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Exhibition Reviews Annual 2014–15

A selection of the best entries from the first International Awards for Art Criticism

Jury Members
JJ Charlesworth, Carol Lu, Karen Smith, Richard Vine, Rachel Withers, with Yi Ying

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年度展览评论
2014–15

第一届国际艺术评论奖作品精选集

评审团成员

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Introduction

The idea for these Awards came about following the first edition of the John Moores Painting Prize China in 2010. The John Moores Painting prize has taken place in the UK since 1957 and members of the John Moores Liverpool Exhibition Trust decided to replicate it in China, because of the absence there of any strictly meritocratic art competitions and the tacit assumption that visibility for artists was largely dependent on state patronage. However, while the Painting Prize has been a great success, and has continued to gather pace and influence through subsequent editions, the critical responses to the initial exhibitions were disappointing. This was not because they were negative in any way, but because, rather than expressing views or perspectives on the exhibitions and work in it, they all too often simply paraphrased, or even quoted, the press release, as if it offered the required perspective. This led some of us who had been involved in the Painting Prize, and others, who joined with concerns around critical writing, to consider something about the varying expectations that we might have of critical writing across two very different cultures - China and the UK.

Our first attempt to stage a Critical Writing Prize took place in tandem with the John Moores Painting Prizes in the UK and China in 2011, and the two associated exhibitions were the only subject that entrants could address, by submitting reviews or critiques of them, in English or Chinese. The results of this competition were very rewarding, to the extent that they made for some interesting comparisons and pointed to the disparities between two very distinctive artistic milieux. However, the Liverpool-Shanghai axis, and even the comparison between diverse situations in China and the UK, provided too narrow a geographical base and too limited a spectrum for critics wishing to write about certain aspects of contemporary art and experience. The emphasis on one particular medium – painting – also seemed over prescriptive, and a distraction from the fundamental purpose of having something meaningful to communicate, in a language that adequately conveyed it and was capable of evoking a critical response.

We decided, therefore, to make a fresh start. The new International Awards for Art Criticism (IAAC) have been placed on a different footing, with the financial support of our principal sponsors, the China Minsheng Banking Corporation Ltd., the organisational backing of Shanghai 21st-Century Minsheng Art Museum (M21), in partnership with the Royal College of Art, London, a valued association with the UK Section of the International Association of Art Critics (AICA) and the generous hospitality of the Sheraton Shanghai Hongdou Hotel. The remit of the Awards has been greatly extended, to include entrants from anywhere in the world, writing in Chinese or English, about any exhibition of contemporary art that might have caught their attention over the previous twelve months. The Awards are now as much about the exhibitions they address, in a fully contextualised way, as they are about writing, as a variously exercised skill. Two points worth mentioning are that images are secondary to the text (authors were invited to include up to three images, but only if they felt these to be essential to the reader's understanding) and texts had to be of the average length of a short review (1,000–1,500 words or characters). However, in all principal respects we have not deviated from the principles developed for the first Awards, as we continue to operate across two languages, with an international jury that comes together in person to discuss the shortlisted submissions over an extended two-day period and eventually choose the winner and two runners-up.

The International Awards for Art Criticism were held for the first time in Shanghai in November 2014, and will now turn into an annual event. They are almost certainly the most open, and the most generously endowed Awards of their kind anywhere (not that the competition is very strong) and provide a fascinating insight into the range of contemporary attitudes and writing about art. The present publication is also the first in a series, which we intend over time to serve both as a document of the Awards and as a chronicle of exhibitions taking place across the world in any given year, and of the writing surrounding them. While the two bases of the Awards are in Shanghai and London, and the languages for submissions are Chinese and English, this is a genuinely international project, with this first edition attracting entries from as many as 40 different countries, on all the continents, and 22 regions or cities within China itself.

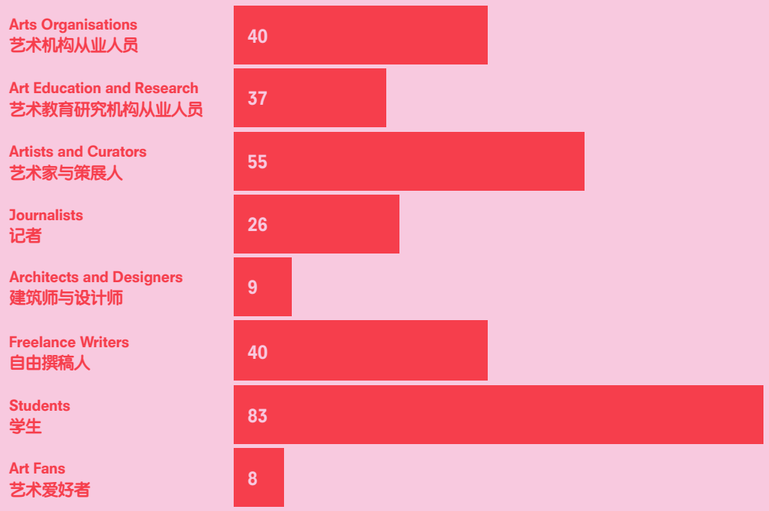
The Awards were launched in August 2014, with a tight closing date for submissions of 15 October. At the first stage in the selection process (a total of 316 submissions: 148 in Chinese and 168 in English) was reduced to manageable proportions by the organisers in Shanghai and London. A shortlist of texts was then translated, to provide the basis for the two days of intensive analysis and debate, in English, leading to the choice of the three Prize winners by the panel of five judges. The presentation ceremony was timed to coincide with the opening of the new M21, on 24 November 2014. In the course of our discussions, we learned a great deal about our mutual, sometimes convergent and often divergent expectations and, indeed, our aspirations for critical writing. The selection of the 20 texts presented here (10 each in Chinese and in English, both in the original and in translation) not only gave substance to our deliberations, but convey a flavour of the submissions, as a whole.

While the jury selected the winner and the runners-up to the Prize, the selection of entries for this publication is the responsibility of the executive committee of the IAAC, which comprises independent voices and representatives of the Awards' main sponsors, together with the M21 and its academic partner, the Royal College of Art, London. The selection is motivated by our attempt to represent the breadth and quality of the submissions and is in no way intended to represent the views or opinions of any of the IAAC Board members or participating organisations. We are particularly grateful to Occasional Papers, assisted by Anne Duffau, at the Royal College of Art, for seeing this publication through, from start to finish.

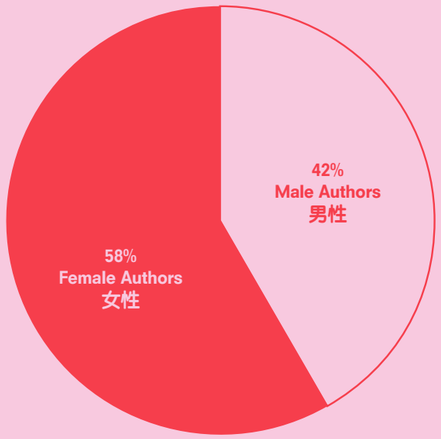
The entries are organised here alphabetically, by author's family name, in order to reflect the wonderfully disparate range of submissions.

Board Members of the International Awards for Art Criticism: Henry Meyric Hughes (Chair), Lewis Biggs (Treasurer), Juan Cruz, Ling Min and Ai Min

Profession of Authors / 作者职业



Gender of Authors / 作者性别



引言

有关本奖项(IAAC)的想法缘于2010年的首届约翰·莫尔绘画奖。该奖项从1957年起在英国举办至今，约翰·莫尔利物浦展览基金会的成员们决定在中国举办一个相同的比赛，因为那里缺少严格的精英艺术比赛，人们心照不宣地认为，艺术家要想脱颖而出，很大程度上要仰赖国家的资助。然而，虽然约翰·莫尔绘画奖本身非常成功，并持续加快进程，扩大影响，但评论界对第一届约翰·莫尔绘画奖展览的反应却令人失望。并非因为这些评论是负面的，而是因为他们并没有表达出对展览和其中作品的看法，只是简单地对新闻稿进行转述甚至引用，仿佛新闻通稿提供了必要的观点。这让我们中一些参与过绘画奖和其他奖项工作的人开始为评论写作感到担忧，让我们思考两种差异极大的文化对评论写作的不同期待。

我们首次尝试举办评论写作奖项是在2011年，与约翰·莫尔绘画奖同时在中英两国举行。我们设定当时分别在上海和利物浦两地的两个展览为唯一的主题，参赛者可以投稿关于这两个展览的评论，中英文皆可。比赛的结果非常令人满意，来稿做了一些有趣的比较并指出了这两种极为独特的艺术环境之间的不同。但是，以上海—利物浦为轴线，甚至比较中英两国的不同，这对于想要描写当代艺术和体验的不同方面的评论人来说，地缘基础太狭窄了，范围也过于有限。强调某一种媒介——绘画——也似乎规定得太多，背离了比赛的初衷：以一种足以达意并引起批判性回复的语言来表达一些有意义的东西。

因此我们决定重新开始。新的国际艺术评论奖已经立足于不同的基础，我们的经济支持来自于最主要的赞助者——中国民生银行股份有限公司，比赛由上海二十一世纪民生美术馆(M21)承办，由英国皇家艺术学院和国际艺术评论协会（AICA）英国分会协办，同时也要感谢上海虹口三至喜来登酒店的鼎力支持。比赛的范围也被极大地扩大了，面向世界各地的参赛者，以中文或英文来评论过去十二个月中任何引起他们注意的当代艺术展览。因此，现在这一奖项不仅以完全语境化的方式来关注参赛者所评论的展览，同时亦关注写作这一多变的技巧本身。值得指出的是：首先，图片比文本次要（按规定，作者最多只能提供最多三张图片，以便增进读者的理解）；其次，文本须为短评的形式（字数控制在1,000-1,500字）。但总体而言，我们从未偏离该奖项最初的理念，一直以双语进行，由国际化的评审团成员们以面对面的形式，通过两天的讨论对作品进行终选，最终确定一名一等奖和两名二等奖。

新的国际艺术评论奖于2014年11月首次在上海举行，并会成为一项一年一度的盛典。与世界上同类奖项相比，该奖项几乎可以说是最具开放性且奖励最丰厚的艺术评论类奖项——但竞争却并非非常激烈——并对当代艺术的评论和写作提供了绝妙的洞见。而本出版物也是相关系列中的第一辑，我们希望能够为该奖项留下记录，也为世界各地各年度的展览以及关于它们的评论编写一部编年史。该奖项同时以上海及伦敦为立足点，以中、英文为参赛语言,是一个名副其实的国际性项目，第一届奖项就吸引了来自各大洲40余个国家的参赛者,仅中国范围内就收到来自22个地区/城市的投稿。

比赛信息于2014年8月28日发布，提交作品的时间很紧，10月15日截止。在评选的最初阶段，316篇投稿（148篇中文，168篇英文）由上海和伦敦的组织者减少到了可操作的比例。进入终选名单的文章被翻译，用英文进行为期两天的密集讨论分析和辩论，最终由五名评委组成的评审团选出三名获奖者。颁奖仪式于2014年11月24日伴随着M21的开幕同期举行。在讨论过程中，我们都了解了各自对评论写作有时相同但通常相异的期待和灵感。入选的20篇文章在本出版物中呈现（包括10篇中文及10篇英文，既有原文也附有译文），不仅是我们最终评选出的内容，也代表了所有参赛作品的风貌。

评审团选出一、二等奖获奖者，负责选择入围作品编入本出版物的则是IAAC的执行委员会，既包含了独立的声音，也代表了奖项的主要赞助者、上海二十一世纪民生美术馆及其学术伙伴——英国伦敦皇家艺术学院的意愿。在遴选过程中，我们试图使入选作品代表参赛作品的广度和质量，而并非IAAC组委会成员或参与机构的任何个人观点。我们特别感谢 Occasional Papers 出版社的编辑安东尼·胡德克（Antony Hudek）和莎拉·德·邦德特（Sara De Bondt），及协助他们的来自英国皇家艺术学院的安妮·杜弗（Anne Duffau），他们从头至尾对出版物进行了审校。

入围者名单按姓氏字母顺序排列，以反映参赛作品的异彩纷呈。

国际艺术评论奖（IAAC）组委会成员：
亨利·梅里克·休斯（主席）、路易斯·毕格斯（财务管理）、胡安·克鲁兹、凌敏、艾民

Prize Winners
获奖者

First Prize Winner
Entry in Chinese
Su Wei

一等奖获得者
（中文投稿）
苏 伟

Joint Second Prize Winner
Entry in Chinese
Zhang Hanlu

二等奖获得者
（中文投稿）
张涵露

Joint Second Prize Winner
Entry in English
Joobin Bekhrad

二等奖获得者
（英文投稿）
裘宾·贝克哈尔德

苏 伟 / Su Wei

语言就是交锋
——颜磊个展“图像,未(不)死”引发的思考

一等奖获得者（中文投稿）

《颜磊: 图像, 未 (不) 死》, 北京当代唐人艺术中心
2014.9.6 – 2014.10.20

1956年，京剧表演艺术家程砚秋在总理周恩来授意下，主演了由党内戏剧家吴祖光编剧和导演的京剧电影《荒山泪》。据称，这位时已体型胖大的“程派”创始人在剧中精心呈现了二百多个水袖动作。1957年批右时，吴祖光挨斗，主席台上正坐着紧缩眉头、未发一言的程砚秋。

这是我站在2014年9月北京当代唐人艺术中心举办的颜磊个展“图像, 未(不)死”现场时，脑中出现的片段，听起来似乎风马牛不相及。京剧因贴近人民大众，尤其是某些领导人的喜爱，得称“国粹”，也不得不承受改造的痛苦经历。程氏被尊以大师之名，竭力改造京剧，争取与时代潮流和党的风向保持一致。他把独到的程氏唱腔和水袖动作，融进《荒山泪》这部他1930年首演、反映劳动人民苦难的影片里。然而，程氏的这种京剧语言显然是政治意识形态威慑下的产物，自我纯化为没有历史感的音律和形体表达形式。这里的艺术语言，要服从社会现代化的节拍器，输出正确的人民价值观，服务于某一整一性的诉求。

延续他在2012年卡塞尔文献展呈现的“有限艺术项目”的思路，颜磊个展的主要部分由几组简单排列的纯色块铝板组成，铝板上刻有的英文字样是喷涂前图像原本内容的描述。这些字样内容“无限”丰富，从“古代意大利女子”到“天妇罗”、“毛的脸”等不一而足，涉及日常生活、政治、艺术史等多个领域。展览入口处呈现的一段录像透露出作品的制作过程，艺术家本人制定了从底本照片的选择、修订到绘图的精密流程，然后抽身而出，完全交给工人去画。卡塞尔展览现场挂满墙面的图片每天会拿掉一幅送到工厂喷涂成单色，唐人现场的作品也出自同样的策略。

录像里，颜磊扶靠着一幅画坐在路边。他在想什么？是对现实繁殖出的幻象感到无助，是对自我在世界之中位置产生质疑？是艺术何为？在一次对话中，这位寡言的艺术家曾说：“每个艺术家都会羡慕Andy Warhol，他的作品提醒我应该如何表达自己的欲望。”[1]欲望，在他那个不讳言艺术可疑的直觉通道里，没有阻碍、也放弃控制地落实在图像里。不信任艺术作为主体与世界之间的桥梁，从这里开始，颜磊进行了长达数年的图像实践。这位曾经伪造卡塞尔文献展参展邀请信的艺术家，既想对全球艺术的霸权抗衡，又体察到自己生存的无可选择。他不停地到西方游历，与更制度化和精英主义的艺术系统接触，同时又对本土环境中政治气氛的隐匿所导致的艺术困局感到无所适从。他似乎在体制批判和内心流亡之间徘徊。

颜磊的分裂并非个案，某种程度上也是可预期的。他相信艺术关乎态度，他用曲折的方式把艺术家从作品制作过程中抽离出来，从远处传给我们一点声音：既然世界如此，我们就让它如此。他是那一代自生涯伊始就要面对体制繁衍、市场兴盛和媒体泛滥的中国艺术家，私人经验中时刻有着局内人和局外人的冲突。本土的官方和在野之分似乎不难选择，于西方的到来而言却难说游刃有余。80年代那些同行和开路人的经验，某种程度上，在颜磊他们这里缩略为关于“接纳”和“被接纳”的知识和思考：官方的还是在野的，西方的还是本土的，社会的还是艺术的，艺术内部的还是外部的。他们在这些坐标中反复折腾，把涌进人生中的各种参照和经验放进追求坚固性的创作意识里计算。这个开始，是其创作中自我分裂的肇因，艺术家自己面对“滥溢”的世界的生命体验，反倒是其创作的表象。

