? 1980–1984
2. Educational/professional background fine art
3. Current professional status professional, my income comes from art
4. What media do you currently work in/take an interest in? installation, film



廖国核

有艺术之外的职业吗？如果有可以评价一下这个工作

→ 汽车机修，还好吧。

Liao Guohe

Do you have a profession outside art? If so, please evaluate this work.

→ Automotive repair. It's okay.

→ 基本信息

1. 哪一年生人？ 1975–1979
2. 教育背景 | 专业方向？
设计，其他（请注明）：汽车机修
3. 职业状况
全职，收入来源创作
4. 所从事艺术创作的媒介/研究方向是什么？绘画

→ Basic info

1. When were you born? 1975–1979
2. Educational/professional background
design, mechanic
3. Current professional status
professional, my income comes from art
4. What media do you currently work in/take an interest in?
painting

周轶伦

有艺术之外的职业吗？如果有可以评价一下这个工作

→ 开店（吃饭 纹身 卖有趣东西）

Zhou Yilun

Do you have a job outside art? If yes, please describe your work:

→ I run a small business (a restaurant, tattoo parlor, and shop).

→ 基本信息

1. 哪一年生人？ 1980–1984
2. 教育背景 | 专业方向？ 纯艺术
3. 职业状况 全职，收入来源创作
4. 所从事艺术创作的媒介/研究方向是什么？ 绘画

→ Basic info

1. When were you born? 1980–1984
2. Educational/professional background fine art
3. Current professional status
professional, my income comes from art
4. What media do you currently work in/take an interest in?
painting

策展人_Yoko
Curator_Yoko

对于策展的学习往往在毕业后，才真正开始积累。本刊特别向五位长期进行策展工作的艺术界人士，询问了相同的问题：在国内的环境里做策展人，年轻人需要自己去学到哪些能力？哪些又特别重要？为什么？

Curatorial education generally begins only after graduation. In order to examine what it takes to be a curator in today's art world, LEAP has approached five seasoned figures—current, former, or occasional curators—in order to answer some key questions: What skills should a young curator acquire in order to work in China? Which are especially important and why? What should young people study?

热情
Passion

在地经验和判断（1）
Culturally specific decision-making

观察能力、获得信息和沟通的能力（4）
Research, organization, and communication

敏感（5）
Sensitivity

独立性（2）
Independence

态度（3）
Attitude

叙述能力（6）
Eloquence

（1）

对中国社会环境和文化状况有相当的判断，才能发展出一些关于当下的艺术／社会问题的关键议题。对于策展，仅仅是专业的策展训练和学习是不够的。或者说，艺术不仅仅是学院的，也应该是社会的。策展，不仅仅是关于一种知识的，也是关于行动和思考力的一种文化反应。——**董冰峰**

Young curators need a unique perspective and the ability to make decisions based on the exigencies of Chinese social and cultural realities. Curating is not static. Only with a thorough understanding of this cultural environment might one generate discourse around contemporary artistic and social issues. Specialized curatorial training programs are simply not sufficient. Art is not only an academic pursuit; it is also a social one. Curatorial practice concerns itself with multiple forms of knowledge and thinking. **Dong Bingfeng**

（2）

需要能够面对艺术，而不仅仅是听艺术家说。需要知道艺术品的创作情况，以及在什么样大背景下定义这位艺术家。需要了解其他策展人的工作，并对人们如何体验艺术有自己独特的想法。——**凯伦·史密斯**

One needs to be able to look at art, not just listen to what artists say about it. One needs to understand how artworks and the artists who make them fit into a bigger picture. Curators need to be familiar with other curators' work and have their own perspectives on how people experience art. **Karen Smith**

（3）

为人的态度，而不只是对艺术的态度。其实很多艺术里面的事情或者判断就是作为人的态度和判断。——**徐震**

Curating is about one's attitude as a person, not just towards art. In fact, many issues and decisions about art are really just one's attitudes as a person towards life in general. **Xu Zhen**

（4）

怎么去跟艺术家沟通，怎么去跟画廊沟通，以及怎么去跟美术馆沟通，这个层面决定着你获得信息的内容。了解了其他人的目标，然后从这里，才能整合出具体的判断。比如90年代所谓的实验艺术，有可能误认为就来自我们所熟知的那拨人，但在当时相应的，所谓“不实验的艺术群体”到底又怎样呢？这样一个群体真的存在吗？同时间的新媒体艺术去哪了？其他的地区性（不同省市）的艺术在哪里？有时候这个标准是受到了自己知识的局限，并且还没能去一探究竟。需要思考是什么阻碍了我们的开放性和获知的好奇心——**李振华**

The way a curator communicates with artists, galleries, and museums determines the kinds of information he or she can obtain. Only by understanding other people's objectives can one make an informed decision. For example: the so-called experimental art of the 1990s was incorrectly assumed to be the work of artists with whom we were already familiar. But what about the the inverse of this reaction—who wasn't experimenting? Did such a group ever actually exist? And where has the new media art of that era gone? What about art from other provinces and regions? We sometimes establish standards because we have reached the limits of our own knowledge without yet uncovering the truth. We must reflect on what hinders our openness and thirst for knowledge. **Li Zhenhua**

（5）

对价值观敏感。对自己坚持的东西，可能产生良性改变的东西，可能对自己产生消耗的东西，都要敏感。然后才是对运作、技术等其他东西的感受。同时，对生命如果没有一个大一点的视野，所谓的“敏感”也是假的。艺术就是对生命的各方面体现。作为策划人当然要考虑这类更大更形而上的视野。没有这样的理想，就会变得很世故。我说的理想就是可控的、有节制的欲望——而且必须是欲望，不然就是空谈。——**徐震**

Curators need to be sensitive to values, to the things they believe in and things with potential for positive change, as well as things that might consume the self. Understanding management and technique comes later. That said, this sensitivity can only be false without a broad and open outlook on life. After all, art is a reflection of all facets of life. As a curator, one must always take the bigger picture into account: without ideals, one can easily become too calculating. Ideals are desires controlled and restrained—but they must still be desires, otherwise they are nothing more than idle talk. **Xu Zhen**

（6）

策展人并不必须是艺术史论家或者评论家，但必须有卓越的表述能力，来支持自己展览的观点和思想——这种支持并不是依赖艺术史的写作来完成的，而是需要放到今天更广大的文本和交流沟通的方式中，譬如，如何通过电子媒介讲述一个展览。——**许宇**

A curator doesn't have to be an art historian or critic, but he or she must be highly articulate in order to support specific positions and philosophies. This knowledge should excel in today's many communication platforms, from exhibitions to electronic media. **Leo Xu**

EXHIBITING GRADUATES: OBSERVED AT CLOSE RANGE

毕业展季，一次近距离观察

文 / TEXT: 贺婧 / He Jing

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A welding course in the sculpture department of the Nanjing University of the Arts School of Fine Arts.

几个月前，策展人栾志超和我不约而同地敲定了“考察先行而主题其后”的工作方法，着手策划一个以高等院校的毕业作品为选择基底的展览。在考察了全国几个主要美术学院的毕业展览之后，我们将策展理念的核心聚焦在了艺术教育本体的表征与症候之上。比起为每年的毕业展季又增加一个院校荟萃展览，或是为年轻人提供更多甚至“过剩”的展览机会，关于艺术家培养方法和机制的讨论或许更为必要和紧迫。

几年前巴黎国立高等美术学院举办了一场十年回顾展。这所著名艺术院校十年之间的所谓“教学成果”展览为何只展出了29位艺术家的作品？在非主题展的前提下，如何在上千名毕业学生的作品中做出选择？策展人纪尧姆·德桑热给出的答案出乎意料：其策展团队先是通过调查研究筛掉了至展览当年不再长期从事艺术创作或完全没有曝光率的毕业生，结果只剩下了巴黎美院十年毕业人数的不到百分之十；假如仅从这百分之十即大约百余名学生中再挑选二十九人参展，应该就不是一个不可能完成的任务了。在这里我们先不去追究这种筛选机制是否合理，而在这一调查过程中呈现的数字却是不争的事实。它无非揭示了一个显而易见但又常常被忽略的前提，即：“职业艺术家”是一个高淘汰率的行业，这在全世界都一样。换句话说，艺术家虽然并不都是学院教育的产物，但同时，全世界并没有哪所高等艺术院校能够确保自己培养的学生都会“成为”艺术家。这与社会普遍就业率的高低行情并无太大关联，因为艺术行业的残酷性来自于艺术创作活动的本质，即康德所说的“无目的的目的性”。成为一名“艺术家”所投入的时间与经济成本十分高昂，却几乎最难以在实际生活层面获得快速、有效的回馈。因而在这里我们并非是要批判艺术教育在普遍意义上的“无效性”，——因为只要它是以培养“艺术家”这个前提来设立和开展的，这种高淘汰率就是不可避免的；反之，我们要在接受这种高淘汰率作为前提的基础上，尝试探讨该如何使得艺术教育变得更为“有效”。

这一点对于近十年来持续扩招的国内高等艺术院校来说更加具有针对性。暂且搁置具体的症候不谈，一套负责任的高等艺术教育机制是否首先需要让学生意识到这一高淘汰率的大前提？对于一个意愿长期从事创作活动的人来说，四年大学教育未必是依靠获得某项专业技能来立足于社会的保障，而不过是通往“职业艺术家”的专业学习阶段。而目前诸多院校所采用的教学方向与专业评判标准却往往只侧重于对技能的训练和考量，这一方向性错误导致的不良结果是很多学生在数年的学习中，最渴望达到的终极目标就是要“画得好”；但很少有人告诉他们，“画得好”不过是迈入职业生涯门槛的其中一个因素而已，甚至都不是必要的。当各大美院的毕业展览成为技艺竞赛场时，绝大多数毕业生仍没有意识到迈出校门的“第一脚”会瞬间踩空，因为无论是学校教育还是自我培养中都缺乏了从“艺术学生”到“职业艺术家”

A FEW MONTHS AGO, when I started planning an exhibition of work by graduates of Chinese art academies with fellow curator Luan Zhichao, we agreed to work by observing first and choosing a theme only later. After reviewing the graduate exhibitions of the major academies, we focused our curatorial work on the signs and symptoms of problems within the art education system itself. Rather than adding yet another exhibition to the graduation show season, or providing young people with yet another—perhaps excessive—opportunity to show their work, it seemed more urgent to discuss the ways and mechanisms through which we foster artists.

Several years ago the École nationale supérieure des Beaux-Arts held a ten-year retrospective in Paris. In an exhibition showcasing ten years of the acclaimed academy's educational achievements, why did they choose to display the work of only 29 artists? When an exhibition has no theme, how does one choose artworks from over 1000 graduates? Curator Guillaume Désanges provides an unexpected answer: through investigation and research, his curatorial team first filtered out those graduates who had been disengaged from art-making for a number of years, as well as those who had received no exposure. The result was that less than 10% of graduates remained under consideration. If that left only 100 or so students, then choosing 29 of them to include in an exhibition would not have been an impossible task.

Whether or not this filtering process was fair, it is important to question how the numbers that emerge from this investigation represent concrete facts. The results show an obvious but often overlooked premise: that is, being a professional artist is a job with a high dropout rate, and this holds true all over the world. In other words, although not all artists are products of an art school education, there isn't an art school in the world that can guarantee that its students will become artists. This is not tied to general employment rates, because the cruel nature of the art industry comes from an intrinsic quality of the process of creating art: namely, what Kant termed "purposeless purposiveness." With one's head held high, one invests time and money into becoming an artist, but it is almost impossible to receive immediate, effective rewards. We cannot criticize the ineffectiveness of art education in the traditional sense because, as long as it is based on the premise of cultivating artists, this kind of high dropout rate is inevitable. On the other hand, using this rate as a basis, we can look into how an art school education can be made more effective.

This endeavor has become increasingly relevant due to the

纪尧姆·德桑热在展览空间中用线将作品和十年间发生的相关历史与社会事件文献关联起来。
Guillaume Désanges literally ties together historical and social events occurring over the ten years of graduate work included.

的过渡训练，此一训练不仅是对专业技能的掌握，还包括对艺术生态的了解和在生活与心理层面的各种准备——而后两者在我们的高等艺术教学中是长期缺失的。同时在技术层面，现行的课程设置缺陷也导致了人才的严重“营养不良”——最显著的例子就是创作与习作课程的主次颠倒和比例失调，由此带来的创作观念和能力的缺失使得不少学生对艺术活动的理解仍旧停留在画好一张人体习作或完成一件临摹作品上，并荒唐地认为“创作”是在技法练习达到一定程度之后才“可以”着手进行的阶段。很多学生虽然掌握了相对精湛的造型能力，却在四年间少有意识和机会发展个人的创作系统，而后者恰恰是一位职业艺术家所需具备的基本专业能力。与此平行反映在各大院校的毕业展上的，还包括“展示”意识的严重缺失。在考察的过程中我们发现，即使在毕业展览这样重要的平台上，也很少有学生能够跨越“展览即挂画”的观念而真正在作品的展示层面有所思考。在当代艺术的发展始终伴随着对展示观念、展览机制的思考与批判的今天，这样的学院教育无疑是十分落后的。

另一个急需反思的机制是以“国（画）、油（画）、版（画）、雕（塑）”的媒介逻辑来划分美术学院内部系科的方法。此一逻辑根植于建国初期追随“苏派”方法论的教育体制，同样是以“技法至上”的方法粗简地将创作活动强行挤压进以媒介进行区分的狭窄通道之内。而同时，维持“国、油、版、雕”的旧系统而将其他所有处于此框架之外的创作实践统统规划到所谓的“新媒体”或“实验艺术”系科的做法也是囫囵吞枣的，它虽然在某种程度上弥补了原有陈旧体系的缺陷，但归根结底，其方法论并没有颠覆之前的制度为艺术创作观念所带来的严重桎梏。在为数众多的学生甚至教师的观念里，画油画、刻版画、做雕塑以及从事“新媒体”创作并非是达成创作目的的手段或途径，而成为了艺术活动本身。其负面结果不仅仅是创作能力的缺失，更为严重的是想象力框架的单一和残缺。

诚如没有任何一所艺术院校能够确保一位“艺术学生”成为一名“艺术家”的可能性，也并没有任何人或任何平台能为年轻艺术家的未来职业生涯赋予更多的合法性和更长久的安全感，而这或许正是所有艺术教育机制都必须面临的首要课题。

纪尧姆·德桑热策划的展览“2001-2011：不期而至”海报
Poster for “2001-2011: Suddenly, Yet,” the exhibition curated by Guillaume Désanges.

continuing expansion of student numbers at art schools in China over the past ten years. Is it the responsibility of art educators to make students aware of the profession’s high failure rate? For someone who has long wanted to be creative, four years of university education does not guarantee that they will develop the skills required to be established in society, but instead leads to an education in how to become a professional artist. Currently, the educational direction and specialized appraisal standards of many art schools often exclusively emphasize technical training and skill. The result is that, during their many years of study, a majority of students find that their goal is to be able to paint well, while very few are told that this is only one element of making a career in the art industry—and could even be unnecessary. When art school graduate exhibitions become a competition of technique, most graduates still don’t realize that their first step outside the school might be a mistake.

Educated or self-taught, they have not learned how to make the transition from art student to professional artist. This training involves not only mastering technical skill, but also developing an understanding of the art scene and the necessary psychological preparations it requires, both of which have long been lacking in fine arts education. At the same time, in terms of technique, the flaws that current programs instill in their students bring about a serious imbalance in abilities, the most notable being misplaced priorities that cause deficiencies in conceptual thinking, leading to the absurd belief that creativity is only possible once one has reached a specific level of technical competence. Though many students have an excellent grasp of sculpture, few have the awareness or opportunity to develop their own creative practices, a basic necessity for an artist. This is reflected in the graduate exhibitions of every large art school. We discovered that even at these graduate shows—a crucial career step—few students are capable of looking beyond the idea of getting their work on display. A reflection on or critique of the mechanisms of the contemporary exhibition is sorely lacking in art school education.

Another practice that urgently needs rethinking is the disciplinary division of the academy into categories of traditional Chinese painting, oil painting, printmaking, and sculpture. This logic has roots in the Soviet school of educational organization that accompanied the founding of the People’s Republic of China in 1949. By prizing technique above all else, it forces artistic thinking into narrow channels differentiated only by medium. At the same time, preserving this system of classification means that later additions—new media and experimental art, for instance—are swallowed up even as they seek to make up for the old system’s flaws. For many students and even teachers, oil painting, printmaking, sculpture, and new media are not methods by which to achieve a creative goal, but have become artistic activity in themselves. The result is a shortcoming in creative capability and serious damage to the scope of the imagination.

No art school can guarantee that it can turn an art student into an artist. There is no person or platform that can grant greater legitimacy or security to the careers of aspiring artists, and this is perhaps the greatest issue facing any system of fine arts education.

叶甫纳，“家春秋”系列，2012年
视频截屏、文献照片
Ye Funa, “Family Album,” 2012
Video loops and photographs

CREATIVE LICENSE: DEGREES FOR ART

创意的执照：艺术学历

文 / TEXT：巫笠答 / Lida Zeitlin Wu
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“实验艺术”的标签自上世纪90年代产生之后，如今在中国诞生了新的意义。当时更鲜明地带有政治意味，而现在在学院的语境下，则登堂入室，标签最初的指涉也发生了变化——与其激进地与学院内其他系科割裂，还不如将重点放在跨学科式的工作和思维方法上。北京艺术家叶甫纳，现在是中央美术学院的助教，她本科毕业于该校第一届“实验艺术”系——“实验艺术”系刚刚成为独立的学院。虽然并不像国外那样重视理论，但该院的研究生学位和博士阶段相较央美其他院系对技术的重视，它们已经算是更注重想法，且不要求学生只依靠单一媒介工作。当提到“实验”的定义时，叶甫纳有些犹豫：“我认为将‘实验艺术’视为一个单独的范畴是非常有中国特色的。在中国以外，我觉得人们不会称这样的艺术为‘实验的’，只会叫它们‘艺术’。我们这样称呼它，是因为在这里仍然有相当多的传统艺术。所以相对而言这就是当代艺术。”叶甫纳在中央圣马丁学院的毕业项目《家春秋II》（2012年）中，把对中国家庭老照片的分析视为对中国当代史的呈现，她在其中重现了每个场景中的人物，并同步播放对他们的访谈。展览以动态图像结合声音、数码相框的装置方式呈现。

即便在理论与技术之间存在鸿沟，中国的艺术硕士这个相对较新的发展，也并非在真空中发展。世界范围内，艺术硕士是艺术界从业的必须受教育水准，并且表明了追求更专业艺术工作的态度。然而，中国的艺术硕士与这一定义显然有着差异：过去的几十年间，特别在美国，艺术硕士开始服务于更实际的目的——这个学位尽管并不能实际地带来被画廊的认可，但它仍然可作为一个功能强大的网络工具，为实际的工作提供更多的机会。但在中国，拥有艺术硕士学位的艺术家是少数，大多数人都只是本科毕业。这可能是因为在中国，年轻艺术家更容易以个体经验成功，就令艺术硕士的学位显得没那么关键。

近年来艺术硕士激增，对此最主要的批评是，年轻艺术家发现他们在学院坚硬的透明外壳下愈发难以将想法付诸实现。对这一变化持肯定态度的人相信这些读艺术的硕士生可能会对自身的

THE LABEL OF “experimental” art has developed new meanings in China since its formulation in the 1990s. In an academic context, the term means something very specific, more quantitative than political—rather than a radical split from the institution, emphasis is placed on interdisciplinary ways of working and thinking. Beijing-based artist Ye Funa, now Assistant Professor at the Central Academy of Fine Arts (CAFA), once belonged to the first BA class of the department in which she now teaches—Experimental Art, which will soon become its own separate academy. While not as focused on theory as many art programs outside of China, the department’s postgraduate degrees (MA, MFA, and PhD) focus more on ideas than technique and do not require students to work in a single medium. When prompted to define the word “experimental,” Ye hesitates: “I think ‘Experimental Art’ as a category is China-specific. Outside of China I don’t think people call art ‘experimental’—they just call it ‘art.’ We call it Experimental Art because there’s still so much traditional art here. In actuality it’s just contemporary art.” Ye’s final project at Central Saint Martins, *Family Album II* (2012), analyzes modern Chinese history as represented by old family photographs, which she reenacts and syncs with recordings of interviews with the characters in each scene. Exhibited as an installation with moving image and sound, digital frames that mimic still photographs become performative.

Despite the gap between theory and technique, the Chinese MFA, a relatively recent development, has not evolved in a vacuum. Worldwide, the MFA is required for a career in art education, and demonstrates a desire to pursue more focused, independent work. However, there are still major difference between Chinese and western MFAs: within the past few decades, especially in the United States, the MFA has come to serve a more practical purpose.

郭鸿蔚，《**比喻家名著集萃**》，2014年，十册现成书本及丝网版画，尺寸不一
Guo Hongwei, ***The Master Collection of the Metaphorist***, 2014, Ten albums and silkscreen prints, dimensions variable

实践有更好的认知，也对理论走势有更全局的理解。另一方面，也有许多人将这个硕士学位视为社会特权的加剧——这些学位通常不提供奖学金；又处在封闭的环境里，学生们通常更直接接触图像理论，很少尝试把技术与意义融合在一起。评论家戴夫·希基和杰瑞·萨尔茨指出，艺术硕士生并不想只是为了留校教书而去拿学位。在萨尔茨看来，目前的艺术硕士生，是“空白的一代”，被困在一个永无止境近亲繁殖和老调重弹的艺术创作循环里。[1]

“80后”中国艺术家，对“实验艺术”（或当代艺术）大多自学成才，这使得他们能够很大程度上逃脱理论的负担。他们几乎全毕业于艺术学院，其中少部分读艺术硕士。尽管如今的实验艺术系已成为一个选择，但大多数年轻学生仍倾向于选择一个传统的专业方向（通常是绘画），然后在毕业后再从自身的理论研究去钻研其他材料。何翔宇、郭鸿蔚和赵赵，目前这三位艺术家，尽管与以往艺术家不同，但并没有完全抛弃绘画，而是寻找多种途径去重新定义它。

何翔宇在针对展览现场制作装置时也会创作非具象的绘画，他不仅仅只关注画框内的空间，还感兴趣物品、空间、观者之间关系上，他的思考和社会意识，使得这些平静的装置作品直指感受力和消费文化对我们的影响。赵赵利用油画和文献挑衅主体物，他没有可识别的风格，他的这种多元性挑战了艺术史留下的图像和形式，以及相关的意识形态。郭鸿蔚则用水彩制造了高度逼真的图像感，颇似自然科学图谱，对各种物品进行归类，但也有不少物品明显脱离了自然科学理性的归类范畴。除此以外，他的实践还包括录像、雕塑、假书制作和手绘地图，所有这些都是对物的一种处理。当然，除了对媒材的使用，这些艺术家在作品中显露出特有的活力——一种常规训练以外的创造性冲动。

如果要继续论及当代艺术与学术之间的纽带，就得谈到富有争议的艺术博士学位了。虽然这个学位在不同的国家与机构中有很大的区别，但一般都是服务于那些工作在艺术与知识生产之间的人。大多数纯艺术领域的博士学位强调引领研究的实践，一个并不仅仅是理论书写——也把艺术家的实践本身视为一种研究。在美国，艺术实践的博士学位通常会与其他部门协作，如艺术史或电影研究。在加利福尼亚大学圣地亚哥分校Transart研究所博士学位里有关创作实践的假期课程里，就把理论和实践的区别看作人为的边界。实践不一定以写作展开，但写作也可以成为某人实践的一部分，甚至成为实践本身。

关于“艺术知识”与“艺术研究”的话语几乎很少在中国被正面提及。这些概念其实与艺术家吕胜中关于“实验艺术”的版本相距不远。作为央美实验艺术系的创始人，吕胜中意在提供一个涵盖观念艺术及非传统媒体的空间，为艺术院校和公众之间创造对话。尽管这个学院现在的确有博士点，但很少有学生有兴趣留在这个学术体系中。研究与写作是博士学位的主要组成部分，但它们并不是一定要和学生的创作实践有直接关联。

尽管实验艺术系借鉴了西方的艺术硕士课程，但又局限于其自身的语境里。导致这种矛盾的部分原因还在于，在艺术教育体制下的艺术学位仍然受制于标准化的考试入学模式。这意味着：当艺术变得越来越观念化及哲学化后，院校的艺术训练是否会更远离技能和技巧？写作是否会在其中扮演更重要的角色？我们正在朝向一个当代的观念，即艺术家更多以某种特定的身份兼具批评和思想探索，三者之间如有一座无缝的桥梁，自然会让理论与实践的鸿沟逐渐缩小。或许，当艺术的写作和视觉语言可以相互转化时，这就能开启真正实验性的大门。

1　杰瑞·萨尔茨，《空白的一代》，纽约杂志，2011年6月19日

Although it is no guarantee of gallery representation or extensive recognition, it can still serve as a powerful networking tool, providing incentive to apply for practical reasons. In China, however, artists with MFAs are in the minority (most, however, have BFAs). This can be attributed to the fact that, in China, it is easier for a young artist to succeed on experience alone; this makes the MFA less crucial.

One major criticism of the recent surge in MFA programs is that young artists find it more difficult to think through ideas outside of the art school bubble. Those enthusiastic about the change believe that MFA students tend to have a better sense of their practices and stronger overall grasps of theoretical movements. On the other end of the spectrum, many see MFA programs, which don't usually provide funding, as an exacerbation of social privilege, as well as an insular environment where many students' instincts are to illustrate theory rather than merge technique with meaning. Critics Dave Hickey and Jerry Saltz are vehemently opposed to MFAs for artists with no intention of teaching. As Saltz sees it, current MFA students, who he dubs "Generation Blank," are trapped in a never-ending cycle of self-referentiality, "[safely] rehashing received ideas about received ideas."[1]

The youngest generation of Chinese artists, born after 1980, is mostly self-taught in what could be considered experimental (or contemporary) art, allowing them to largely escape the burden of theory. Almost all have graduated from art programs, and a small number also have MFAs. However, even though experimental art departments are now an option, most young artists tend to choose a specialization (often painting), delving into other materials and theoretical approaches on their own after graduation. He Xiangyu, Guo Hongwei, and Zhao Zhao, all three of whom thrive in the art world, received BFAs in painting but no longer prioritize any single medium. Unlike earlier generations of artists, however, they have not abandoned painting, but rather find ways to redefine it.

By including non-figurative painting within his site-specific installation practice, He Xiangyu shifts the emphasis from the optical space of the frame to the relationship between object, space, and viewer. Simultaneously philosophical and socially aware, these cerebral installations address both perceptual concerns and the ramifications of consumer culture. Zhao Zhao makes use of oil painting but creates a dissonance between academic references and provocative or ambiguous subject matter. In fact, Zhao has no identifiable style; rather, the pluralism of his work challenges art historical genres and cultural ideologies. Guo Hongwei's hyper-realistic watercolors feel taxonomic, marking a desire to classify something beyond the rational. In addition to these watercolors, Guo's practice encompasses video, sculpture, bookbinding, and mapmaking, all of which contemplate the poetics of objects. Beyond questions of medium, these artists demonstrate a certain vitality in their work, a creative impulse that has little to do with formal training.

One manifestation of the increasing bond between contemporary art and academia is the controversial PhD in art practice. Although the degree itself differs from country to country and institution to institution, it serves as an option for those who move between art and knowledge production. Most PhDs in fine art emphasize practice-led research, an ambiguous term that refers not only to written theory; rather, an artist's practice itself can function as research. In the United States, art practice PhDs are usually offered in conjunction with other departments, such as art history or film studies. Such programs, like Transart Institute's low-residency Creative Practice PhD program and the University of California San Diego's Art Practice concentration, see the distinction between theory and practice as an artificial boundary. Writing may not necessarily be practice, and practice may not necessarily be writing—writing can be part of one's practice, or even the practice itself.