90年代中期，以邱志杰为代表而兴起的语言学批判影响了很多艺术家的创作。这场争论中，以“玩世现实主义”和“政治波普”为圭臬的图像语言学被放在法庭的中心审判。新兴的艺术家不满足文化符号学的看图说话，也呼喊着要打破这种中产阶级的思维观。如果说这种语言学批判以其勇气、预见性和鲜明的政治诉求打破了某种规范性的艺术史叙述，到了2014年的今天，语言的问题，尤其是视觉语言问题，未见得更有当代感。它与市场、艺术系统纠缠不清，这导致了：要么，把视觉语言作为作品的终点，先不管如何蛇打七寸，至少保证作品形式上的完整以及与理论的暧昧关联；要么，凭靠艺术家的“才能”，从其异域到本土、个人到集体的游牧经历中抽刀断水，截取一个自圆其说的语言逻辑，过往的极简主义和沃霍尔的阴影投射，在新兴艺术家的代工、定制、机构批判、环境主义、寄居、参与性的种种手法中稀释却始终存在——其根本，无论是化繁为简的图像学还是反其道而行，无论是用“这不是我的时代”还是“观察者”的政治表态修饰，都不脱一种失能和选择性遗忘。

这种精神分裂的语言观体现在去主体化的生产与强力塑造(反)图像逻辑坚固性的欲望之上，它既遵从艺术公众化的全球趋势，也同时宣称，任何一种艺术都有自律的范围和选择权。颜磊的性格不属遮遮掩掩，他可以带“脑浊”乐队到伊斯坦布尔双年展演出，作为自己的作品；也可以说服深圳市政府批给他一块空地，让它闲置两年。这些重重击中目标的创作，背后却有着与规则协商的影子[2]。因此，在颜磊的实践里，创作总有一点实证主义的游击战味道，这有点像谈判桌上的对话，所有的交锋都以最终的结果为目标。

站在颜磊的任意一张单色画前，冰冷、光滑的铝板上不均匀地反射出观者的形貌。精心挑选的金属材质造成了这种自反关系，在冷嘲热讽抑或妄自猜测的观众群面前，艺术家仿佛置身事外。“我认为最高品格的艺术，是物件（Object）代表不了的，它存在于语言之外。”[3] 语言被艺术家描述为一种次级的表达方式。语言之外是什么？这种自我流放的态度，并没有比90年代的“玩世”或者“波普”来得先进，“最高品格”的想象，甚至难比80年代启蒙主义的乌托邦里那些懵懂而激进的冲动。

这是最近几年中国当代艺术视觉语言层面的一个表征，甚至一个时代的隐喻。视觉语言学问题变成了了无依托的解释学循环，沦落为“图像和世界”之间无尽的知识腾挪。这一落差的结果，是思想的真空。我们不解，艺术家在什么基础上面对谁说话，艺术创作是否还有理论生产的权力；并且更加怀疑，在我们这个官方意识形态愈加系统化和价值化、强大到无所不为其用的国度里，艺术处于何种位置。这像极了50年代程砚秋的尴尬，只不过程氏选择自我改造，他把艺术语言寄托在国家历史主义的幻想和责任之上；而今天，许多“在野”的艺术家宁愿自我分裂和流放，他们认为，形式语言怎么能如此直接地与现实碰撞呢？

但愿在艺术家认真的工作里，还能出现某些苛刻于己的时刻。毕竟，仍然有人在街头为切身相关的事情呼喊，也有那些在意识的幽暗处挖掘线索的思想者。在一个现代中国的语境中，艺术语言的独立性不在于出于不同动机打造的形式主义迷宫，它应该可以存在于一种直面周遭的创作意志引导之下的、与世界的能动关系中。在我们用普遍的艺术困境为我们这里软弱的艺术开脱之前，我们仍然必须去问：艺术还可以真实、真诚地去交锋而不计后果吗？思想和权力还能斗上一斗吗？

注释：
1. 引自卢迎华：“‘有什么不可以成为艺术的呢？’——和颜磊的访谈”，载于《当代艺术与投资》，2008年7月刊。
2. 参见侯瀚如：“与没有商量余地者的谈判——评颜磊作品”，载于《当代艺术与投资》，2008年06期。
3. 参见王静：“‘有限艺术项目’：关于图像暴力的再探讨”，载于《东方艺术·大家》，2012年13期。

颜磊个展“图像，未(不)死”展览现场
Yan Lei, *Bilder, die(nie) verschwinden,* Tang Contemporary Art Center, Beijing

苏 伟 / Su Wei

Language is Confrontation: Reflections Sparked by Yan Lei's Solo Exhibition *Bilder, die(nie) verschwinden*

First Prize Winner, Entry in Chinese

Yan Lei: Bilder, die(nie) verschwinden
Tang Contemporary Art Center, Beijing
6 September – 20 October 2014

In 1956, instructed by Premier Zhou Enlai, the Peking Opera performance artist Cheng Yanqiu played the main character in *Tears from Barren Mountain*, a Peking opera film written and directed by the Party dramatist Wu Zuguang. Apparently, this founder of the 'Cheng school', then already corpulent, devotedly presented more than two hundred 'water sleeves' movements within the drama. In 1957, during the Anti-Rightist campaign, Wu Zuguang was purged; meanwhile, Cheng Yanqiu was sitting on the stage silently with brows furiously knit.

It was when I was standing at Yan Lei's exhibition *Bilder, die(nie) verschwinden*, held in September 2014 at Tang Contemporary, that this episode came to me – which sounds completely unrelated. Since Peking Opera was close to the masses and was particularly well liked by certain leaders, it was called a 'national quintessence' (guosui) and could not help but suffer the painful experience of being reformed.

With his reputation as a master, Cheng strived to reform Peking Opera to ensure it matched the times and maintained unity with the direction of the Party. He fused his distinctive 'Cheng-style' tone and water-sleeve movements into the *Tears from Barren Mountain*, the film he first directed in 1930 reflecting the sufferings of the labouring masses. However, this Cheng-style idiom of Peking Opera was obviously produced under the intimidation of political ideology, a self-purified rhythm and formal expressive form without historical sensibility. There, the artistic idiom must march to the metronome of Socialist Modernisation, outputting the correct values of the People, and serving the requirements completely and utterly.

Yan Lei, *Mao's Face*, aluminum board, car paint, 100×120cm, 2014 (Courtesy of Tang Contemporary Art Center, Beijing)
《毛的脸》铝板、汽车漆，100×120厘米，2014年，北京当代唐人艺术中心

Following from his 'Limited Art Project' presented at the 2012 Kassel documenta, Yan Lei's solo exhibition is mainly composed of several groups of simply arranged pure aluminum plates. On these plates, English words are inscribed, which describe the contents of the original images before they were spray-painted. The content of these words are 'infinite' – 'Girls from Ancient Italy', 'Tempura', 'A Page from Mao'… – endless materials from the fields of the everyday and politics to art history. At the exhibition entrance is a video clip revealing the process in producing the works. The artist himself planned the meticulous process from the selection of the underlying photographs all the way to the production of the images, and then extricates himself and leaves, handing over the work entirely to workers to paint. At documenta, every day, one of the many images hung up and fully covering the wall was taken to the factory to be spray-painted in a monotone hue. The works at Tang Contemporary adopt a similar strategy.

In the video, Yan Lei sits on the side of the road leaning on a painting. What is he thinking? Is he feeling helpless in the face of the imagined images propagated by reality? Is he feeling doubtful about his own position in the world? Is it about what art is for? In one conversation, this taciturn artist once said: "Every artist will envy Andy Warhol. His works remind me of how I should express my own desires"[1]. Desire, in its instinctive pathway where it does not shy from stating doubts about art, can reach images without obstruction and control. Not believing that art serves as the bridge between the subject and the world, from then on, Yan Lei conducted a long-term image practice. This artist, who once faked letters inviting artists to documenta, wants to resist the hegemony of global art and yet also observes the lack of choices in his own existence. He constantly travels to the West, being in touch with an even more systematised and elitist art system, while at the same time, feeling uncertain about what to do in the face of the predicament subtly caused by the political climate within the domestic environment. He seems to waver between systemic critique and internal exile.

Master Cheng Yanqiu in The Peking Opera film *Tears from Barren Mountain* (1956)
程砚秋在京剧电影《荒山泪》(1956年)中的水袖动作

Yan Lei's split is not an individual case; to a certain degree, it was predictable. He believes that art depends on attitude, so he uses a roundabout way to extricate the artist from the process of producing the work, delivering a note to us from afar: since the world is like this, we will let it be like this. He is of that generation of Chinese artists who from the start had to face the proliferation of systems, the market boom, and the flood of media; in his own experiences are etched the conflicts of those within and those without. The difference between the official system and the wilderness [what lies outside the system] domestically seems easy enough a choice; the arrival of the West, however, can hardly be said to be a simple blessing. In the 1980s, the experiences of fellow travelers and pioneers, to a certain extent, are in Yan Lei reduced to an understanding and reflection of 'accepting' and 'being accepted': whether official or unofficial, Western or domestic, society or art, within art or without. They toss and turn within these coordinates, placing all kinds of references and experiences which rush into human life within the calculations of a creative consciousness in search of solidity. This beginning is the origin of Yan Lei's own split in his work; the life experiences faced by the artist himself in this 'over-flooded' world ended up being the surface image of his creation.

In the mid-1990s, the linguistic critique which arose with Qiu Zhijie as a representive figure influenced the works of many artists. In this dispute, the visual linguistics with Cynical Realism and Political Pop as the criteria was placed squarely in the court of judgement. Emerging artists were not satisfied with the illustrative nature of cultural symbolism, and also cried out to break down this middle-class mode of thought. If it is said that such a linguistic critique broke

down a certain formalised art historical narrative with its courage, prescience and clear political demands, by 2014, questions about language, especially that of visual languages, do not yet appear to have gained a greater sense of the contemporary. Its relationship with the market and the art system have become far too entangled, which leads to either treating visual language as the final point – not caring how to get there, at least ensuring the work's completeness formally as well as its theoretically ambiguous relationship – or else relying on the 'talent' of the artist, abruptly cutting off the nomadic experience from the foreign to the domestic, the individual to the collective, forcibly extracting a plausible linguistic logic. The previous shadows projected by Minimalism and Warhol, however, still exist albeit in diluted form in emerging artists' various techniques like substituting labor, making things to order, institutional critique, environmentalism, living away from home, participation – fundamentally, whether it is the study of the image in simplifying things or its reverse, whether it uses the embellishments of political stance of 'this is not my age' or the 'observer', it does not escape an impotent and selective loss of memory.

This schizophrenic split in the linguistic perspective is presented above the production of de-subjectification and the intense molding of a solid desire for an (anti-)image logic. It must respect the global trends in the popularisation of art while declaring at the same time that any art must have its self-restraining sphere and the power to select. Yan Lei's character is not secretive; he could bring the band 'Brain Failure' to perform at the Istanbul Biennal as his own work, and he could also convince the Shenzhen city government to grant him an empty piece of land, letting it lay unused for two years. Behind these works, constantly hitting their targets, there is however the specter of negotiating the rules.[2] Hence in Yan Lei's practice, creation always has a sense of an empiricist guerrilla war. A bit like the dialogue at the conference table, all confrontations aim at the ultimate results.

Standing in front of any of Yan Lei's monochrome paintings, the cold, reflective aluminum boards unevenly reflects the spectator's face. The carefully selected metallic texture creates this introspective relationship; in front of viewers who might mock or ridicule or else wantonly speculate, the artist seems to situate himself on the outside. 'I believe the highest quality of art is that the object cannot represent; it exists outside language.'[3] Language is described by the artist as a secondary expressive method. What is outside language? This attitude of self-exile is not more advanced than that of the Cynical Realism or Political Pop of the 1990s. The imagination of the 'highest quality' can hardly even compare with that blurry and progressive impulse in the Enlightenment utopia of the 1980s.

This is a surface phenomenon in the level of visual language of contemporary Chinese art of recent years – and even a metaphor for an age. The question of visual language has become an unreliable hermeneutic cycle, collapsing into an infinite intellectualising displacement between 'image and the world'. This disparate result is the vacuum of thought. We do not understand on what basis do artists speak to whom, or whether artistic creation still has the power of generating theories; we suspect even more that within our country where official ideology is increasingly systematised and valued, strengthened to the point where it can be everything, in what position art is situated. This resembles Cheng Yanqiu's awkwardness in the 1950s to the extreme, only that Cheng chose to reform himself, entrusting his artistic language to the country's historicist hallucinations and responsibilities, while today, many 'unofficial' (literally 'in the wilderness') artists would rather fragment and exile themselves. They ask how could formal language so directly clash with reality?

But one could only wish that when artists work seriously, there can still appear certain moments when they are harsh on themselves. After all, there still are people on the street crying about things directly related to them, and there are thinkers who excavate hints in the recesses of consciousness. The independence of artistic language lies not in forging a formal labyrinth from whatever motives, nor is it an unattainable vision of the future. It should be able to exist under the guidance of a creative consciousness that directly confronts, within a dynamic relationship of the world. Can art still confront truthfully and honestly, and not care for the consequences? Can thought and power still clash one more round? Before we exonerate our weak and feeble art with the overall artistic predicament, we still need to do, to practice.

1. Carol Yinghua Lu, 'Anything that can't become art?: A Conversaton with Yan Lei', *Art and Investment*, No. 7, 2008.
2. Hou Hanru, 'Negotiating the Non-Negotiable: On the Work of Yan Lei', *Art and Investment*, No. 6, 2008.
3. Wang Jing, 'Limited Art Project: Reexamination of Image Violence', *Oriental Art·Master*, No. 13, 2012.

张涵露 / Zhang Hanlu

书写的冲动 ——评刘窗《爱情故事》

二等奖获得者（中文投稿）

《刘窗：爱情故事》，纽约Salon 94画廊Freemans空间
2014.5.7 – 2014.6.21

> “一旦明白我们并不为彼此而写，我即将写下的这些并不会使我爱的人（他者）爱我；一旦明白写作无法带来任何报答、任何升华，它只在你所不在的地方出现——这正 是书写的起点。”
> ——罗兰·巴特[1]

巴特的《恋人絮语》并非关于某对恋人，刘窗的《爱情故事》亦非关于任何爱情，在同样具有迷惑性的标题之下，两者说了两件乍看相似实则不然的事。巴特谈论着语言与欲望，而刘窗则展示了“书写的冲动”。

写作与书写的差别在于：前者对动作的成果有所暗示，后者则强调动作本身。刘窗收集了数千本上世纪末本世纪初出版的口袋言情小说，这些小说以租赁形式在蓝领工人中被传阅，其中大多数为制造业女工。艺术家像丛林寻宝一样找出书中读者用笔留下的记号：有情愫流露、诗歌创作、信的初稿，也有流水账、备忘、QQ号、随手涂鸦、老家地址……尽管艺术家像建立档案一样将这些文字样本按照内容分成了六类，但书本中这些记号很大一部分是不可被归类的，而是纯粹动作而已：有的很明显是对手边已有文字的誊写（发票、广告词……），有的诚然只是练字而已，还有一些神秘的符号或无法辨别意图的词句。或许意图不明正是书写的本质。

《爱情故事》这次在毗邻纽约当代艺术新博物馆（New Museum）的Salon94画廊Freemans空间展出，空间在一条小巷子里，还挺像这些言情小说原本的居所：刘窗从东莞不同工厂旁那些即将倒闭的小书店买下库存的口袋书。这些书原产于港台，随后在内地经济转型后成为了新兴阶层的消遣介质，如今被空运到了纽约这个自由市场的全球之都。在这件场所特定（site-specific）的作品中，除了千百本书本整齐摞出的装置以外，刘窗还邀请了Salon 94画廊工作人员及他们的朋友用彩色记号笔在画廊的墙上抄写了这些留言文字的英语翻译，也复制了一些涂鸦。白盒子的白墙被细微隐秘的火焰点亮。

这些匿名书写者，他们对租赁书籍的流通性具有充分意识，也对自己留下痕迹的可见范围和交流单向性具有充分意识。这些才华横溢并/或百无聊赖的读者——也是艺术品的共同作者——在本身意义欠乏的言情小说中开垦了一片巨大的空水泥地：它贫瘠苍白，但你能在上面做任何事。艺术家提示我们：论坛和博客这些网络交流平台在近几年内迅速崛起，而这些纸质书也因智能手机的普及而瞬间淡出市场。书写背后可能有更大的冲动，和时代有关。而刘窗也通过对这些已在现有文化市场中流通的产品与其“用户加工”进行再加工，从而揭示了社会生产关系，并参与其中。尼古拉·布里奥（Nicolas Bourriaud）认为：“艺术意欲给最不可见的过程赋予一个形态和重量”，通过这种“后制品”（postproduction）式的创作，“在文化风景中开拓出路径，在形态、信号和图像之间制造一条链接。”[2]

刘窗《爱情故事》Salon 94 布展细节
Details of Liu Chuang, *Love Story*, at Salon 94

书写的冲动实则来自失语，那向外涌的力量无他处安户，最终在恰好从口袋中摸出的纸本上找到归属，免去了做孤魂野鬼的命运。《爱情故事》及其布展将这失聪的言语于无声中喊出，观者静听惊雷。类似地，刘窗在2010年的《无题（舞伴）》中，安排两辆相同型号的汽车以相同的城市最低时速在高架上并排行驶。在没有违反规则的情况下小规模造成了现实和感官的混乱，于夜色中悄然地质问并摧毁一些看似牢固的结构。在刘窗的作品中，无声、细小、缓慢的东西反而为最壮大强劲的。有人说刘窗是个干预者，他自己说在《爱情故事》中他是个考古学者，而在我看来他是个辩证学家。

注释：
1.罗兰·巴特《恋人絮语》，上海人民出版社1988年第一版，第100页
2.尼古拉·布里奥《后制品》，金城出版社2014年出版，第II、25页

张涵露 / Zhang Hanlu

The Impulse to Scribble: On Liu Chuang's *Love Story* on-site at Salon 94

Joint Second Prize Winner, Entry in Chinese

Liu Chuang: Love Story
Freemans Space, Salon 94 Gallery, New York
7 May – 21 June 2014

> 'To know that one does not write for the other, to know that these things I am going to write will never cause me to be loved by the one I love (the other), to know that writing compensates for nothing, sublimates nothing, that it is precisely there where you are not – this is the beginning of writing.'
> – Roland Barthes[1]

Roland Barthes' *A Lover's Discourse* does not pertain to a specific set of lovers; similarly, Liu Chuang's *Love Story* does not pertain to any specific love story. With these puzzling titles, the two speak of matters which at first appear similar, but are in fact otherwise. Barthes writes of language and lust, while Liu Chuang's exhibition involves 'the impulse to scribble'.

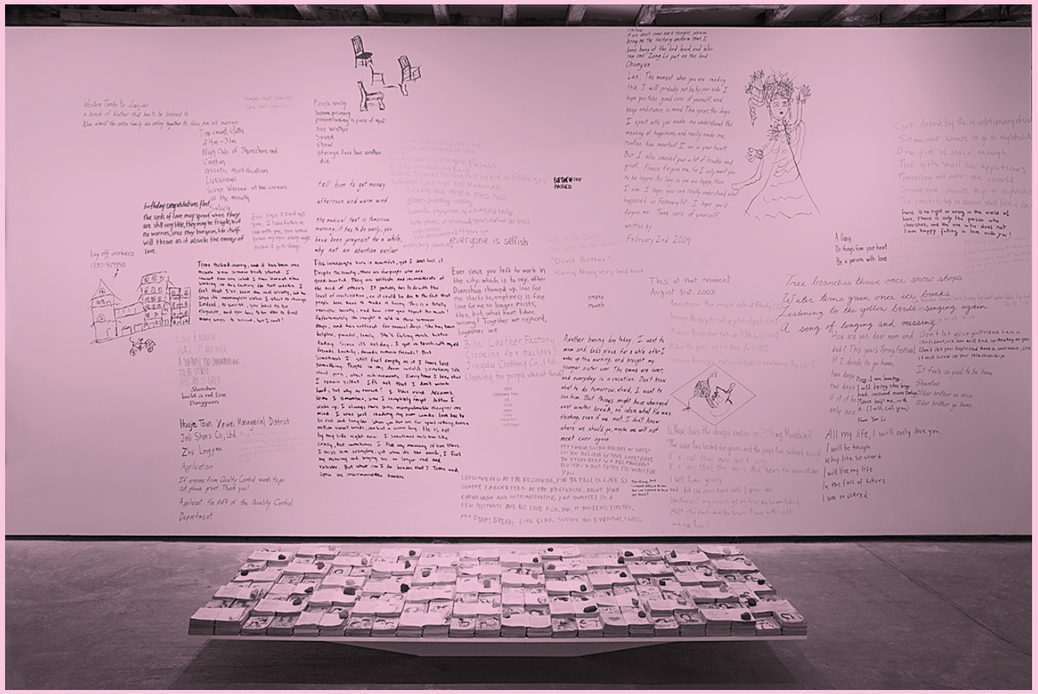
The difference between writing and scribbling is this: the former hints at some sort of cohesion and achievement, while the latter emphasises the act of writing itself. Liu Chuang collected thousands of pulp romance novels from the latter part of the 21st century and early part of the new millennium. These novels were passed between blue-collar workers, with most readers being female workers from the manufacturing industry. The artist sorted through these novels as if searching for buried treasure, seeking notes left on the margins by their readers. His search rewarded him with emotional sentiment, poetry, first drafts of letters, running accounts, reminders, QQ account numbers, doodles, addresses…. Though the artist attempted to file the notations he found into six major categories, a great portion of the marks left in the books defied categorisation and were simply remnants of recorded motion. Some pages were obviously used to jot down existing text (receipts and advertisements), while others were probably used by the writer to practice her or his handwriting, still others were indecipherably mysterious symbols or phrases, their ambiguity perhaps the writer's intent.

Love Story is exhibited at Salon 94 Freemans, located next to the New Museum of Contemporary Art in New York. The space is situated in a small alleyway somewhat analogous to where the artist originally found these romance novels. Liu Chuang purchased the pulp novels from small, nearly bankrupt bookstores located near factories in Dongguan. These books originated in Hong Kong and Taiwan, and later became recreational media for the emerging class of the Mainland's economic transformation. Now, they have been shipped overseas by air to New York – the global capital of the free market. Besides the thousands of neatly arrayed books that form the exhibition's main installation, site-specific pieces include the English translations of the message, as well as doodles that have been copied onto the walls of the gallery by staff and friends wielding multicolour markers. The walls of this white box space have been set alight by the revelation of these subtle secrets.

These anonymous writers know the wandering nature of borrowed books, the range of visibility of the traces they leave in them, and the single directionality of the markings. These talented and/or directionless readers are the co-creators of this art work. From novels that lack significance in and of themselves, they have reclaimed a large expanse of space. An empty concrete lot may seem barren and pallid, but it holds limitless possibilities. The artist reminds us that the popularity of online platforms like forums and blogs has increased rapidly, while paperback books have vanished from the market due to the widespread use of the smart phone. Perhaps there is a larger impulse behind the urge to scribble that is also relevant to the times. By engaging in post-processing of products from the cultural market which have already been 'processed' by their users, Liu Chuang is revealing or directly participating in the social relations of production. Nicolas Bourriaud argues that, 'Art tends to give shape and weight to the most invisible processes', describing a trajectory in the cultural landscape, and constructing a linkage between forms, signs and images via this 'post-production' method of creation.[2]

The impulse to scribble arises from speechlessness. When an outpouring of energy seeks but finds no quarter, it is relegated to the pages of a book that happens to be resting in one's pocket, and those pages become a resting place for that ghost of a thought. *Love Story* exhibits those muted words, and gives them a voice with which to shout – a shout that thunders in the ears of its audience. An analogous work is Liu Chuang's 2010 video work, *Untitled (Dance Partner)*, which follows two automobiles of the same make and model driving side by side at minimum speed on a city highway. Without violating any traffic regulations, the experiment resulted in small-scale confusion of the senses and reality, quietly questioning and destroying seemingly solid constructs in the dark of the night. Of Liu Chuang's works, the quietest, smallest, and slowest are often the most powerful elements. Some call Liu Chuang an interloper; Liu himself says he acted as an archaeologist in *Love Story*; but in my eyes, he is a dialectician.

1 Roland Barthes, *A Lover's Discourse: Fragments*, Shanghai: People's Publishing House, 1988 First Edition, p. 100.
2 Nicolas Bourriaud, *Postproduction*, Gold Wall Press, 2014, II, p. 25.



刘窗《爱情故事》Salon 94 展览现场
Liu Chuang, *Love Story*, Salon 94

Joobin Bekhrad / 裘宾·贝克哈尔德

Sin City: The Rise, Fall, and Resurrection of Nasereddin Shah-e Qajar

Joint Second Prize Winner, Entry in English

Underground, Siamak Filizadeh, Aaran Gallery, Tehran
9 – 23 May 2014

There's no escaping him – he's *everywhere*. That broad, impeccably groomed moustache, haughty smirk, medallion-studded regalia, black felt cap replete with the lustrous loot of Nader and a telling tuft of peacock plumes, and… those *eyes*: two dark, sunken spheres possessing at once an air of languor and unbridled pride, which seemingly beckon one from every gaudy teapot and *ghalyan* in Iran to behold that monarch of late, that Pivot of the Universe. *Come*, they say; *come, and I shall relate the tale of how I, Nasereddin Shah-e Qajar lived, ruled, and died, and recount the fate of fair Persia in days both old and new*.

Though his countenance still largely adorns chinaware and smoking apparatuses that struggle to evoke an idealised image of a glorious and flowery past when thick, swarthy eyebrows, bawdy ditties accompanied by the jangly sounds of the *tar*, and extravagant, over-the-top titles were all the rage, the rise and fall of one of Iran's most iconic monarchs remains ever relevant today.

Now there's a good lad... (The King's mother, Nasereddin Shah, and Mirza Agha Khan-e Nuri)
现在这里有个好小伙儿……（国王的母亲、纳赛尔丁·沙哈、以及Mirza Agha Khan-e Nuri）
Siamak Filizadeh, *Conspiracy*, C-Print, 70×100 cm / 西阿马克·菲力扎德，《共谋》，彩色印刷品，70×100厘米

Following the decline of the brief renaissance and respite afforded by the Safavids, Iran, yet again, found itself in a state of chaos and confusion. After being sacked by the Afghans, the time was ripe for a new monarch to seize the imperial throne and take advantage of the lost glory of the line of Sheikh Safi. Among the various contenders was one Tahmasp Gholi of the Turkic Afshar tribe from Khorasan in the service of the last Safavid sovereign (hence the Turkish moniker, 'Slave of Tahmasp') who, after proving himself to his countrymen against the Ottomans, was elected as Shah of Iran by a grand assembly gathered on the Plain of the Magi. Having ravaged Delhi and successfully routed the belligerent Ottomans once and for all, Nader's reign on the wrested Peacock Throne was a short one, as was that of Karim Khan of the Zands, who, despite his efforts to bridge the gap between monarch and subject, brought into being a dynasty that contributed a relatively small and uneventful chapter in the massive compendium of Iran's history. Things changed, however, when Agha Mohammad Khan, another Turkic tribal leader, emerged on the scene. Despite having been orphaned and castrated as a young boy (albeit at the hands of the Afsharids), Agha Mohammad Khan nonetheless mustered the balls (or lack, thereof) to stir a revolt against the Zands, proclaim himself King of Kings, and plunge Persia headlong into one of the darkest and most miserable eras it had witnessed in centuries; that was, of course, after he had stripped the boyish Lotf Ali Khan – the final vestige of the short-lived Zands – of his manhood, and blinded nearly an entire city for granting the soon-to-be-eunuch refuge, among other (mis)deeds.

Like his predecessors Mohammad Shah and Fathali Shah (Agha Mohammad Khan's illustriously bearded nephew, to whom his legacy was passed down), Nasereddin Shah was every bit the Qajar: cruel, insatiable, and spineless. However, it was not without reason that he acquired his now-iconic status. In addition to serving as one of the longest reigning monarchs in Iranian history, Nasereddin Shah was also a poet, ballet lover, amateur painter and photographer (indeed, he may be credited with having taken the first *selfie*), and avid diarist. He also, for whatever reasons, had a predilection for masculine, moustachioed women in tutus (garments that won the monarch's heart in France), nearly a hundred of which he kept as concubines in his harem.

For all his artistic and womanly (or *manly*, rather) pursuits, his reign was not as rosy as the hubbly-bubblies in Tehran portray it to have been. Like the reign of Fathali Shah before him, under which Iran humiliatingly ceded sovereignty over Armenia, Georgia, Arran (now referred to as the Republic of Azerbaijan), and Daghestan to the Russian Empire through the disastrous treaties of Gulistan and Turkmenchay, so is Nasereddin Shah's regarded as one of submission towards foreign powers, namely the chief architects of the Great Game: Russia and Britain. In an act of damage control, Nasereddin Shah strove to seize Herat, although he was ultimately forced by the English to relinquish control and recognize the sovereignty of Afghanistan, which Britain had interests in. As well, the royal coffers being unable to provide for his lavish and indolent lifestyle, the Shah looked towards selling almost complete financial, commercial, and military power, as well as concessions as a means of funding. The humiliation and outrage borne by his subjects reached such heights that at one point, in a rather Gandhian move, a *fatwa* was issued by a cleric against the trade and consumption of tobacco, an industry in the hands of the British, to whom the Shah had granted a monopoly. Despite its flowery outward appearance, Iran under Nasereddin Shah's rule had reached new lows for which the monarch – as well as the nation – would pay dearly.

On a typically hot and dusty day in Tehran last May, I emerged from a sooty Peugeot onto a quiet and unassuming back alley with thoughts of canvases, 'Armenian-style' sandwiches (which my friend Nazila promised to serve that day), and air conditioning floating about in my head. After making a few enquiries (beginning with a hesitant *Agha!)* from those present – passers-by, sweepers, and the like – I found my way to a city named 'Underground'. There, I witnessed a place 'as old as despotism' (according to the text on display), where a king – believed to have made a pact with Azrael, the Angel of Death in Islamic tradition – was assassinated every fifty years, only to rise again from the earth and perpetuate an endless cycle of tyranny, corruption, and decrepitude. Selected for the role of the zombie king was our main man, Nasereddin Shah, Pivot of the Universe, God's Shadow on Earth, whose rise and tragic fall were depicted in a chronological series of macabre colour prints by Siamak Filizadeh at Aaran Gallery. Though Siamak's works have by some been compared to those by other Iranian artists who have recently been inspired by episodes and events in modern Iranian history, to place them in the same category would be a mistake. In using the life and times of Nasereddin Shah along with an adapted frame story as the basis of his series, the artist not only wrought a tour-de-force history lesson, but also a haunting and compelling visual narrative with brooding implications for and references to the present.

Beginning with the Shah's coronation in Tehran, Siamak, with his typical use of humour, references to pop culture, and brilliant use of symbolism and

suggestive imagery, told of the many trials and tribulations of the Qajar monarch, which culminated in his assassination at the hands of Mirza Reza Kermani and his rusty revolver. No details, however small (gold-plated AK-47s gifted by Saudi princes, anyone?), were spared in the nearly 30 works on display on both levels in the gallery, which featured a fantastic, almost otherworldly cast of characters who all played key roles in the events of the Shah's life. In one canvas could be witnessed a ghastly, yet blithe Anis-o-Dowleh, the Shah's favourite concubine, reclining in a tutu (of course) on an art deco sofa with a doll – a symbol of childhood innocence and nonchalance never afforded to her – in her hand. In two other canvases, cynical-looking British and Russian ambassadors lurch over a humbled Shah; beside the British ambassador, the Shah sits austerely in fishnet stockings with a spiked chain around his neck – in reference to a harangue written by the Shah, wherein he likened giving in to the British to being akin to 'a loose woman who gives in as soon as she is asked to remove her underwear' – while with the Russian, he gleefully enjoys the tail of a fish as his fair-haired companion greedily clutches the lion's share of the bait.