This ongoing discourse of "artistic knowledge" and "artistic research" is rarely ever mentioned in China, however, which has a much more recent tradition of art practice PhDs. These concepts are not far from artist Lü Shengzhong's version of experimental practice. As founder of CAFA's Experimental Art Department, Lü's intention was to provide a space encompassing conceptual art and unconventional media that could create dialogue between art academies and the public. Although the department does have a PhD program, its few students are more interested in remaining within the academic system than navigating the art world. Research and writing are a major component of the PhD, but they need not have a direct relationship with the student's practice.

While experimental art departments draw on western MFA programs, contemporary art education in China is evolving on its own terms. Part of the reason such a gap exists between what goes on in the art world and art academies is that art degrees are still standardized all the way down to the application process, which adheres to the Chinese *gaokao*, or national entrance exam. This pedagogical model raises broader questions: as art becomes increasingly conceptual and philosophical, will artistic training be even more distanced from technique and skill? Will writing come to play a larger role? We are moving towards a contemporary ideal in which the artist is a critic and philosopher expected to seamlessly bridge the diminishing gap between theory and practice. As art is put into words, visual language becomes written and vice versa, opening the door to something truly experimental.

1　Jerry Saltz, "Generation Blank," *New York Magazine*. June 19, 2011.

作品集 PORTFOLIO

源 NGUAN

3

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7

8

源 Nguan

1. 新加坡 , Singapore, 2012
2. 新加坡 , Singapore, 2008
3. 香港 , Hong Kong, 2014
4. 梦之城 , City of Dreams, 2006
5. 新加坡 , Singapore, 2012
6. 新加坡 , Singapore, 2012
7. 康尼岛 , Coney Island, 2008
8. 康尼岛 , Coney Island, 2009
9. 梦之城 , City of Dreams, 2003

哈洛·安卡，《彩虹/方舟/桶》（壁纸部分：彩虹），2014年，印刷壁纸固定于复合板，410 × 1415 厘米
Harold Ancart, ***Bow / Ark / Buk (Bow)***, 2014, wallpaper with C-print mounted on dibond, 410 x 1415 cm
Courtesy of the artist and C L E A R I N G New York / Brussels

文 / 麦肯基·沃克　TEXT / McKenzie Wark
翻译 / 徐丹羽　TRANSLATION / Xu Danyu

李约瑟的中国未来论
THE SINO-FUTURISM OF JOSEPH NEEDHAM

当今的历史理论是何面貌？什么样的艺术形式才算进步？这都是当下紧迫的问题，如今我们身处人类世，在这个时代中，社会及自然世界的未来将完全依赖于彼此。令人激动的加速主义理论与艺术的复兴，掀起了英语世界中一场关于未来的热烈讨论。对于加速主义者而言，即便技术资本主义的发展终将异化人类，我们也无法阻止——这与经典的马克思主义批判不谋而合。本杰明·诺伊斯的新书《邪恶的速度》及其他著作提到，他坚信历史的改变依赖于某种机制，且内在于技术资本之中，其矛头所指，会最终打破并超越当下的历史阶段。

在我看来，无论是加速主义还是其反对者都忽略了一些要素——这两种观点构建于同一个理论前提：社会历史与自然历史的割裂。自然历史被淡化为具有中立的背景，仅仅是社会历史的“大

WHAT MIGHT A theory of history look like at this moment? How might art make forms that at least suggest a way forward? These are pressing questions now that we know this era is the Anthropocene, that epoch when the futures of both the social and natural worlds depend completely on each other.

There's a lively debate in the Anglophone world about the future, most admirably stirred up by the revival of an accelerationist theory and art. For the accelerationists, there's nothing for it but to say yes to the techno-capitalist enterprise, even as it transforms the human into something other than itself.

This meets a more classically Marxist critique, in Benjamin Noys's book *Malign Velocities* and elsewhere, which insists that his-

黎安美
《潜水船、冰上演习、新罕布什尔号、北极海》
2011年，数码影像，101.5 × 143.5 厘米
An-My Lê, *Ship Divers, Ice Exercise, USS New Hampshire, Arctic Seas*, 2011, archival pigment print, 101.5 x 143.5 cm
Courtesy of the artist and Murray Guy, New York

艺术家巧妙避开了美军的行政系统，得以造访美国海军军舰，这些军舰将开往伊拉克部署、到非洲和亚洲进行人道救援任务、军事训练及到南北极进行科学探察等。
The artist navigates the maze of military public relations bureaucracy to secure access to U.S naval ships preparing for deployment, the first in a series of visits to battleships, humanitarian missions in Africa and Asia, training exercises, and scientific missions in the Arctic and Antarctic.

环境”或资源。因此我认为这一辩论应该包括另外两种立场，我称之为惯性和外推法。在被低估的萨特著作《辩证理性批判》中，有一段关于惯性理论的精彩论述，这本书虽成书于半个世纪之前，依然可以在今天驳斥多数投机的加速主义论调。

在萨特看来，自然历史作为对历史中集体社会行动的限制，总是以消极的姿态出现。更糟的是，实践中每一次克服这种限制的努力及其带来的匮乏，都在加强对世界的物化，即萨特所谓的实践惰性。过去对历史的改造，其残余之物总是在打断创造历史本身，迫使我们退回到被动与孤立的行为模式里，即萨特所谓的非连续性。

那么，自然历史的积极进路是什么？应该把目光转向那些被低估的思想家身上——对李约瑟的研究尤其不够：他是一位生物化学家、胚胎学家、外交家、科学史家、激进的基督徒、三角恋情的主角，以及中国的挚交。

李约瑟的科学研究与我们当下的讨论息息相关，他曾试图建立生物学与化学之间的联系。上世纪30年代，该领域方兴未艾，学者们开始描绘复杂分子内部形成的建筑结构，以及生物如何利用这些模块搭起更高层级的组织。

李约瑟意识到，力学模型已经不足以解释生命的生物化学肌理，但他极力反对生物活力论，即在科学研究之上又加一层神秘的属性——这在科学及哲学史上是一个值得回顾的重要时刻，因为当下以新形式出现的活力论唯物主义层出不穷，它们企图恢复李约瑟及其同仁们早在70年前就已经摒弃的形而上思维。

从生物化学的角度理解生命起源的问题之后，李约瑟开始了对鸟类和爬行动物胚胎如何生长的研究。这时，他开始转向场论，试图阐释有机体的形态并非仅仅是化学作用的结果，还取决于它们在组织节点周围所形成的场结构，及其处于当中的位置。三十年代末，这种摒除神秘的活力论思想，使生物化学在解释复杂系统的道路上迈出了最远的一步。

李约瑟在科学上的成就足以名垂青史，但他还有另一个身份：中国科技史学家。上世纪三十年代，他与一位来自中国的女研究生相爱，与他的妻子展开了一段旷世三角恋。他学习汉语，成为中国坚实的拥护者。正值中国抗战时期，他受英国政府之托执行援华外交任务，帮助那些成为日军袭击目标的中国学者及科学家。他的足迹踏遍中国一万三千多公里，搜集了大量的文献，让他倍感惊讶的是，中国在应用技术领域的发明俯拾皆是，从植物嫁接到吊桥，甚至是卫生纸——都超前于西方数十年，甚至数个世纪。战后，李约瑟开始提笔编著《中国科学技术史》，并为这部巨著倾注了后半生的全部心血。这是西方汉学界公认的经典。然而，李约瑟更宏伟的目标是关于世界观的问题。

李约瑟认为，西方世界存在着两种主要立场：一种源自于柏拉图，即设想感官世界之上存在着更加真实的理念或形式——李约瑟所反对的活力论，就是历尽几度歪曲和改造之后，对这种世界观的继承；另外一种世界观来自伊壁鸠鲁，认为世界可以还原为原子。秩序来自于原子间无序的碰撞和结合。柏拉图式的世界观对世界的认识更像僧侣；而伊壁鸠鲁式的世界观更像是商人。这也不足为奇，因为古希腊世界就是由这两种人组成的。

torical change depends on some kind of agency, in and against techno-capital, which can negate and transcend it as a historical stage.

It seems to me that both the accelerationist affirmation and its negation are missing something. Both rest on a kind of prior theoretical move, which then remains largely unexamined: both separate social history from natural history. Natural history becomes a sort of neutral background, a mere environment or resource for social history.

This is why I think this debate needs to encompass two other positions, which I call inertia and extrapolation. There is a brilliant theory of inertia in Jean-Paul Sartre's now-neglected *Critique of Dialectical Reason*, a book that refutes most of today's breezy accelerationist thinking even though written half a century ago.

In Sartre, natural history appears negatively, as a limit on collective social action in history. Worse, every attempt at a praxis to overcome this limit and the scarcity it imposes hardens into a mere world of things, what Sartre calls the practico-inert. Our attempts to make history are fractured by the residues of past attempts to make history, which force us back into passive and solitary forms of action, or what Sartre calls serialism.

But what would an affirmative approach to natural history look like? Here I think we need to turn to thinkers even more neglected than Sartre. In particular, we could do worse than study the work of Joseph Needham: biochemist, embryologist, diplomat, historian of science, radical Christian, polyamorist, and lifelong friend of China.

Needham's scientific work is relevant here because he was part of a movement that tried to work out what lay between chemistry and biology. In the 1930s this was a lively field, which started to map the sort of architectural forms that complex molecules could form, and how living things assemble themselves as a kind of higher-order organization out of these building blocks.

Needham realized that mechanical models would no longer suffice to explain the biochemistry of life, but he was strongly opposed to vitalist theories of life as having some magical added property beyond scientific investigation. This is an important moment in the history of science and philosophy to recall, given the popularity in our time of new forms of vitalist materialism, which want to revert to the sort of metaphysical thinking Needham and his collaborators dispensed with seventy years ago.

Equipped with the beginnings of a biochemistry of life, Needham then studied how the embryos of birds and reptiles grow. Here he turned to field theories, which understood the development of the form of the organism as a result not just of chemical processes but also of their location in a field structured around organizing nodes. This was about as far as the actual biochemistry of the late 1930s could go in thinking complex organization without invoking magical vitalist notions.

Needham's scientific achievements were enough for a lifetime, but he had a second career as a historian of Chinese science and technology. In the 1930s, he fell in love with a Chinese graduate student, with whom he and his wife formed a lasting three-person household. He added Mandarin to his many languages and became an advocate for China, which was, at the time, under Japanese attack. The British government sent him to China on a diplomatic mission, charged with trying to help Chinese scientists and scholars, who were a particular target of the Japanese military.

And, of course, he fell in love with the place. He traveled over 13000 kilometers. He conversed with leading scholars, collected books, and even met Zhou Enlai, who would become the first Premier of the People's Republic. What struck him was the way the Chinese seemed to have invented pretty much every practical technology, from plant-grafting to suspension bridges to toilet paper, many years—even many centuries—before the west.

After the war, Needham sat down to write a history of Chinese science and technology, a project on which he would spend the rest of his life. It is an acknowledged classic of western sinol-

李约瑟博士1947年出任巴黎联合国教科文组织自然科学部副主任。
Dr. Needham as Director of the Science Section of UNESCO, 1947, Paris

左 LEFT：
吉尔·巴比耶，《静止的女人》
2013年，综合材料，164 × 225 × 160 厘米
Gilles Barbier, *Still Woman*
2013, mixed media, 164 x 225 x 160 cm
PHOTO: Aurélien Mole
Courtesy of Galerie GP & N Vallois, Paris

这件作品和自然并置在一起，对象与人类都遭到苔衣、藤蔓、真菌以及其他攀缘植物的嫁接。
The work looks at a nature that has reasserted itself and imposed its own pace on the world, strangely invading objects and men with moss, lichen, ivy, mycorrhizal fungi, and other climbing plants.

右 RIGHT：
1990年，李约瑟博士在剑桥的李约瑟研究所内工作
Dr. Needham in his office at the The Needham Research Institute, c. 1990, Cambridge

研究者们尽力发掘表象之下不可见的理念，现代科学才得以发展，但他们必须借助原子论来进行解释。牛顿便是由柏拉图式的信念所驱动，以原子论的形式来描述世界。这种机械论价值观一直推动着物理学的发展，但在生物学领域却不那么奏效。这也是李约瑟转向机体论的原因。他从马克思和恩格斯的理论下手，并参考了怀特海的机体论，还结合了贝塔朗菲提出的早期系统理论。在这种世界观中，世界的本质并非是某种不可见的理念或无序的原子，而是层层嵌套的系统，每一层都由孤立的材料规定其限制及可能性。物理学的系统传递给化学，化学又传递给生物学，再由生物学传递给社会结构。每一层系统都受到下属层级的限制，但高层级并不由低层级决定，且不会还原为低层级系统。

对李约瑟而言，中国的迷人之处不仅在于它的古老，而在于这里还有一种占主导地位的机体论思维。中华文明依靠的是水利工程建设而非沿海贸易，这种系统思维要远远领先于西方。李约瑟设想，机体论思维及其行动模式将主宰未来。以非沙文主义的眼光来看，未来甚至是属于中国的。

李约瑟的宏伟计划，不仅是用来理解生物学系统，或是中国过去的社会结构，而是根据这些知识来推断当下及未来可能的社会系统。站在一个非确定性的角度，其他层级的系统，或者过去的社会系统，都可以预见未来可能的形式。这是人类世的关键任务。作为嵌套在自然历史中的人类历史，我们需要一种投机性的理论和可能的艺术形式。我们需要以一种非还原性的方式来思考系统，而绝不是将自然当作一种已有的商业模式，把社会意识形态投射到其中。因此，历史学的四种思维模式中——加速主义及其反面，惰性及外推法——最后一种尤其需要发展。它指向一种或多种世界观，而每一种世界观都是夹杂着旧观念的新想法。

这肯定会是一项协作的工程，不仅需要跨文化，更要横跨多个知识领域。李约瑟本人就是这种跨界思维的绝佳范例。理论不能伪装成凌驾于科学与技术之上更高级的思想。如果给艺术安排一个角色，便是在不同知识领域间的缝隙中传递思想。这项伟大的协作工程，正如李约瑟所设想的，旨在设计并构建一个更高层级的系统，使得未来的自然与社会世界得以共荣，而非背道而驰。

ogy, but our interest in it lies elsewhere. Needham had an even larger project in mind.

It is a question of worldviews. Needham thought that, in the west, there had been two dominant positions. The first stems from Plato, and posits a more real idea or form above and beyond the observable. The vitalism he so opposed is, via many twists and turns, a descendent of this worldview.

The other worldview comes from Epicurus, and sees the world as reducible to atoms. Order emerges from the random collisions and collusions of atoms. The Platonist worldview is something of a priestly view of the world; the Epicurian one is the worldview of the merchant or trader. This is not surprising, given that the ancient Greek world was run by both.

Modern science got going when researchers tried to actually discover the hidden idea or form behind appearances, but then had to make more use of atomism to actually explain it. Newton was motivated by a kind of Platonist faith, but actually described the world in atomist terms. That kind of mechanistic worldview had worked to get physics going, but it didn't work so well for biology.

This is why Needham turned to what he called organicism. He got it partly from Marx and Engels, partly from Alfred North Whitehead, and partly from the early systems theory of Ludwig Bertalanffy. In this worldview, the world is not defined by a hidden idea or random atoms, but rather nested levels of organization, each with discrete material constraints and possibilities. The organizational affordances of physics give rise to chemistry, chemistry to biology, biology to social forms. Each is constrained by the level below it, but is not otherwise determined by it or reducible to it.

What fascinated Needham about China is that its ancient thought was already organicist. A civilization built not on coastal trade but on hydraulic engineering had been way ahead of the west in thinking organizational form all along. The future, Needham thought, belonged to organicist thought and action. The future, in a certain non-chauvinistic sense, might even be Chinese.

Needham's great project was not just to understand biological organization or the past social organization of China, but to extrapolate from that knowledge to address the pressing question of what present and future social organization could be. Other levels of organization, or past social organization could suggest possible forms—in a non-deterministic way.

This is a crucial task for the Anthropocene. We need a speculative theory and art of possible forms for a human history that is nested within natural history. We need a way to think of organization that is not reductive, and certainly not one that projects social ideologies onto nature, as if nature were already a business model. Thus, of the four models of historical thought— acceleration versus negation, inertia versus extrapolation—it is the last of these that needs advancing. It points towards one or many worldviews, each of them new but partly old.

This has to be a collaborative project, not just across cultures, but across different kinds of knowledge. And here Needham himself is a great model of how to work. Theory can't pretend to be a higher mode of thought than technology or science. If there's a role for art it is interstitial, as a way of moving ideas between fields of knowledge. The great collaborative project, as Needham well knew, is to design and build a higher level of organization, where the futures of the natural and social worlds affirm rather than negate each other.

伊萨·根泽肯: 接收器
ISA GENZKEN: RECEIVERS

文 / 凯伦·阿契 TEXT / Karen Archey
翻译 / 盛夏 TRANSLATION / Xia Sheng

《椭球（黄）》, 1976年, 木制品上色, 9 × 9 × 486 厘米
Gelbes Ellipsoid (Yellow Ellipsoid), 1976, lacquered wood, 9 x 9 x 486 cm
Courtesy of the artist and Galerie Buchholz, Cologne/Berlin.

《纪念塔（零区）》，2008年
塑料胶带、喷漆、丙烯、箔片、胶卷、有色印纸、密度板、脚轮，
316 × 80.5 × 90 厘米
Memorial Tower (Ground Zero), 2008
Plastic, tape, spray paint, acrylic, mirror foil, film strip,
color print on paper, MDF, casters, 316 x 80.5 x 90 cm
Courtesy of the artist, Hauser & Wirth, London, and Galerie
Buchholz, Cologne/Berlin

艺术史学家哈尔·福斯特在2014年2月的《艺术论坛》上发表了一篇综述，详细评论德国艺术家伊萨·根泽肯在纽约现代艺术博物馆举办的展览。文章的开头就声明，根泽肯的创作历程被放在她与男性艺术家之间关系的背景下，这是一种错误的解读。因此，福斯特为根泽肯的作品重新梳理了男性艺术史的传承。在这一过程中，福斯特以35位男性艺术家和作家为参考对象，其中只提到了一位女性。[1]

我提出以上事实的原因在于，类似福斯特这样的策展人和作者，往往肤浅地将一切归结于性别差异，同时又固守这类思想，以致这样的社会问题延续。他们好像并不觉得这样做是一种认知上的失误——要知道这是深深渗透在我们的言论、行为举止和社会关系之中的，权力、阶级、种族和性别的能指已经糟糕地被具体化和编码化了。不过，幸运的是，根泽肯作为一位艺术家，她的作品制造了各种杂糅混合，打破男–女、外–内、建筑–雕塑、高–低、新–老等等二分法原则。其中，早期作品《椭球》（1976年至1982年）和《海柏波拉斯》（1979年至1983年）就是如此。花哨的巨大编织针用计算机设计完成，摆明了对极简主义竖起中指。她利用极简主义的形式

1　作为参考对象的男性人物包括：本杰明·H·D·布赫洛、格哈德·里希特、沃尔夫冈·提尔曼斯、“她的祖父，纳粹”（卡尔·根泽肯）、雷尼尔·沃纳·法斯宾德、布林奇·巴勒莫、巴内特·纽曼、西格马·波尔克等人。其中的女性人物是雷切尔·哈里森。

《去他妈的包豪斯（给纽约的新建筑）》，2000年
胶合板、镜子、特种玻璃、布条、玩具车，210 × 70 × 51 厘米
“Fuck the Bauhaus” (installation view), 2000
Plywood, mirror, textured glass, tape, net tape, vinyl adhesive, toy car, shell
210 x 70 x 51 cm. Courtesy of AC Project Room, New York.

Art historian Hal Foster's extended review of German artist Isa Genzken's MoMA exhibition in the February 2014 issue of *Artforum* begins with the statement that Genzken's career has been wrongly contextualized by her relationships with more famous male artists. While this is probably true, Foster proceeds to draw an almost entirely male art historical lineage for Genzken's work. In doing this, Foster references 35 male artists and writers, mentioning only one other woman.[1]

I mention this because Foster, like so many curators and art writers, superficially points to a social issue—gender disparity—and simultaneously upholds the ideological structures that perpetuate the issue, seemingly without much cognitive dissonance.

1　Male figures referenced: Benjamin H.D. Buchloh, Gerhard Richter, Wolfgang Tillmans, Kai Althoff, “her paternal grandfather, the Nazi” (Karl Genzken), Rainer Werner Fassbinder, Blinky Palermo, Barnett Newman, Sigmar Polke, Herbert Bayer, Mies van der Rohe, Richard Hamilton, Leonardo da Vinci, László Moholy-Nagy, the Bauhaus, Albrecht Dürer, Cabaret Voltaire, Marcel Janco, Hugo Ball, Walter Benjamin, Charles Baudelaire, Lawrence Weiner, Leonardo DiCaprio, Sigmund Freud, Jacques Lacan, Martin Kippenberger, Mike Kelley, Marcel Duchamp, Jeff Koons, Takashi Murakami, Kurt Schwitters, Robert Rauschenberg, Edward Kienholz, Joseph Beuys, Dieter Roth. Female figures mentioned: Rachel Harrison.

《皇帝与吸血鬼之三》，2004年
金属喷漆、铝箔、塑料、木基座，166 × 77 × 50 厘米
Empire/Vampire III, 2004
Synthetic polymer paint on metal, mirror foil, and plastic on wood pedestal, 166 x 77 x 50 cm
Collection of Wolfgang Tillmans.

和实践，引入技术手段，靠计算机软件创造出超凡脱俗的外延，从而突出了极简主义的工业化生产方式。与理查德·塞拉、卡尔·安德烈和索尔·勒维特的作品放在一起，她那些明黄色、橙色的超大号编织针显得异常醒目，花哨而又巧妙地回击了做作的、在意观众的极简主义作品。

在系列作品《去他妈的包豪斯（给纽约的新建筑）》（2000年）和《给柏林的新建筑》（2001年至2006年）中，根泽肯使用那种橱柜或者窗户上常见的廉价胶合板制作了俗气且显得马虎的建筑模型。这些建筑模型参考了密斯式的几何构造，同时又好似一场不折不扣的灾难。例如，其中一件模型是用比萨盒子做出来的，上面挂了些假花和亮橙色的建筑用塑料网。

还有一个街区模型是用橙色的有机玻璃和彩虹色的机灵鬼弹簧圈玩具制作的，上面撒了一些日常垃圾的碎屑，表现愈发粗俗的城市景观。系列的题目《去他妈的包豪斯》说明根泽肯真的不喜欢包豪斯以及与之相关的现代主义大师——包豪斯的创始人沃尔特·格罗皮乌斯、建筑师设计师马塞尔·布鲁尔（设计了纽约标志性的惠特尼美术馆）、艺术家拉斯洛·莫霍利－纳吉和建筑师密斯·范·德·罗。在《椭球》和《海柏波拉斯》里，根泽肯又一次借用这些男性前辈的

It is within the very architecture of our speech, comportment, and social relationships, we have learned, that signifiers of authority, class, race, and gender are frustratingly concretized and coded. Luckily, Genzken is an artist whose work deflates such binary distinctions.

Her work generates confounding hybridities that collapse dichotomies such as male/female, outside/inside, architecture/sculpture, high/low, new/old. Take for example, her early work "Ellipsoids" (1976-82) and "Hyperbolos" (1979-83), computer-designed sculptures installed on the floor that resemble garish, gigantic needles and can be read as a middle finger to Minimalism. While Genzken channels Minimalist forms and practices, she upstages their industrial production by introducing the sphere of the technological, collaborating with a computer programmer to create otherworldly elongated forms. In rooms full of work by Richard Serra, Carl Andre, and Sol Lewitt, her bright yellow and orange oversized knitting needles stand out as a gaudy riposte to composed, spectator-conscious Minimalism.

In her series "Fuck the Bauhaus (New Buildings for New York)" (2000) and "New Buildings for Berlin" (2001-2006), Genzken creates kitschy, slapdash architectural models out of cheap found materials that are installed on hollow rectangular plywood plinths resembling cabinets or windows. The buildings depicted by the architectural models reference real Miesian geometries but are simultaneously nothing short of disastrous—one model, for example, is made out of a pizza box and festooned with fake flowers and neon orange plastic construction netting.

Another, a block made out of construction-barrel orange acrylic glass topped with a neon rainbow Slinky, is also strewn with consumer detritus, suggesting that the cityscape might reflect the more vulgar happenings of the urban condition. The title "Fuck the Bauhaus" insinuates that Genzken really doesn't like the Bauhaus and its associated Modernist masters—founder Walter Gropius, architect and designer Marcel Breuer (who designed the iconic Whitney Museum of American Art in New York), artist László Moholy-Nagy, and architect Mies van der Rohe. As with "Ellipsoids" (1976-82) and "Hyperbolos" (1979-83), Genzken again appropriates the formal characteristics of her canonized male precedents and introduces them to their gaudy, pop-colored, consumerist antithesis.

The concepts of architecture, space, and ruins come up frequently in Isa Genzken's practice. This is not terribly surprising, as Genzken has lived in postwar Germany, rife with rubble, most of her life, spare frequent stints in New York. Genzken is rumored to love the humbling scale and theatricality of Manhattan. Her 2008 exhibition "Ground Zero," at Hauser and Wirth in London,

《给柏林的新建筑》，2004年
玻璃、硅树脂、木基座，
220 × 60 × 179.7 厘米（整体），220 × 60 × 45 厘米（单件）
New Buildings for Berlin, 2004
Glass and silicone on wood pedestals (four parts)
220 x 60 x 179.7 cm (overall), 220 x 60 x 45 cm (each)
Courtesy of David Zwirner, New York/London.