As one progressed through the canvases, an air of conspiracy and intrigue began to loom overhead. In a number of works, Siamak depicted the tragedy of Amir Kabir (a.k.a. Mirza Taghi Khan-e Farahani), the revered nationalist prime minister who sought to bring about reforms in the country and set Iran on a path of progress and modernisation. According to history and legend, Amir Kabir's reformist tendencies weren't held in particular esteem by some around him, and the spineless Shah, influenced greatly by his mother and the then-Chancellor Mirza Agha Khan-e Nuri (among others), first demoted Kabir and later had him executed in a bathhouse in Kashan, further darkening Iran's prospects of salvation from decay and decline.

If Kabir's assassination marked one of the great tragedies of Nasereddin Shah's rule, the other was undoubtedly his own. Having sold Iran to foreign powers, severely blighted the country's chances of reform and progress, martyred the leader of a nascent religious movement (i.e. the 'Bab', whose prophecies would ultimately pave the way for Baha'ism), tried to prematurely introduce newfangled Western notions in the country, championed dictatorship and corruption, and brought about economic disaster (to list a few achievements), the monarch's wrongdoings soon enough caught up with him. Using historical newspaper articles, personal letters, and other documents as reference material, Siamak illustrated the sordid decline of the Shah. In one piece, the Shah imagines himself as a Gulliver of sorts, being pinned down helpless by his subjects – perhaps the result of a critical letter addressed to him by an anonymous author. Elsewhere, one saw the 'Bread Riots' that threatened the monarch's rule, his return from Europe as the personification of materialism and over-indulgence, and the death of the his heir, Amir Ghasem, in a work making direct reference to Michelangelo's *Pietà* and causing one to ponder the workings of karma and divine intervention.

If the said events marked the Shah's slow downfall, the appearance of Mirza Reza Kermani marked his end. A follower of Seyyed Jamaleddin-e Afghani, a political activist and religious figure highly critical of the Shah and his Western tendencies, Kermani's life took a turn for the worse when, following Afghani's expulsion from Iran, he became a vocal opponent of the government and fell from 'grace' (to be euphemistic). Angry, indignant, and with a pistol in his pocket, Kermani – following, perhaps, in the tradition of Hassan-e Sabbah, the 'Old Man of the Mountain' – took the Shah's life in the shrine of Shah Abdol-Azim in nearby Rey, and after attempting to flee to Ottoman Turkey, was captured, tortured, and executed. 'Keep this pole as a souvenir', he is reported to have said before his execution; 'I will not be the last one'. And, as the tragic hero's feet dangled from the gallows pole, the light of the sun was made all the more brilliant by rapid bursts of flash in morbid fascination from the sea of smartphones below…

Though the zombie king may lie in the parched earth of the shrine of Shah Abdol-Azim, his ardent supporters, sycophants, hangers-on, and other sundry loyalists need not grieve, nor beat their chests in despair; for the Angel of Death is ever true to his word, and the Shah shall yet again drag his imperial corpse from his grave to rule for another 50 years with fear, terror, and unrestrained despotism in macabre splendour and decadence. Yet again shall an ominous shadow loom large over Persia, whose sons and daughters will remain tired and wretched as the sun cowers behind a lion with its tail between its legs. Yet again shall blood be spilled, heroes be sacrificed, and martyrs made, all to no avail, leaving naught to posterity. Alas, at the hour of doom, when all has been lost beyond hope, shall the fallen monarch again utter those selfsame words:

> *Man bar shoma jur-e digari hokoomat khaham kard, agar zendeh bemanam… I shall rule thee differently, should I remain alive…*
> Attributed to Nasereddin Shah during his final moments

Joobin Bekhrad / 裘宾·贝克哈尔德

罪恶之城：纳赛尔丁·沙哈·卡扎尔王朝的兴盛、衰败及复兴

二等奖获得者（英文投稿）

《地之下》，西马克·菲利扎德，德黑兰Aaran画廊
2014.5.9 – 2014.5.23

完全无法逃避他——他无处不在。整洁无可挑剔的大大八字胡、自大得意的笑容、挂满奖章的华丽制服，黑毡帽上戴满了闪闪发亮的战利品和一簇引人侧目的孔雀羽毛，还有……那双眼睛：两个深邃、下沉的眼球立刻散发出倦怠和肆无忌惮的骄人之气，似乎在召唤着伊朗每一个华丽的茶壶和水烟都关注这位君主、宇宙的中心。来吧，他们说；来吧，我将会叙述我——纳赛尔丁·沙哈·卡扎尔——是如何生、如何治、如何亡的，讲述往昔与今朝美好波斯的命运。

尽管如今他的面容大部分装饰着陶瓷和吸烟设备，试图努力唤起那理想化的、光荣与华丽的旧日形象。那时浓密黝黑的眉毛、伴着刺耳塔尔琴声的粗俗小调以及奢侈、过度的头衔都曾十分流行。伊朗最具代表性君主的兴衰甚至仍与现在密切相关。

随着萨法维王朝带来的短暂复兴与喘息之后的消退，伊朗再次发现自己身处混乱与困惑之中。被阿富汗人抛弃后，是时候由新君主获取帝国的王位了，可以利用谢赫萨菲家族失去的荣耀。在众多的竞争者中，过去曾侍奉过萨法维政权、来自呼罗珊地区的突厥阿夫沙尔部落的“塔赫玛斯·高”(TahmaspGholi)(在此是土耳其绰号“塔赫玛斯的奴隶”)，向国民证明了自己是反对奥斯曼帝国之后，在贤士盛大聚集的平原上当选为伊朗沙哈（国王）。蹂躏了德里和彻底成功击退好战的奥斯曼帝国后，纳德在争夺而得的孔雀宝座上的统治时期是短暂的，这是由于卡里姆汗·桑德的原因：尽管桑德努力弥合君臣间的隔阂，作为一个王朝的创立者，他在厚重的伊朗历史长河中留下了相对短小而平静无事的篇章。然而当阿迦·默罕默德·汗，另一个位突厥部落首领出现在人们视野中时，事情发生了变化。虽然在年幼时就成了孤儿并被阉割（尽管是由阿夫沙尔下的手），阿迦·默罕默德·汗仍然纠集了力量（或可以说缺少）制造起义反对桑德王朝，声称他自己是万王之王，并不顾一切让波斯深深陷入几个世纪以来最黑暗、最悲惨的时代。当然，这是在他除掉了男孩儿气的卢图夫·阿里汗——短命的桑德王朝的最后残余——的男子气概之后，并几乎使整个城市失去了理智，准予其成为“即将成为太监”者以及其他（失误的）行为的避难所。

就如同他的前任默罕默德·沙阿和法特赫·阿里沙(阿迦·默罕默德·汗有名的大胡子侄儿，也是由他继承了阿迦的遗产），纳赛尔丁·沙哈是一位彻头彻尾的卡扎尔：残酷、贪婪、懦弱。然而并不是没有原因让他获得了现有的标志性地位。除了作为伊朗历史上在位时间最长的君主之一以外，纳赛尔丁·沙哈还是一位诗人、芭蕾舞爱好者、业余画家、摄影师（事实上，他也许被认为拍摄了第一张自拍照）以及狂热的日记记录者。同时，由于种种原因，他偏爱有阳刚之气的、身着芭蕾舞短裙（在法国倍受君主喜爱的服装）的有小胡须的女性，在后宫他有近百余位这样的嫔妃。

I'll be back! 我会回来的！
Siamak Filizadeh, *Shah Without Shroud (Kafan)*, C-Print .
130×130 cm / 西阿马克·菲力扎德，《没有裹尸布的沙哈（国王）》，彩色印刷品，130×130厘米

然而，对他所有的艺术性和女性的（或更确切点，男子气的）追求而言，他的统治并不如曾经描绘地如同德黑兰的水烟那样华丽美好。如在他之前的法特赫·阿里沙统治时期，伊朗狼狈地放弃了亚美尼亚、格鲁吉亚和阿蓝岛（现指阿塞拜疆共和国地区）的主权，通过灾难性的古丽斯坦和土耳其条约将达吉斯坦给了俄罗斯帝国。因此认为纳赛尔丁·沙哈会言听计从的外国势力、也是成为大角逐中的首席建筑师们是：俄罗斯和英国。在控制损失的行动中，纳赛尔丁·

沙哈试图抓住赫拉特，虽然最终他被英国逼迫放弃控制并承认阿富汗的主权，因为英国人在那里有着自己的利益。同时，皇家金库无法满足他奢华和懒惰的生活方式，国王试图出售几乎全部的金融、贸易和军事权力，并提供优惠的融资手段。他的臣民们承受的屈辱和愤怒达到了如此的高位，以几乎是甘地的方式进行这反抗；牧师签发了反对贸易和消费烟草的禁令。而烟草工业在英国人手中掌控着，并且国王还给予了他们垄断之权。就在其华丽的外观之下，伊朗在纳赛尔丁·哈沙的统治之下已经到达了君主之位的新低——以及整个民族的新低——将付出沉重的代价。

去年5月在德黑兰一个典型的尘土飞扬的炎热天里，我从一辆乌黑的标志车钻出来进入了一条安静、低调的偏僻小巷，满脑子思考着画布、“亚美尼亚式的”三明治（我朋友Nazila许诺要在那天给我吃的）、以及在我头顶飘着的空调冷气。从那些现场中——路人、环卫工人等——做了一些调查（从那犹豫不决的“啊呃”开始）后，我发现了通向一座叫做“地之下”城市的路。在那儿，我亲眼目睹了一个“与专制主义一样古老”的地方（据显示的文字），那儿的国王——相信已经与亚兹拉尔（伊斯兰传统中的死亡天使）达成了协议——每50年被暗杀一次，再从尘间复活一次并延续专制、腐败和衰老的无休止循环。入选僵尸国王的角色便是我们的主人翁——纳赛尔丁·沙哈：宇宙的中心、地球上的神之影，他的兴起与惨败都被Aaran画廊的Siamak Filizadeh以时间为序，描绘在一系列骇人的彩色打印作品中。虽然Siamak的一些作品被拿来与近来一些从近代伊朗历史情节和事件获得灵感的其他伊朗艺术家作比较，将他们归为一类便已是个错误。通过采用纳赛尔丁·沙哈的生活和时代以及改编了的故事框架作为他作品系列的基础，艺术家不仅仅创造了精妙绝伦的历史课程，也是一次令人难忘和引人注目的视觉叙事，让我们思索其对当下的影响与借鉴。

以沙哈在德黑兰的加冕开始，Siamak以其典型的幽默、引用流行文化以及对象征和暗示影像的绝妙使用，讲述了卡扎尔君主的艰难困苦，最终导致了他被Mirza Reza Kermani暗杀以及他生锈的左轮手枪。虽然小（镀金AK－47是来自沙特王子的礼物，有人有吗？）却没有细节能够在陈列画廊两层空间里的近30幅作品中幸免；而且这表现了不可思议、近乎超凡脱俗的人物特征，而他们在沙哈的生活事件中都扮演着关键的角色。在一幅画布上能够看到一位可怕的、却快乐无忧的Anio-o-Dowleh，沙哈最宠爱的妃子，身着蓬蓬裙（当然）斜倚在充满艺术装饰的沙发里，一个布娃娃——童年的纯真和她从未能够承担得起的冷漠的象征——在她的手里。在另外两幅画布上，一副表情玩世不恭的英国大使和俄罗斯大使朝着沙哈侧倾着。在英国大使的旁边，沙哈身着网眼丝袜、脖戴刺链、严肃端庄而坐——暗指沙哈所写的一篇高谈阔论，其中他将向英国人屈服比作就好似要“一个放荡的女人只要让她脱掉内裤她就会屈服”——而与俄罗斯人一起，他兴高采烈地享受着鱼尾巴，而他受宠的同伴则贪婪地抓住了绝大部分的诱饵。

正如我们通过画布所能感受到的，阴谋诡计的气氛开始笼罩头顶。在一些作品中，Siamak描绘了Amir Kabir（即Mirza Taghi Khan-e Farahani）的悲剧。这位受人尊敬的民族主义总理曾试图在该国进行改革并使伊朗步入进步和现代化的道路上。距历史和传说记载，Amir Kabir的改革倾向并未在其周围一些特别人群中进行；而懦弱的沙哈，受到他母亲以及（尤其是）随后的大臣Mirza Agha Khan-e Nuri的很大影响，先是降职Kabir，接着在卡尚的一处公共浴室将其处决，伊朗获得救赎的前景从衰退和败落中走向更加黑暗的深渊。

如果说Kabir的暗杀标志着纳赛尔丁·沙哈统治的最大悲剧，其他的则毫无置疑是他自己造就的。将伊朗出售给外国势力、严重破坏国家改革和进步的机会、殉葬新生宗教运动的领袖（如，预言最终将会为巴哈教派铺平道路的“巴布”）、尝试过早地将新奇的西方概念引入国内、拥护独裁和腐败以及带来的经济灾难（来陈列少数的成绩），君主的恶行很快就足够惩罚他了。使用历史性的报刊文章、私人信件、以及其他参考性的文件，Siamak演示出沙哈卑劣的衰退。在一件作品中，沙哈想象自己是各种各样的格列佛，被他的臣民无奈的牵制着——也许是由于一封写给他的匿名批评信导致的结果。在其他之处，人们认为“面包暴动”威胁到了君主的统治，他从欧洲的回归是物质主义和过度纵欲的化身，以及他继承者Amir Ghasem的死亡在另外一幅作品中，则直接引用了米开朗基罗的作品《圣母怜子》，并引起我们去思考因果报应和神明干预的作用。

如果说上述事件标志着沙哈的慢慢垮台，Mirza Reza Kermani的出现则标志着他的终结。作为一名贾迈勒丁·阿富汗尼的追随者和强烈批评沙哈及其西方倾向的政治活动家和宗教人士，在阿富汗尼从伊朗被驱逐时，Kermani的生活发生了逆转，他成为了反对政府的声音并从“优雅”委婉的说法）之处跌落下来。生气、愤怒、并且口袋里的随身携带的手枪，Kermani——也许，随着Hassan-e Sabbah的传统，“山中的老人”——在雷伊附近的沙哈·阿卜杜勒·阿齐姆神庙中结束了国王沙哈的生命。之后试图逃往奥斯曼土耳其，被抓、被折磨、并被处决。“让这个杆子成为纪念之物”，报道说他在被行刑前留下此言；“我将不会是最后一个”。而且，当悲剧英雄的双脚从绞刑架杆垂下时，来自下面智能手机的海洋、带来的快速连续的闪光、以一种病态的迷恋让太阳光线更加辉煌。

尽管僵尸国王也许长眠在沙哈·阿卜杜勒·阿齐姆神庙炙热的地下，他热衷的支持者、奉承者和随从、以及其他各式各样的支持者不需要悲伤，也不需要捶胸顿足。因为死亡天使印证了他话语的真实，而且沙哈仍应从他的坟墓中拖出其帝国的尸体，在令人毛骨悚然的辉煌与颓废中带着惧怕、恐怖和无限制的专制再统治50年。再一次不祥的阴影将笼罩着波斯大地，当太阳蜷缩在夹着尾巴的狮子身后时，他的儿女们仍会疲惫不堪和悲惨。再一次血洒大地、英雄断颅、烈士殉难，一切都无济于事，为后人留下的只是灰烬。可惜的是，在厄运来到的那一小时，当所有都已失去超越的希望时，即将倒下的君主再次说出了那些懵懂的话语：

Man Bar Shoma jur-e digari hookomat khaham kard,
agar zendeh bemanam……如若我不是这样统治，
我也许仍然还活着……
致纳赛尔丁·沙哈生命的最后时刻

Selected Entries in English

英文入围文章

Kayla Anderson / 凱拉安德生

Animism: Curating Discourse

Animism, Ilmin Museum, Seoul
6 December 2013 – 2 March 2014

Although theories such as object-oriented ontology, speculative realism, and vital materiality have recently made their way into the art world as direct references – even appearing in a review of the 2014 Whitney Biennial for *Artforum,* and as a rationale behind Carolyn Christov-Bakargiev's vision for documenta 13 (2014) – several artists and curators have been working with these ideas for at least the past five years.

Animism, an ongoing exhibition and publication project curated by Berlin-based curator Anselm Franke, is one of the first to incorporate these theories. The exhibition premiered at Extra City and M HKA, Antwerp, in 2010 and since then has travelled to Kunsthalle Bern (2010), Generali Foundation in Vienna (2011), Haus der Kulturen der Welt in Berlin (2012), e-flux in New York (2012), OCAT in Shenzhen (2013), Ilmin Museum in Seoul (2013/14) and Ashkal Alwan Home Workspace in Beirut (2014). The show in Berlin was accompanied by a conference that included lectures by Graham Harman and Quentin Meillassoux on correlationism, speculative materialism and object-oriented ontology as examples of emerging theories that critique modernity's imposed separations between nature and culture, subjects and objects, external world and inner thoughts.

The exhibition itself featured over thirty artists (the list grows a bit with each subsequent version) whose works 'reflect on the boundary between subjects and objects and the modern anxiety that accompanies the relation between 'persons' and 'things'.'[1] Mostly film and installation works by a diverse group of artists – including Marcel Broodthaers, Len Lye, Ken Jacobs, Harun Farocki, Candida Höfer, and Ana Mandieta – were shown alongside archival material, creating a complex narrative of disparate references. The combination of contemporary art and ethnographic artifacts acts as evidence of modernity's many contradictions. In a review of the Shenzhen exhibition for *Leap*, Pu Hong refers to the exhibition as a 'quintessential product' of modernist thinking, with its cycle of anxiety and ensuing crisis.[2] Perhaps what he means is that if it weren't for modernity's conflicted colonialist foundations, we wouldn't be looking at such a fractured narrative.

Several works in the exhibition explore objectification, specifically within the museum setting, such as the film *Les statues meurent aussi* (1953) by Chris Marker and Alain Resnais, which traces the colonial appropriation of African artifacts both in ethnographic museums and commercial tourism. Some works such as León Ferrari's subversive collage series *L'Osservatore Romano* (2001-7), focuses on the harsh boundaries established by Western culture (specifically the Roman Catholic church) through the domination of other cultures, while Yayoi Kusama's film *Kusama's Self-Obliteration* (1967) documents the artist relinquishing her own bodily boundaries to become part of the broader world around her. Other artists explore interactions between humans and things that seem all too animate, such as Daria Martin's film *Soft Materials* (2004), which shows human dancers and a robot performing an intimate choreography in an artificial intelligence laboratory, and Walon Green's film adaptation of *The Secret Life of Plant* (1979), which uses time-lapse both to 'animate plants' for the human eye and to slow human life down to what we can entertain as a 'plant's perspective'. Agency's installation for the exhibition assembles a list of things that defy the binary oppositions of nature/culture and human/non-human to show that these boundaries are not as steadfast as they seem. This range of perspectives reveals that animism cannot be pinned down as one might an exotic specimen for study; it is a colonialist term with a fraught history, but one that can be reclaimed, and whose subject matter – the more reciprocal or spiritual relations between the human and non-human world – has ceased to be stamped out.

These fractures within modernity's foundations that Franke references within the exhibition are what have lead so many artists to investigate the relationships between nature and culture, people and things. Western image culture is at once ripe with commodity fetishes and inhabited by objects that are supposedly devoid of enchantment. Not every artist who works with this subject matter was featured in *Animism*. Several artists – video artist Shana Moulton and robotics and performance artist Paula Gaetano-Adi in the US, and conceptual designers Dunne and Raby and Auger-Loizeau in the UK, to name a few – have all been making work that imagines new, often anti-hierarchical, configurations of people and things (and things and things) long before the exhibition premiered in Antwerp.

These interrogations, regardless of the form they take, approach what sociologist and anthropologist Bruno Latour calls 'the field of nonmodern worlds'.[3] Latour uses the term 'nonmodern' to suggest that modernism itself, along with the 'disenchant[ment]' of the world, never truly took hold. 'Our own mythology consists in imagining ourselves as radically different',[5] Latour asserts, and this is where the difficulty arises, not from having agencies that appear strikingly similar to spirits of animist societies, but from having such agencies and simultaneously denying their existence. It is important to note that the ideologies that stem from this confrontation with the modern are not simply romanticisations or fetishisations of the premodern, but develop from a long-needed critique from within of how Western civilisation has used notions of animism and primitivism to construct a linear hierarchy between Western and non-western cultures.

One way of approaching this broader field of the nonmodern is to reflect critically on the historical construction of 'modern' civilisation in opposition to 'primitive' societies. In an interview between Franke and Latour for *Animism Volume 1*, the exhibition catalog (which doubles as a densely packed textbook) for the first exhibition at M HKA, Antwerp, Latour poses the following queries to propose how modern – declaredly non-animist – societies have fallen into contradiction in light of recognising their own animist mechanisms.

> Suddenly, the Europeans realised that, wait a minute, maybe we made a big mistake in attributing animism to others. What happens if we have been animists, and in what way were we? Since we have agencies everywhere, we mix the agencies, we made a whole series of transformation about the agent, we added wings, and we took the souls out, and sometimes the opposite. We did all sorts of very, very strange things, and we turned to the others, who are no longer, others, and what did they do? Well they modernised without any worry.[6]

Using the exhibition as a platform, Franke seeks to redefine the word animism, coined by 19th-century anthropologist Edward Tylor to classify 'primitive' societies, and apply it to what Latour calls 'modernity's image culture' which fuels 'an aesthetic economy' of products crafted to communicate desire.[7] Through each iteration of the exhibition and corresponding compendium of essays, *Animism* prods at the border established when 'modern' civilisation declared so-called animist societies as *other* and used this negation to construct its own identity and presumed superiority.

Referred to as 'master of the essay-exhibition', Franke is above all a curator of discourse; he uses the exhibition format to bring issues from post-colonialism, science, ecology, ethics and politics into focus within the realm of visual arts and cultural production.[8] Both *Animism* and his most recent exhibition *The Anthropocene Project*, which opened on 16 October 2014 at Haus der Kulturen der Welt, Berlin, tackle subjects beyond the cultural sphere.

Though *Animism* marks the first considerably large-scale international exhibition to apply the term animism within contemporary Western art, Franke's goal is to mobilise the 'aesthetics and politics of animism, and their significance for reaching beyond the West/Non-West binary today.'[9] For this reason, the exhibition's journey beyond the confines of Europe and the US has been particularly important, and yielded increasingly rich exhibitions. In her review of the OCAT exhibition, Aimee Lin writes:

> *Animism* as an exhibition does not simply rethink colonialism at the political, economic and psychological level, but also questions the colonialism that appears anywhere, at any time, in human thought and knowledge systems… by touring around the world, the show itself is practicing a kind of intervention… at an atomic scale.[10]

Each time *Animism* is presented, the exhibition undergoes flux in relation to the history of its host location. For example, the exhibition in Seoul co-organised by Franke and the Ilmin Museum of Art featured 'documents, images, videos and installations examining Korean shamanism' from the Museum's archive that were displayed in addition to the works featured in previous exhibitions. According to Lee Woo-young, a writer for the *Korean Herald*, the inclusion of these artifacts was a way for the museum to address 'shamanistic practices' that government-initiated campaigns of the 1970s had 'stamped out in [Korea's] shift to industrialisation and modernisation.'[11] The exhibition also featured recent work by several Korean artists exploring related themes, adding new perspectives to the exhibition's purposefully complex narrative. At the press opening for the exhibition, Franke spoke of the exhibition as a pursuit against 'the division between tradition and modernity' and the negative effects such sharp divisions have had on social conditions.[12] The exhibition in Seoul is interesting in that it continues the discourse from previous exhibitions while paying particular attention to how these ideas that Franke wishes to draw attention to – the construction of modernism in opposition to non-Western cultural traditions and spiritualties – has shaped the current culture and history of Seoul.

Though the exhibition has now spread to eight different locales – São Paulo is next – its only US presence has been at e-flux's exhibition space in New York (2012). While e-flux is an apt home for the

exhibition due to the critical discourse the organisation bolsters with *e-flux journal*, I wonder how it might have manifested itself at a larger, more mainstream institution such as New York's Museum of Modern Art. There is still much critical work to be done in the US on the subject of anti-hierarchical theories of objects, and for this reason I wonder if the exhibition's lack of exposure in the US is both a product of and evidence to this lag.

Though more oblique and less overtly critical in its approach, in 2011 MoMA hosted an exhibition titled *Talk to Me: Design and the Communication between People and Objects,* which featured the work of over 300 designers who aim to make the inanimate world more communicable through integrating new interactive technologies into consumer products. Though they share the common thread of enlivened objects, the MoMA exhibition took on an air that is more commercial, more human-centric, and less critical – though many of the artists and designers featured in the exhibition make heavily critical work. In a statement for the exhibition, curator Paola Antonelli claims that

> whether openly and actively or in subtle, subliminal ways, things talk to us. Objects and systems that were once charged only with being elegant and functional now have personalities and have become communicative, making our world newly interactive.[13]

Though Antonelli's statement refers to a recent communicable turn, the wealth of writing on evocative and talkative objects denotes instead a gradual chipping away at levels of interactivity and communicability already present in objects, or at least perceived to be present in such, rather than a dramatic shift. What is most interesting to me, then, is what makes these qualities so apparent now. What does a mass consumer desire for objects that are more obviously interactive rather than subtly or symbolically interactive signal about the state of the modern subject, of the capitalist consumer? Perhaps in line with Latour in his interview with Franke referenced earlier, I wonder if perhaps the modern subject of Western civilisation – unavoidably a consumer – has begun to pine for a version of the enchantment modernity denies, and has come to invest the object with the *spirit* of technology, to animate the consumer world in a way that passes under the radar due to its shiny technological facade.

Recently in the US, advertisements have been posted prominently at elevated train stops urging people not to risk their lives by climbing down onto the tracks to retrieve dropped smart phones. Shopping centres boast advertisements for digital cameras that say things like "Travel with me, I never forget a face" and public service announcements depicting disposable plastic water bottles with the text 'I want to be a pair of jeans, recycle me!' grace bus terminals. In this modern age, it is becoming increasingly difficult to explain our affinities for things in a purely logical manner. Modernity has removed the souls from things so that capitalism can sell them back to us. We are already embedded within an object continuum, but simply lack clear, linguistic representations for addressing it.

Exhibitions like *Animism* help us parse out these contradictions, and to place their origin within Western modernity itself. As the exhibition grows with each venue, and more theories, voices, visions and speculations are added to the array, the possibility to speculate alternatives increases at an exponential rate. As evidenced from Franke's current *Anthropocene Project*, which stems from many of the same theories evoked in *Animism*, sometimes looking back also leads to moving forward.

1 Anselm Franke, *Animism Volume 1,* Berlin: Sternberg Press, 2010, back cover.
2 Pu Hong, 'Animism', Review of *Animism*, OCT Contemporary Art Terminal, Shenzhen, Guangzhou: Leap International Art Magazine of Contemporary China, 2014.
3 Bruno Latour, *We Have Never Been Modern,* trans. Catherine Porter, Cambridge: Harvard University Press, 1991, p. 48.
4 Latour, *We Have Never Been Modern*, p. 114.
5 Latour, *We Have Never Been Modern,* p. 116.
6 Bruno Latour, 'Angels Without Wings: A conversation between Bruno Latour and Anselm Franke', *Animism Volume 1*, ed. Anselm Franke, Berlin: Sternberg Press, 2010, p. 92.
7 Latour, 'Angels Without Wings: A conversation between Bruno Latour and Anselm Franke', p. 13.
8 'Power 100: Anselm Franke', London: ArtReview, 2013.
9 'Animism: Drawing the Line', Exhibition announcement for *Animism*, OCT Contemporary Art Terminal, Shenzhen, Hong Kong: Para Site, 2013.
10 Aimee Lin, 'Animism', Review of *Animism*, OCT Contemporary Art Terminal, Shenzhen, London: ArtReview Asia, 2013.
11 Lee Woo-young, 'Ancient Beliefs Spirited Away in the Shift to Modernity', Seoul: Korean Herald, 2013.
12 Woo-young, 'Ancient Beliefs Spirited Away in the Shift to Modernity'.
13 Paola Antonelli, *Talk to Me: Design and Communication between People and Objects,* New York: The Museum of Modern Art, 2011, back cover description.

Kayla Anderson / 凯拉·安德生

万物有灵：策展的话语

《万物有灵》，首尔焕基美术馆，2013.12.6 – 2014.3.2

虽然以客体为导向的本体论（object-oriented ontology）、推知实在论（speculative-realism）以及重要物质性（vital materiality）等理论最近成为了艺术界的直接参考——甚至出现在了《艺术论坛（Artforum）》对2014年惠特尼双年展（Whitney Biennial）的艺评中，但在Carolyn Christov-Bakargiev对于第13届文献展的想法背后——几位艺术家和策展人带着这些理念工作了至少五年。

"万物有灵"，一个正在进行的展览和出版项目，由生活、工作在柏林的策展人Anselm Franke主持，是最早吸收这些理论的展览之一。2010年该展览首度于安特卫普的Extra City和MuHKA展出，之后又巡展到：伯尔尼Kunsthalle Bern（2010年）；维也纳Generali基金会（2011年）；柏林Haus der Kulturen der Welt（HKW）（2012年）；纽约E-Flux（2012年）；深圳OCAT（2013年）；首尔Ilmin艺术博物馆（2013/14年）以及贝鲁特Ashkal Alwan家庭工作室（2014年）。在柏林HKW举办的展览还召开了学术会议，会上Graham Harman和Quentin Meillassoux以相关论（correlationism）、推知实在论（speculative realism）及以客体为导向的本体论（object-oriented ontology）为例，做了关于新兴理论的讲座，这些理论评论了现代性加诸于自然与文化、主体和客体、外部世界和内部思维之上的分离。

展览本身展出了三十多位艺术家的作品（后续的巡展每次都会增加几位），这些作品"反映了主体和客体之间的界限以及伴随着'人'与'物'的关系产生的现代焦虑。"[1]由不同艺术家——包括Marcel Broodthaers、Len Lye、Ken Jacobs、Harun Farocki、Candida Hufer及Ana Mandieta——创作的电影和装置作品伴随着档案材料一同展出，营造出一种对不同参考资料的复杂叙述。当代艺术与人种志展品的混合，成为了现代性中很多矛盾的佐证。在《艺术界（Leap）》杂志对深圳展览的一篇艺评中，蒲鸿写道，展览表现了焦虑感和危机感是现代主义思想的"典型产物"[2]。也许他想表达的是如果不是因为现代性的殖民主义基础，我们不会看到这样破碎的叙述。

展览中的几个作品探索了物化／客体化这个问题，尤其是在博物馆环境中，如Chris Marker及Alain Resnais的电影《雕像也死去了（Les statues meurent aussi）》（1953年），追溯了在人种博物馆和商业旅游中对非洲手工制品的殖民占有。一些作品如Le ó n Ferrari颠覆性的拼贴画系列"罗马观察家报（L'Osservatore Romano）"（2001－07年），关注了西方文化（特别是罗马天主教会）通过统治其他文化建立起的严格界限，草间弥生的电影《草间弥生的自我消解》(1967年)记录了艺术家放弃了自己身体的界限而成为周围更广阔世界的一部分。其他艺术家探索了人类与物品之间的关系似乎过于亲密，例如Daria Martin的电影《柔软材料（Soft Materials）》（2004年），表现了人类舞者和机器人在人工智能实验室中表演亲密舞蹈；Walon Green的电影《植物的秘密生活（The Secret Life of Plant）》（1979年）用微速摄影使"植物"在人类眼中更"生动"，也使我们可以从"植物的视角"来看慢下来的人类生活。展览中的装置作品集合了一系列反对自然／文化以及人／非人之间对立的事物。这一系列观点说明万物有灵论已经不能被认为是另类的研究议题；它是一个有历史的殖民主义术语，但可被重新使用，其主题——人与非人世界间互相联系或精神性的关系——也已不再被抵制。