NEW YORK POST, MONDAY, FEBRUARY 6, 1995

THE WORLD TODAY

Firm helps blacks discover their roots

COVER SHEET

TO: DANIEL BUCHHOLZ

FAX: 8-01149 221-2533

City: COLOGNE State: GERMANY

Country:

FROM: JA GENZKEN ROOM# 2603

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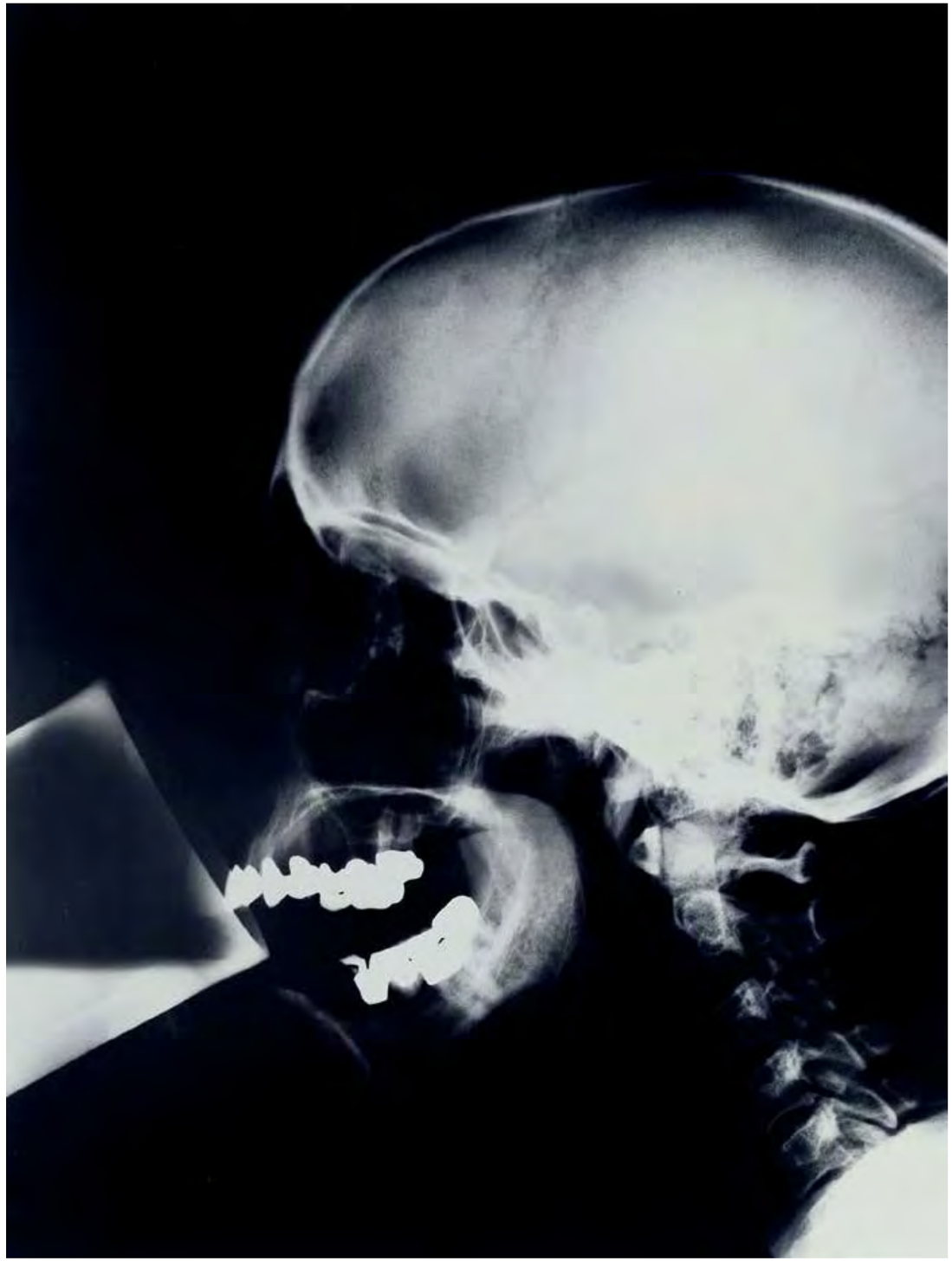
RIGHT
WAR

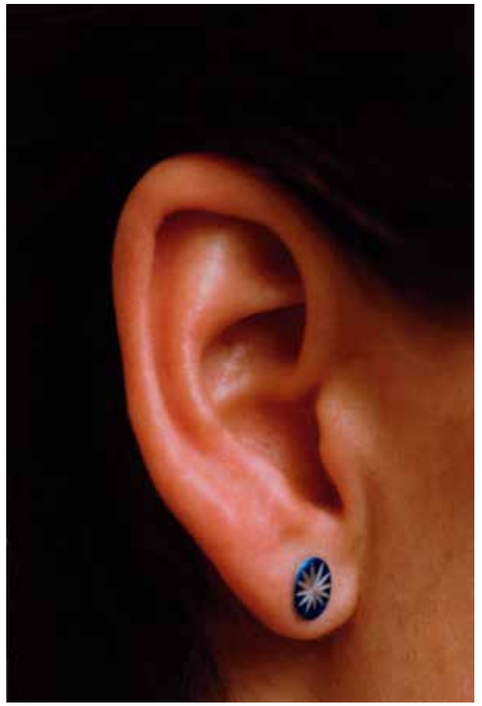
《我爱疯狂的纽约城》，1995年至1996年，三本书籍上的纸面拼贴、照片、胶带，39 × 32 × 7 厘米（单本）

I Love New York, Crazy City, 1995–1996, paper, gelatin silver and chromogenic color prints, and tape, in three books 39 × 32 × 7 cm (each). Collection of the artist.



左 LEFT:
《X射线》，1991年
底片冲印，100 × 80 厘米
X-Ray, 1991
Gelatin silver print, 100 x 80 cm
Courtesy of Städtische Galerie im Lenbachhaus, Munich.

右 RIGHT:
《耳朵》，1980年
摄影，175.3 × 118.1 厘米
Ohr (Ear), 1980
Chromogenic color print, 175.3 x 118.1 cm
Courtesy of Museum of Contemporary Art Chicago.



经典作品特征，将之放在了包豪斯的对立面，展现出一种华而不实、追逐流行的消费主义。

建筑、空间和废墟的概念经常出现在伊萨·根泽肯的艺术实践中。这并不意外，因为除了少数时间在纽约以外，根泽肯大部分时间都住在残砖碎瓦的战后德国。据说根泽肯很喜欢曼哈顿那种震撼的规模和戏剧性。2008年她在伦敦豪瑟&沃斯画廊举办的展览“零区”就主要展示了世贸中心及周边地区的建设方案。更精确地说，这些方案是植根于建筑理念的雕塑。根泽肯抛弃了占据曼哈顿下城由钢化玻璃和不锈钢组成的、怪兽般的企业大楼，用平凡的社区取而代之。《停车场（零区）》（2008年）是用几个塑料风扇罩子堆叠而成的，而在《医院（零区）》（2008年）中，一束假花插在一个凑合的花瓶里，然后摆在一个缠裹了镜面铝箔和淡绿色布料的柱子上，而这些东西又放在了一个推车里。《纪念塔（零区）》（2008年）由堆在一起用胶布固定的透明塑料储物箱组成，滴在上面的银漆看起来好像是双塔的钢结构正在流血。在这个充满隐喻的“建筑物”的侧面贴了几卷35mm底片，暗指坠落的人体。这让人想到了理查德·德鲁的照片《坠楼者》：一个男人从世贸中心大楼上头朝下地坠落，似乎安静从容，然而必死无疑。在

featured architectural proposals for the area surrounding the World Trade Center. Again, these architectural proposals could be more accurately considered sculpture grounded in architectural thinking. Rejected are the tempered glass and stainless steel corporate monstrosities that have taken over Lower Manhattan; rather, Genzken channels the banal community usage of these sites. *Car Park (Ground Zero)* (2008) stacks what appear to be several plastic fan covers into a vertical car park, while *Hospital (Ground Zero)* (2008) places a makeshift vase of artificial flowers atop a column covered in mirror foil and lime green fabric, itself on top of a drink cart riding on casters. *Memorial Tower (Ground Zero)* (2008) fuses stacks of clear plastic storage boxes bound by tape and marked by dripped silver paint, as if the steel structure were bleeding. A cipher for the human body, 35 mm camera film affixed to the side of the metaphorical building spills down its side. This gesture brings to mind the photograph *Falling Man*, by Richard Drew, which depicts a man falling head first, almost calmly, to certain death against the background of the World Trade Center. Perched atop Genzken's mock building are two rolled-up pieces

《海柏波拉斯》，1980年，木制品上色，14.5 × 25 × 558.5 厘米
Schwarzes Hyperbolo 'Nüsschen' (Black Hyperbolo "Little Nuts"), 1980
Lacquered wood, 14.5 x 25 x 558.5 cm
Courtesy of the artist and Galerie Buchholz, Cologne/Berlin.

根泽肯这栋模拟建筑的顶端，有两张卷起的红色塑料布，代表了北塔的尖顶和双塔之间的空间。也可以理解为这个空间分开了两种对象：建筑和人体、自我和陌生人、生命和死亡。

根泽肯的早期作品也体现了这种哀悼的情绪。《网格窗》（1990年）是一个长方形的水泥窗户，让人想起东柏林那些社会主义时期的呆板住宅楼。然而，当把窗户单独分离出来放在底座上的时候，窗户本身就拥有了一种难以置信的轻盈，变魔术一般让人觉得光明和通透。这种正式的二分法在根泽肯有关建筑的作品里被应用得相当成功。根泽肯经常横向截取对立的形式：人体的和建筑的（同步但从来不会融而为一），机械的和自然的。同时具有内在和外在——私人的和公共的——是人类固有的本质，也是建筑的本质。

根泽肯最迷人最混杂的作品也许是那些和“接收器”有关的作品：耳朵、立体声收音机。她的户外作品《耳朵》（2002年）装饰了因斯布鲁克市政府大楼的一只打印出来的巨大耳朵，它仿佛正在倾听大楼里的对话。这只耳朵如此之大，它促使我们思考器官的本质，思考为什么艺术家选择了耳朵而不是眼睛或者嘴巴来装饰这座大楼。耳朵是人身体上唯一永久保持打开状态的“开口”，听觉与触觉一样是我们感知世界的基本知觉之一。在《耳朵》之前的作品《世界接收装置》（1987年至1989年）中，根泽肯用水泥和金属无线电天线重现了立体声收音机，表达了对沉默和代理形式的郑重思考。

当不去考虑根泽肯的作品里哀悼或者直接对抗的情绪时，就可以发现它们焕发出当代艺术中很少见的一种光彩：有趣。它们被滴下的颜料、镜面铝箔、假花和机灵鬼弹簧圈玩具所包围，从而让包豪斯看起来很无趣。她的作品让人想起常常被提到的艾玛·戈德曼的一句话：“如果不让我跳舞，我就不想参与你们的革命了。”多年以来，根泽肯在一个男人主导的领域里翩翩起舞，她的经历证明了革命最好还是要有乐趣。

of red acrylic paper referencing both the North Tower's spire and the space between the Twin Towers. This could also be read as a space separating two entities—the building and the body, the self and the stranger, life and death.

Genzken's earlier work also bears this elegiac quality. *Fenster (Window)* (1990) is a rectangular concrete window that recalls East Berlin's socialist plattenbau housing. But, taken separately and placed on a plinth, the window possesses an incredible lightness in spite of its mass, conjuring thoughts of luminosity and permeability. This formal dichotomy frequently works its way into work about architecture. Genzken often works through the transversal of antithetical forms: the corporal and the architectural (always in sync, never as one), the mechanical and natural. Simultaneous interiority and exteriority—private and public—is inherent to being human as well as the nature of architecture.

Perhaps Genzken's most beguiling and confounding work touches on reception devices: the ear, the stereo. Her outdoor project *Ohr (Ear)* (2002) adorns the Innsbruck city hall with a gargantuan print of an ear, as if the building were listening in on the town's conversations. But the ear is so large that it also prompts us to reflect on the nature of the organ, and to ponder why the artist would choose an ear, rather than an eye or mouth, to decorate the building. The ear is the only orifice on the human body that is permanently open on both sexes, making it, along with our sense of touch, one of the primary senses through which we experience the world. For *Weltemfänger (World Receiver)* (1987-89), made just before *Fenster*, Genzken recreates stereo receivers out of concrete and metal radio antennas—a solemn reflection on silence and agency.

When Genzken's work isn't elegiac or straight-up antagonistic, it bears a unique quality rarely glimpsed in contemporary art: it's fun. It's covered in dripped paint, mirror foil, fake flowers, and Slinky toys. It's fun in a way that makes Bauhaus look boring. Her work brings to mind the oft-quoted Emma Goldman: "If I can't dance, I don't want to be part of your revolution." While Genzken has long had to dance in a field dominated by men, she proves that revolution is best served with a groove.

"Isa Genzken: Retrospective" is on view at the Dallas Museum of Art September 14 – January 4, 2015 as the last leg of the traveling exhibition previously shown at Museum of Contemporary Art, Chicago, and Museum of Modern Art, New York. Lastly, "Isa Genzken. Neue Werke" is on view at Museum der Moderne Salzburg November 22, 2014 – February 22, 2015, and will travel to Museum für Moderne Kunst in Frankfurt am Main, Germany.

《世界接收装置》，1982年
多频收音机，37 × 51 × 20 厘米
Weltempfänger (World Receiver), 1982
Multi-band radio receiver, 37 x 51 x 20 cm
Collection of the artist.
PHOTO: Jens Ziehe, Berlin

《PRACTICING LIVE》：余政达的语音表演与限制

PRACTICING LIVE: YU CHENG-TA' S PERFORMANCE AND ITS LIMITS

文 / 郑文琦 TEXT / Rikey Cheng
翻译 / 东大为 TRANSLATION / David East

Practicing LIVE, 2014年, 台北市立美术馆
Installation view of "Practicing LIVE," 2014, Taipei Fine Arts Museum

尼古拉斯（剧中的策展人）：所以你觉得形式大于内容不是一个问题啊？
二姐（剧中的画廊家）：我不是这个意思。你看我老弟，他就是找到了一个精准的形式，加上了所谓观念化的内容，才能走到今天international Asian artist的地位。
弟弟（剧中的艺术家）：观念化？我觉得你是暗示我没有实际的内容。
——〈Practicing LIVE〉第二幕

Look at my brother. He's successful by mastering an effective style and embellishing it with so-called conceptual content. This is why he's known as an "international Asian artist."
Practicing LIVE, Act 2

想象我们身边有一个这样的家庭，它的每个成员都是艺术圈里的代表人物：父亲是一位爱吹萨克斯风的艺术史学家。长女位居公立美术馆的馆长一职，独子是一位当代艺术新星；她的丈夫是一位艺评家，动不动把左派思想家的名字挂在嘴边。次女经营一间商业画廊，也经手自己外甥的作品。小儿子是一位正值巅峰的同志艺术家，现任伴侣则是活跃于欧洲的独立策展人。最后，旅居国外的叔叔[1]在父亲寿宴上来访，却不经意揭露某些艺坛的操作内幕——透过裙带关系的定价游戏——而在这个艺术家庭内部掀起一场口角。

一个当代艺术家庭？

以上故事是余政达最近在北美馆展出的新作《Practicing LIVE》的第三幕。这件三十分钟长的三频道录像是策展人周安曼所制作，也是余政达作品中首次借用实境秀形式且高度结构化的"类戏剧"。令人好奇的不只是戏中角色是否影射艺术圈的特定形象或个人（艺术家、美术馆或画廊主事者、收藏家、艺评家或策展人），还有影片里这群人从戏里延伸到戏外那高度重复性或互补性的人际网络。熟悉台湾艺术生态的观众会发现：美术馆馆长黄海鸣、画廊老板黄其玟、收藏家宫津大辅，分别变成了史学家、馆长、艺评家。独立策展人吕岱如被改造成"商业"画廊老板，身为艺术家的弟弟与他的策展人爱人分别由艺术家邵乐人与艺评家黄建宏饰演。引导剧情的关键人物，则是那位性质介于"收藏家"与"掮客"之间的外国叔叔。

这种戏内外的身份变化，混淆了一般人对于艺术圈的既定印象，也让与演员亲近程度不同的观众，在看作品时获得不同的感受：距离比较远的观众像是在看艺术圈八卦，而看过展间的演员访谈后，再产生演员身份与"角色"明显反差的矛盾印象；距离较近、同属艺术圈的观众可能联想到镜头以外的特定人物，而导致对于演员所饰角色的投射与"移情"；同样的情形也会反过来发生在演员身上：一位策展人扮演画廊老板，抑或一位学者在扮演收藏家时，会以认识的某人作为参考对象，更会因其对观众眼光的想象而不自觉地调整，换言之，演员也会对特定身份产生"反移情"。这里的"观众"可能是演员，"演员"也可能是观众——每个人既是观众也是演员[2]。

1 叔叔和舅舅的英文都是uncle，但导演不说明这位uncle是父亲或母亲的兄弟，也没说明为何一个台湾家庭会有一个外国的uncle。而母亲没有出现也让剧情留下想象空间。当然，观众可以象征性地解读是"母亲"在这个（当代艺术）家庭的缺席，同时把uncle看成是"（缺席的）母亲的兄弟"而凸显外国舅舅的特殊性（对艺术圈的影响）。然而这些解读的线索是不足的，也是一厢情愿的 。

2 事实上，会到台北市立美术馆看展的观众可能多少都与台湾艺术圈有些关联，要不是身在其中，就是对当代艺术有兴趣。就算偶尔逛美术馆，也会因为同时展出的演员访谈，而"暂时"被卷入这个原本只属于少数人的封闭体系里。

《**Practicing LIVE**》，2014年，三频道影像装置，29分7秒
Practicing LIVE, 2014, three-channel video installation, 29 min. 7 sec.

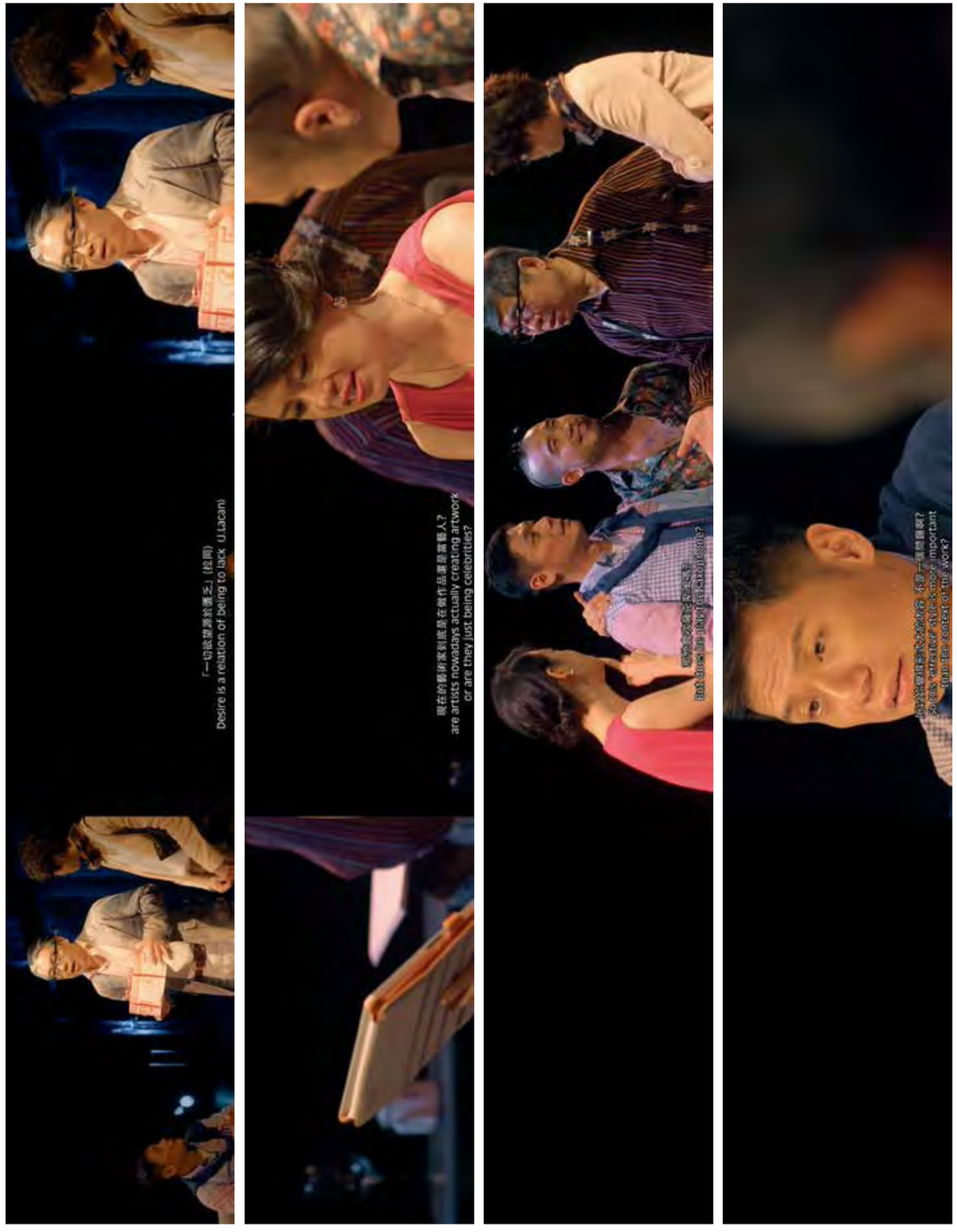
IMAGINE A FAMILY in which each member represents part of the art world. The father is a saxophone-playing historian. The eldest daughter is the curator of a public art gallery; her son is a rising star in contemporary art. The daughter's husband is an art critic who usually won't shut up about one leftist thinker or another. The second daughter runs a commercial gallery, also dealing her nephew's artworks. The grandson is a gay artist right at the peak of his career, his partner an independent curator flourishing in Europe. Finally, the uncle,[1] who lives abroad, arrives at the father's birthday party, carelessly exposes some of the inside workings of the art world (spoiler: prices are influenced by nepotism), and sets off an argument in this artistic family.

A FAMILY OF CONTEMPORARY ART?

This story belongs to the third act of Yu Cheng-ta's new work, *Practicing LIVE*, shown at the Taipei Fine Arts Museum and the Shanghai Biennale. This 30-minute recording was produced by curator Freya Chou, and marks the first time that Yu's work has taken the form of a highly structured drama. What has piqued people's curiosity is not only the question of whether the characters refer to specific figures or people in the art world, but also whether the cast of characters extends outside the film to a complementary interpersonal network. Viewers familiar with the Taiwanese art scene will recognize museum director Huang Hai-Ming, gallery director Joanne Huang, and collector Daisuke Miyatsu. Independent curator Esther Lu is transformed into the director of a commercial gallery; the artist grandson and his curator lover are artist Larry Shao and critic Huang Chien-Hung. But the character who provides the crucial plot development is the foreign uncle, who occupies a position between collector and broker.

This transformation of identities both inside and outside the work confuses the fixed impression the average person might have of the art world. Audience members unfamiliar with the cast feel like they are watching art world gossip; after watching a Q&A session with the actors, they see a clear discrepancy between actors and characters. More familiar audience members can connect the char-

1 In English the term "uncle" is clear, but the artist does not specify whether this uncle is the brother of the mother or father, or why a Taiwanese family would have a foreign uncle in the first place, though the absence of the mother leaves room to imagine. The audience can decipher the symbolism of this absence and, at the same time, see the uncle as her foreign brother.



《**Practicing LIVE**》视频截屏，2014年，三频道影像装置，29分7秒
Practicing LIVE, 2014, three-channel video installation, 29 min. 7 sec.

一个模拟的游戏

身处在艺术圈内，常常要扮演不同角色，因此随时都有复杂的投射、移情或反移情在身上发生。作为艺术圈的一分子，想要完整地厘清作品里每个角色的现实象征似乎有困难——艺术圈的“演员”和“观众”本来就不断地交互作用，也根本不可能客观地观察彼此角色[3]——假如观众是从片中人物的关系来掌握，反而更容易看见这个封闭的系统如何自我仿真当代艺术圈。换句话说，这里的家庭与现实的艺术圈人际网络既互补又重叠；不仅如此，虽然它看起来封闭，这个循环实际上正是艺术圈的缩影，而艺术家的任务正是透过这样的设计模拟艺术圈的运作状态。

无论从艺术圈生态还是从艺术市场的角度来看，分析可能都会得出某些可推断的结论——美术馆、画廊的地位“看起来”比策展人、艺评人更接近核心，画廊代理艺术家和收藏家之间的实体经济活动虽在外围，却是艺术圈主要的反馈来源，是形塑其现实的机制。此外，史学家或艺术学者的地位虽然不容置疑，剧中的叙事却展现出不一致的线索，让《Practicing LIVE》名副其实地成为了取自现实、又与现实互补的实境秀。

史学家被放在家长的位置上，暗示了艺术系统内部权力位置，也在呼应某种历史观。但就像普通家庭里，家长不见得享有对等的待遇，剧中父亲并不熟悉众人的话题，在聚会上遭到冷落，艺评家姐夫更是一发言就冷场。姐夫和叔叔只说非中文的语言，导致这两个角色及他们的语音配置之间多了感知分岔的间隙。最后，那位始终未现身的神秘艺术家“David X”，用交换作品的方式暗助画廊与收藏家换取现金套利。尽管距离最不明确，却透过外部指令暧昧地引导了剧情的转折，这个不在场的人导致角色分析的拼图缺少了关键的一块。

正是这个从头到尾“不现身”的角色，让我们想到同是余政达

3　控制论专家海因茨·冯·福斯特修改了许多自然科学的基本观念：1、观察者不是绝对的，而是相对于观察者的视角存在的；2、观察者会影响被观察者，并以此推翻观察者的预测期望。参见布莱福德·齐尼《变的美学》。

acters with those offscreen, shifting their opinions about the roles these performers play. Conversely, when a curator plays a gallery director, or when a scholar plays a collector, the performer's frame of reference towards other people he or she knows is unconsciously adjusted. Actors, too, find themselves in internal conflict over specific identities. Here, the audience performs and performers spectate—the audience is everywhere.[2]

A GAME OF IMITATION

In the art world one often has to play multiple roles, causing complicated shifts and struggles within the self. As part of this world, it can be difficult to explain the precise symbolism of every character in the project: performers and viewers constantly affect one another, and cannot observe each other's roles objectively.[3] When the viewer grasps the relationships between the characters in the film, he or she comes close to understanding how this closed system emulates the contemporary art world. In other words, the relationships in this family and the art world overlap; even if it seems closed, this circle is a microcosm of the art world, and the artist's task is to imitate its workings.

In terms of the art world and the market, a number of conclusions can be inferred. The position of galleries appears more central than curators and critics. The gallery acts as a proxy for economic activity between artist and collector, but although it acts as the main source of

2　In fact, those who see the piece at the Taipei Fine Arts Museum are all in some way part of the Taiwanese art world; if not players themselves, they at least have an interest in contemporary art. Even if one only occasionally visits art galleries, one is temporarily drawn into the ranks of this closed circle through the candid interviews simultaneously displayed.

3　Cybernetics expert Heinz von Foerster amends the basic concepts of the natural sciences as follows: the observer is not absolute, but rather exists relative to the point of view of the observer; the observer can influence the observed, which can confound his or her predictions. For further reading, see Bradford Keeney, *Aesthetics of Change*, The Guilford Press, 1983.

《Practicing LIVE》的拍摄现场
Practicing LIVE, 2014, production still

作品里，利用语音歧义引发感知转换的“附身‘声’者”系列里，那个只闻其声、不见其人的“隐形作者”。

不现身的“附声者”

回溯余政达的早期创作，从《附身“声”者：介绍》（2008年）到《附身“声”者：梁美兰与埃米莉苏》（2009年），余政达通过个人“言语”和集体“语言”之间的缝隙，开启可进行展示的政治空间[4]。

《附身“声”者：介绍》的名字是来自于“腹语者”这种隐匿的发语术。艺术家先是随机邀请对象（外国人），扮成躲在他们背后的黑影人样子，以自己说的中文来提示他们模仿发声。在《声音的拓朴式外交——论余政达的“语音-艺术”》一文里，黄建宏以“外交”的观点来诠释他如何以个人展演来创造指涉和延伸（跨越国界）的集体再现空间。

到了《附身“声”者：梁美兰与埃米莉苏》，他在菲律宾工作者聚集的“金万万大楼”里找到两位自愿受访者，用摄影机记录她们回答关于生活经验的提问“他不再匿身于‘发言人’身后，请发言人叙述出艺术家依据发言人的身份与状态所建立的‘虚构’，而不再立于发言人（同时也是受访人）面前，藏身于镜头背后进行提问……语言间的滑移不再发生于意义之外的语音‘揣摩’，而发生于‘对质’之中，发生在为了表达意义而出现的语音交杂与走音[5]。”艺术家的“现声”在镜头之外，透过“语音”表明自身与拍摄对象之间的距离。

《附身“声”者：梁美兰与埃米莉苏》最后，菲律宾受访者跟着伴唱带歌唱的画面，显示不管是透过“翻译读音的歌词”还是暂时纵情的伴演，她们都在“异己”

4 见王柏伟《在声音与沟通之间：〈城市预演：余政达作品展〉》。语言的展演性问题“不管是《附身“声”者：介绍》还是《附身“声”者：梁美兰与埃米莉苏》，艺术家在意的都是非母语使用者，在使用一个他们所不熟悉的语言时，语音状态和语法结构上与母语者之间的距离，及其所创造的疏离感，或者说某种惊讶效果。”

5 评论者常常使用“类纪录片”、“类戏剧”、“角色扮演”等词来描述余政达的创作形式。在这里，反讽不再仅仅是一种人为设计，而是第二层（观众）反馈第一层（演员）的语意性沟通。

feedback for the art world, it also shapes its mechanisms. Although the position of the art historian or scholar is unquestionable, contrasting plot lines allow *Practicing LIVE* to choose its own reality.