Franke在展览中所引用的这些现代性基础中的碎片指引许多艺术家研究自然与文化及人与事物的关系。西方形象的文化是伴随着对商品的迷恋而迅速成熟的，但却充斥着毫无魅力的事物。致力于表现这一主题的艺术家们有些没有在"万物有灵"展中展出。几个艺术家——如美国影像艺术家Shana Moulton、机器人及行为艺术家Paula Gaetano-Adi、英国概念设计师Dunne & Raby及Auger-Loizeau等——都在创作想像新的，通常是去阶级化的人与事物的配置（和事物与事物间的配置），其创作的时间远远早于安特卫普的首展。

这些诘问无论以何种方式发出，都接近与社会学家兼人类学家Bruno Latour所称的"非现代世界的领域"[3]。Latour使用了术语"非现代"来暗示现代主义自身和世界的"祛魅"从未真正产生影响[4]。他认为"我们自身的神话包括把自己想像得迥然不同"[5]，并且难解之处正在于此，而非在于拥有这样的执行者并同时否认他们的存在。注意到来自与现代的对抗的这种意识形态并不仅仅是对前现代（premodern）的浪漫化或恋物化，而是因为长期以来需要对于西方文明怎样用万物有灵论和原始论构建了西方和非西方文化间的线性等级作出评论。

接近非现代的广大领域的一种途径是批判性地反思与"原始"社会相对的"现代"文明有怎样的历史建构。在安特卫普MuHKA首展的展览目录《万物有灵（卷1）》里Franke和Bruno Latour的一次对谈中，Latour用以下疑问指出：由于认识到其自身的万物有灵机制，现代——宣称万物非有灵的——社会已经落入了矛盾之中。

忽然之间，欧洲人意识到：等等，也许我们在将万物有灵论归因于其他的时候，已经犯下错误。如果我们一直就是万物有灵主义会怎样呢？我们究竟是怎样的万物有灵主义者呢？既然到处都有我们的执行者，我们将执行者混合在一起，让这种执行者作出了一系列的转变，加上翅膀，去除灵魂，有时又反过来。我们做了所有这些非常怪异的事情，而后又转投他方，转向那些已经不是其他人的他人，而他们又做了什么？他们毫无任何忧虑地现代化了[6]。

以展览为平台，Franke试图重新定义"万物有灵论"这个由19世纪人类学家爱德华·泰勒提出用于对"原始"社会进行分类的术语，并将其应用于Latour称为"现代性的形象文化"，这种文化激起了用以表达欲望的"美学经济"产物的发展[7]。通过每次展览与相应文章摘要的交互影响，"万物有灵"展览撼动了"现代社会"宣称所谓万物有灵社会是"其他的"时所建立的边界，并用这种否定构建了自己的身份和先天的优势。

被称为"文献展览的大师"，Franke首先是一个有话

说的策展人；他用展览形式将后殖民主义、科学、生态、伦理和政治问题带进视觉艺术和文化生产的领域中[8]。“万物有灵”展览和他最新的于2014年10月16日在柏林HKW展出的展览“人类世项目”，都探讨了超越文化领域的主题。

虽然“万物有灵”是首个将万物有灵概念应用于西方当代艺术的大规模国际展览，Franke的目标却是带动起“万物有灵论的美学和政治及其重要意义，使其超越今天西方／非西方的二元体系。”[9]因此，巡展的范围要超出欧美国家的范围就显得尤为重要，并使展览内容更加丰富起来。在对OCAT深圳展的评论中，Aimee Lin写道：

> “万物有灵”不仅重新从政治、经济和心理学层面思考了殖民主义的问题，更对人类思维和知识体系中无时无刻不存在的殖民主义提出了质疑……通过全球巡展，展览自身就像是一种……极小规模的……干预。[10]

每一次“万物有灵”展出，展览都会根据展出地点的历史而作出调整。例如在首尔的展览由Franke和Ilmin艺术博物馆重新组织，除之前歌词展览的展品外，还展出馆藏的关于“韩国萨满教的文件、形象、影像和装置”。根据《韩国先驱报》撰稿人Lee Woo－young所述，囊括这些展品是一种方式，让博物馆能够推进“萨满行动”，这是政府从1970年代提出的，“现已在［韩国］工业化和现代化的进程中搁浅。”[11]展览还包括近来几位韩国艺术家探索相关主题的作品，为展览意味深长的复杂叙述添加了一些新的观点。在展览开幕的新闻发布会上，Franke谈到展览追求的是反对“割裂传统与现代”以及表现这样尖锐的分裂会对社会情况产生的负面影响。[12]首尔展的有趣之处还在于它一方面延续了之前展览的讨论，同时在Franke想引人注意的这些理念——现代主义的构建与非西方文化传统和灵性的对立——怎样塑造了首尔的当代文化和历史这一方面也下了功夫。

虽然现在展览已经拓展到八个不同的地方（Franke说下一个目的地是圣保罗），在美国的唯一一次展出却是在纽约E－Flux的展场（2012年）。由于E-Flux杂志支持批判性的讨论，E-Flux展场似乎是一个适合的选择；但笔者很好奇它能怎样向更大规模、更主流的如纽约现代艺术博物馆这样的机构证明自己。对于客体的去等级化理论这一主题，美国仍然有很多重要的工作要做，因此笔者怀疑展览在美国缺少曝光是否既是这种差距的产物，也是这种差距的证据。

尽管用一种更迂回而不够批判性的方式，2011年MoMA主办了一个题为“和我谈谈：设计与人和物间的沟通”的展览，展出300多位设计师的作品，意在通过将新的互动技术和消费产品整合起来，使无生命的世界更容易理解。虽然共享了使物品活起来这一主线，MoMA展览的氛围却更商业化，更以人为中心，批判性也较弱——虽然很多艺术家和设计师做出了非常有批判性的作品。在对展览的介绍中，策展人Paola Antonelli说：

> 不论是以开放活跃的风格，还是用难以察觉的微妙方式，物品都会对我们说话。物品和系统曾经只是优雅而具有功能，现在却有了人格，能够沟通，使我们的世界更具互动性。[13]

虽然Antonelli的言论所指的是近来沟通的转变，关于有感召力并很善于表达的物体，也有很多文章指出，这其实是一个物品中早已存在的逐渐更具互动性和可沟通性的过程，而不是戏剧性的转变。那么对笔者来说，更有趣的是现在是什么使物品的这些特点变得如此明显呢？对于明显更具沟通性而非隐晦象征性的沟通信号来讲，在现代主体和资本主义消费者的状态下，消费者更想要什么呢？也许与前文提到的Latour和Franke的对谈中的情感类似，笔者想知道是否也许西方文明的现代主体——不可避免的是消费者——已经开始渴望某种现代性否认的魔力，并赋予物品以技术的灵魂，来使消费世界有生命力，以其闪亮的科技外表通过雷达。

近来在美国，连高架铁路站都张贴了广告劝诫人们不要冒着生命危险爬下铁轨去拣回掉下去的智能手机；购物中心的数码相机广告在说“和我旅行，我永远不会忘记一个面孔”，将可降解塑料水瓶描绘成会说“我想变成一条牛仔裤，回收利用我！”的公益广告也为巴士车站增添了色彩。在这个现代主义的时代，用纯粹合乎逻辑的方式解释我们和物品的相似之处已经愈加艰难。现代性夺走了物品的灵魂，使资本主义可以将他们再出售给我们。我们早已经被植入了一系列物品的灵魂，只是缺少清晰的语言来表述。

“万物有灵”这样的展览帮助我们分析了这些矛盾，并将其起源归结于西方现代性内部。正如每当展览来到新的场馆就有更多展品、理论、声音、观点和思考加入进来，思考一些替代方案的可能性也迅猛地增加了。Franke现在的“人类世项目”展是由“万物有灵”展所启发的理论发展而来的，从中可以看出，有时候回望过去也能指引我们走向未来。

注释：

1 Anselm Franke著，《万物有灵（卷1）》(柏林：斯腾堡出版社，2010年出版），封底。
2 蒲鸿著，“万物有灵”，摘自《深圳OCT万物有灵展览回顾》（广州：艺术界杂志社，2014年出版）。
3 Bruno Latour著，Catherine Porter译，《我们从未现代过》（剑桥：哈佛大学出版社，1991年出版），第48页。
4 同上，第114页。
5 同上，第116页。
6 Bruno Latour著，“无翼天使：Bruno Latour与Anselm Franke对谈”，摘自Anselm Franke编《万物有灵（卷1）》(柏林：斯腾堡出版社，2010年出版），第92页。
7 同上，第13页。
8 《100强：Anselm Franke》（伦敦：艺术评论杂志社，2013年出版）。
9 摘自为深圳OCT展出的“万物有灵”展览所写的展览宣言“万物有灵：画上线条”（香港：Para Site，2013年出版）。
10 Aimee Lin著，《万物有灵——论深圳OCT“万物有灵”展》（伦敦：艺术评论杂志社，2013年出版）。
11 Lee Woo-young著，《古老信仰在转型到现代性过程中日渐式微》（首尔：韩国Herald出版社，2013年出版）。
12 同上。
13 Paola Antonelli著，《和我谈谈：设计与人和物间的沟通》（纽约：现代艺术博物馆，2011年出版），封底。

Andrew Brighton / 安德鲁·布莱顿

Auerbach's Letter and Art Before Curators

London Artist Working from Life, 1950–80,
LWL – Museum für Kunst und Kultur, Münster
8 November 2014 – 22 February 2015

It is not enough to put together an exhibition and say, this art is the most vivid made in this place and time. The modern public sphere requires that judgements must ideally be justified in terms addressed and intended to persuade all persons. While in fact an exhibition and its texts are addressed to a particular public – the public for art – its address must be, in principle, to an unknowable entity: the public. The curator can speak obscurely or polemically or tediously but he or she cannot appeal to the authority of his or her private experience. A curator cannot say: this is simply the art that moves and enthrals me and people like me. This is now the condition of art as a public discourse. The curators of *Bare Life: Bacon, Freud, Hockney and others. London artists working from life 1950–80* have a problem. It has art made for, and in its time pioneered art in, the modern public sphere; it also includes work made for a different condition.

'The dreadfully closed world of wartime/postwar London' was how the architect of the British Library, Colin St John Wilson, recalled the England in which he and his generation began their professional lives. Wilson was a contemporary and friend of painters in *Bare Life* and a collector of their work. His and other similar characterisations of postwar London have determined the dominant tenor for accounts of British art and culture since 1945. From the darkness of obtuse insularity London emerged into the light of urbane cosmopolitanism. It is a story of British art joining an international art discourse. One way to complicate these accounts is to ask: what has this opening-up imposed? What cannot be done now that in the 1940s and 1950s could be made, felt, thought with conviction? Consider this: for an artist born after 1950 the paintings of David Bomberg, William Coldstream, Frank Auerbach and Leon Kossoff come from a condition that makes them difficult if not impossible to make now. But it would not be difficult for them, indeed it is pretty common place to make images that play by the rules and deploy the devices developed by Richard Hamilton, Patrick Caulfield, R.B. Kitaj and David Hockney. What was as stake and what has been lost?

When the Institute of Contemporary Art (ICA) opened its premises in 1950, it was London's first publicly supported gallery dedicated to temporary exhibitions of international modern and contemporary art. However, long established at the insular heart of establishment culture was an exhibition of contemporary art: the annual Royal Academy Summer Exhibition. The Academy aimed in the words of its Secretary, Walter Lamb, 'at preserving and developing a healthy tradition which keeps in touch with the perception and interests of normal people'. Its audience was the 'general public…of normal sense and intelligence'. In practice, it was a market for an art embedded in the common sense norms of the local haute bourgeoisie. Art to be purchased for their homes and their shared private spaces: their clubs, boards and senior common rooms. It was clearly art for a public not the public. In the immediate postwar years, public exposure for artists independent of the Academy and its ethos came from exhibitions in a few adventurous commercial galleries and group exhibitions with none of the establishment prestige of the Academy. In 1954 Wyndham Lewis estimated the public for ambitious contemporary art in London to be no more than four or five thousand. It had little public visibility. In the absence of an attentive public discourse, an artist could paint as if party to discourse elsewhere. He or she could affect the aesthetic ideologies current in Paris and Europe. Or, the artist could construct painting as a serious practice from the inside out; out of what was locally given in the activity of painting itself. Bomberg, Coldstream, Auerbach and Kossoff did not refuse the conventions of common sense painting; what they refused was the common sense assumptions about what those conventions were supposed to deliver. Rather than painting a subject, they made paintings about the activity of painting a subject.

Bomberg, the formative teacher of both Auerbach and Kossoff, used to speak of 'the spirit of the mass'. This would seem to accept a metaphysic that went back to Ruskin and natural theology; the claim that in the long processes of looking and analogous mark-making something of the metaphysical essence of nature could be imparted to a painting. In practice this was a heuristic rather than a metaphysic. The problem the heuristic got over was how to make paintings in a way that engages and records the artist's attention. It facilitated painting as if it imparted something of the subject; the activity of depicting as a way to find an aesthetic necessity. It could inaugurate rules for a

game to be acted out beyond the aesthetics of common sense. The painter inhabits the game; his or her activity discloses the transactions of a sensibility. Little is gained from imagining the subject ostensibly depicted in Bomberg, Coldstream, Kossoff or Auerbach's work. Rather it incites a search for an aesthetic rationality; the recognition of a sensate order made by another mind.

In 1934, Coldstream was working in documentary films. He wrote to a friend, 'before I took this job I was always telling people that painting was over and how the whole concept of art on which we were brought up was obsolete. I felt it a sort of duty to try and like the idea of a new public art and all that.' He goes on to say, however, that the job had made him feel free to be 'individualistic and regressive'. His paintings of the late 1930s are coloured drawings made in oil paint. With a topographical precision he delineated features and forms. The linear scaffolding remains in visible play, on, in and under the thin accumulation of hue. In his postwar work the game of measuring become explicit, like an immanent grid with small horizontal and perpendicular lines mapping the relative locations in the complex asymmetry of forms. They indicate that he paints as if he sees with a single eye fixed in position like a camera. It is as if over many hours and days the light was un-changing and the person in front of him was as still as an object. Coldstream is like a positivist whose rigorous intellection produces an unintended proof of metaphysical presence. The process of recording bodies and things as if they were inert secretes signs of the animate. The repeated measuring marks index change and approximation. Paint registering shifts in hue and tone become plastic; substantial form emerges as if a side-effect of the process. Coldstream paints the world as if he was not in it. The results are, however, intimate, reflexive, sensual indexes of time embedded in attention to light, hue, place, objects and bodies.

In 1961 the literary monthly *London Magazine* sent a questionnaire to a selection of British artists. The questions included: 'What is the most important development in British painting since the war? … Assuming such a thing as an international style exists, how do you see your work in relation to it?' One of the replies published in July of that year came from Auerbach:

> I cannot answer these questions because they seem impertinent to my situation. I think of painting as something that happens to a man working in a room, alone with his actions, his ideas, and perhaps his model. He is affected by his circumstances, and by the standards and events of his time, but he seems to me to be the sole coherent unit.

The 'sole coherent unit' in Auerbach's image is the heroic artist, heroic because he refuses the loss of integrity inherent in societal expectations. He went on to say:

> I cannot think of British painting as an entity, I do not understand the phrase 'international style'. These concepts seem to me irrelevant to an activity which postulates the persistence of a unique and individual experience.

Here he is repudiating implicitly not just mass culture and public discourse as aesthetic bad faith, but also rejecting the emerging professional vocabulary of art in the public sphere. By 1960 there was a developing public infrastructure for showing international contemporary art in the UK. Auerbach was refusing instances of the narrative tropes, 'British art', 'international style' of curatorship; the discourse used to order, promote and legitimate art to the public by an emerging profession. For Auerbach, conviction was to be derived from, to quote Coldstream's half-ironic phrase, 'individualistic and regressive' authenticity of the activity of painting itself.