Putting the historian at the head of the family hints at positions of authority in the art world, but, as in any family, the head of the household does not necessarily enjoy fair treatment. The father is not familiar with many topics of conversation, gets the cold shoulder at a gathering, and is treated with an awkward silence from his art critic son-in-law whenever he speaks. Neither son-in-law nor uncle speak in Chinese, bringing about an awareness of the gap that exists between these two characters and the others. Finally, the mysterious artist David X does not make an appearance, though the exchange of his work allows the gallery to gain cash leverage from a collector. His ambiguous external orders drive the plot, a crucial missing piece in the puzzle of character analysis.

This unseen character recalls one of Yu Cheng-ta's other works, which uses ambiguities in speech to bring about a change of perception—that of the invisible author, who is heard but never seen in the "Ventriloquists" series.

THE UNSEEN VENTRILOQUIST

During Yu Cheng-ta's early period, from *Ventriloquists: Introduction* (2008) to *Ventriloquists: Liang Mei-Lan and Emily Su* (2009), the artist opens a political space in the small gap between personal speech and collective language.

Ventriloquism is the act of disguising the source of one's voice. In the first installment, the artist chooses a foreigner and hides in the darkness behind him, asking him to imitate the sounds of the Chinese phrases he whispers.[4] In *Ventriloquists: Liang Mei-Lan and Emily Su*, Yu finds two willing participants among Filipino domestic workers gathered at Taipei's Won-Won Building, recording their responses to a number of questions about their life experiences.[5] The artist's presence, based entirely on his voice, is outside the camera lens, showing the distance between the artist and the object of filming through the device of speech.

Ventriloquists: Liang Mei-Lan and Emily Su ends with the Filipino interviewees singing along to a backing track; whether through phonetically interpreted lyrics or at the behest of a fellow performer, they find a space to express themselves through the communication of an outsider. In "Ventriloquists," *Ode to the Republic of China*, *OURS · KARAOKE*, and *A Practice of Singing: Japanese Songs*, Yu reveals himself by interpreting the language of short improvisations and personal performances. So why, for *Practicing LIVE*, has he expanded into a strict theatrical organizational structure? How is this shift connected to his presence or absence as an author?

《信》，2013年，六频道影像装置
The Letters, 2013, six-channel video installation

4 See Wang Po-Wei's "Between Voice and Communication: On Linguistic Performativity in 'On Set in the City.'" On the question of the performance of language, Wang writes: "The artist prefers nonnative speakers. Using a language with which they are unfamiliar, the feeling of alienation creates astonishing results." Huang Chien-Hung, furthermore, writes in "The Topological Diplomacy of Voice: On Yu Cheng-Ta's Speech-Art" on the diplomatic way in which Yu creates a collective, reconstructed space extending across national boundaries.

5 Huang continues: "No longer hiding himself behind the bodies of the 'spokesperson,' asking them to relate fabrications based on their identity or situation, and no longer standing in front of the spokesperson (who is at the same time the interviewee), he hides behind the camera lens to ask questions ... slips in languages no longer happen in vocal 'brain-racking' outside of meaning, but instead in 'direct confrontation,' in the mingling and 'bum notes' that appear when language is used to express meaning."

《**Practicing LIVE**》视频截屏，2014年，三频道影像装置，29分7秒
Practicing LIVE, 2014, three-channel video installation, 29 min. 7 sec.

的沟通工具里，找到了表达自我的空间。不管是“附身‘声’者”系列、《中华民国颂》、《OURS.KARAOKE》、《歌唱练习：日文歌》等，艺术家都是透过简短即兴、自我扮演的语言诠释来展示自我。那为什么这样的操作到了《Practicing LIVE》，会扩展成具有严密戏剧结构的组织？与他“现不现身”又有什么关系？

即兴的结构

从“没有距离”到“有距离”的表现，要求的是观众不仅仅把语言（余政达以“声音与文字这两种将语言物质化的媒介”作为语言）看作是具有“记录痕迹”功能（王柏伟），还需要转而理解语言另有“沟通与仿真”的功能。于是我们透过这种新的理解方式，区别了声音与文字所整合的有集体特征的语言（《附身“声”者：介绍》），以及更多个体性的言语的自我表达（《附身“声“者：梁美兰与埃米莉苏》），也涵盖了从内部即兴出发到由外部结构切入的语言反馈方式：从隐身在发声者背后的黑影人转向用一问一答的方式来拉开距离，相互沟通的关系也就重现了；同样，如果观众注意到《Practicing LIVE》里各个人物的对话都在指向那个缺席“艺术家”，是否就应该理解所谓的“不在场”在沟通过程中无所不在的状态了？同时，即兴与限制是一组相关概念，因为即兴必须在艺术家设定的结构（限制）内。对此，余政达说：

“几乎我的每件作品都接近我当时的遭遇，它们也都企图采纳本地的语境。但是基于外语特性，这些作品里都存在一定的限制，这也就是我为什么持续使用外国语言作为媒介的原因，或许是因为我喜欢限制。”

模仿与反讽

从看似戏谑的“扮演”如“附身‘声’者”系列、《中华民国颂》、《城市的导览练习：奥克兰》、《OURS.KARAOKE》、《歌唱练习：日文歌》，再到明显被设计的《信》，都可以发现其中某些语言操作遭到限制的共同点。这类作品不是对象或语言被

IMPROVISATIONAL STRUCTURES

Yu Cheng-ta demands not only that his viewer looks upon language as a trace (in the words of Wang Po-Wei), but also that the he or she understands its capability for communication and emulation. We can distinguish between the social and linguistic characteristics of speech and script (as in *Ventriloquists: Introduction*) and self-expression in individualistic language (*Ventriloquists: Liang Mei-Lan and Emily Su*). This transformation is mirrored in the shift of feedback, from internal improvisation to structures imposed from the outside. Beginning by hiding behind a speaker and finally using a pattern of questions and answers to pull apart the space, communication remains mutual. In the dialogue in *Practicing LIVE* directed at the absent artist, is absence simply part of the omnipresent process of communication?

Improvisation must take place within the restrictions and structures engineered by the artist. In his own words, “Almost every one of my works is tied to what I encountered at that particular moment, and they all try to adapt themselves to the local context. But there are certain limits that exist in the works because of the nature of foreign language, and that’s why I constantly use language as a medium. I like the limitation.”

IMITATION AND IRONY

From the banter of acting in “Ventriloquists” and work like *City Guide Exercise: Auckland*, and *The Letters*, we find common ground in the restrictions placed on language. It is not the object or language that is restricted, but rather the function of the situation; the mimics either repeat what is said without thinking, or do not share the overall context of the same mother tongue with the original speakers. This kind of restriction on communication

《附身“声”者：梁美兰与埃米莉苏》，2009年，双频道影像装置
Ventriloquists: Liang Mei-Lan and Emily Su, 2009, two-channel video installation

限制，就是使用情境被限制；片中的外国人要么是在囫囵吞枣地模仿，要么就是说者与模仿者不在同一种原生语言的脉络里。然而，这种沟通限制显然只会影响到特定的“语言–声音”框架。在此，语音是辨识意义的工具，也是形成区隔的工具。因为虽然主角的沟通障碍对观众来讲主要是听觉的，这里“声音”也成为了作品中最明显的表达媒介，而镜头则为该媒介提供了能被视觉所感知的框架。

一旦观众理解镜头内外的发声者其实在沟通层面处于不同的位置，真实的沟通才能得以发生。由于被拍摄者在框架内的即兴模仿，让观众在好笑之余，意识到自身所处的位置原来与对方不同，作品也就从单向“扮演”的层面进入了“沟通”的层面。好笑，必然是觉察到了某种落差。所谓“反讽”也不仅仅是一种美学修辞，还需要去探究形式上的限制来自何处，这些情境为何令人发笑；否则，媒体对余政达的印象，永远停留在操弄差异性的搞笑艺人的层次上。

回到自我指涉

个展“Practicing LIVE”让我们看到一个更具层次感的余政达。虽然对其作品重视“形式”的结论并不完全有失公允[6]，但如今的结构更具体地展现了余政达的企图心——不只是当一个游戏人间的艺术家——关于“现声/缺席”在创作里所表现出的作者所处沟通中的不同位置，也可以这样被理解。形式上的大幅强化，还是在延续探索语音限制的方向——尽管这次的沟通焦点更是紧紧扣着观众与那位“不现身”艺术家的关系上。

《Practicing LIVE》里艺术系统的封闭性反映在“家庭”这个自主系统（内部相互反馈）的象征上，它是一种自我指涉、自我仿真的封闭系统，没有任何客观视角可言。这种自主系统的特征是，没有真正“外在”与“内在”的区隔。与其说是“类戏剧”或“实境秀”，倒不如说是建立在控制认识论上的生命组织——生命的系统，它尽管在一定程度上是封闭的，我们仍能以各种方式与系统整体互动。比方说，标识非专业演员的演技或者台词错误、描述演员与真实角色之间的反差，借着这种标识，可辨认出演员所在的“扮演”的这个层次与观众被纳入其中的“扮演–反馈–沟通”的这个层次之间的差异，以及后者又如何反过来作用到扮演的状态。如此一来，看似反讽的“表演”也引导出另一种关于作品的理解方式——那就是这种模拟现实的游戏与现实之间的“相互反馈的不同层次”。

影片中，策展人追问：“所以你认为‘形式’大于内容不是一个问题？”银幕前的观众想到了哪些艺术家名字？而导演想到的又是谁？余政达虽不曾现身，却始终不曾在沟通中缺席。他庄重又诙谐地参与这个家庭的一切，却不直接说出自己的看法，像一个无所不在的幽灵和每个人玩游戏，不过，我们却都在这场游戏里看见自己了。

6 评论者常常使用“类纪录片”、“类戏剧”、“角色扮演”等词来描述余政达的创作形式。在这里，反讽不再仅仅是一种人为设计，而是第二层（观众）反馈第一层（演员）的语意性沟通。

《附身“声”者：介绍》，2008年，八频道影像装置
Ventriloquists: Introduction, 2008, eight-channel video installation

influences particular frameworks of language and sound. Here, the voice is a tool to recognize meaning, as well as a tool of demarcation. Voice becomes a clear medium of expression, even though the main restriction seems to be placed on hearing; the camera provides this medium with a framework that can be perceived through vision.

Only if the audience understands that speakers inside and outside the frame occupy different linguistic positions can true communication finally happen. Because of the improvised imitation of the artist's framework, the audience—even if this means a laughing Yu—realizes that their position is different. The actor moves from playing a role to communicating. Our perception inevitably reaches a sort of disparity with an irony that goes beyond aesthetic rhetoric, requiring us to look into the origins of limits on form. This is what makes Yu more than a humorous artist manipulating cultural difference.

STRUCTURES OF IMPROVISATION

Practicing LIVE allows us to see a more organized Yu Cheng-ta. This new structure reveals his ambition, though he also continues to display the presence and absence of voice in different frameworks of communication. With the form substantially intensified, he continues to explore the limits on voice, although here the focal point is more closely tied to the relationship between the audience and the absent artist.

With the symbol of a family encapsulating the autonomous system of the art world and its mutual feedback loops, *Practicing LIVE* is a sort of self-referencing, self-emulating mechanism in which no objective viewpoint exists. There is no real boundary around diegesis. What we see is not so much a play or show as it is life, as established in cybernetic epistemology: though the system is closed, we can still interact with it through certain nodes. For instance, amateur acting skills and mistakes in the script indicate the discrepancy between actor and character, through which we identify the loop of acting, feedback, and communication to which we belong. Satire gives way to an order of recursion, where the game of imitates reality and reality imitates itself.

When the curator critiques a certain style of work in the film, which artists do viewers think of? Who does the artist himself think of? Though Yu Cheng-ta never appears, he is never absent from communication. He participates in every single aspect of this family—gravely or jocularly—but never declares his own stance. He plays games with everyone, while we have all see ourselves portrayed.

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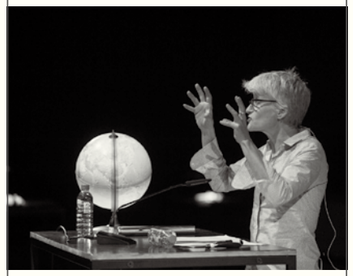
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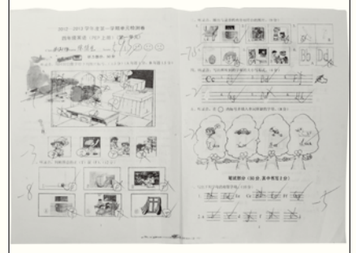
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斯图尔特文：双重麻烦
STURTEVANT: DOUBLE TROUBLE

纽约现代艺术博物馆
MUSEUM OF MODERN ART, NEW YORK
2014.11.09~2015.02.22

展览现场，2014年，纽约现代艺术博物馆
Installation view of "Sturtevant: Double Trouble," 2014
The Museum of Modern Art, New York
PHOTO: Thomas Griesel. Courtesy of Estate Sturtevant, Paris

"如果一些事情还不为人所知，那仅是因为人们还不理解它，"艺术家伊莲·斯图尔特文在1971年的一封信中说——她在职业场合喜欢以"斯图尔特文"自称。这位俄亥俄州出生的艺术家于今春早些时候去世，距离90岁生日仅几天之遥，距离在纽约现代艺术博物馆的艺术生涯50周年回顾展也只有几个月，她是世界艺术领域最卓尔不凡却备受忽视的人物。展览并没有将自己变成一场追思会的打算。策展人皮特·埃利更意图纠正一个艺术史上历史性的错误，一个美国经典中如此当下、如此无所不在的形象，竟有可能会完全消失于这个历史当中。毕竟，这个迟到的回顾展也是自1973年以来，斯图尔特文在美国本土大型机构中的第一个展览。这个疏忽看上去似乎太扎眼，并且，真的令人难堪，特别当这位艺术家的鲜明标识如此为人所知时。她的作品在美术馆中，就如卡通里的大笨狼怀尔·E·科约特将炸药放在道路当中一样；她技法中对他人作品的反复（而非重复）使用，被其他艺术家认为是"诈和"，称为是一种典型的美国现代性中对现成物的拥抱，在大多数当代艺术美术馆或收藏的中心，发出一种对真实性的直接挑战。讽刺的是，在从根本上摒弃了现代主义的创造格言后，斯图尔特文创作出了二十世纪最激进的一些作品。事实上，她留给后人的东西，至今仍然让当代艺术机构感到无所适从，而这正是对她的肯定。

收入从1961年到2014年约50件作品的"双重麻烦"展，为我们如何去了解——甚或理解——斯图尔特文的创作提供了一个范例。首先，从头到尾我们都不只是单独面对斯图尔特文本人。创作上的乔装易容，在展览第一幅图片中已经打下基础，那是挂在一条悠长走廊入口处的

"If something is not yet known, then only what it is not can be understood," wrote the artist Elaine Sturtevant—who preferred just Sturtevant professionally—in a 1971 letter. One of the most extraordinary and undervalued minds on the international art scene, the Ohio-born artist passed away earlier this spring, just shy of her 90th birthday and only months away from a retrospective of her 50-year career at the Museum of Modern Art in New York. The exhibition is not intended as an elegy. Rather, it is curator Peter Eleey's attempt to right the art historical wrong that a figure so present and so pervasive within the American canon might disappear so completely into it. After all, the long overdue retrospective is also Sturtevant's first institutional show in the United States since 1973. This oversight would seem glaring (and, really, galling) if one were not familiar with the artist's particular brand of hell-raising. Her work sits within the institution the way lit dynamite sits by the road in Wile E. Coyote cartoons; her technique of repeating (but not replicating) works by other artists calls the bluff in American modernism's qualified embrace of the readymade, issuing a direct challenge to the cult of the authentic at the heart of most museums or collections of contemporary art. Ironically, in shunning the modernist dictum of innovation above all, Sturtevant produced some of the most radical work of the twentieth century. In truth, it's to her testament that her legacy remains so uncomfortable for the contemporary institution.

A survey of roughly 50 works dating from 1961 through 2014, "Double Trouble" sets up a paradigm for how to know, if not understand, Sturtevant's practice. For starters, we are never left alone with Sturtevant herself; creative cross-dressing is grounded in the very first image, a portrait of the artist in the guise of Joseph Beuys hung at the start of a long corridor. The expanse of one wall is plastered with Sturtevant's *Warhol Cow Paper* (1996), while the other is covered with a projection of *Finite Infinite* (2010), a looped nine-and-a-half-second video of a black dog galloping at breakneck speed across a field. The end of the hallway is anchored by *Johns Target with Four Faces (study)*, a 1986 wall-mounted sculpture modeled after a Jasper Johns work, which, like the Warhol wallpaper, belongs to the series of what Sturtevant referred to as her "repetitions," pieces that take on the same formal attributes and material properties as existing works by other artists, making the "radical leap from image to concept."

While the notion of the original copy has held varied functions within international art history—from the educational purposes of academy training to the alternative art economy of the Dafen oil painting village—modernism's advocacy of idea

《博伊斯我们是革命》，1988年，丝网印刷，95.5×51 厘米
Beuys La rivoluzione siamo noi, 1988
Screenprint on paper, 95.5 x 51 cm. PHOTO: Arpad Dobriban
Courtesy of Estate Sturtevant, Paris, and Collection Thaddaeus Ropac, Paris–Salzburg

over execution paradoxically created a fetish for the authentic object. This leaves little space for intervention or interpretation, forcing artificial limits on the autonomy of a concept apart from the artist who first conceived it. Sturtevant seeks to break these limitations. Riling against the term "copy," which would imply a mindless replication, she described her work as repetition, drawing parallels with other forms of art. In her mind, her take on Johns was no different than two pianists playing the same score. ("A Jasper Johns by Sturtevant," she called it.) As Sturtevant saw it, American art history of the twentieth century presents itself as throttling along a vertical trajectory, accelerated by the capitalist doctrine of originality. What she offers with her repetitions is much needed "horizontal thinking."

If Sturtevant intended her practice to be like reinterpreting a score, she gravitated towards artists who were already

《哈林1981年7月15日的涂鸦》
1985年，布面丙烯、墨水，25 × 32.5 厘米
Haring Tag July 15 1981
1985, sumi ink and acrylic on cloth, 25 x 32.5 cm
PHOTO: Prallen Allsten. Courtesy of Estate Sturtevant, Paris, and Galerie Thaddaeus Ropac, Paris–Salzburg

展览现场，2014年，纽约现代艺术博物馆
Installation view of "Sturtevant: Double Trouble"
2014, The Museum of Modern Art, New York
PHOTO: Thomas Griesel
Courtesy of Estate Sturtevant, Paris

们迫切需要的“水平思考”。

如果说斯图尔特文是有意让自己的创作近似于一种对乐谱的再演绎，那么她被一些业已开始质疑“真品”观念的艺术家吸引，就是不由自主的了。“双重麻烦”在入口走廊辟出一整间展厅，用于展示她对马塞尔·杜尚作品的重现，这位艺术家的智慧、不敬和对改变自我的偏好，使他的作品成为斯图尔特文的完美映衬。其他频繁出现的重现对象包括约翰斯的常见符号、数字和字母喷涂版画，以及沃霍尔的现成流行图像丝网印画。那些直接原样复制的艺术家，也是斯图尔特文感兴趣的，他们或取用他人的作品（比如杜尚对达·芬奇和大·卢卡斯·克拉纳赫作品的顽皮篡改），或改变身份：比如打扮成臭名昭著的大盗迪林杰的博伊斯，或把威廉·德库宁尖酸地刻画成一个小丑的保罗·麦卡锡。很多时候，斯图尔特文不但把这些作品的外观呈现出来，连过程都不放过。她对沃霍尔的《花朵》的演绎，仅比原作晚几个月，用的就是沃霍尔的网版；最终的产物和原作几乎完全相同。由于无法找到和一幅《梦露双联画》（1962）完全相符的印版，她四处搜寻梦露那张宣传照片的原片，然后拿着照片去找当初给沃霍尔制作网版的工匠。这样看来，斯图尔特文在原样模仿的，就是艺术家沃霍尔本人，而非他的作品了。

这些作品的并置为其自身提供了一种强大的整体力量，但展览并没有止步于此，它还将一组作品注入到博物馆的达达主义永久收藏展厅中。那里是“双重”真正造成了麻烦的地方。斯图尔特文的作品无声无息地渗透到展厅中其他作品。最重要的是，展厅中的作品——尤其是杜尚的现成物——按照艺术史的标准甚至算不上原作。比如《自行车轮》是作于1951年的第三版，用于取代1913年的原作。斯图尔特文在1969年制作了自己的《自行车轮》，埃利完全可以用它作展品的替身；但他却选择展出斯图尔特文的《杜尚挂钩》（1997），这是一幅挂衣钩的彩色照片，用水粉做了润色，是有明确艺术家创作痕迹的，以此来避免讨论的方向偏离，被说成是一种对现成物的嘲弄。这是个优雅的姿态，但并没有多大用处。

从某些方面看，斯图尔特文的作品来到达达展厅是一种回归，但事情不该如此。归根结底，平行思考的全部目的就是要打断这种轨迹，防止美国二十世纪艺术被解读为一种有限事件的进程，一系列重创新、轻演绎的因果推演。“我制造的是眩晕，”斯图尔特文骄傲地宣称，她形容自己的这种剧烈的艺术史错位是“保持超前和滞后所带来的任性的、同时发生的双重麻烦。”这样的知觉，在1980年代的后现代主义言说中被奉为不易之论，然而正如我们在“双重麻烦”展中所看到的，当代艺术博物馆仍然不太明白该如何处理斯图尔特文。让这个回顾展成为重新了解的一个机会。理解可以随后而来。**凯特·萨顿**
（由经雷翻译）

肖像照，照片中艺术家本人装扮成了约瑟夫·博伊斯。整整一面墙上贴着斯图尔特文的《沃霍尔牛纸》（1996），另一面墙上则覆盖着《有限的无限》（2010）的投影，这段长9分半钟的循环播放录像，呈现了一只黑色的狗全速穿过一片田野的情景。走廊的尽头是《约翰斯，有四张脸的靶子（习作）》，这件挂在墙上的1986年雕塑作品以一件贾思博·约翰斯作品为模本，和沃霍尔墙纸同属于斯图尔特文的一个作品系列，该系列被她称为“重现”，采用了和其他艺术家的已有作品完全相同的形式特质和材料属性，从而完成“从图画到观念的彻底飞跃。”

在世界艺术史上，从学院训练的教育目的，到大芬油画村的另类艺术经济，原作的概念发挥着多种功能，然而现代主义倡导观念高于执行，却也吊诡地创造了一种对真迹原作的癖恋。介入或诠释的余地因此变得微乎其微，作品被人为地强加了一层限制，让它无从脱离最初构思它的艺术家，形成观念的自主。斯图尔特文希望打破这些限制。“拷贝”这个词会激怒她，因为那是在暗示一种没头没脑的复制，她称她的作品是“重现”，和其他艺术形式是平行的。在她眼里，她对约翰斯的处理和两位钢琴家弹奏同一份乐谱没什么两样。（她称之为“一件斯图尔特文的贾思博·约翰斯作品）斯图尔特文认为，在一条由资本主义原创性信条驱动下的垂直运行轨迹中，美国二十世纪艺术史起到的是制动作用。通过重现，她给出了我

questioning the idea of authenticity. "Double Trouble" launches from the entry hallway with an entire gallery devoted to repetitions of works by Marcel Duchamp, an artist whose intelligence, irreverence, and fondness for alter egos makes his oeuvre a perfect foil for Sturtevant. Other frequent targets include Johns, with his stencils of commonplace symbols, numbers, and letters, and Warhol, with his silkscreens of readily available pop imagery. Sturtevant was also drawn to artists directly invested in doubling, appropriating either others' works (such as Duchamp's mischievous tweaking of paintings by Leonardo da Vinci and Lucas Cranach the Elder) or alternate identities: see Beuys, who paraded as notorious gangster John Dillinger, or Paul McCarthy, with his acidic impression of Willem de Kooning as a clown. Sturtevant often assumed not only the appearance of these works, but also the process. For her rendition of Warhol's "Flowers," made just months after his, Sturtevant used Warhol's own screens; the final products are nearly indistinguishable. When Sturtevant could not find the exact screen she had in mind for a *Marilyn Diptych* (1962), she tracked down the original publicity shot of the actress, which she then brought to the same craftsman who produced Warhol's silkscreens. In this sense, it was Warhol the artist—not the work—that Sturtevant was doubling.

The juxtaposition of these pieces provides powerful punctuation in and of itself, but the exhibition pushes further, injecting a selection of work into the permanent collection's gallery of Dadaists. This is where the double truly causes trouble. Sturtevant's objects infiltrate the gallery with a sickly ease. After all, the objects on display—particularly Duchamp's readymades—aren't even originals in the art historical sense. The *Bicycle Wheel*, for instance, is a third edition from 1951, to replace the 1913 original. Sturtevant made her own *Bicycle Wheel* in 1969, which Eleey could have installed as a surrogate; his choice to show Sturtevant's *Duchamp Trébuchet* (1997), a color photograph of a coat rack enhanced with gauche, and thus directly invested with the artist's hand, keeps the conversation from veering into a debunking of the readymade. While elegant, the gesture does not get much mileage.