Richard Hamilton and a coterie within the ICA created an art for the public sphere. Through public discussion and curating exhibitions they created a discursive matrix for an art beyond 'unique and individual experience'. Francis Bacon's use of photography had shown one way into public imagery. But now the imagery of mass culture was viewed as a public mythology. 'Pop-Fine-art is a profession of approbation of mass culture', wrote Richard Hamilton in 1961, 'which upholds a respect for the culture of the masses and a conviction that the artist in 20th-century urban life is inevitably a consumer of mass culture and a potential contributor to it.' Caulfield, Kitaj and Hockney did not share Hamilton's approbation of mass culture, however; what they took from him and others were devices used in printed and projected media and licence to deploy demotic imagery.

This much is familiar; but things more difficult to describe had changed. The terms in which we could honour Hamilton, Kitaj, Caulfield and Hockney would include wit, invention, knowingness and sophistication. Attributes appropriate to a public performer. Rather than a sensibility disclosed, their work is ironic. The kind of attention required of the percipient is different. To my mind it would be more rewarding to spend time with one or two paintings by Coldstream, Auerbach or Kossoff rather than retrospectives of their oeuvre. Kossoff's large paintings do command large gallery spaces. However, they present an animated plastic complexity that, like Coldstream and Auerbach's work, asks for prolonged contemplation as against art that calls for decoding and discussion in a chronological perambulation. Much art writing deals in developmental accounts and the architecture of public galleries promotes sequential attention. They are propitious to art that can be discussed and hung as a dialectical narrative, as like moves and counter-moves in a public argument. It is inauspicious to an aesthetic of silent attention predicated on the absence of narratives. Rather than ironic, Coldstream, Auerbach and Kossoff's work requires aesthetic empathy; a somatic projection, an intimate recognition of sensations in oneself orchestrated by another. And there are intimations of beauty rather than graphic vivacity. Art in the public sphere addresses, in principle, a democratic general public; it invites irony in that it cannot assume the shared sense and sensibility of congruent ways of life. It presupposes a public culture rather than private subjectivity. As London opened up, the status of the haute bourgeois common sense art of the Academy was usurped by art institutionalised in the public sphere.

Construed out of a local tradition of making and perceiving painting, Coldstream, Auerbach and Kossoff's art asks for contemplative recognition of an activity that discloses a sensate mind at a level beneath the sociality of talk and common sense. Such a project is now difficult if not impossible for artists born into the hegemony of the modern public sphere. That dreadfully closed world of London was a condition of its possibility. The problem for the curators of *Bare Life* is that in London there was a fracture in the aesthetic and ethical life of art. And a curatorship addressed to all persons has difficulties with aesthetic and ethical difference.

Andrew Brighton / 安德鲁·布莱顿

在策展人（说辞）之前的奥尔巴赫的回信与艺术观

《清贫生活：那些1950-80年代的伦敦艺术家们》，
德国明斯特艺术文化博物馆，2014.11.8 – 2015.2.22

把一批艺术品都集中到一个展览中，并且说这些艺术品是这个时代、这个区域最灵动的产物是远远不够的。近代公共领域要求（对艺术的）判断必须是合理的，且能说服所有人。然而，事实上一个展览和它的文本是针对一个特定的艺术公众，原则上这些都应该是针对一个未知的实体：整个公众人群。策展人的说辞可以很模糊、或者充满辩解，亦或非常冗长，但不应该以他们的私人经验来诉诸权威。他们不能简单地说这种艺术感动并征服了我，以及像我一样的人。然而这恰恰是艺术作为公众话题的现状。展览”清贫的生活：培根、弗洛伊德、霍克尼和其他，那些1950-80年代的伦敦艺术家们”在LWL艺术文化博物馆（LWL – Museum für Kunst und Kultur）举办，展览时间为2014年11月8日至2015年2月22日，地点在德国明斯特市。展览的策展人遇到一个问题：展览由现代公共领域的的先锋艺术组成，而同时也包括不同情况下的艺术作品。

“战时和战后的伦敦那个可怕而又封闭的世界”是大英图书馆的建筑师，科林·圣·约翰·威尔逊，对于他和他那一代开始他们职业生涯的英格兰的回忆。威尔逊是“清贫的生活”展览中的艺术家的朋友和同代人，也是他们作品的收藏者。自1945年以来，诸如此类的伦敦战后特性对英国艺术和文化的发展起着决定性的影响，令伦敦从一个迟钝的岛国的黑暗中逐渐显露出城市主义的光芒。这是一个英国艺术加入国际艺术话题的故事。一种使影响因子复杂化的方式是询问：是什么对这种开放产生影响？又有什么是1940年代和50年代可以但现在却不能做到、感受到或想到的？考虑到这点，对于一个出生于50年代之后的艺术家，如大卫·邦勃格、威廉·孔德斯居姆、弗兰克·奥尔巴赫和莱昂·科索夫的画作，这些作品放在现在的话是很难（即便不是不可能）再做到的。然而事实上，这是很常见的，对于那些按照一定规则并有效运用理查德·汉密尔顿、帕德列克·考尔菲德、R.B. 基塔依和大卫·霍克尼所发展的策略来制造图像则并不困难。什么被当作了分界点？而什么又已经丢失了？

在1950年当代艺术研究所（ICA）对外开放，它曾是伦敦首个由公众支持开设国际性现当代艺术临时展览的美术馆。然而，在这座岛屿上长久以来文化建制核心的是一年一度的皇家学院夏季当代艺术展。按照皇家学院的秘书沃尔特·兰姆的说法，其目的在于“保存和发展一个健康的传统，使得它能和普通观众的观念及利益保持关联。”其观众是“具有常识和正常智商的普罗大众”。在实践中，学院是一个在当地的高级资产阶级人群中营造常识规范的艺术市

场。艺术被卖到他们的家中以及共享的私人空间里、他们的酒吧、船上和高级的客厅中。显而易见，在他们眼中，艺术是为了个体而不是群众。

在战争结束不久的几年间，公众开始关注独立于学院之外的艺术家，他们来自于少数几家具有冒险精神的商业画廊的展览以及一些在学院中没有建立起声誉的群展。1954年温德汉姆·刘易斯估计能够适应雄心勃勃的的伦敦当代艺术的公众群体不会超过四千或五千人。几乎没有公众可见性。在公众话题缺失的情况下，一个艺术家的绘画就如同可以在其他地方参加话题一样。他们可以影响巴黎和欧洲当时的审美意识形态。或者，他们可以将绘画作为一种严肃的由内而外的实践，远超过绘画本身作为一种活动所能给予当地的。邦勃格、孔德斯居姆、奥尔巴赫和科索夫并没有否定常识性绘画的规矩，他们所拒绝的是有关于那些规矩本要传达的常识假设。他们所画的不是一个对象，而是正在绘画某物的行为本身。

邦勃格，奥尔巴赫和科索夫两人的老师，曾多次提及“大众的精神”，一种似乎接受回归拉斯金和自然神学的形而上学观念；这一观念认为，在长期寻找和模拟标记的过程中，大自然的某种形而上的本质可以被传授到一幅画作上。在实际操作中，这是一种启发式的探索而非形而上学。这种探索可以解决以何种方式让绘画参与并记录艺术家的注意力的问题。这促使绘画可以传授被画对象的某样东西并成为一种描绘寻找审美必要性的活动。它可能会开创一个超越常识性美学表现出来的游戏规则。画家栖息于游戏；他们的活动揭示了一种情感的交易。在邦勃格、孔德斯居姆、奥尔巴赫和科索夫的作品中，几乎不能获得事物表面描述的想象。而他们促成了一场对审美的合理性的探索，一种对他人界定的感知秩序的认识。

1934年威廉·孔德斯居姆从事纪录片方面的工作。他写信给一个朋友，“在我接受这个工作前，我一直在告诉人们，绘画的时代已经结束了，而我们成长过程中所被灌输的艺术概念也是陈旧腐朽的。我觉得自己有义务去尝试有关公共艺术之类的新理念。”然而，他亦补充说，那份工作令他可以自由体验“极端的个人主义和回归”。他30年代晚期的绘画作品是用油画颜料上色的。他以地形学的精度去划定特征和形式。直线型的脚手架材料仍然保留在薄薄堆积的色调上面、里面甚至下面。在他战后时期的作品中，测量的游戏变得明确了，就像内在的水平坐标方格和垂直线条勾勒出复杂的非对称形式的相对位置。这些作品反映出艺术家创作时就如同他像照相机一样用单个眼睛锁定一个位置，仿佛经过了很多小时甚至许多天，光线依旧不变，而在艺术家面前的人仍然是一个被描绘的对象。孔德斯居姆就像一位实证主义者，他那严谨的智力活动产生了一个非刻意达致的形而上学存在的证明。记录身体和事物的过程就如同他们生命中的内在秘密信号。反复的测量标志着指数的变化与接近。色彩和基调由油彩转变成为可塑体；伴随着这一进程的副作用就是大量形式的出现。孔德斯居姆所描绘的这个世界就如同他不在其中。然而结果就是，时间的亲密、反射和感官指标嵌入在光线、色调、地点、对象和身体的注意中。.

1961年，文学月刊《伦敦杂志》将一套问卷送到一批特定的英国艺术家手中，问题包括：“战争开始以来英国绘画最重要的发展是什么？假如有国际风格这样一类东西存在的话，你如果看待它和你作品的关系？”由弗兰克·奥尔巴赫回复的其中一个回答发表于当年的七月号刊物上：

> 我不能回答这些问题，因为它们不适用于我的情况。我认为绘画就是一个人在房间里工作，与他的行为、想法，还有或许和他的模特一起发生的结果。他被他的环境以及所处时代的标准和事件所影响，但是在我看来艺术家是唯一条理分明的单元。

在奥尔巴赫的眼中“唯一条理分明的单元”就是英勇的艺术家，英勇是因为他拒绝失去社会所期望的诚信。他接着说：

> 我不会把英国绘画想成是一个实体，我不理解“国际风格”这个词汇。这些概念在我看来与基于对独特而个人的经验的坚持是完全不相干的行为。

在这里，他含蓄地否认不只是大众文化以及公开叙述是审美恶意，他亦拒绝大众领域中的新兴艺术行业词汇。到了1960年，英国为了展出国际当代艺术而发展了公共设施。奥尔巴赫拒绝用修辞性的表述来举例，诸如“英国艺术”以及“国际风格”的；这一叙述曾用于将艺术推广、促进乃至在社会上合法化。奥尔巴赫来说引用孔德斯居姆半讽刺性的话，认为“个人主义和退化”即是绘画这个行为本身之真实。

理查德·汉密尔顿和ICA的一个小团体创造了一种公众领域的艺术。通过公开的讨论和策展，他们创造了对于一种超越“独特而个人的经验”的艺术的离奇模型。弗朗西斯·培根对摄影的应用展示了一种进入公众意象的方式。但现在，大众文化的意象被当做大众神话。“波普艺术是大众文化认同的信念”，理查德·汉密尔顿在1961年如此写道，“这支持了对大众文化的尊重，也证实了在20世纪的城市生活中，艺术家毫无疑问是大众文化的消费者和潜在贡献者。”卡尔菲尔德、基塔伊和霍克尼绝不认同汉密尔顿对于大众文化的赞许，但是，他们会从他和其他人那里获取印刷和投影设备以及有效利用魔鬼般意象的许可。

这些都是熟悉的东西，但是更加难以描述的东西已经改变了。我们纪念汉密尔顿、基塔伊、卡尔菲尔德和霍克尼所运用的词汇包括智慧、发明、学识和老练世故，这些被认为是适合一个大众表演者的属性。与其说显得感性，不如说他们的表演是讽刺的。感觉所需要的关注点是不同的。我认为花时间研究孔德斯居姆、奥尔巴赫或者柯索夫的一两幅画作比欣赏其全部作品的回顾展更有价值。柯索夫的大幅画作确实是需要较大的展览空间。但是，其作品表现的是一种生动的、可塑形的融合体，就像孔德斯居姆和奥尔巴赫的作品，需要持续长时间的注视与沉思，这与那些需要解码和依照时序进行讨论的艺术不同。不少艺术创作也是出于发展性的考虑以及大众美术馆的建筑促进了顺序性的关注。对艺术来说，可以像辩证叙述一样拿来讨论是有利的，就像公众辩论中的举证和反击。基于缺乏叙述性的沉默关注的审美是不幸的。与其说是讽刺，孔德斯居姆、奥尔巴赫和柯索夫的作品需要审美的共鸣，一种立体的投影，一个又一个直观的感受编织而成的直接认识。这里存在着美的暗示而不只是生动的影像。公共领域的艺术在原则上是广泛民主的；讽刺的是，它不能承受共同分享的感受和一致性的生活的感知。它的前提是公共文化而不是个人私有文化。随着伦敦的开放，学院派的高阶的常识性艺术的地位被公共领域中被制度化的艺术所篡夺了。

超脱于本地传统的创作和理解绘画的方式，孔德斯居姆、奥尔巴赫和柯索夫的艺术追求的是一种对行为所产生沉思性的认知，从而显示一种低于社会性讨论和常识的感知心理。对于出生于现代公共领域霸权下的艺术家而言，做到这样即使并非不可能，也是很困难的。伦敦那个可怕的封闭世界，是那种可能性所产生的条件之一。对于”清贫的生活”的策展人来说，所遇到的难题是：在伦敦，艺术的审美和伦理生活之间有一道裂痕，而一个面向所有人的展览的策划，是难于区分审美和伦理的差异的。

Rachel Dedman / 瑞秋·戴德曼

Under the Skin: Kader Attia's *Contre Nature*

Kader Attia, *Contre Nature*, Beirut Art Center, Beirut
22 May – 22 August 2014

The Australian lyrebird is a marvel. A creature capable of perfectly reproducing sounds from its local environment, during mating season it sings a medley of calls by other birds with uncanny accuracy, though whether to charm or confuse noone is sure. In Kader Attia's work *Mimesis as Resistance* (2013), cut from a David Attenborough documentary, we see the lyrebird mid-forest, doing just this – and more. Following distinctly avian whistles and cries, the bird performs a long-lens camera's familiar snuttershap, the nasal whine of a car's alarm and the grinding splutter of a chainsaw shaking into life – suggestions of the man-made creeping insidiously into its local environment. So begins Attia's *Contre Nature* (*Against Nature*), a title with clear implications thus far. You don't need Attenborough on hand to read the bird as unwitting record of society's intrusion into nature, a sad document of its ecosystem's destruction.

A quick google search, however, reveals more to the story. The birds used in Attenborough's documentary were filmed in captivity, where they had been raised since chick-hood. One of these from Adelaide Zoo, named Chook, was particularly famous for his drills and hammers, apparently acquired when the panda enclosure was built nearby. If this news hasn't deadened the impact of the lyrebird's feats, let it sharpen Attia's message. The multiple mortalities the bird represents – its own personal lifespan, and the slower death to which its species is subject – acquire greater tension. The requisite horror of the phantom chainsaw, and embarrassing ubiquity of the camera's aperture-clack, are now coupled with the ambivalence of captivity. Attia has close-looped his film, playing it seamlessly over and over, trapping the lyrebird in an endless cycle.

This liminal space it occupies sits not only between freedom and captivity (conditioned by the film itself, which refuses to reveal the cage beyond the frame) but between life and death. So many markers here point to demise – the chainsaw, the cage – but the bird is not dead yet. Indeed, the central irony is that the film bestows, on an animal foreshadowing extinction, a strange eternal life. Is this indeed 'resistance', as claimed by its title?

The over-burdened leaflet reports that the show interrogates the notion of *repair* in all its forms. Many of the least appealing works knock you over the head with this – later rooms are filled with arbitrary arrangements of prosthetic limbs, slideshow images of button-eyed African masks and the stitched up faces of European war victims. Yet, there is something in Attia's work that captivates, precisely when it explores the liminal and in-between. Repair, after all, sits between the damaged and the healed; it implies process, not product.

Leaving the lyrebird to reach the rest of the exhibition the viewer is invited to travel across rooftops. A central hall has been filled with the top two feet of a shantytown, a dense landscape of corrugated iron eaves, car carcasses and paint-dribbled signage, breezeblocks and old tyres. Inspired by Algerian construction workers from the 1950s, who would remove leftover material from building sites to create ephemeral architecture of their own, *Kasbah* (2009) is different everywhere Attia shows it – sourcing its material locally to each city.