In some ways at home in the Dada gallery, Sturtevant's work shouldn't be. After all, the whole purpose of horizontal thinking is to disrupt this kind of trajectory, to prevent a reading of the art of the American twentieth century as a progression of finite events, a trail of cause and effect that preferences innovation over interpretation. "I create vertigo," Sturtevant proudly claimed, describing her exquisite art historical dislocation as the "perverse simultaneous double trouble of being ahead and being behind." This sensation would later be codified by the postmodernist discourse of the 1980s, but, as "Double Trouble" shows, the contemporary museum still isn't quite sure how to handle Sturtevant. Let this retrospective be an opportunity for reacquaintance; the understanding can come later. **Kate Sutton**

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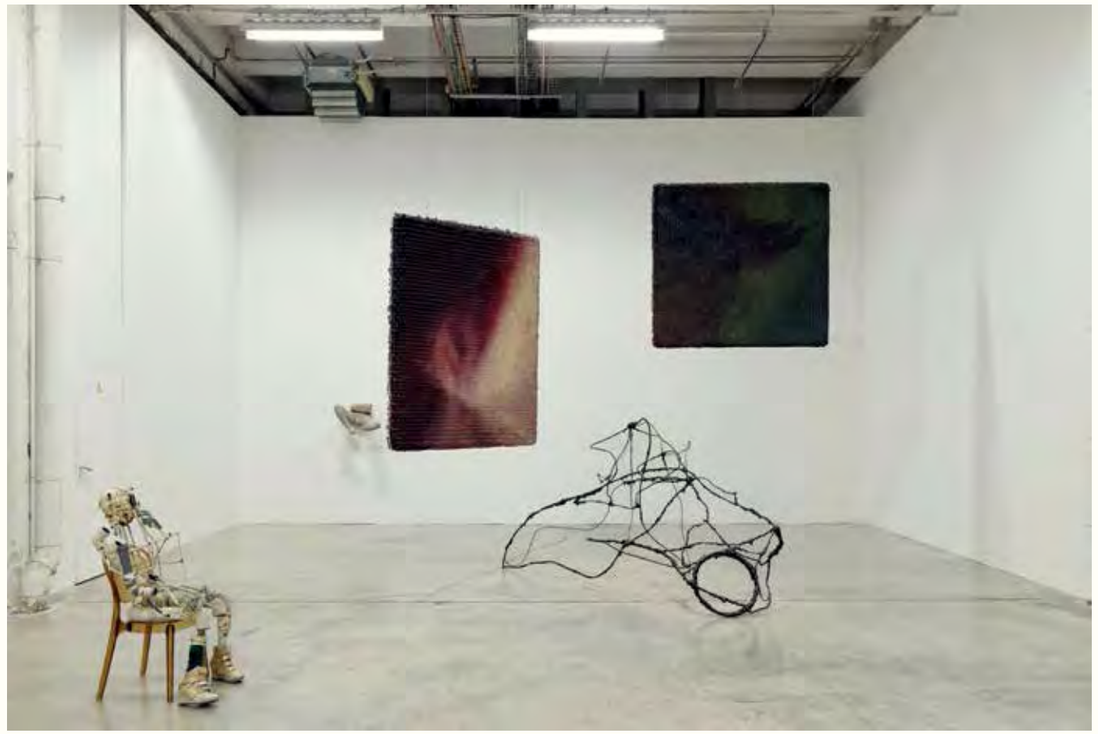
透视／透视中国
INSIDE
INSIDE CHINA/L'INTÉRIEUR DU GÉANT

巴黎东京宫
PALAIS DE TOKYO, PARIS
2014.10.20~2015.01.11



展览现场，2014，巴黎东京宫
Installation view, 2014, Palais de Tokyo, Paris
PHOTO: André Morin. Courtesy of Palais de Tokyo

巴黎的东京宫是欧洲重要的当代艺术机构之一。东京宫一贯的原则，就是积极挖掘国际青年艺术家。之前还曾听闻，某前任东京宫负责人就因经常展出已成名艺术家而未能继任。这种对国际新面貌的需要，也是法国当代艺术机构奠定国际知名度的策略。从上世纪90年代以来，法国当代艺术市场一蹶不振，本地的当代艺术机构多以支持外国艺术家为主，否则难以在竞争激烈的国际当代艺术舞台上立足。此外，东京宫作为巴黎市政府下属艺术机构，以公共预算支持为主，也需通过各类合作项目获得额外的资金。

东京宫目前的国际青年策展人计划无疑为国际化打开了大门。今年秋季，东京宫推出了大型展览“透视”，同时揭幕的还有卫星项目“透视中国”，策展人之一便是东京宫甄选的香港艺术家、策展人Jo-ey Tang。这次中国之旅与K11基金会合作，中方策展人为来自央美博物馆的王春辰。在经过大量寻访和讨论后，策展人决定为“透视中国”呈现五位80后中国艺术家和三位法国艺术家的作品。此外，程然与Item Idem合作的充满破坏感的影像还被投射于东京宫入口处。各种奢侈品牌与流行偶像在烈火中付之一炬，确实很能调动西方观众对“圣象破坏运动”的热情，完全符合东京宫的一贯风格。

“透视中国”让我们看到中国年轻一代艺术家再也不需要文化符号或身份来标榜自己。事实上，展览主题唤起的“透视”体验，也许更多沉淀在作品里。李钢将2000多辆汽车排气管里的废渣进行提炼，制作成墨块。罗润庭在父亲执掌的斗门油轮中历时三个月，记录船体中的各种声音。吴昊利用日常生活中的旧金属卷帘门，呈现被时间反复稀释或风干的色彩。于吉曾专心研究中国、印度、柬埔寨的古代雕塑，并利用大小一致的石膏小块，以反复性的动作重塑空间里的时间维度。赵要则利用材料，如皮革、棉麻和人造裘皮，通过抽象拼贴缝制与悬挂作品释放的张力，传递作者对人类社会集体抗议的另类审美解读。正如“透视中国”以19世纪法国先锋摄影师及小说家纳达尔的航拍艺术揭开序幕，暗示渴望带领艺术进入全新的感知领域。本次展览试图为中国年轻一代艺术家提供一座无差异国际化平台，促使西方观众用新的视角来感受中国艺术家的语言。

但是，良好的意愿与实际效果往往有落差。“透视中国”在东京宫一层的500平米L形空间展开。这个类似仓库的空间，中规中矩，楼层很高，没有隔断，没有吊顶，照明效果有限。以往多以档案类展览为主，或展览陈列方式十分传统。换言之，这个空间对当代艺术展示有着极高的挑战。如果西方参观者不求助于解说，很难理解所谓“内部”意义何在。从这个角度上来看，中国艺术家作品的国际化反而成为一种挑战：如果赞助方或馆方无法提供更多支持，对空间进行想象、规划和设计，那么作品只能满足于悬挂、摆放的呈现方式，这一切让人感觉仿佛展览还没有完成。

然而，这种遗憾并非针对策展人。众多因素决定了这个展览的未完成状态：东京宫对国际化的急切追求，以及K11对展览的赞助，似乎都让人联想这一切背后的策略性诉求。一个能够对观众产生启发、完美呈现艺术家理念的展览，其所需的资源是更加全面的。“透视中国”算是一次中庸的尝试，但与东京宫本身的“透视”展览布展相比，还有很大的进步空间。这种差距暗示的疏忽，既来自法方，也来自中国。**何蒨**

The mission of the Palais de Tokyo has always been to actively discover young international talent; the rumor goes that one former director was asked to leave after exhibiting too many established artists. This demand for fresh international art is part of a strategy for French contemporary art institutions on the international stage. Coming under the auspices of the Paris municipal government, the Palais de Tokyo is mainly supported by public funding.

The Palais de Tokyo's current program emphasizes curatorial internationalization. This fall, the organization opens the large-scale exhibition "Inside," as well as the satellite project "Inside China." One of the curators selected is the Hong Kong-born artist and curator Jo-ey Tang. For this project, he has collaborated with K11 Art Foundation and Wang Chunchen, a curator from the CAFA Art Museum in Beijing. After much negotiation, the curators of "Inside China" decided to show works by five Chinese artists born in the 1980s, as well as three French artists. A video by Cheng Ran and Item Idem is projected on the exterior of the building; in the film, luxury brands and fashion icons are set on fire, evoking an enthusiasm for iconoclasm in keeping with the overall style of the Palais de Tokyo.

"Inside China" demonstrates that the younger generation of Chinese artists do not rely on cultural symbols to distinguish themselves. Some may lament the lack of apparent differences between works by Chinese and French artists, but, in reality, the internal experience alluded to in the exhibition title is embedded in the works themselves rather than in the identities of the artists. Li Gang processes the waste deposits of over 2000 car exhaust pipes into ink sticks. Edwin Lo spends three months on an oil tanker captained by his father in the Pearl River Delta, recording sounds onboard the ship. Wu Hao uses ordinary rolling shutters to display colors dulled by repeated use and weathered by the wind. Yu Ji, who has studied the classical sculpture of China, India, and Cambodia, uses plaster blocks of uniform sizes to reconstruct experiences of time. Zhao Yao stitches together materials such as leather, cotton, linen, and artificial fur to create abstract collages hanging on the wall, resulting in an aesthetic interpretation of social protest. The use of pioneering nineteenth-century French photographer and novelist Nadar's aerial imagery to introduce "Inside China" hints at a desire to bring art into a new sensory realm; the exhibition provides an international platform for a young generation of Chinese artists and a fresh view of their language. **He Qian** (Translated by Vanessa Nolan)

麦克·尼尔森，《设备间》（《驱魔》），2014，展览定制
Mike Nelson, ***Studio Apparatus for Palais de Tokyo ou The Exorcism,*** 2014
PHOTO: André Morin. Courtesy of Palais de Tokyo

“透视中国”的策展人选择以法国摄影师和热气球航行家纳达尔1863年拍摄的一张照片揭开展览的序幕，其隐喻贯穿展览始终。照片呈现了一个热气球充满气体的内部——继而它会膨胀，升空，俯瞰众生，以更宽广的视角向我们揭示不曾见过的一切。正如策展理念中宣称的那样，展览希望观众“以多重方式感知艺术品的感知，体验艺术品的体验，进入一个宏大而尚不为所知的空间。”也正如策展人所言，这个展览非常关注艺术品的物质性，试图通过物品与感官的互动来诠释现实。

然而展览并没有完全实现此准经验主义的设想。埃德温·罗在作品《听觉景象：海景的编年史》中书写了一部油轮的自传。艺术家录制了油轮内部的各类声响，在三个月的展期内，这些声音会随着时间的脚步缓缓流淌。艺术家对声音叙事潜质的表现，以及对声音与环境和历史关联的阐释着实令人称道。然而，影片的声响和展厅内的杂音交织在一起，导致观众无法收获艺术家所期望达成的独到体验。另外，纪实性也是这件作品最重要的层面之一，却由于展览的空间、语境和概念的僵固而被淡化。

策展人选择剔除艺术品的学术语境和情境关联尚能为人理解，但将整个展览完全置于泛泛的“物质性”的概念下则不尽如人意。展览上所有的艺术家，尤其是于吉、赵要和程然都应在一个更适宜的策展框架下呈现他们的创作历程。事实上，若能从另一个角度诠释“物质”——不仅仅是僵化地以特定的组合强调艺术品本身的实体性，而是能够激发物与展览空间的场域对话，这个展览将会有意思得多。基于此，如果能将埃德温作品中的声音放大并充斥于展厅中，虽兴许会导致困惑，却会为观众带来更具感染力的体验。

同期，由让·德·劳西、达丽雅·德·波维以及卡戴尔·亚夫勒联合策划的大展“透视”则选用了更妥当的策展理念。逾30位艺术家的作品分布在东京宫的各层的展厅中，铺陈出一条错综复杂的后超现实主义的轨迹。尽管某些展品偶尔会有似曾相识之感，仿佛这个探究人之自我与存在的展览中混入了玩世不恭的后现代主义的幽灵，但展览质量仍可谓上乘，对于这样一个集合了名声远扬、职业中期和新晋艺术家的综合性大展，展览的可看性相当强。几件格外优秀的作品更是保证了展览的质量——布鲁斯·瑙曼1968年的声音装置《远离我的脑海，滚出这个房间》中一个神秘而富挑衅性的声音不断向观众吐露肺腑之言；阿拉雅·拉斯迪阿在其2005年的影像装置《对谈I–III》中扮演一个守灵人，守候在无名尸体身旁；雷诺·雷诺斯和帕特里克·朱利的2002年的影像作品《燃烧》以一幢燃烧的住宅隐喻景观社会的冷漠。与内涵丰富的“透视”相比，鲜有亮点的“透视中国”无疑逊色不少。不过，这仅是“透视中国”的初次亮相。策展人们还有三年的时间来增进他们在全球当代艺术视野下呈现中国当代艺术的方式。**丹尼尔·库利亚科维奇**（由赵文睿翻译）

A photograph of the inside of an aerostat taken by Nadar in 1863, rather spectacular in nature, lies at the epicenter of the exhibition “Inside China,” which groups six Chinese and two French contemporary artists together under an ambitious three-year collaboration between Palais de Tokyo and K11 Foundation. Curated by Jo-ey Tang and Wang Chunchen, the show features works by artists born in the 1980s. The Nadar image—a balloon being filled with hot air, which one imagines will take off and eventually disclose larger dimensions of visibility—is used as a metaphor for the curatorial imaginary. It serves to underline an approach that, stated rather heroically, will “open up a yet undetermined space with acts of perception before perception, with modes of being before being.” The resulting presentation is, according to the curators, very much about materiality and its supposed potential to illuminate aspects of reality through the dynamics of sensorial absorption.

It is hard to see though how such quasi-empiricist suggestions play out in the exhibition. Edwin Lo’s piece *Auditory Scenes: The Chronicle of Seascape* (2008-14), based on autobiographically framed sounds recorded in the interior of an oil tanker that evolve compositionally over the three months of the show, is certainly a noteworthy take on the narrative potential of sound and its relationship to the reading of space and history, but it has a hard time detaching itself from background noise and does not fully succeed in becoming an intelligible experience. Perhaps the documentary aspect of the work, one of its most important layers, gets lost simply because the piece is not entirely given due space, context, or conceptual anchoring.

This might, in fact, be a symptom of this show that never really takes off. While the decision to avoid scholarly or contextual information about the works is somewhat comprehensible, it is not exactly satisfying to base one’s approach on a generalized aura of materiality. Without doubt, all of the artists in the show—and particularly Yu Ji, Zhao Yao, and Cheng Ran—deserve a more fitting frame to convey their developing practices. Actually, this would have been a much better show if different takes on materiality had been less caged into objecthood—distinct groupings—and allowed to intervene with the space in a more site-specific way. Lo’s work, for that matter, could have become a quite captivating experience if it had been permitted to fully envelop the modest exhibition area, thereby coming to the auditory forefront—even at the risk of conundrum.

The proper frame is guaranteed to the main exhibition at Palais de Tokyo, entitled “Inside” and jointly curated by Jean de Loisy, Daria de Beauvais, and Katell Jaffrès. The works of more than 30 artists are here strung together as a labyrinthine, post-surrealist trajectory distributed over various levels of the building in a series of ambient chambers. Although there is a flash of déjà vu here and there, as if the simulacrum of postmodernism were trying to debauch otherwise largely existentialist undertones, the exhibition has lots to offer; little wonder, as it is something of an encyclopedic show, including established positions, accomplished mid-career artists, and a roster of younger talent. It works mostly because there are some exceptionally strong pieces that serve as the backbone of the venture, such as Bruce Nauman’s sound installation *Get Out of my Mind, Get Out of this Room* (1968), with its eerily confrontational voice addressing the viewer in rather visceral ways; Araya Rasdjarmrearnsook’s video installation *Conversations I-III* (2005), in which the artist performs a vigil by the bodies of anonymous corpses; and *Burn* (2002) by Reynold Reynolds and Patrick Jolley, a video that allegorically enacts the apathy of the society of spectacle in the midst of a burning domestic environment. Given the extent of “Inside,” the first, rather unobtrusive installment of “Inside China” could only lose out by comparison. On the other hand, there is now a three-year stretch for the curators to intensify and radicalize their approach to presenting new Chinese positions within the larger picture of contemporary art. **Daniel Kurjakovic**

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2014 年首尔媒体城市双年展：鬼魂、间谍与祖母

SEMA BIENNALE MEDIACITY SEOUL 2014: GHOSTS, SPIES, AND GRANDMOTHERS

首尔市立美术馆

SEOUL MUSEUM OF ART

2014.09.02~2014.11.23

金秀男，《韩之蛊：众神1978—1997》，1986年，收藏级艺术微喷，40×58 厘米

Kim Soo-nam, ***Geoje-do Byeolshin-gut***, From the series "Korean Gut: Shamans 1978-1997," 1986, archival pigment print, 40 x 58 cm, Courtesy of Kim Soo-nam Foundation

第八届首尔媒体城市双年展，由朴赞景担当策展人，巧妙地暗示了该双年展以展现首尔科技进步速度为原始使命的无聊感。自上世纪90年代开始，首尔迅速成为技术与新媒体的中心，而该双年展也旨在同步呈现首尔的“媒体狂热”感。在新千年之初的2000年，“首尔媒体城市”为赞颂这座韩国大都会应运而生。双年展的历届策展人都致力于探索科技发展与人性关怀这一紧要议题。

鉴于亚洲近年来引人注目的成就，本届双年展着重体现“亚洲哥特式”，而非往届双年展所强调的“未来感”。参观者可以感受到“媒体城市”正从对媒介本身的兴趣，转而关注地缘政治。制片及摄影出身的朴赞景，对这一方向的选择虽然反传统，却也在意料之中。

朴赞景执导的电影及项目包括《新都内》（2008）、《转世在安养》（2010）、《波澜万丈》（2011）及《万神》（2013），主题均围绕韩国的萨满教传统。他对这项业已消失的传统充满留恋，其电影也致力于保护韩国的宗教文

The eighth edition of Mediacity Seoul, directed by Chan-kyong Park, insinuates a sense of boredom with the biennial's original mission of reflecting on the speed of technological advancement taking place in Seoul. The biennial has always been determined to keep its image synonymous with the media frenzy of Seoul, which, since the 1990s, has become a fast-growing hub of technology and new media. In 2000, at the turn of the new millennium, Mediacity Seoul was launched to celebrate the Korean metropolis. Curators for the biennial have persistently explored significant and urgent issues about technology and the humanities.

While recognizing the increasing prominence of Asia, this edition of the biennial aims to look at the "Asian Gothic" instead of the future, which was the main theme of previous biennials. Viewers find that Mediacity Seoul has moved away from medium-specific interests to a geopolitical focus. Park, whose career began in filmmaking and photography, is an unconventional but natural choice for this direction.

Park's films and projects include *Sindoan* (2008), *Anyang, Paradise City* (2010), *Night Fishing* (2011), and *Mansin* (2013), which explore themes of traditional Korean shamanism. Deeply sympathetic to this disappearing tradition, his films are devoted to the preservation of Korean religious culture. As a media artist, Park also focuses on North Korea and Cold War politics, employing methodologies of documentation and archiving to deconstruct the language of media.

"Ghosts, Spies, and Grandmothers" brings together a selection of works in film, photography, and video shown at the Seoul Museum of Art (SeMA) and the Korean Film Archive (KOFA). These three keywords suggest disclosure, tension, and suppression overlooked in mainstream history. "Ghosts" stand for the forgotten traditions and histories of Asia during periods of colonization and rapid economic development. "Spies" relate to suppressed memories of Cold War politics and contemporary social phenomena, such as the recent Fukushima disaster. Lastly, "Grandmothers" are metaphors for the marginalized women of Asia, who have stood the tests of time and suffered through a politically turbulent era.

Although the exhibition is not strictly structured according to these three keywords, they provide conceptual frameworks through which to interpret the work exhibited. The discursive nature of these topics encourages active associations between words and ideas, rather than letting a theme illustrate works. However, this does not mean that the exhibition is simply a rough patchwork of ideas.

Park's interest in eastern religious culture makes for a pronounced selection of artists exploring Buddhism, shamanism, and Confucianism. In particular, Kim Soo-nam's "Korean Gut: Shamans 1978-1997" shows a selection from 40 black-and-white photographs capturing scenes from numerous *gut*, or exorcism rituals, that Kim visited across the Korean peninsula. Kim In-whoe shows scenes of shaman rituals selected from a collection of more than 3,000 photographs and 355 videos collected over the years. Both of these projects originated under an authoritarian policy that sought to eradicate shamanism during the industrialization of the 1970s.

The exhibition includes 42 international artists from 17 countries, mostly from east and southeast Asia. Truong Cong Tung's *Magical Garden* (2012-2014) investigates Vietnamese beliefs in suffering, fate, and supernatural powers. Assuming the role of an anthropologist, Truong goes on research trips to the countryside, where he explores the spiritual components of rituals—ignored by doctors—that supposedly cure illness. The artist discovers that spiritual healing methods resemble the psychoanalytic interpretations of dreams in western culture, questioning the presumptions of modern science. The work is part fiction and part documentary, a common mode of production throughout the exhibition.

Given the strong focus on image and storytelling, abstract work is limited. Korean-born, Berlin-based artist Haegue Yang's *Sonic Dance* (2014) and *Sonic Rotating Ovals - Brass Plated #13, #14* and *#15* (2014) take center stage on the first and third floors of the gallery. Mobile objects ornamented with bells make tinkling noises as participants are invited to rotate or move them. Mobility and motion are important features in Yang's work; their kinetic components allude to her enduring interest in social and political issues of migration, nomadism, and diaspora. Yang's mobile sculptures resist becoming static situations by allowing objects to move around the space. In doing so, she introduces instability and movement into a fixed institutional environment.

Works related to the theme of "Spies" explore a vast range of issues on past and present political ideologies, social mistrust, violence, and paranoia. Irish artist Jesse Jones's *The Spectre and the Sphere* (2008) is a memorable opening piece for the biennial, probing questions about social prejudice and anxiety embedded in popular culture. This 16 mm video work shows a captivating theremin performance, an instrument popularly adopted in 1950s American B-movie horror

崔元俊，《万寿台大师班》，2014年
Che Onejoon, ***Mansudae Master Class***, 2014
Courtesy of Seoul Museum of Art

化。作为媒体艺术家，朴赞景同样关注北朝鲜及冷战遗绪的政治议题，以记录及归档的方法来解构媒体语言。

“鬼魂、间谍与祖母”搜集了曾在首尔市立美术馆及韩国电影档案馆展出的电影、摄影及影像作品。这三个关键词指涉了历史中被忽视的泄露、张力和压抑。“鬼魂”象征亚洲在殖民地时期及经济高速发展时期中被忽视和遗忘的传统和历史；“间谍”讲述的是冷战政治中被压抑的记忆，以及诸如福岛事故这类当代社会现象；“祖母”暗喻了经受政治动荡时期洗礼的、被边缘化的亚洲女性。

尽管展览并非严格依照这三个关键词建构，仅为诠释参展的作品提供了概念框架。看似离散的议题激发了语词与观念之间建立积极的联系，而不是让一个主题来统摄所有作品。展览本身也并非是各种想法的散乱拼凑。

朴赞景对东方的宗教文化抱有浓厚的兴趣，因此选取的艺术家也多以关注佛教、萨满教和儒教为主。特别是金秀男在《韩之蛊：众神1978—1997》中展示了40张黑白照片，记录了艺术家在朝鲜半岛亲身参与的萨满教驱邪仪式。金寅和则从数年来搜集的超过3000张照片及355段影像资料中，选取了一部分萨满教仪式的场景。这两个项目的历史背景都是上世纪70年代工业化时期出台的一系列试图抹杀萨满教传统的专制政策。

这次双年展汇集了来自17个国家的42位国际艺术家，其中大多数来自东亚和东南亚。越南艺术家张公松的《魔法花园》（2012—2014）聚焦越南信仰中的痛苦、命运及神力。以人类学家的视角，张公松前往乡村进行田野调查，探索仪式中可以治愈疾病的精神成分（往往被医生所忽视）。艺术家发现精神治疗的方法类似于西方文化中的精神分析，质疑着现代科学提出的假定。影片半虚构半纪实的形式，也贯穿了整场展览。

鉴于本届双年展在图像与叙事上的强调，以政治为主题的抽象作品少之又少。出生于韩国，常驻柏林的艺术家梁慧圭的《声音的舞蹈》（2014）和《声音旋转椭圆——镀黄铜13、14和15号》（2014）占据着画廊一层及三层展厅的中心。可以转动的雕塑上装有铃铛，当观众被邀请去转动或挪动该装置时，就会叮当作响。流动性与动态是梁慧圭作品中的重要观念，这些动力组件暗示了她一直以来对移民、流浪和离散等社会及政治议题的兴趣。杨海固的动态雕塑以物体在空间中的移动来抗拒“静止状态”。她试图借此在一个僵化的制度环境中引入动力及不稳定因素。

围绕“间谍”主题展开的作品探索了当下和以往的政治意识形态、社会关系的不信任感、暴力及偏执等广泛的议题。爱尔兰艺术家杰西·琼斯的《幽灵与球体》（2008）是本届双年展的开幕影片，这部令人难忘的影片呈现了内在于流行文化中的社会偏见及焦虑。这部16毫米影片记录了一出动人心魄的特雷门电子琴表演，这种乐器在1950年代的美国B级恐怖片及科幻电影中被广泛运用。特雷门电子琴发明者的侄女莉迪亚·嘉芬娜，在影片中演奏着社会主义的赞歌《国际歌》。

大规模生产和教条式政治以尴尬的方式相遇并共融。韩国艺术家崔元俊将朝鲜文化宣传的议题搬上台面。崔元俊是威尼斯建筑双年展韩国国家馆的代表艺术家之一，以对朝鲜半岛问题的研究获得了金狮奖。在近期受委托创作的《万寿台大师班》（2014）中，崔元俊对朝鲜的研究向内纵深。他追溯了这间艺术工作室的历史：成立于1959年，最初只服务于巩固朝鲜国家形象，而后影响力逐渐遍及海外。台湾艺术家姚瑞中的《万万岁》（2011）着眼于台湾冷战遗留问题的另一个维度。表演取景于台湾绿岛的绿洲山庄，这座感训中心曾用于监禁1970年泰源事件中的不同政见者。影片中，一位孤独的将军（或司令）一再高喊“万岁！”，声音像咒语一般反复回响，直到意义消失。

展览终止于对自然不可抗力、专制政权、民族分裂、冲突、噩梦和灾难的无力感。即便时光总会逝去，艺术家们依旧会想方设法在创作中参与创伤的历史和社会活动。无论今日“亚洲”的定义为何，“鬼魂、间谍和祖母”都展现了个体艺术家乃至整个社会挑战既定历史的失败，无论是政治意识形态、战争、工业化还是现代科学层面。**闵宥真**

（由徐丹羽翻译）

张公松，《魔法花园》，2012—2014年，照片上激光打印，30×40厘米（每张），8张
Truong Cong Tung, ***Magical Garden***, 2012–2014, found photographs reprinted as C-print, 30 x 40 cm (each), 8 pieces

and science fiction films. In this performance, Lydia Kavina, the niece of the theremin inventor, plays the socialist anthem “The Internationale.”

Mass production and dogmatic politics meet and flourish in awkward ways. South Korean artist and filmmaker Onejoon Che brings the issue of North Korean cultural propaganda to the fore. Che was one of the participants of the Korean national pavilion at the Venice Biennale of Architecture, which won the Golden Lion Award for its studies of the Korean Peninsula. In the newly commissioned work *Mansudae Master Class* (2014), Che expands his inquiry into North Korea. He traces the history of the art studio, which was established in 1959 to enhance the public image of North Korea overseas. The film and installation conveys how North Korea inculcates its national ideologies to countries like Madagascar, Togo, Guinea, and Ethiopia. Taiwanese artist Yao Jui-Chung’s *Long Long Live* (2011) looks at another dimension of the legacy of the Cold War. His 17-minute video satirizes political regimes and conspiracies, demanding inquisitive ways of remembering Taiwan’s contested history and national identity. This performance takes place at the Oasis Villa on Green Island, which was used as a rehabilitation center for Taiwanese political dissidents from the Taiyuan Incident in the 1970s. Featuring a solitary general or commander who repeatedly hails “*Wansui!*” (“Long life!”), the reverberating echoes of the mantra are repeated to a point at which meaning is lost.

The exhibition ends on that note, powerless against forces of nature, authoritarian regimes, national divisions, conflicts, nightmares, and disasters. Even though time always passes, artists persistently find ways to engage with traumatic historical and social events. Whatever being Asian might mean today, “Ghosts, Spies, and Grandmothers” shows how both individual artists and society as a whole challenge historical assumptions, failed political ideologies, warfare, industrialization, and modern science. **Yujin Min**

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如同生活：侯孝贤的电影
ALSO LIKE LIFE: THE FILMS OF HOU HSIAO-HSIEN

纽约移动影像博物馆

MUSEUM OF THE MOVING IMAGE, NEW YORK

2014.09.12–2014.10.12

展览持续在全球的美术馆、电影节、影院巡回至2015年

The retrospective continues to travel to museums, festivals, and cinematheques worldwide through 2015.

《风柜来的人》电影剧照，1983年。
Still from ***The Boys from Fengkuei***, 1983
Courtesy of Center for Moving Image Arts at Bard College (CMIA)

今年秋天，侯孝贤国际巡回回顾展在纽约皇后区的移动影像博物馆开幕。展览包括17部侯孝贤导演的长篇作品，以及其他几部重要相关作品，为观众了解这位台湾新浪潮运动的领军人物，以及当代华语电影最著名的导演之一提供了前所未有的全面机会。就其选择的嘉宾和影片而言，展览肯定了侯在跨文化交流上作为重要的革新者的地位，同时，展览也提出了对侯孝贤在西方世界被经典

《南国再见，南国》电影剧照，1996年
Still from ***Goodbye South, Goodbye***, 1996
Courtesy of CMIA

This fall, the internationally touring retrospective "Also like Life: The Films of Hou Hsiao-hsien" makes its debut at the Museum of the Moving Image (MOMI) in Queens, New York. Comprising all 17 of Hou Hsiao-hsien's feature-length directorial efforts and several key related pieces, the exhibition offers an unprecedentedly thorough look at the leading figure of the Taiwanese New Wave movement, and one of contemporary Chinese-language cinema's most celebrated auteurs. In its choice of guest speakers and the content of its critical introductions to select films, the retrospective makes a strong case for Hou as vital formal innovator and cross-cultural mediator, a figure worthy of induction in to the inner pantheon of world cinema greats. In the process, it also raises salient questions about the nature of Hou's ongoing canonization in the west.

Born in Guangdong to Hakka parents in 1947 and exiled with his family to Taiwan while still an infant, Hou came of age in an era defined by social upheaval. His cinematic output has been indelibly colored by the twentieth-century history of Taiwanese society: the chaotic years of the Chinese civil war, almost four decades of martial law (1949-1987), and rapid urbanization and economic growth in the 1980s. His oeuvre speaks to the tensions and growing pains of his adopted home.

The retrospective is a tie-in with a recently released book simply titled *Hou Hsiao-hsien*, published by Columbia University Press in joint partnership with the Austrian Film Museum and the Center for Moving Image Arts (CMIA). Edited by CMIA director and founder Richard Suchenski, who also organized this exhibition, the monograph analyzes Hou's unlikely rise from commercial filmmaker in an industry backwater to international art house darling and symbolic father of contemporary Chinese cinema. *Hou Hsiao-hsien* features contributions from many prominent figures in the world of film, among them mainland Chinese director Jia Zhangke, whose 2010 feature *I Wish I Knew* closes out this retrospective. The somewhat provocative inclusion of Jia's film about Shanghai's turbulent modern history, justified by a Hou cameo in which he talks about the making of his acclaimed 1998 film *Flowers of Shanghai*, gestures to Hou's overarching influence, as well as the tropes of diaspora and exile at the core of his life and work.

"Also like Life" eschews chronology, anchoring its all-encompassing engagement by pacing the screening of Hou's most noteworthy works. It opens with *Flowers of Shanghai*, an exploration of the pathos of client-prostitute relationships in the insular world of a late-nineteenth-century Shanghai brothel. This aching portrait of longing and the subtle passage of time, rendered in Hou's singularly languid mise-en-scène, contrasts dramatically with what follows: his lighthearted and bubbly directorial debut, *Cute Girl*. A vehicle for pop starlets Kenny Bee (Hong Kong) and Feng Fei-fei (Taiwan), the romantic comedy only gently insinuates the formal techniques and landscape cinematography that have become synonymous with his name. It does, however, introduce what film critic Phillip Lopate refers to as the "country mouse, city mouse" dynamic that Hou would repeatedly explore in films like *The Boys from Fengkuei* (1983; often referred to as the first film of the Taiwanese New Wave), omnibus film *The Sandwich Man* (1983), and *Dust in the Wind* (1986). The lackadaisical lifestyles of provincial gangsters and disaffected youth, another favorite subject, are well represented in films like *Goodbye South, Goodbye* (1996), *Daughter of the Nile* (1987), and *Millennium Mambo* (2001). Also making an appearance in the programming is Hou's Hokkien-language short *La Belle Epoque* (2011), which ran at MOMI unannounced and sans subtitles prior to *Dust in the Wind* to a generally bemused audience.

Meanwhile, French director and Asian cinephile Olivier Assayas's *HHH: A Portrait of Hou Hsiao-hsien* (1997) provides

化的本质疑问。

侯孝贤1947年出生于一个广东客家家庭，还是婴儿的时候，他就和家人背井离乡移居台湾。成长于社会动荡时期的侯孝贤，其电影创作深受台湾社会在20世纪历史的深刻影响：内战时期的混乱、持续几乎40年的“戒严”（1949–1987），以及80年代快速的城市化和经济发展。他的作品述说了台湾这个养育他的土地的紧张与痛苦。

展览之前，哥伦比亚大学出版社联合奥地利电影博物馆、移动影像中心（CMIA）出版了《侯孝贤》——一本由CMIA总监及创始人、同时也是展览组织者的理查·苏肯斯基编辑的专著。这本专著分析了侯孝贤如何在当时死气沉沉的电影行业中从一名商业导演成长为国际艺术圈的宠儿、中国当代电影的精神教父。电影界的不少知名人士为此书撰稿，其中包括大陆导演贾樟柯（贾2010年的作品《海上传奇》也是这次回顾展的结尾）。在这部关于现代上海动荡历史的电影纪录片中，侯孝贤短暂出镜，讲到他在1998年的电影《海上花》。将这样的影片纳入展览多少有些激进，同时又证实了侯导不可忽视的影响力，以及作为其生命和电影核心的关于散居和流亡的隐喻。

展览没有使用回顾展常用的编年方式，而是通过展出侯孝贤导演最重要的几部作品展开。《海上花》，一部探索19世纪晚期上海妓院里一段妓女和客人间凄美关系的电影，成为了展览的开场。导演在他独有的缓慢场景中讲述了隐隐作痛的渴望和时光流逝，与随后放映的轻松活泼的导演处女作《就是溜溜的她》形成了鲜明的对比。《就是溜溜的她》由凤飞飞（台湾）与阿B（香港）二位明星演出，与导演后期个人风格不同的是，这部浪漫喜剧只极少地使用了在他后期常见的手法和景观摄影。尽管如此，用电影评论家飞利浦·洛佩特的话来说，这部电影开启了侯在之后电影作品中反复探索的“乡村老鼠、城市老鼠”这一对立主题，例如《风柜来的人》（1983年，这部电影被视为台湾新浪潮的开端）、《儿子的大玩偶》（1983）以及《恋恋风尘》（1986）。侯钟爱的另一主题——县城黑帮和心怀不满的年轻人无所事事的生活方式——则在《千禧曼波》（2001）、《南国再见，南国》（1996）以及《尼罗河女儿》（1987）中得到了展现。展览还播放了《黄金之弦》（2011），对这部没有预先通知、没有字幕的客家话电影，观众自是一头雾水。

同时，痴迷于亚洲电影的法国导演奥利维尔·阿萨亚斯的《侯孝贤肖像》（1997）让观众得以了解侯谦虚的个性。这部纪录片还包括了一段朱天文（她负责了侯孝贤大部分电影的编剧）的访谈，以及杨德昌的《青梅竹马》（侯孝贤是其故事主人公）。从这里观众也得以窥见侯孝贤缘何独特地融合了自然主义和现代主义、都市和乡村、地域和全球化。

总的来说，“如同生活”反响良好，并深受好评，即便是作品中没那么重要的电影也有可观的观影数量。一些没那么热情的西方评论家认为，侯导作品中节制的手法，即他的长镜头和极简的镜头运动，是一种中国人对静态的感性偏好，并过分使用民族志方式解读他的电影。但这样的解读缺乏对华语电影丰富而复杂的真正洞见，对侯孝贤电影形式主义的解读也存在着视角的问题——他被和西方电影名人相提并论，陷入了混淆知识生产、异域化地区历史、偏好某种西方话语形式的陷阱。当然，这种解读并非个例，而是代表了西方对后殖民电影的认知以及项目资金的政治层面这一普遍而棘手的问题。

上世纪80年代，侯孝贤、杨德昌、陈坤厚等导演为台湾这个看似缺乏连贯历史的地区在电影上创造了为世界所知的身份，复兴了彼时充满危机的台湾电影行业。在“新浪潮”兴盛之前，侯孝贤、蔡明亮等导演的创作曾经依赖于政府和跨国华人企业的支助；现在，由于台湾电影业的衰败，他们更多依靠电影节圈子及国际上的资金支持。此次回顾展是台湾新浪潮电影作为国际资金的政治花瓶的另一佐证。尽管就全球电影市场来讲，这样的资金来源实属正常，但台湾新浪潮由国际资源支撑这一现象却是罕见的。

将贾樟柯的《海上传奇》纳入展览也说明了资本这一当代难题如何影响大陆电影人游走于国际电影市场。《海上传奇》是2010年4月上海世博会委托创作，该作品的政府背景引起了一些评论家的愤怒，一些人甚至因此否认作品在美学上的成就。事实上，它是影史上一部重要的作品，巧妙地探索了上海集体记忆的幻觉，用沉默和隐喻探索了历史的盲点。

在《海上传奇》的开头片段，一个工人在擦着中国交通银行门口的铜狮，这时画外传来怒吼，这一段不乏讽刺的镜头提示了无论如何强调非资本主义的意愿，最后艺术不得不在金钱的支持下传播的现实。这个工人的角色也透露了这部电影民粹主义的议题：这里，上海这个大都会被中立地介绍给西方观众，为中国的现代性书写了实在的容貌。侯孝贤的《海上花》将上海隐藏的历史描述为戏剧，而《海上传奇》则重写了上海，用含蓄的策略在当下重温了过去。在此过程中，贾樟柯展示了在中国记录知识的过程，与侯孝贤在过去几十年中在台湾的经历如颇为相似。**黑木诚**（由骆驼翻译）

《海上花》电影剧照，1998年
Still from ***Flowers of Shanghai***, 1998
Courtesy of CMIA

insight into Hou's modest character. The documentary also offers an interview with Chu Tien-wen, the woman responsible for scriptwriting most of Hou's films, as well as fellow Taiwanese director Edward Yang's 1985 landmark film *Taipei Story* (which, incidentally, featured Hou in the lead acting role). Revealed here are the inauspicious origins of Hou's unique blend of naturalism and modernism, urban and rural, provincial and global.

"Also like Life" at MOMI was generally well-attended and well-received, with even the more peripheral films in Hou's body of work bringing out respectable numbers. Some less enthusiastic western critics have viewed Hou's restrained formal technique—his long shots and minimal camera movements—in terms of a peculiarly Chinese sensibility favoring constancy, affixing ethnographic signifiers where they are likely not at all relevant. While such readings are unsatisfying in their lack of insight into the enormous pluralism of Chinese-language cinemas, there is a mirror problem in more formalist readings of Hou, in which he is placed directly alongside western luminaries, a technique that often falls into the trap of privileging certain western forms of knowledge, voice, and visibility, and aestheticizing "other" histories. As a matter of course, the specific case of Hou points also to vast and ever-thorny issues regarding the western reception of postcolonial cinema and the political dimensions of project finance.

Revitalizing a national cinema in crisis during the 1980s, Hou, Edward Yang, Chen Kunhou, and their fellow travelers generated a world-renowned filmic identity for an island seemingly without a coherent history. Initially working with government subsidies and transnational Chinese corporations during the movement's ascendancy, directors like Hou and younger acolytes like Tsai Ming-liang are now supported by the festival circuit and a global funding base as a result of a long slump in the domestic Taiwanese film industry. This particular retrospective series is but one more piece of the globalized industry paraphernalia that sustains the Taiwanese New Wave as a viable art form. While such support bases are ubiquitous throughout the international film market in general, the fact that this particular cinema's very existence is tied to foreign funding perhaps makes it categorically unique.

The inclusion of Jia Zhangke's *I Wish I Knew* in this retrospective illustrates how the contemporary conundrum of finance now affects mainland Chinese filmmakers navigating the global film market. Commissioned for the Shanghai World Expo in April 2010, *I Wish I Knew* drew the ire of some critics on the basis of government connections, some writing it off as an anesthetized example of patronage. In reality, it is a vital piece of cinema, deftly exploring the phantasmagoria of Shanghai's collective memories, using silences and ciphers to fill in blind spots in the historical record.

In the film's opening shot, a worker polishes a bronze lion standing sentinel outside a China Bank of Communications. An off-screen roar is then heard to comedic effect in what is most certainly a nod to the ironic reality that art, no matter how non-capitalistic in original intention, needs money to travel. The figure of the worker also speaks of the film's populist agenda: here cosmopolitan Shanghai addresses western audiences on a naturalistic level, giving a human face to Chinese modernity. Whereas Hou's *Flowers of Shanghai* presents the city's hidden history as drama, *I Wish I Knew* addresses Shanghai as a palimpsest, using an elliptical presentation strategy to revisit the past in the present verbally and spatially. In doing so, Jia signals a process of knowledge restoration in China parallel to the one Hou has spent the past decades crafting in Taiwan. **Chris Blackmore**

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人类世计划
THE ANTHROPOCENE PROJECT

柏林世界文化中心
HAUS DER KULTUREN DER WELT
2013.01.13~2014.12.08

本杰明·亚历山大·侯斯比和丹尼斯·波玛·费兰特
现场表演，《茶园》，2014年10月17日
Benjamin Alexander Huseby and Denise Palma Ferrante, *Tea Garden*
2014, Live performence on October 17
Courtesy of Sera Cakal and Haus der Kulturen der Welt

当步入柏林世界文化中心的“人类世观察”展的时候，你第一眼就会注意到一部影片。布鲁诺·拉图尔短暂地出现在这部影片里。在沙漠和机场的场景中，他讲述了自中世纪以来欧洲哲学的首要目的就是确保我们不要混淆有生命的生灵和无生命的石头。“之后，我们就进入了人类世，”他说，“我们就像16世纪的教士们一样感到迷茫。”

在去年11月后期九天的研习会里，与会者基于政治、科学、文化和审美等不同立场对人类世的概念做出了评论。所有这些评论意见都希望能从人类世概念的残砖碎瓦之中发展出新的东西。这种跨学科的对话需要耗费很多精力。请想象一下，有50个人围着一张桌子讨论。

在座的有一位政府间气候变化专门委员会的气候学家，她从概率的角度发表了自己的看法。她提醒我们说没有计算模型是正确的，只是其中一些比较有用。接下来，一位国际地层委员会的地质学家从岩石、化石和地层分界的角度阐述了意见。对他来说，人类世主要是一个技术问题，相对较新的地质学证据有助于解决这个问题。坐在桌子对面的是一位文化理论家、女性主义评论家，她的兴趣点在于肛门的后自然政治，她从文学批评的视角给出了她的看法。在座的还有一位环境律师，她关注那些受到气候变化影响的小岛国的权益。她从政策的角度出发，要求我们用“气候变化引起的移民”代替“气候难民”一词。有一位艺术家并没有拘泥于专业，而是用他自己发明的萨满教式的语言探讨了论题。对于他来说，人类世是通向另一维空间的入口，在那里，关于世界的知识成为了知识自己的世界。一位人类学家相当在乎人类世中的“人类”暗指的“我们”。“谁才是这个‘我们’？”她发问。从后殖民研究的视角来看，她建议人类世应该写作“白人世”（注：Anglocene，意指高速发展人类世）。一位科学史专家对此观点表示赞同。考虑到他的专业背景，其实他最有资格主持这个讨论。他认为讨论没有成果，其实首要的事情应该是厘清整个领域。我也在场，不过我是一名建筑师。建筑师的世界就是等着给那些厚颜无耻的家伙们提出设计方案，所以这类没什么实际用处、清谈未来的讨论反而让我们觉得异常的舒坦。

然而，把世界文化中心这次为期九天的研讨讲座活动称为“跨学科的”研习会显然是没有抓住要领。此番围绕人类世主题展开的讨论试图采用一种方式重新整理现有的各种认识，但是，这种方式并没有让人们觉得可以更容易地从自己的专业立场出发阐述观点。诸如“身为人类到底意味着什么？”或者耳石小组提出的“地球认为自己是谁？”此类问题都没有严格的答案，或者说，至少没法用专业的语言回答。

接着一个问题是耳石小组在世界文化中心举办的展览的标题，该问题为探讨跨学科知识的产生提出了一个建议。该展览展出了那些对地震很敏感的人或认为自己有能力通过感官预测地震的人在1993年到2007年间寄给美国地质调查局的数百封信件。美国地质调查局的科学家们对这些来信一笑了之，把它们全部扔进了垃圾桶。一位“感觉”到这些信件重要性的办公室秘书把它们又捡了回来。在人类世研习会上，很显然我们没有一个人敢把从桌子对面送过来的“信件”扔掉。毫无疑问的是，虽然那些信件经常不知所云，但它们在围绕人类世概念而积累起来的思想档案中占有一席之地。最没法理解的东西往往最有启发性。**赛斯·丹尼森**（由盛夏翻译）

The first thing you see walking into the “Anthropocene Observatory” exhibition at the Haus der Kulturen der Welt (HKW) in Berlin is a film in which Bruno Latour briefly appears, between shots of deserts and airfields, to say that the primary purpose of European philosophy since the Middle Ages has been to make sure we do not confuse living things with rocks. “And then we arrive in the Anthropocene,” he says, “as lost as sixteenth-century clerics.”

For the nine days of HKW’s Anthropocene Curriculum in late November, the concept of the Anthropocene was subjected to relentless criticism from political, scientific, cultural, and aesthetic positions, all with the general aspiration that something would grow out of the rubble of what was left of the concept. The interdisciplinarity of this conversation required enormous stamina.

Imagine 50 people sitting around a table.

There is a climate scientist who works with the Intergovernmental Panel on Climate Change and speaks in the language of probabilities. She reminds us that no computer model is right, but some are useful. Then there is a geologist who works with the International Commission on Stratigraphy, who speaks in the language of rocks, fossils, and synchronous boundaries. For him the Anthropocene is mostly a technical problem, made easier by the relative youth of the geological evidence. Across the table is a cultural theorist and critical feminist interested in the post-natural politics of the anus. She speaks in the language of literary criticism. There is also an environmental lawyer, interested in the rights of small island nations affected by climate change. She speaks in the language of policy and asks us to replace the term “climate refugees” with “climate change-induced displacement.” There is an artist who has no disciplinary language other than the language of shamanic experience that he has invented. For him the Anthropocene is a portal to another dimension, where knowledge of the world becomes knowledge with the world. There is an anthropologist who is acutely sensitive to the “we” that is implied by the “Anthro” in the term. “Who is this we?” she asks. She speaks in the language of postcolonial studies, and suggests the term “Anglocene.” An historian of science agrees, and is beyond a doubt the most qualified to moderate this discussion. He dispels doubts that the conversation is unproductive, claiming the whole thing is a territory to be mapped. I was also there, as an architect. For architects the world is always a proposal waiting to be made for those brazen enough, making us unusually comfortable with conversations about the future and useful for very little else.

However, to call these nine days of workshops and seminars at the HKW interdisciplinary misses the point. Conversations around the Anthropocene tend to rearrange epistemological furniture in a way that does not make it easy for anyone to speak from the safety of a discipline. The question “What does it mean to be human?” or, as the artist collective Otolith Group poses, it “Who does the Earth think it is?” does not have a disciplinary answer, or at least cannot be answered in the language of expertise.

This latter question is the title of the Otolith Group’s exhibition at the HKW, which goes so far as to suggest a protocol for interdisciplinary knowledge production. The exhibition consists of an unofficial archive of hundreds of letters sent to the United States Geological Survey (USGS) between 1993 and 2007 by earthquake sensitives, or people who consider themselves capable of predicting earthquakes through their own senses. Discarded and derided by USGS scientists, the letters are only saved from the trash by an office secretary who “sensed” their significance. At the Anthropocene Curriculum, there was a palpable sense that none of us could afford to throw away letters sent to us from across the disciplinary table. Though often unintelligible, there was no doubt about their place in the archive of thought that has begun to accumulate around the Anthropocene concept. Here, the deepest incomprehension was often the most instructive. **Seth Denizen**

曹斐：LA TOWN
CAO FEI: LA TOWN

纽约朗伯菲画廊
LOMBARD FREID GALLERY, NEW YORK
2014.06.28~2014.10.31

《La Town》，2014年，影像，42分钟
La Town, 2014, video, 42 min.
Courtesy of the artist, Lombard Freid Gallery, and Vitamin Creative Space

“听我说，”一个女人用法语念着，“我还知道一些别的事，一切都会重新开始。”“你什么也没有看见，没有看见。”男人回应。女人又说：“现在阴影遮住La Town的时间要比从前晚了。”这样怅惘的对话组成大段的旁白，间断地浮现于定格录像《La Town》中。通过对微型玩具人偶，立体模型以及一些机械组件（类似模型火车的组装零件）的巧妙操控，作品在一种梦幻般的叙述中展开。流畅的时间结构，以及无名亦无具象的男女声之间的片断对话，均指向记忆以及某种更生动遥远的过去。这是生活在北京的艺术家曹斐的新作，其灵感来自于法国导演阿伦·雷乃1959年的名作《广岛之恋》（《La Town》在结尾的列表中提到了这一点）。这部电影因对线性叙事结构的颠覆而广为人知，它以诗意的语言、蒙太奇的构成方式讲述了发生在一名日本男人和一名法国女人之间短暂的恋情，故事的发生地在广岛，一个仍在关于原子弹的记忆之间徘徊的城市。

相较于之前的作品，曹斐的新作品色调更暗了，更加流畅地滑向她对现代世界中幻想与热望的探寻。在早期的《嘻哈》系列中，她拍摄在街头随着嘻哈音乐展示舞步的一些普通人。街头嘻哈的录影作为一种表达方式，被置于一种由全球化带来的共享式的乌托邦愿景中。这组作品奇异地成为了某种先在的预言，之后以说唱歌手法瑞尔的《Happy》为代表的视频在YouTube上得到病毒式的传播。她的其他作品包括工厂工人在车间内的舞蹈，以及为人所熟知的《人民城寨》，曹斐在“第二人生”的虚拟实境中创造了一个城市，她本人则长期化身为“中国翠西”出现在城中。

她最新个展的文本中写到，La Town的故事围绕着一个被艺术家称作“夜间美术馆”的虚拟场所发生，美术馆展出种种气氛阴暗的立体模型与小器物，体现人性中有关恐惧的种种。发生在这座典型而隐秘城市的故事显然正是展览的一部分。La Town所经受磨难的确切缘由是什么，在录像中并未得到明确的体现，只有展览的文本中提到，阳光突然从城中消失不见，而时间也在阳光消失的那刻冻结了。影片定格动画式的场景在过去与现在之间不断往返跳跃，充满无序的记忆的不确定性。既有对灾难来临前田园生活的倒叙，也包括反乌托邦式的恐怖景象（抢劫或者强奸），甚至是末日之后的重生——一个恢复到人类受自然支配的时代。其中的一段刻画了一个主题乐园，在其间出没的动物们正享受各种游乐设施的乐趣。在场景中贯穿始终的则主要是大量的电子配乐，营造出富有魔力的统一性，仿佛令人回到电影和电子游戏音乐的世界。那些受市场驱动的电影与游戏作品，往往在反乌托邦式的叙事中制造出想象与梦幻的光泽，此片的配乐或可看作是艺术家对该类作品的回应。

尤为有趣的是，曹斐将美术馆的部分引入梦幻般的故事情节，而这些艺术机构对于她作品的展示正是必不可少的。不少艺术家的工作有意识地关注物质的保存及维系它的机制（比如档案艺术），然而曹斐似乎从未过多考虑这一点。她录像作品的主题，包括她在虚拟世界里的化身，常常是源于纯粹的即兴的行动。不过，在《La Town》里，出现的美术馆玻璃橱窗，以及伤感的音乐和对话，再一次是关于主观性的回忆。（“你一无所知，”男人的声音仍在继续。）某种意义上而言，这些立体模型和摆弄布置也是对《广岛之恋》场景的再现，美术馆中有关原子弹轰炸的陈列品成为对创伤的一种遥远、无力的记录。这样看来，曹斐似乎退回到一种抽离的姿态来看待文献性机构的作用，似乎在她的录像作品中，美术馆和展览空间被定义为从人类不能承受的毁灭性当代行为和艺术创造中的自我放逐和解脱。**陈乐明**（由彭嫣菡翻译）

“Listen,” a woman says in French. “I know everything. It went on.” “Nothing. You know nothing,” replies a man. She counters: “I see that the shadows take longer in the room. The shadows take longer in La Town.” Their wistful exchange is part of a single long, intermittent conversation punctuating the stop-motion footage that makes up *La Town*, which uses clever arrangements of miniature toy figurines, dioramas, and occasional mechanized components—the sort found in model train sets—to tell a dreamlike narrative. In both its fluid, achronological structure and its snippets of conversation between the voices of a woman and a man—unnamed and unseen, referring to their memories and to a more vivid distant past—Beijing-based artist Cao Fei's latest major video work draws inspiration from *Hiroshima Mon Amour*, the 1959 film by French director Alain Resnais. Resnais's masterwork (cited in *La Town*'s final credits) famously subverts linear narrative in its poetic, montage-driven telling of a brief affair between a Japanese man and a French woman in Hiroshima, a city reeling from memories of the atom bomb.

If darker than some of her previous work, Cao Fei's latest video weaves itself seamlessly into her explorations of fantasy and longing in the modern world. Early work by the artist includes the “Hip Hop” series, videos of ordinary people on the street showing off their dance moves to hip hop music. By positioning dance videos as an expression of a shared, utopian vision arising from globalization, it was something of an eerily prescient predecessor to viral YouTube videos like those spawned by Pharrell's “Happy.” Other projects include footage of factory workers dancing through workrooms and the well-known *RMB City*, a metropolis developed in the virtual realm of Second Life, where Cao Fei long maintained a digital avatar named China Tracy.

According to the texts accompanying Cao Fei's recent show, *La Town* depicts part of a fictional institution the artist calls the Night Museum, which features somber dioramas and artifacts representing the various horrors visited upon humanity. One of those exhibited, apparently, is the story of La Town—an archetypal, mythical city. The exact nature and cause of La Town's cataclysmic disaster are, for the most part, left ambiguous within the video, though gallery texts explain that sunlight abruptly disappeared in La Town, at which point time also froze. Scenes from the stop-motion film have the ambiguity of unsorted memories, constantly ricocheting between past and present. There are flashbacks to pre-disaster idyll, but also dystopian scenes of terror (looting and perhaps rape) and even, it seems, a post-apocalyptic rebirth—an epoch during which nature's dominance over man has been restored. One such vignette depicts an amusement park overrun by animals, shown enjoying the various rides. Accompanying these scenes is a sweeping, often electronic soundtrack. Its seductive consonance seems to evoke the scores of movies and video games, and perhaps comments on the sheen of fantasy and fascination that these commercially driven projects apply to dystopian narratives.

Cao Fei's introduction of a museum into her work's dreamlike storyline becomes particularly interesting given that such institutions are essential to the worlds in which her art circulates. If many other artists have made work explicitly concerned with the legacy of objects and the infrastructures that help them endure (think of archival art), Cao Fei has never seemed particularly preoccupied by such concerns. The subjects of her videos, and even her own avatar, are often captured in the midst of unmitigatedly spontaneous acts. But, in *La Town*, we get scenes of a museum's vitrines, juxtaposed both with wistful music and with conversations, once again, about the subjectivity of memory. (“You know nothing,” a man's voice persists.) In some sense, these dioramas and displays also mirror scenes from *Hiroshima Mon Amour*, in which a museum's artifacts from the bombing become a distant, inadequate record of trauma. As such, it's as if Cao Fei steps back to take a disinterested look at how archival institutions function. In *La Town*, it seems, the museum and exhibition space are positioned as a means by which we distance and extricate ourselves from the unbearable immediacy of contemporary acts of destruction and artistic creation alike. **Dawn Chan**

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庄辉个展
ZHUANG HUI

北京站台中国当代艺术机构
PLATFORM CHINA CONTEMPORARY ART INSTITUTE, BEIJING
2014.10.25~2014.11.02

庄辉+旦儿，《木工师傅的边角料》，2009年，树脂、丙烯，可变尺寸
Zhuang Hui & Dan'er, *Carpenter's Scraps*, 2009
Resin, acrylic, dimensions variable

七幅中等尺寸的照片，四个大小不一的录像，几段文字资料，“庄辉个展”有着克制简朴的样貌，似乎以此提醒观者展出的是文献，而真正的个展则“以某种缺席的方式在场”。2014年的夏天，庄辉分别在内蒙古的戈壁腹地和位于甘肃、新疆和青海交界的一处废城遗址创作了两组作品，并永远搁置在那里。虽然相隔近千公里，作品遥空呼应，构成一簇星丛般的整体。“庄辉个展”不是对地景艺术的简单模仿，也不局限于对当代艺术展览机制的质疑和消解，他的出发点更准确地说是基于艺术家对自身记忆的一次迂回的考古。

进入展厅，只见两张5寸见方的老照片，一个单频录像和三幅图片悬在展厅右侧和与其垂直的墙面上。墙上细弱的铅笔字讲述了艺术家在2011年经历的一个时空错愕的时刻以及这一时刻的缘起和后续。1990年夏天，27岁的庄辉和朋友练东亚从洛阳骑车去拉萨，途经阿克塞哈萨克族自治县时，偶遇当地姑娘牟莉莉。畅谈一番之后，姑娘把他们带到附近的当金山看落日。庄辉拍下两张照片，珍藏至今。这是一个指向未来的时刻。两个年轻人静默地眺望远方，夕阳把牟莉莉的红衣映照得越发浓郁，仿佛象征着充满理想主义的青春和80年代。2011年，年近50岁的庄辉又路过此地，看到了一个与20年前完全没有关系的新城，当地人告诉他新城是迁移过来的，老城因自然资源的衰竭已被废弃。庄辉驱车至几十公里外的老城遗址，面对满地的瓦砾，内心错愕不已。今年夏天，庄辉回到老城，他在艺术家宋元元的帮助下把当年的两张照片画在两扇残墙上，题为《寻找牟莉莉》。文化启蒙时代对于明日的憧憬化成今日中国的断壁残垣，又将在原地慢慢成为未来的废墟。双重废墟的叠加为当代中国在时间和空间上的迷失和错位赋予了一个寓言式的意象。文献展的展厅中，三个时间点的视觉遗迹互为倒错的镜像，在两块垂直的墙面之间形成一拢记忆的空间，观者在其间游移，体味着这一刻时间永远的停顿和静止——“现在”已经不再是通往“未来”的必经之路，也许未来并不值得期待。

庄辉对于时空的感悟，对于当代艺术体制的反思以及对废墟的思考在2011年这个顿悟的时刻共同发酵，最终的能量促使他做出在戈壁里的装置项目。展厅左侧的四幅照片分别展现庄辉在戈壁上的四个作品《倾斜11度》，《无题》，《木工师傅的边角料》和《图库－A57104563》。在现场，每个作品间距大约一公里左右，没有直升机很难把它们同时收入镜头。庄辉花了两个月的时间才在戈壁里找到一个四周50公里完全没有人迹的地点。这种选择试图把作品完全排除在人为的历史时间之外。《倾斜11度》的圆明园大水法在戈壁里被清空了历史废墟的能指，而《无题》的拆迁废料和《木工师傅的边角料》本来就是被历史剔除的残余。它们在天幕、风沙、阳光、云朵、沙砾的天地大美中被荒废，在风沙打磨中被注入自然时间。庄辉以竖立纪念碑的态度做了一个瓦解纪念碑的作品，也为未来的考古学家埋下了一个难题。

戈壁中布展的艰难和恢宏与现场观看的不可能构成了充满张力的悖论。这也决定观者只有通过文献和自己的想像力才能感知作品。但此次展览在材料的使用上刻意精简，某种程度上限制了观者和作品交流的通道。希望这个项目下一阶段的呈现会包括更丰富的文献，让我们能够更清晰地看到发自这簇星丛的光束。**于渺**

Seven medium-sized photographs, four videos, a few paragraphs of text: Zhuang Hui's solo exhibition appears as a restrained and simple archive, as if to highlight the fact that the real exhibition is presented through absence. In the summer of 2014, Zhuang created two groups of installations—one deep in the Gobi Desert and the other in the ruins of an abandoned city at the intersection of Gansu, Xinjiang, and Qinghai Provinces—and left them in place there. Although they are nearly 1000 kilometers apart, both groups of works echo each other like a constellation of stars. This show is not a straightforward copy of Zhuang's art in the landscape; its purpose is not just to question and render redundant the institution of the art gallery. It would be more accurate to describe his starting point as the circuitous excavation of his own memory. Only through a close reading of the archival record on display can one see the path from the work in Beijing to the Gobi and the ruins.

Entering the space, we see two old photographs ten centimeters square, a single-screen video, and three pictures hanging on walls to the right and left. Faint pencil markings on the wall describe the moment when, in 2011, Zhuang Hui experienced a shock in space and time. In the summer of 1990, the artist, then 27 years old, and his friend Lian Dongya traveled by motorcycle from Luoyang to Lhasa. On their way through Aksai Kazakh Autonomous County they met a girl called Mu Lili, who took them to the nearby Dangjin Mountain to watch the sunset. There Zhuang took two photographs that he treasures to this day. This was a moment that pointed to the future: two young people looking wordlessly into the distance, the setting sun lighting up the red of Mu's sweater as if to symbolize the idealism of their youth and of the 1980s.

In 2011, Zhuang Hui, now nearly 50, traveled back to the same place, only to discover a new town completely unconnected to what he had seen 20 years earlier. Local people told him that the new town was built from materials brought in from elsewhere. The old town had been abandoned, its natural resources exhausted. When Zhuang rode his motorcycle out to the remains of the old town dozens of kilometers away and saw that it was a pile of rubble, he was shocked to the core. This past summer, Zhuang returned again to the old town. With the help of the artist Song Yuanyuan, he painted the images of those two photographs onto two remaining walls, calling the work *Looking for Mu Lili*.

Optimism for the future has given way to the broken walls of today's China, which takes on a mythical quality of temporal and spatial dislocation. In the gallery space where this archive is displayed, visual reminders of these three points in time reflect and interact with one other; the two facing walls form a space of memory into which the viewer wanders, experiencing the stillness of a moment frozen forever in time. The present does not necessarily always lead to the future, and perhaps the future is not even worth waiting for.

Perceptions of time and space, the institution of contemporary art, and ruins all ferment together in this single moment of realization in 2011, and the energy produced at that time spurred Zhuang Hui to create these installations in the desert. The four photographs on the left side of the space document Zhuang's Gobi works. In situ, these works span a kilometer; without a helicopter, it would be impossible to view them together. It took Zhuang two months to find a site in the desert without a trace of human activity within a 50 km radius, placing the work outside human history. In *Leaning 11°*, a replica of the Grand Fountain from the old Summer Palace, placed in the Gobi Desert, is stripped of its function as a historical ruin, while the remnants of demolished buildings in *Untitled* and *Carpenter's Scraps* are themselves rejected fragments of history. They are left abandoned in the natural splendor of the sky, sunlight, clouds, and desert, naturally weathered in time by the sands. Zhuang creates a monument that undermines the very idea of the monument, planting in the desert a puzzle for archaeologists of the future.

The challenge of creating work in the Gobi Desert and the impossibility of viewing it in person together forms a paradox full of tension. This exhibition is deliberately uncomplicated in its use of material, which limits communication between viewer and artwork. More could be made of this rich archive, and we might see more clearly the light from this constellation. **Mia Yu** (Translated by Vanessa Nolan)

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女娲创业园——梁硕个展
THE STORY OF BEGINNING: LIANG SHUO SOLO EXHIBITION

北京空间站
SPACE STATION, BEIJING
2014.09.26~2014.11.02

展览现场，2014，泥塑，北京空间站
Installation view with clay sculptures, 2014, Space Station, Beijing

在最新个展“女娲创业园”中，梁硕给观众铺好一条黏土制成的环形小径。以小径为基座，圆雕、浮雕和高浮雕结合并用，派生出许多“城雕式”的雕塑作品。按着设定的方向行走，观众仿佛置身于移步换景的中式园林，又能像在庙宇内欣赏壁画那样，“阅读”女娲从造人到补天的故事。墙面上残留着艺术家用黏土和着水绘画的山水风景，模糊不清，也非精心勾勒而成，静静地倒映在泥路周围不甚清澈的浅水之中。雕塑的废料和工具被丢在入口的角落，仿佛还没准备好迎接观众的莅临。与旧作《看展览》（2011年）一样，“行走”小径不单指物理意义上的带动身体前进，也包括在“前进”的过程中，观众会在不同的视点上动态地理解和体验作品。但与之前“主题明确”（空间和行走对感知、意识和心理产生的微妙变化）的《看展览》的一个明显区别是，梁硕这次试图把作品复杂化，将行走对感知的影响、民间的“渣”美学、传统艺术中的散点透视以及过硬的泥塑手头功夫等多个创作动机混合后，一同呈现给观众。“混合”、“嫁接”的方法让“女娲创业园”具有阶段总结的性质。

这一类的方法在当代艺术的实践中并不鲜见。而事实上，梁硕在“女娲创业园”中运用的其他方法也并非独一无二：现在，我们在许多大型美术馆里获得“沉浸式”的观赏体验，在经典的艺术史（尤其是建筑史）中，空间对个人心理状态造成影响的技术案例比比皆是，而多年来的雕塑经验，又不断形成了梁硕对空间的把握和认识，更不用说贩卖文人情怀和水墨概念前几年在当代艺术圈的抬头趋势。

梁硕的不同之处在于，他以逐渐“生长”出的个人系统匹配程度为标准，甄选这些方法和知识并谨慎使用，以防止它们对艺术家显得过于客体化、程式化和陌生——比如说，将晦涩的知识文本硬生生地植入作品，会制造信息不对称的尴尬局面：观众面对陌生而奇异的装置，试图以自己的经验诠释眼前之物时，便与作品形成一种对立关系。为了缓和这种冲突，梁硕曾使用生活中的廉价必需品制作作品（如“费特”系列）。但更为有效的方法是，在构成多个创作动机的同时，保持其中的信息量可以被更多展览经验有限的观众轻易获取。梁硕俯身与这些普通观众共享视觉经验，而不是“拿来”国外新鲜的观展体验，来刺激他们的眼球。与此同时，他所关注的几个重点——空间、行走、美学及时间方法论——被不露声色地传达给观众。

一直以来，人们认为通过艺术史脉络的学习才能给出当代艺术成立的理由，并判断眼前的艺术的“好坏”，这造成了对于知识的过分依赖和推崇。但事实上，由于具备充分的开放性和可能性，自由主义的价值观是当代艺术的主流，这种价值观倡导将艺术家的个人的主体特质不断放大并将其系统化。在这个意义上，一件当代艺术“习作”和“作品”——完成度高的“习作”和“作品”都需要丰富的实践经验、在个人风格系统化的同时保持开放性、对当代艺术方法手到擒来，以及一定的知识储备——的区别在于作品是否完成了对真实的、非标签式的、“自然生长出”的个体特质的传达。梁硕的“作品”以及他的个人系统持续地散发出野蛮和亲切的品质，他“当代地”诉说个人情怀，并勾起观众普遍的共鸣。**杨紫**

In his solo exhibition “The Story of Beginning,” Liang Shuo constructs a circular passage around Space Station, a path that allows the audience to view a variety of clay sculptures, reliefs, and high reliefs carved out of a single giant clay wall structure. Following this route around the space, viewers are seemingly within the landscape of a primitive Chinese garden, appreciating works as if they were wall paintings in an old temple and reading the legendary story of Nvwa, who created man from clay and patched the sky. The walls of the space are smeared with clay, as well as the faint outlines of simple ink landscapes, all of which are reflected in muddy pools of water that flood the circular passage. Tools and scraps are left in a corner by the entrance, as if the artist failed to complete the exhibition in time for its opening.

Traversing the circular passage does not simply allude to the physical significance of moving around a space; the viewer apprehends and experiences the work from multiple perspectives. Though lacking the thematic clarity of his previous work, in “The Story of Beginning” Liang presents a combination of elements: the effects of movement on perception, folk aesthetics, the perspective systems of traditional Chinese painting, and a mastery of artisanal processes. This mixing and grafting makes *Nvwa's Garden of Creation* the consummation and culmination of a creative phase.

This approach is not new to contemporary art, and Liang Shuo is not unrivalled in his deployment of multiple threads and processes. Immersive installations are common in large-scale galleries, and space is often employed to influence individual psychological states. For Liang, years of experience in sculpture have contributed to his grasp of space; the recent trend towards literati culture and ink painting is another matter.

As Liang Shuo's creative system gradually develops, he remains prudent in his selection of techniques and ideas, preventing his work from becoming excessively objective, formal, or alien. When enigmatic materials are brought into a practice, they often produce an awkward asymmetricality: the audience is confronted with a strange and mysterious installation and attempts to decipher its content based on their own experiences, developing an antagonistic relationship with the work. In order to ease this potential conflict, Liang makes use of cheap, everyday objects in his work, as in the “Fit” series. A more effective approach is demonstrated here: narrative content can be easily accessed by audiences unversed in the formal workings of the project. Liang bends over backwards to democratize this visual experience for the untrained eye, and refuses to force his audience to resort to their own understandings of the world in order to deal with an unfamiliar mode of experience. At the same time, his own focus—space, movement, aesthetics, temporality—is imparted surreptitiously.

It is generally assumed that one must approach contemporary art through the murky corridors of art history and theory in order to gauge its intent; the attempt to discern quality can trap the viewer into relying on a body of knowledge. But if openness, possibility, and liberalism are, in fact, the driving forces of contemporary art, its value system must advocate for the ceaseless expansion and systematization of individual artistic concerns and characteristics. What is required is practical experience: as an artist's practice is systematized, it must remain open, mastering new techniques and accumulating a reserve of knowledge. At this level, the work must present itself as genuine, non-referential, and naturally occurring. If Liang Shuo's work voices an amiable lack of restraint, it also communicates a highly individual mood in a contemporary language, resonating widely. **Yang Zi** (Translated by Dominik Salter Dvorak)

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中国好画家祝你爽——廖国核个展

LIAO GUOHE: SATISFACTION GUARANTEED !

四方当代美术馆

SIFANG ART MUSEUM

2014.11.14~2015.03.14

展览现场，2014，四方当代美术馆
Installation view, 2014, Sifang Art Museum, Nanjing

廖国核生于加尔各答，反正他的简历是这么说的，几年前还在电视台工作，在业余的绘画创作上了台里的综艺节目后，他开始以此为业。不管是真是假（相当一部分已经属于虚构的层面，这是个公开的秘密），这位年轻的艺术家为自己构建了一套精致的叙事。在跟徐震这样八面玲珑的操盘手结盟后（这位前辈艺术家帮他在上海的小平画廊办了首次个展；他的画也多次出现徐震的名字），廖国核将自己摆在了主流艺术界的对立面，成了典型的“局外”画家。

但廖国核同时也是终极的“画家的画家”，这个自我陶醉的说法、一种拐弯抹角的赞誉，属于“艺术家的艺术家”的一个分支。他来自艺术世界的某个反对权威势力的角落，但在那一帮怪兮兮的画家群体中间，他又是人见人爱的：第一个公开支持他的人是王兴伟，而龚剑、段建宇则为破译他的图像和符号宇宙给出了进一步的线索，这个宇宙虽说错综复杂，却有着出人意料的内在一致性。然而，如果说这些比他更有名望的艺术家，是靠关乎绘画的绘画、关乎图画创造的绘画而成名，那么廖国核却是从另一个地方来的，要到达的地方，则有可能更遥远。

在为展览图册撰写的文章中，王辛说廖国核是一个“挑事画家”，他的粗俗幽默、政治口号的炮制、污秽的意象和蹩脚的笔法，都是为了激怒人而做的刻意安排。确实，而且他将自封正义的言论和声明这样画出来，完全就是为了煽动混乱，这样的态度也的确和如今遍布于互联网的某种传播语言相通。当下之文化，正是这样运转的，而廖国核的贡献是，在一个对这种文化浑然不知（至少是漠不关心）的艺术世界里，他成功地将正在兴起的美学搜集起来，并捆绑上其他歪曲的方向。

局外人、邪典人物、挑事者：廖国核是如何从一个小众的糙画家变成被赞誉有加的圈内人，而且还能得到美轮美奂的南京四方当代美术馆开馆以来第二次大展的机会呢？他的叫座与叫好，连那些（自称）理解和欣赏他的作品的人都感到意外。然而美术馆创始人陆寻，可能是新一代藏家中最经验老到的代表人物——这个群体有一个共性，就是都会对这一类艺术家有浓厚兴趣，但同时也完全理解廖国核所传达的那种网络的、错位的语言。

在人们还沿着崎岖山路走向山顶的美术馆时，“中国好画家祝你爽”就已经开始了：美术馆的平顶点缀着两只彩色气球，下方悬挂着的红色的条幅，就是城市中随处可见的那种用来宣告商场大甩卖或政治标语的东西。一进门看到的画，俨然是旷世杰作：《责任（抽打，球）》描绘了一个变性人，或者说一个性别模糊、长得有点像尼采的人物，在抽打一个球。和廖国核的许多最好的作品一样，他将作品名直接写在了画中。文本和画面的关系，是其创作内在构造的一个组成部分。

这种绘画模型是会上瘾的，可以猜想，这对艺术家本人也是一种瘾。在今天的中国，很少有艺术家能启发如此炽烈的智力愉悦和视觉好奇。考虑到这样的沉溺有赖于累加，展览另外配合了七本薄册子。其中一本发表了必要的图册文章，另外六本却各自收入了64幅画作的照片，分别由艺术家的多名朋友和拥趸甄选而出。其中有许多画重复出现：每一次的重新排序都是可以接受的，它们是一个个新鲜的猜想，试图在这一派屎尿横飞的乱象中，串出一条寓意的珠链。

走出展览空间——午餐前啜饮着当地精酿的啤酒，用得体的太阳镜抵御着小阳春的阳光——前来参加开幕式的廖国核信徒们渐渐注意到四个衣着暴露的钢管舞者（三女一男），在不远处的一片绿草如茵的小山上，她们悄无声息地在钢管上磨练着自己的技艺。大家没有打算靠近，但对她们的表演都心有戚戚。**岳鸿飞**（由经雷翻译）

Liao Guohe, so the story goes, was born in Calcutta and began his career when his amateur painting practice was exposed on a variety program produced by the television station where he worked until just a few years ago. However much of this is true—and certainly it is an open secret that a fair bit belongs to the realm of fiction—it is a fine narrative that the artist has crafted for himself. Aligning himself with smooth operators like Xu Zhen (the older artist gave Liao his first solo exhibition at Shopping Gallery in Shanghai; his name also appears on several of the younger painter's works), Liao positions himself in opposition to the mainstream art world, the quintessential outsider painter.

But Liao Guohe is also the ultimate painter's painter, that narcissistic subgenre of the backhanded compliment known as the artist's artist. As much as he is associated with a certain anti-establishment corner of the art world, he is also a darling of its oddball painterly set: Wang Xingwei was his first public champion, and Gong Jian and Duan Jianyu provide further clues to deciphering a surprisingly internally consistent if byzantine universe of images and symbols. But if these more established artists are known for painting about painting and painting about image-making, Liao comes from somewhere else, and perhaps has even further to go.

In her catalogue essay for this exhibition, Wang Xin refers to Liao Guohe as a "troll painter," suggesting that his crude humor, political sloganeering, obscene imagery, and bad brushwork are intentionally calculated to provoke. This is true, and his attitude of drawing out self-righteous opinions and pronouncements solely for the sake of stirring up chaos is indeed tied to a certain language of circulation on the internet today. This is how culture works now, and it is to Liao's credit that he manages to gather the strands of such an emerging aesthetic and tie them up with other skew directions in an art world blithely unaware of (or at least unconcerned with) its existence.

Outsider, cult figure, troll: how has Liao Guohe gone from abrasive niche painter to acclaimed insider, scoring just the second exhibition at Nanjing's beautiful Sifang Museum for a large-scale solo show? His rise, commercial and critical, has been surprising even to those who (claim to) understand and appreciate his work. But Lu Xun, founder of the museum, is perhaps one of the most sophisticated representatives of a new generation of collectors—a group who share a propensity to get excited about the same artists, but who also understand implicitly the type of networked and displaced language that Liao delivers.

The exhibition, "Satisfaction Guaranteed," opens as one makes the winding approach to up the hill to the museum: its flat rooftop is punctuated by a pair of colorful balloons suspending red banners of the sort used across the urban landscape to announce everything from outlet mall sales to political prerogatives. The painting nearest to the entrance is an instant classic: *Responsibilities (Whip, Ball)*, which depicts a transsexual or otherwise ambiguously gendered version of a Nietzschean figure whipping a ball. As in so many of Liao Guohe's best paintings, here a version of the title appears directly in the work itself. The relationship between text and image is integral to the internal structure of the practice.

This mode of painting is addictive; one suspects that, for the artist, it is also an addiction. Few young artists working in China today inspire such intense intellectual pleasure and visual curiosity. Recognizing that this addiction depends on addition, seven thin books accompany the exhibition. While one publishes the requisite catalogue essays, the other six each contain photographs of 64 paintings selected by various friends and supporters of the artist. Many are repeated: each reordering, a fresh hypothesis that attempts to string together beads of meaning amid scatalogical chaos, is as welcome as the next.

Exiting the exhibition space—nursing pre-lunch local craft brews and fending off the Indian summer with de rigueur sunglasses—devotees at Liao Guohe's opening gradually noticed four skimpily attired pole dancers (three female and one male) silently practicing their craft on poles incongruously sprouting from a green, grassy hill in the middle distance. No one wanted to get much closer, but the sentiment was much appreciated. **Robin Peckham**

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宋拓：最可爱的人
SONG TA: THE LOVELIEST GUY

北京公社
BEIJING COMMUNE
2014.09.30~2014.11.15

《考成这样还转着玩？》，2014年，纸，现成品，尺寸可变
These Are Your Test Scores, and You're Still Playing Around? 2014
Paper, found objects, dimensions variable. Courtesy of Beijing Commune

在北京众多的画廊展览中，宋拓的个展属于异类，他的作品没有常见的可被讨论的视觉语言，也缺乏明确的观念指向——缺失了这两个对当代艺术话语而言尤为重要的要素，大部分观众面对宋拓作品都可能陷入失语的处境，从另一个角度而言，也是把观众从沉重的当代艺术话语中解放出来，大家更容易感受到的是他作品中的轻巧幽默以及模糊的政治性。

此次个展只呈现了三组作品，其中《考成这样还转着玩》是宋拓收集了30份59.5分的考卷，它们以悬挂的方式晾在大厅，与这件作品相对应的是另一面墙贴着的《写字像我的人》，宋拓从网络和身边收集了30份“书法”与自己很像的作品。尽管在展览的前言中提及“展览是以宋拓对各式‘人’的‘调查’展开线索”，但无论30份59.5分的试卷还是30份与艺术家书法相似的作品，其本身并没有太多可供研究内容，这两组作品更像是艺术家平时开的一个严肃的玩笑。在看似以艺术家随意而定的标准来抓取的样本背后，隐约可见的是艺术家对现有“边界”的测试：一方面测试当代艺术机构/画廊对作品的定义，另一方面宋拓通过在作品中转换各种的政治话语/符号，从而测试/提醒观众对政治想象、审美标准的认知。需要注意的是，宋拓此种类型的实践从2011年广州观察社做的第一个个展“对灰色的容忍”就已经定下基调。比如，当时个展的观念作品《小朋友》，艺术家请自己的朋友“冒充”走失儿童的家长，在动物园公开广播中寻人，而在广播中播放的人名都是用时任广东省委常委们的名字，这件恶作剧般的作品轻松地瓦解了我们常在新闻系统中听到的政治陈述；从《对灰色的容忍》这件作品中，我们更加直接地看到宋拓是如何在权力系统的缝隙中找到测试的空间，并且以巧妙的方式完成：艺术家成功地说服一名地方公务员来试验“男士公务员不得蓄胡须”这一往往被忽略的行政规定，这位公务员把胡子养到一定程度的灰色，直到领导无法容忍，让其剪掉，作品呈现的是两张蓄胡子前后的中国男性公务员形象。

从2011年的“灰色的容忍”到2014年的“最可爱的人”，宋拓的实践已经在不同的空间实现，包括美术馆、博览会、非盈利空间以及画廊，然而绝大多的展示现场却不如他的作品在业界中口口相传那么有趣——更多时候作品在他人的陈述中已经完成。与“最可爱的人”同名的作品是一组三屏录像，作品中循环播放着一组身穿制服的中国海军坐过山车的情景。再一次，我们也许会忍不住按照艺术家在作品陈述中提示的那样在银幕上去寻找“最可爱的人”，然后一无所获或忍俊不禁。如果把一切创作的品质归结于艺术家的聪慧之上也是有所偏颇，在宋拓不少作品中（《公务员》、《如何画牛》），大家都曾见识过他过人的写生能力。然而，相比起宋拓的游刃有余，充满挑战的应是与之合作的机构，除了简单的展示，在面对艺术家测试的时候应该以何种方式回应。**吴建儒**

Song Ta's exhibition at Beijing Commune is unusual in that the work he includes does not make use of a common visual language, nor does it have a clear conceptual focus. In the absence of these two factors—critical to most contemporary art discourse—viewers can be left dumbfounded. Which is also to say, liberating viewers from weighty artistic discourse can make it easier for us to appreciate the light humor and mild political tone of his work.

The show consists of just three works. For *These Are Your Test Scores, and You're Still Playing Around?* Song Ta collects 30 student test papers with grades of 59.5% and hangs them on a clothesline in the larger of the two exhibition spaces. On the facing wall is *People Who Write Like Me*, which consists of 30 samples of "calligraphy" resembling the artist's own handwriting, all gathered from the internet and other sources around him. Neither the test papers nor the handwriting samples are of interest in and of themselves; they are jokes that come off a little too serious. He hints gently at testing boundaries, including the institutional and commercial definitions of art. Song includes political discourses and symbols in his work in order to draw attention to viewers' understandings of political thought and aesthetic standards.

Song Ta has maintained this tone since his first solo exhibition, "Gray Area," at Guangzhou's Observation Society in 2011. In the video *Children*, shown there, Song asks friends to play the roles of parents whose child is lost; they make announcements over the loudspeakers of a zoo using the names of Guangdong Province Communist Party Standing Committee members. Functioning as a practical joke, the work gently satirizes the political discourse of official news channels. In *Gray Area,* Song finds a space to test the cracks of power, then executes: he persuades a local official to test the generally ignored rule that men in public office must not grow facial hair by letting his mustache grow until his bosses told him to shave it off. The exhibited work consists of before-and-after shots.

Between "Gray Area" in 2011 and "The Loveliest Guy" in 2014, Song Ta's practice has taken him to museums, art fairs, nonprofit spaces, and commercial galleries, but most of his public exhibitions pale in comparison to projects that circulate by word of mouth; more often than not his art is completed when someone else declares it to be so. The title piece, *Who Is The Loveliest Guy,* is a three-channel looping video of a group of uniformed sailors in the Chinese navy on a roller coaster. Looking for the man the artist labels "loveliest," we end up with nothing—or just suppress a smile. The greater challenge lies in figuring out how to respond to the artist's tests. **Wu Jianru** (Translated By Vanessa Nolan)

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彭奕轩：悠闲的须须

Peng Yi-Hsuan: Yōuxián de xū xū

台南鲃空间

HOWL ART SPACE, TAINAN

2014.09.13~2014.10.12

展览现场，2014年，综合材料，尺寸可变

View of "Yōuxián de xū xū," 2014

Mixed media, dimensions variable

"现实感的消磨，让我们只能追忆过往对基地的美好想象，于是我开始建筑属于自己的基地，在我所制造的自然景观中慢慢地建筑起来。"这段彭奕轩在五年前打下的自述，隐约地掷向现地现象发声，也在错觉投射的建构中，一砖一瓦地砌出在地化想象的认知途径。若不是彭奕轩提醒了"棕榈科植物景观制造"台湾的泛滥，那天路过某家台南食品企业总部时，我也不会留意到矗立在门口的椰子树形象，而此时此刻到处可见良好饮食视觉的台湾，正经历着一场与身体历史相仿时间的食安风暴。也许这便是彭奕轩作品里隐约揭出的诡异现实：我们同时在惬意里看见灾难，也一样可以（必须）在灾难的步调中挪出悠闲的身体，并在想象的选择中决定暂别现实的时间。

试着阅读这秋天里的热带气息，仍然不自觉地被导入安置好的假期模式："悠闲的须须"是彭奕轩在台南鲃空间外围搭建的环绕式彩色休闲遮光网，包围住整栋建筑物，如同登山客的扎营处、户外ＫＴＶ的烤肉店、城市里的流水席般，成为了一个更合理的聚会空间，随时供人沏壶茶点歌或谈整天。这个仿自棕榈科植物造型的人工塑胶制品，有着鲜丽魔幻的休憩召唤，那垂下而不时被风扬起的须须不断地出现在公园、儿童游戏区、洗车场、海边、游泳池等身体过渡场所，成为台湾在地对异国风情的度假想像，让人感到幸福放松、计划着下一个假期，也在美好错觉中达到了遮荫消暑的效果——比实际的植栽行为还划算。当地一位手绘电影广告牌的师傅，都将木板移至鲃空间户外的彩色遮光网下绘制，因为这样舒适又沁凉的工作环境，的确令人难以抗拒。

对应着悠闲须须的内部展场，展示的是另一种过渡性的视觉载体——白板绘画，图像文本则是网络影像再现化的场景挪移。这些透过新闻实时画面、行车记录器等网络搜寻而得的灾难影像，经由投射白板的描绘，在拼贴的奇异场景绘入彩色须须后，成为一种抽离后的遗忘影像，也似随风而逝的当下，只留下那繁复的线条，对照那黑色浓郁与彩色欢愉的交叠意义。彭奕轩自述这些破碎历史影像在飘扬的须线中像是一切没发生过的安逸，而白板与须须两种媒材则像某种对于易忘风景的代表。不过，在一种既危险（身体不小心擦过便毁损）又诧异的阅读状态中，虽然仔细留意便可察觉真实场景痕迹，如水坝溃堤、辐射外泄、土流震灾、气爆路面等昨日影像，但可供辨识的面貌早已不复在，如同展场底部最终呈现的主画面——一位轻松爬上棕榈树并回眸一望的人——那原型来自于海啸中的抱树求生者，一个看似在度假中的身体。

彭奕轩试图揭露的这种错觉普遍性，唤起了身体与白板之间相似的亲密关系。嫁接的历史场景、选择的片段记忆，在一种轻如须须、重如涂抹的力道中，背负着生产的刺激与消失的风险，却也在共同承载历史与华丽中，以悠闲的姿态继续捍卫白板画随意补笔的正当性——这或许正是我们在当代与之亲密的灾难关系中，缓缓以身体回应视觉认知的反应，也是历史须线飘扬下、色彩波浪更迭中，一个永远在时间以外的假期想象。**佟孟真**

"The erosion of a sense of reality leaves us with only memories of happy imaginations of a place. As a consequence, I have begun to construct a place that belongs to me alone. I build it gradually amid natural scenery of my own creation." This excerpt from an artist statement written by Peng Yi-Hsuan five years ago subtly refers to landscaping practices. In its construction of illusions and projections, it lays the foundation—one brick at a time—for a cognitive path to localized imagination. If Peng had not pointed out the unchecked spread of "manufactured palm tree landscapes" in Taiwan, I would not have noticed the coconut trees towering over the entrance of the Tainan headquarters of a certain food company. At the time, the ubiquitous Taiwanese food industry was in the middle of a food safety crisis with implications for our bodies and histories. This is the bizarre phenomenon exposed in Peng's work: we can observe a crisis from a state of contentment and remove our carefree bodies from its path by choosing, at least in our imaginations, to temporarily separate from reality.

In the atmosphere of tropical autumn, one is unconsciously guided to a particular mode of vacation with "Yōuxián de xū xū" (literally "leisurely tassels"), the colorful round sunshade built by Peng Yi-Hsuan outside Howl Space in Tainan. The network of poles and tassels forms a highly practical gathering place where people might steep tea, sing a song, or chat the day away, resembling at times a mountain climber's tent, a barbecue restaurant with outdoor karaoke, or a *liushuixi* open-air banquet. This plastic product, modeled on the shape of a palm tree, offers the leisurely allure of a resplendent mirage. Its hanging tassels, occasionally stirred by the wind, have begun to appear in parks, children's playgrounds, carwashes, beaches, swimming pools, and other places of bodily transition. They represent Taiwan's imagination of exotic foreign holidays, and fill us with feelings of happy relaxation as we plan our next vacations. They provide both a beautiful illusion and an effective defense against summer heat—more cost-effective than actual flora. A local painter of film advertisements brought his blank billboards to the colorful sunshade outside Howl Space, taking advantage of the cool and comfortable environment to do his work.

The portion of the exhibition within the gallery exhibits a different kind of transitional visual vessel: whiteboard drawings incorporating visual media from the internet. Images of disasters collected online from news broadcasts and dashboard cameras are projected onto the whiteboards, which are adorned with colorful tassels to form disassociated images that seem to fade away in the wind like the eternally ephemeral present, leaving behind only a series of tangled threads. The effect is complex, a contrast between delightful colors and murky blackness. Peng Yi-Hsuan describes these fragmented historical images amid the fluttering tassels as the sum of all unrealized ease. Whiteboards and tassels represent a forgettable landscape. Within an interpretive state both dangerous (a careless body might accidentally erase the drawings) and astonishing, the attentive observer perceives traces of scenes such as the bursting of a dam, a radiation leak, an earthquake causing a landslide, a gas explosion rupturing pavement, and other images from recent news. Identifiable faces have long since disappeared, as in the main tableau in the lower part of the gallery, in which someone looks back down toward the ground while effortlessly ascending a palm tree; the climber was a tsunami survivor who, clinging to the tree, resembled a body on vacation.

Peng Yi-Hsuan reveals the pervasiveness of this kind of illusion by summoning intimacy between body and whiteboard. Grafted historical scenes and collected fragmentary memories possess a force as light as floating tassels and as heavy as smeared paint. Jointly bearing history and beauty, they leisurely defend the legitimacy of the ever-changing whiteboard. Perhaps this is the nature of our gradual physical response to the visual recognition of the present and its calamities: an imagined vacation that remains perpetually beyond the realm of time, under the fluttering threads of history and alternating waves of color. **Tung Meng-jen**

(Translated by Daniel Nieh)

汪建伟：时间寺
WANG JIANWEI: TIME TEMPLE

纽约所罗门·R·古根海姆美术馆
SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK
2014.10.31–2015.02.16

展览现场，纽约所罗门·R·古根海姆美术馆，2014年
Installation view, Solomon R. Guggenheim Museum, New York
PHOTO: David Heald. Courtesy of the artist and Solomon R. Guggenheim Museum, New York

从一个个展能解读出多少意义？汪建伟是第一个在古根海姆美术馆这样的重要机构举办个展的中国艺术家，这件事本身就很有意义。当然，这种说法也许完全要取决于如何定义“重要”和“中国”。更重要的是，从全球的层面来看，对中国艺术的理解已经发生变化，开始从以调查为基础的整体“中国秀”转变为展示个体的表达和实践。就拿古根海姆为例，同样由何鸿毅基金会赞助的2008年蔡国强回顾展实际上更接近于一个“中国秀”，而不是一个个展。

虽然在我们这个时代一座纽约博物馆举办一位知名北京艺术家的展览已经不再是一件新鲜事，但是此类展览如此之少还是很令人惊讶。更有意思的提问也许是“为什么是汪建伟？”他在1980年代作为画家崭露头角，他的艺术实践恰恰开始于当代艺术史中一个特殊的时刻。后来在1990年代中期，他开始创作实验性的视频作品，而这些作品相对来说也更为重要。此次展览的策展人汤伟峰以对那个时期对艺术现场性的研究而出名，他的研究结果汇集成了一本叫做《行为艺术在中国》的重要著作。

对于汪建伟来说，戏剧性的概念一直主导着他的艺术实践。他的早期实验性视频作品，例如《生产》，其中的情节线索来自于公共场合日常的社会对话；而《生活在别处》记录了一群乡下的贫穷劳工在一所废弃的豪华别墅里生活的故事。他始终对“排演”那样的概念非常着迷：不断地做一些事情，既无前进也不持久，好比交通灯亮黄灯的状态。如果说“不稳定性”和“过程”是汪建伟的关键词，那么视频《时间消失的早晨》就部分地表达了这些概念。这部作品将卡夫卡的《变形记》移植到了北京老城区（蟑螂被替换成了某种美人鱼海牛混合体）。

汪建伟最近又重拾画笔，在某种程度上他现在的创作方式与当时他刚出道的时候有所相似。有几幅画作也选入了展览“时间寺”，其中比较重要的是一幅四联画。这件与展览同名的作品描绘了一间简陋的会议室，好像中层干部在国家机关的某一个角落开会。汪建伟很诚恳地把这些画作和一系列基于空间分析的同名抽象雕塑囊括到展览里：他最主要的兴趣也许是过程和生产本身，但是他从来没有停止过制作物件。然而，相比起最终这些制作出来的每个物体本身，赋予它们形状的概念也许更为重要。

不过多探讨此类话语，展览“时间寺”反映了一种对艺术家实践的信心。展览非常注重形式和美感，把好几条主线汇合在了一起：影片的社会纪录功能和制作技术手段，绘画的现实主义想象，雕塑的抽象机械感，以及尚未完成的行为艺术作品《螺旋坡道图书馆》的自编自导。曾经关注过汪建伟在北京的作品的观众将会感到惊讶：此次参展的作品缺少理论话语。这也许是因为考虑到艺术家经常做出的对哲学理念的逆向解读在纽约不大会被接受。同样，他那结合了动态、静态和数字元素的多媒体表演也没有被纳入展览，最终展览的呈现似乎有一点儿过于整齐利落。

从美学的角度来看，这次展出的作品和图像很具北京当前的特色：粗糙的材料，简洁的线条，后社会主义现实主义的表现。如果说在展览中汪建伟个人的表达不够强烈，他的作品却表现了他的同僚目前的创作方式和理念。这个冬天来到古根海姆美术馆的参观者们在“零社”回顾展和汪建伟个展之间徘徊的时候，也许不会觉察到两者之间有什么显著的不同。汪建伟也纳入了类似的有关技术和时间性的理念，但这些并不是他能够表达的全部。**岳鸿飞**（由盛夏翻译）

How much meaning can be read into the presentation of a single solo exhibition? Much has been made of the fact that Wang Jianwei's exhibition at the Guggenheim is the first such major museum solo for a Chinese artist; while the viability of this claim depends entirely on how the variables "major" and "Chinese" are defined, the broader narrative at stake here is a shift in the tools used to understand art from China at the global level, from the survey-based "China show" to individual voices and practices. In the context of the Guggenheim, perhaps the implication here is that the Cai Guo-Qiang retrospective of 2008—sponsored by the same Robert H. N. Ho Foundation that funds the grant series behind this exhibition—was more a China show than an institutional solo show.

Nevertheless, we no longer live in a time where the very idea of a New York museum exhibition of a relatively senior Beijing-based artist is a novel concept. The fact that it happens with such rarity might be more surprising. The more interesting question would be why Wang Jianwei, whose practice belongs to such a specific moment in contemporary art history, emerging first as a painter in the 1980s and then, more significantly, with experimental video projects around the mid-1990s. Thomas Berghuis, curator of the exhibition, is known primarily for his scholarship around the question of liveness during this period, culminating in the seminal book *Performance Art in China*.

For Wang Jianwei, concepts of theatricality have dominated the evolution of his practice, beginning with the early experiments of videos like *Production*, in which seemingly scripted lines are drawn from ordinary social conversations in public spaces, and *Living Elsewhere*, which follows the everyday choreography of a group of rural poor living in abandoned luxury housing. He has been continually fascinated by ideas like rehearsal, a mode of doing without doing in a final sense, and instability, as with the sense of moving without progress that belongs to the yellow signal at a traffic light. If precarity and process are Wang's motivating keywords, these come through in part in the film *The Morning Time Disappeared*, a transplantation of Kafka's *Metamorphosis* into the old city of Beijing (the cockroach is replaced with a mermaid-manatee hybrid of some kind).

Wang Jianwei has recently returned to painting practice, and in a way not dissimilar to his conceptual approach in the opening years of his career. Several such canvases make their way into "Time Temple," including a major four-panel piece sharing a title with the exhibition itself and depicting a bare-bones boardroom of some kind, like a mid-level cadre meeting in some corner of the state apparatus. Wang does a very honest thing by including these paintings and an identically titled series of abstract sculptures based on the spatial analysis of the forms of his practice: his core interests might be with process and production, but he has never stopped making things. At the end of the day, however, none of them matter as much individually as the ideas that give them shape.

Reflecting a confidence in the practice of the artist over these kinds of discourse, "Time Temple" leans heavily on form and aesthetic, bringing together quite a few strands: the social documentation and engineering of the film, the realist imagination of the painting, the abstract machinery of the sculpture, the auteurial directorship of the as yet unfinished performance *Spiral Ramp Library*. Viewers who have followed Wang Jianwei's work in Beijing will be surprised at the lack of theoretical discourse offered around these projects; perhaps it was assumed that the artist's often contrarian readings of philosophy would be received less amenably in New York. Similarly, his sprawling multimedia performances—incorporating live, static, and digital elements—are left out of a presentation that, ultimately, appears just a little bit too neat and tidy.

In its aesthetic, the resulting set of objects and images appears very much of Beijing in this moment: rough materials, clean lines, a touch of post-socialist realism. If Wang Jianwei's individual voice seems ground down every so slightly, his project is an accurate portrait of the ideas and ways of working circulating around his peer group right now. Tellingly, the casual visitor to the Guggenheim this fall could wander from the adjacent Zero group retrospective into and out of Wang's exhibition without recognizing a firm boundary between the two; Wang has incoporated a similar set of ideas around technology and temporality, but this is not the extent of what he has to offer.
Robin Peckham

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政治纯形式!
POLIT-SHEER-FORM!

纽约皇后美术馆
QUEENS MUSEUM, NEW YORK
2014.11.01~2015.03.08

展览现场，2014年，纽约皇后美术馆
View of "Polit-Sheer-Form!" 2014, Queens Museum of Art New York, courtesy of MABSOCIETY

政先生万岁！11月，一幅眼神严肃的中年男子巨型肖像在皇后美术馆西面幕墙上揭幕。皇后美术馆庄严地坐落于法拉盛草坪，那里曾是二十世纪两届世博会的所在地。该图像使人联想起共产主义时期的标志性政治肖像，然而，他那夸张的四六分以及略呈忧伤的表情——就算只是一点点——却已使得这男人的权威感被削弱。一枚细小、形状含糊且出处不明的蓝色徽章扣于胸前，令他的身份显得更加模棱两可。

细心观察的人会发现，这种象征意义的集合暴露了政先生存在的诡意。实际上，他并非是任何特定政权的代表，而更像是矛盾的见证。他是政纯办成员（洪浩、冷林、刘建华、宋冬和萧昱）的合体。"政纯办"是由四位艺术家以及一位具有策展人背景的画廊家所组成的、致力于探索社会主义遗迹的团体。从"文革"时期成长起来，团体成员们既抗拒意识形态，又对其进行探究；既剥离了一些政治意义模式，又利用其激励人们。他们去洗浴中心和酒局的一系列行为幽默地指向某些典型的集体主义，形成某种关于艺术在目前中国经济环境下所处位置的更为严肃的"宣言"。

在第一期作品"政纯办"系列绘画中(2007)，几幅标志性图像构成了据称是团体成立的由来。半空的啤酒瓶散落在折叠椅脚边，在冷林的提议下，五位艺术家第一次聚在一起讨论他们的合作计划——一场认真的讨论在酩酊大醉中告终。也就是在那时刻，"政纯办"诞生了。这一系列绘画采用照片写实风格、去中心化的方式，刻意避开了彰显重大历史或道德事件的内容。

今年，政纯办把想法付诸行动，发起了他们第一次的公众干预。在六月，团体与广东时代美术馆合作，邀请志愿者帮忙清洁一辆公共汽车，创作了一个类似公共服务广告的视频作品。在黑暗的大房间里展示，影片被不甚匹配的反复唱诵和古典音乐所环绕，刻板的解说词着重于集体责任的主题——参与者们的笑脸被高度夸张放大。或许，政纯办借此暗示，在今天的集体合作中，同情和共鸣的表现模式已融入其中。

有两个作品在美术馆中庭展示并邀请公众参与：《全民健身》（2013）把北京到处可见的公共健身设备安装在展厅地面上，而《图书馆》（2008）则收集超过8000本相同的书籍。但令人失望的是，你会发现这些健身设备实际上无法使用（一位美术馆工作人员解释道，那是因为美术馆无法成功为设备的使用购买意外保险所致）。然而使人更为失望的是《图书馆》里的书竟然无法被阅读。那引人注目的——单一颜色的书架创造出一个六米乘以七米的空间——空白的卷宗也许能为思考创造空间这一前提设定并不成立，因为发现书页是空白的唯一途径是通过墙上的一块展签。真正的互动或许能令团体强调的集体主义精神更明显。

也许理解"政纯办"的关键是设想它的每一部分均是其整体的附加物。毕竟，正如其成员指出的那样，他们的态度无可避免地通过他们的作品构成集合，而该集合的完整性与渐变性则有赖于他们当中的每一个人所分别带来的元素。宋冬是典型的双年展艺术家，其作品关注中国城市环境的转变及现代家庭生活的重新定位。冷林作为一家大牌画廊佩斯北京的总监，掌舵于国际艺术舞台。虽然团体当中的每一位艺术家都有着很高的知名度，但他们仍然抽出时间作为一个团体去共同创作（或者说，他们将各自的安排相互迁就）。或许这正是后社会主义的理想景象。**林明** (由龙嘉敏翻译)

All hail the benevolent Mr. Zheng! In November, a giant portrait of a middle-aged man with a deadpan stare was unveiled on the western facade of the Queens Museum, which sits majestically on the site of two twentieth-century world fairs in Flushing Meadows. Reminiscent of iconic political portraits from the communist era, the image calls on passersby to assume a tone of deference. But the man's authoritative aura is undermined—if only slightly—by the exaggerated parting of his hair and vaguely melancholic expression. A small blue badge on his lapel, of indefinite shape and unknown provenance, makes his position equally ambiguous.

To the keen observer, this confluence of signifiers betrays the underlying farce of Mr. Zheng's existence. As it turns out, he is not a representative of any particular regime, but rather a testament to contradiction. He is the amalgamation of the members of Polit-Sheer-Form Office (Hong Hao, Leng Lin, Liu Jianhua, Song Dong, and Xiao Yu), a group of four artists and one curator-turned-gallerist devoted to exploring the vestiges of socialism. Having come of age during China's Cultural Revolution, the group at once repudiates and reflects on the effects of ideology, divesting certain forms of political sentiment while in turn reinvigorating others. Their antics range from visits to the bathhouse and copious drink—acts that humorously point to some of the ideals of collectivism—to composing more serious manifestos regarding the position of art in China's current economy.

In the first cycle of work, the "Polit-Sheer-Form" painting series (2007), several iconic images make up the group's alleged foundation myth. Half-empty beer bottles strewn at the foot of abandoned folding chairs recall the moment when, at the prompting of Leng Lin, the five first got together to discuss their collaboration—a serious contemplation that resulted in getting wasted. It was at this juncture that the Office was born. Painted off-center and in a photorealist style, rather than showcasing some momentous or moralistic event, these works mock large-scale propaganda posters with overt political messages, poking fun at the myths that underpin our political ideologies.

This year, PSFO put thought to action by initiating their first public intervention. In June, in cooperation with the Guangdong Times Museum, the group invited volunteers to help clean a bus, creating a video work resembling a pubic service announcement. Exhibited in a large, dark room, the film, overlaid with discordant chanting and classical music, comments bleakly on themes of corporate responsibility—the smiles of the participants are highly exaggerated considering the task at hand. Perhaps the group is suggesting that it is in today's corporate manuals that models of compassion and empathy have been absorbed.

Two works in the museum's atrium invite public participation: *Fitness for All* (2013) places Beijing's ubiquitous public exercise machines on the gallery floor, while *Library* (2008) collects over 8000 identical books. It was disappointing to find that you couldn't use the exercise machines (a gallery attendant cited the museum's failure to obtain insurance in case of accidents) and more disappointing still that the books in *Library* weren't available to be read. While striking—the monochrome bookshelves created a six- by seven-meter room—the premise that the empty volumes might lend space for thought seems a dubious proposition, considering that the only way to find out that the pages are blank is through a wall plaque. True interaction would render the collective spirit emphasized by the group more convincing.

Perhaps the key to understanding PSFO is to consider each of its parts in addition to their sum. After all, as its members are quick to point out, while their attitudes have inevitably been formed by their work as a collective, the integrity and evolution of the entity itself relies on what each of them brings to the table. Song Dong is a biennial-circuit artist whose practice looks to shifting urban environments in China and the reorientation of family life in modern times, while Leng Lin navigates the international art scene as the president of the blue chip gallery Pace Beijing. While each individual boasts a high profile, they still find the time to work as a collective (and it may be said that their respective activities circumvent one another); perhaps this is the afterlife of the socialist ideal. **Ming Lin**

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1199 个人：龙美术馆收藏展

1199 PEOPLE: COLLECTION FROM LONG MUSEUM

上海龙美术馆

LONG MUSEUM, SHANGHAI

2014.09.28~2014.12.10

展览现场，2014年，上海龙美术馆西岸馆
View of "1199 People: Collection from Long Museum"
2014, Long Museum, Shanghai

当龙美术馆西岸馆于2013年开馆时，许多人对王薇和刘益谦的私人收藏要如何能吸引公众来反复参观充满疑问。举办巡回展是龙美术馆的策略之一：巴西波普艺术家维克·穆尼斯最近刚在该馆展出；而另一个策略则为将现存馆藏进行混合重组：美术馆邀请了艺术家徐震如DJ一般将馆藏中的作品"混音"并向观众呈现了《1199个人》展览。

如展览标题所指，徐震着重聚焦于馆藏中数量众多的肖像作品，以1980年代至今的布面油画为主。超过300件描绘了1199个人的肖像作品被分成四件一组从上至下挂满在美术馆底楼展厅12米高的墙上；而在一楼以上的楼层中也采用了相似的陈列方式，以四件为一组的作品被装载于画框内并朝向展厅内部，在层高稍低些的空间里共同展示。展览中的每组作品从上到下的呈现方式均采用了相同的体系：首先最上方是一个女人的单人肖像、第二件是男人的单人像、接着是一男一女的两人像、最后是一群人的肖像。据徐震所说，这种呈现方法是同时具有描述性与规范性的。我们从一个女人的子宫中开始生命然后渐渐进入社会；从初始的孤独状态，我们应该以创造社群生活的"天堂"为共同目标。

尽管每组作品均严格遵循了这种排列规则，每组中四件作品之间的关联甚微、组与组为何如此陈列也并无道理。因此，徐震并没有真正实行策展人的职责和角色。另外，展览在阐释主题、为作品提供相应语境、或以将作品效果最大化的方式展现给观者方面的工作也是完全缺失的。实际上，许多作品尺寸太小又挂得太高，根本无法看清。

将四件一组的肖像画以创作时间的顺序陈列，此展览潜在暗含了中国艺术家在不同时期如何描绘不同对象的简单推断。比如说，从这些肖像的陈列中可以感受到，我们对于不同的女人、男人、夫妻与人群在艺术表现上仍存在着跨越风格与年代的偏见；裸体女性的呈现也多于裸体男性。但这些都只是平淡无奇的，也并非展览的重点。

在与建议美术馆聘请徐震策展的小汉斯的一次讨论中，徐震指出："我的做法只是给出了一个结构。"没错，这就是一件伪装成展览的概念艺术作品。紧紧遵循自己设定的这种结构，徐震拒绝深入探讨龙美术馆收藏中的每一件具体作品。他并不受到收藏家夫妇个人品位的限制，也不必去创造这些作品之间牵强或琐碎的关联。事实上，任何肖像画都可用在此展览中，这就是为什么从某种意义上看来有些作品到底能不能看清或辨认出并不真的重要。这一点也许会令之前没看过单件作品的观者感到不够尽兴，然而，当我们把这个展览看作是一整件艺术作品的时候，徐震那简单的巧妙构思便不言自明了。

正如徐震作品中也时常涉及暗讽涵义，很难说他此次对于龙美术馆收藏极其不屑一顾的策展方式其中究竟隐含了多少（对王薇，也是对所有超级富豪收藏家）的批判。**山姆·加斯金**（由曹冰沁翻译）

When the Long Museum West Bund opened in 2013, many wondered how it would solicit repeat visits to the collection of Wang Wei and Liu Yiqian. Hosting visiting exhibitions is one strategy: Brazilian pop artist Vik Muniz was recently featured. Another would be remixing the existing collection; artist Xu Zhen DJs "1199 People."

As the title suggests, Xu chooses to focus on the museum's large collection of portraiture, mostly oil paintings on canvas from the 1980s to the present. Over 300 works, featuring a combined 1,199 people, are arranged in groups of four that climb the 12-meter walls of the museum's ground floor galleries. On the floor above, foursomes are installed in frames that project out into the room, allowing them to fit under much lower ceilings.

Each foursome follows the same scheme from bottom to top, with works depicting first a woman, then a man, then a woman and a man together, and finally a group of people. Xu says this arrangement is both descriptive and normative. We begin in the womb of a woman and gradually enter society; starting out alone, we should aim for the "paradise" of community.

While each foursome strictly follows this scheme, there's little that connects the works within a foursome or justifies their arrangement. Xu doesn't really perform the role of curator. Nothing is done to identify themes, contextualize the works, or maximize their impact. Indeed, many pieces are too small and hung too high to see clearly.

Arranging the foursomes in chronological order, for instance, would have allowed for simple inferences about how Chinese artists have depicted different subjects over time. There are still biases in representations of women, men, couples, and groups that transcend style and period; there are more female than male nudes, for example, but that's all pretty banal, and beside the point.

In a discussion with Hans Ulrich Obrist, who suggested he curate the show, Xu said, "my approach is just a structure." That's correct. This is a conceptual art work disguised as an exhibition.

By hewing so closely to his structure, Xu refuses to engage with the individual pieces in the Long collection. He isn't circumscribed by the collectors' tastes, and doesn't have to create tenuous or tedious connections between works. In fact, any paintings of people would do—that's why, in a sense, it doesn't matter that you can't really make some of them out. That's likely to frustrate viewers who haven't already seen the individual works. Seen as an art work, however, Xu's simple conceit could hardly be more obvious.

As is often the case with Xu Zhen's work, it's hard to say just how much criticism (of Wang Wei's purchases in particular, and of super-wealthy art collectors in general) is implicit in his spectacularly dismissive treatment of the Long Museum's collection. **Sam Gaskin**

米奇·摩尔
MITCH MOORE

导演米奇·摩尔创作的聚焦如同望远镜一般，通过隐秘的镜头窥测宏观而广阔的视野，描绘人类景观中的癫狂。

无论是Hood By Air品牌的缪斯boychild匪夷所思的形体，还是米基·布兰科妖娆的身姿，那些积聚和被消耗的能量始终驱动着摩尔的视野。艺术家相信即使生活中最不合理的过失也依旧存在着可调整、扭动着的、膨胀的结构。生活总将或愤怒或滑稽地向前滚动。摩尔镜头下的世界总会让观众不由自主地受到触动、感到诱惑和羞耻。

摩尔通过作品探究人类行为的宏观议题，思索情感的转换与消解。画面中表演者的凝视蕴含着强大的势能，是这个恐怖的世界中一种明亮却难以捉摸的姿态。而这一切能量都可能消耗殆尽甚至玉石俱焚。

摩尔穿梭于神圣与世俗的界限，寻找时间和空间中的奇妙平衡。如同天文望远镜由一片片玻璃镜面组成，摩尔以人体为单位，放大这个充满生命的星球中令人目眩的形态——一种完全无法科学量化的存在。A.E.**齐默尔**

Mitch Moore is a filmmaker whose efforts focus telescopically; interested in the blustering landscape of humanity, his often furtive lens acts as a conduit for expansive ambitions.

Whether the camera rests on the mystifying shape of Hood by Air muse and artist boychild or the peptic, encroaching lunge of Mykki Blanco, Moore's vision is propelled by an interest in the space between energies gained and lost. His philosophy holds that even life's most unconscionable undoing contains structures of existence that adjust, squirm, and swell anew. Whether destructive or sublime, life is constantly spiraling furiously and funnily outward. Moore's worlds entreat viewers to be touched, cajoled, and mortified.

For the filmmaker, the work presented here digs into a larger debate of what makes performance notable, contemplating the thresholds of emotion and the quality of their evisceration. The potential of a performer's glance, a swiftly-arcing angle, an elusive and bright gesture in a macabre world—all might consume or sabotage.

In these environs Moore navigates the sacred and profane, finding strange and thrilling equilibria in space and time. Like a tube of mirrors made to see stars, he uses human essence to magnify the dizzying geometry of a planet filled with life, completely unknowable even when quantified by science. **A. E. Zimmer**

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