Marooned in this landscape, between the exhibition's beginning and its bulk, Attia obliges you to occupy liminal space bodily, to feel the slippage therein (sometimes literally).

There is something satisfying about the ephemeral temporariness of such space and the visceral clangs it offers in response to your presence. The installation hints at the invisible workforce behind the glossy construction jostling for skyline in Beirut and other Middle-Eastern cities. As questions are raised about the darkly unethical labour practices underpinning the construction of museums and galleries in the region,

Attia's work offers up the material manifestation of such elided labour: workers' homes carved from the very substance the high-rise discards.

However, just as the lyrebird film forgot to mention the cage, preferring to let clever editing be taken as truth, there is something of that complicit quality here too. The installation is striking, with its satellite dishes and patchwork of coloured steel, and the illusion of height is neat, but the effect, ultimately, is all surface. Rather than inviting the viewer *into* the experience of such labourers, as the work seems to intend conceptually, the artist has us climb on top. I'm not suggesting every element be literal, but Attia has already signed a pact with simulacrum here; he intends it to be lifelike. Is the idea to make us complicit? To have us embody via elevation the social hierarchy such architecture sets up? Perhaps. But I can't shake the sense that it's too sexy. The work is industrial and spectacular and photogenic, just like the latest, coolest addition to Beirut's Mar Mkhael district, the up-scale restaurant/bar/club *Junkyard*.

This is the sad edge to such work, that in an age when pseudo-industrial shabby-chic holds cachet, it's not enough to just reference the disenfranchised in artwork of this kind. When this aesthetic holds currency in the local entertainment industry, within the same cycles of wealth that generated the glassy building sites that prompted all this, surely artistic practice has the responsibility to go beyond the material surface. While there's a lot that's important about the conversation *Kasbah* initiates, seeing it sandwiched in the clean white walls of the Beirut Art Center (itself situated in the industrial neighbourhood of Jisr el-Wati, stones' throws from multiple building sites), one could consider it as much a part of the problem as of the solution.

The collages that circle the next room continue Attia's interest in surface, and confirm his pre-occupation with architecture. Archive images of adobe buildings sit next to Mies van der Rohe, rough rural spaces nudge Le Corbusier. The visitor's guide claims that in the previous installation, *Kasbah*'s 're-appropriation of urban waste is a form of repair that allowed for the construction of free, minimalist, and highly functional residential units, the measurements of which inspired a generation of architects like Le Corbusier and Roland Simounet.' Personally, I don't get free, minimalist or highly functional from the space I just clambered over. Its beauty derives from the reverse. Made by workers after long days of labour, these homes represent spontaneity and resourcefulness, density, closeness, intimacy and mess. They're not comfortable or carefully designed; they're driven by the urgency of survival.

But I get Attia's point. The latent power of architecture in the shaping of culture is a natural vehicle for post-colonial critique, most explicit in the image of Le Corbusier himself looming over a dense montage-city, his fingers outstretched and eager. The architect, Mr Modernism, becomes God over the 'other' – ushering in the present of architectural homogeneity (ubiquitous concrete towerblocks being the estranged children of Villa Savoye, and the grandparents of today's chrome and glass). Unlike the ambivalence it breeds in *Kasbah,* Attia's work on paper embraces the slippery power of surface. In the same collage, *Genealogy of Modern Architecture* (2014), cars slip from the paper's edge, and shapes swim from the centre. Attia effectively employs the flatness of paper to render such history shallow, to activate its potential mutability, to strip it of depth.

From this point on the exhibition feels full, like an over-stuffed armchair: not quite comfortable. It's a shame because the poetry in Attia's work issues from the subtle connections between its parts, particularly those that feel disparate from one another. Past the African masks, colonial archivalry and swollen jaws of an iron man-trap, the pleasing flatness of the collage echoes in an unlikely place. An excerpt from Vladimir Nabokov's *Speak Memory* is reproduced on the wall, a quotation that glows with the author's love for lepidoptery – the study of butterflies. Returning to the theme of mimesis, Attia quotes Nabokov's examinination of the extraordinary camouflage these creatures achieve on the thin surface of their bodies. Nabokov describes 'the imitation of oozing poison by bubble-like macules on a wing (complete with pseudo-refraction) or by glossy yellow knobs on a chrysalis ("Don't eat me – I have already been squashed, sampled and rejected").' The liminality of the butterfly-in-chrysalis – brief, mysterious and transformative – contrasts with the stuck stiffness of the lyrebird on-loop. Unlike the bird, blithely unaware of imminent destruction, the butterfly is inherently defensive, its power embedded in its skin. Attia has shifted from claiming for mimesis power in visibility (the lyrebird's 'resistance'), to claiming it for the reverse – the butterfly's perfect camouflage.

Skin recurs again. Alongside Nabokov the artist quotes Slavoj Žižek on the intimacy of negative space in architecture. Žižek writes, 'One name for the interstitial space between the skin and the content of a building is *poche* (French for "pocket"). […] It refers to all the "uncanny" spaces ignored in the overall scheme of a building.' This, surely, is the line Attia toes: the uncanny pocket between the visible and the unseen – in nature, in architecture, in history. Not everything is successful – *Kasbah* doesn't do the invisible justice – but Attia's best work constitutes this skin of things, not merely in the sense of surface, but as liminal interstice. The collages, particularly, are a kind of skin/*poche*, a space in which history can be reconceived, with a flatness that brings multiple signs into conversation on one surface.

In an exhibition of large, loud objects (the singing bird, the lifesize shantytown, the Venus de Milo with her arms stitched on), Attia is most successful in the stillest moments: the butterfly wing, the monochrome collage, the *poche*. As Žižek asks of the latter, 'Is this space – which offers not only exciting views of both inside and outside, but also hidden corners in which to take a stroll or a rest – not a potential utopian space?' The notion of repair seems more optimistic than utopian, and *Contre Nature* isn't an exhibition you stroll through restfully, but this liminal zone between inside and outside rumbles through the work. The butterfly on a leaf, by virtue of its lavish camouflage, is both there and not there simultaneously. The lyrebird occupies a similar paradox, there-but-not-for-long, the living portent of death. The construction workers behind the built space exist unofficially but remain formally invisible. In occupying such space, Attia reminds us to look twice, look deeper, and embrace the grey area.

I almost miss the last work in the exhibition, a small site-specific piece by the door to the exit. It consists simply of a modest sheet of metal set into the body of the wall, cut in half and held together by wire. Struggling to focus my eyes on the small holes that have been punched for the loops, for one strange, disconcerting moment I cannot tell if they are mirrors or gaps; if I am looking at the space beyond me or the space I'm in now. It seems an unlikely way to end the show – the intervention negligible, the stitches rough and crude. Yet perhaps this encapsulates most precisely the space Attia is trying to harness: the porous place between surface and depth, under the skin.

Rachel Dedman / 瑞秋·戴德曼

皮相之下:
回顾卡德尔·阿提亚的"反自然"展

卡德尔·阿提亚个展《反自然》，黎巴嫩贝鲁特艺术中心，2014.5.22 – 2014.8.22

澳洲琴鸟是一种神奇的生物，它可以完美地模仿其所处环境中的各种声音。在鸟类的交尾季节，琴鸟的鸣叫中混杂着其他禽类的求偶声，其精确度达到了不可思议的地步。至于它这样做究竟是为了吸引还是迷惑其他鸟类，目前还没人能说清楚。在卡德尔·阿提亚（Kader Attia）用一部大卫·爱登堡的纪录片剪辑而成的作品"以拟态为抵抗(2013)"中，我们可以看见森林琴鸟的此种行为——且更有甚者：在发出一阵典型的鸟鸣声之后，琴鸟开始活灵活现地模仿我们熟知的长镜头相机快门声、汽车报警器鸣笛声、电锯运转的轰鸣声——表明人类的影响正渐渐渗透进当地的自然环境。阿提亚的个展"反自然"正是以这一幕景象为起始的，展览的标题明确地直指其内涵。现在你即使手头没有爱登堡纪录片原件，依然可以通过琴鸟无意的模仿了解到人类社会对自然的入侵，及其给生态系统造成的灾难。

但是用谷歌略加搜索就能曝露这个故事更多的侧面。在爱登堡的纪录片中所使用的琴鸟全都是自出壳伊始即在人工环境中被驯养的。其中一只来自阿德莱德动物园，名叫"小鸡"的琴鸟尤为出名——它能模仿钻头和锤击的声音，显然这是通过鸟舍附近的熊猫馆建设工程习得的。这一新闻或许并未使得琴鸟的特技显得逊色，但却令阿提亚的信息更形尖锐。这些琴鸟代表着双重的灭亡——他们自身寿命渐趋耗尽，其所属物种也正在缓慢地走向灭绝——这一事实造成更强烈的张力。幻影般的电锯不可或缺的恐怖以及无处不在而又令人窘迫的相机咔嚓声，如今与豢养/囚禁的矛盾冲突性结合在了一起。阿提亚将其影片制作成封闭循环的式样，无间隙地反复播放，将琴鸟封印在了一个无尽的圆轮中。其所占据的这个阈式空间不仅仅处于自由和囹圄之间（受影片自身的限制，超出镜头范围的鸟笼并没有得到表现），更是处于生命和死亡之间。这里有如此多暗示死亡的象征物——电锯、囚笼——但鸟儿却仍然活着。事实上，这正是影片所给予的中心讽喻——托言于一个物种可预见的灭绝和一个诡谲的永生。也许，这就是作品标题中提及的"抵抗"的真意吧？

信息量满溢的展览宣传单上介绍说，这场展览拷问了一切形式之"修补"的概念。许多似乎并不吸引人的作品将以此理念敲击你的头脑——之后的展览空间内充斥着任意排列的义肢、非洲面具的幻灯秀，以及欧洲战争死难者被重新缝合的面容。然而，在阿提亚的作品中确实存在着迷人之处，此迷人之处恰在于其对阈限和中有的探索。说到底，修补处于毁损和治愈之间，意味着进程而非成果。

撇开琴鸟不谈，在展览的剩余部分，观众受邀做一次穿越屋顶的旅程。中央大厅距离顶部2英尺处被一个“棚户区”塞满，这是一个由波状钢檐、废弃汽车、斑驳的招牌、煤渣块和破轮胎组成的密集造景。受上世纪五十年代阿尔及利亚建筑工人的启发（他们会利用工地上废弃的边角料来搭建自己的临时性建筑），阿提亚2009年的作品“棚户区”在任何角度都显得与众不同——其本土性材料来源于各城市。孤立于此景观，位于展览的起首和正体之间，阿提亚迫使你亲临阈限空间，以体会其中的滑移（有时候是以其字面意义来实现的）。

在此种空间短暂的临时性及其自内发出的铿锵对你临在的回应中，存在着一些令人满足的可心之物。这一装置暗示着贝鲁特以及其他中东城市中挤占着天际线的光鲜建筑背后无形的劳力。支撑当地的博物馆和美术馆建设的，是黑暗而不道德的劳工处境，而对此现状的质疑声正在增长。阿提亚的作品为此种被抹杀的劳动贡献了材质性的表现：高楼大厦拔地而起，而它们的建设者们的家园则是由大厦的废弃物构建的。

不过，就如琴鸟的影片中无视了鸟笼的存在，更乐意让观众将巧妙的剪辑当作实况，此处也有着类似的心机。装置中的卫星天线和有色钢材的拼缀引人注目，其高度的错觉也堪称奇巧，不过其效果终究皆是表面的。作品本身看起来意在概念化的表现，艺术家也令我们居于高高在上的位置，而非邀请观众进入那些劳工的经验中去。我并非主张每一元素都必须逐字真实表现，但这里阿提亚已经与拟象的幻影签署了契约，他有意使得作品类生活化。这个概念是否使得我们也成为了同谋？通过提升这些建筑所营构的社会等级使得我们融入其中？也许吧。不过，我无法撼动作品给人的极具魅力的感觉。作品有着工业化的外观，壮美而上镜，正如贝鲁特的马尔米卡埃尔区新建的高级餐厅、酒吧、俱乐部一样。

对于这样的作品来说，这是悲哀的一面，面对一个伪产业化旧时尚掌握话语权的时代，在艺术作品中以此方式提及被剥夺的权利是远远不够的。此种审美掌控着当地娱乐业的流行，同一个财富圈产生了那些靓丽的建筑，也引发了这一切，艺术实践自然有责任超越物质的表面皮相。“棚户区”这个作品所开启的话题可谓重大，看着作品被夹在贝鲁特艺术中心洁净的白墙之中（而艺术中心本身即位于工业化的吉斯尔埃尔瓦提地区，离众多建筑工地一箭之遥），人们可以将其视为问题的一部分，同时也是解决方式的一部分。

环绕于下一展览空间中的拼贴画继续着阿提亚对皮相的兴趣，并且证实了他对建筑的全心关注。土坯房的老照片与密斯·凡·德罗为邻，粗糙的农舍与勒·柯布西耶为伍。观众指南声称，在前一装置中，棚户区对城市废弃物的再利用是修复的一种形式，它所关涉的是自由、极简和高度功能化居住单元。此种尺度和概念激发了一代人的灵感，其中包含如勒·柯布西耶和罗兰·西慕奈特这样的建筑师。个人来说，我没有从刚刚攀爬过的空间中体会到什么自由、极简或者高度功能化。它的美源于其背面。长时间劳动奴役下的工人们在业余时间搭建起的这些房屋体现着自发性和原创性的智谋、浓厚、密集、亲昵和杂乱。它们并不舒适，也没有经过妥善的规划，它们是热切求生之本能的产物。

不过我理解了阿提亚的意思。建筑在文化形式中的潜能是后殖民批判的自然载体，在勒·科尔布的形象中这一点表露无遗——其影像蜃现于一个密集的蒙太奇城市之上，他的手指热切地伸展着。这位建筑师“现代主义先生”成了“它者”的神明——引入现前的建筑同质性（无所不在的混凝土大厦是萨伏伊别墅的不肖之子，亦是今日合金和玻璃建筑的祖父母）。与“棚户区”中交织的矛盾性不同，阿提亚的纸面作品迎合着皮相的滑性力量。在同一拼贴画“现代建筑谱系（2014）”中，汽车从纸张的边缘溜出，其形状在纸张的中心浮现。阿提亚有效地利用纸张的平展性来渲染此种历史浅滩，激发其潜在的可变性，剥离其深度。

从这个角度看展览感觉甚为充足，有如一个塞满了的摇椅，不是十分舒适。这样的观感是可耻的，因为阿提亚作品中的诗意流露自各部分间微妙的关联，尤其是那些感觉彼此迥异而无关的成分。穿过非洲面具、殖民时期档案、一个铁制敞口捕人笼，以上作品与拼贴画悦目的平面共鸣于一个不可能之处。弗拉基米尔·纳博科夫的《说吧，记忆》中的摘录再现在墙上，这是一段洋溢着作者对鳞翅目昆虫学——即研究蝶类的学问——之热爱的引文。回归拟态这一主题，阿提亚引用了纳博科夫对这些生灵以其轻盈的身躯所成就的出色伪装的研究。纳博科夫描述道：“在一个翅翼上以泡状斑点模仿渗出的毒液，或在一个蛹体表面以光滑的黄色凸点达致类似效果（‘不要吃我——我已经被破开，取样并贴上检验不合格的标签了’）”。蛹中蝶的阈限——短暂、神秘、变化——与被封印在循环圈内的琴鸟的困顿形成对照。与那些对即将到来的灭绝毫无知觉、无忧无虑的快活鸟儿不同，蝴蝶内在的天性中有着防御的本能，将其力量具象化为嵌入肌肤的色彩。在琴鸟的“抵抗”中，阿提亚试图从可见的形式里汲取拟态的力量，现在他转而求之于反面——蝴蝶完美的伪装。

皮相再次出现。紧挨着纳博科夫，艺术家引用的是斯拉沃热·齐泽克关于建筑负空间的亲密关系。齐泽克写道：“建筑的外壳和内含之间的间隙性空间有一个名字，叫做‘口袋’。这个名称可以指向所有在建筑总规划图中被忽视的‘不可思议’的空间。”　毫无疑问，这就是阿提亚踮脚而行的路径：不可思议的口袋处于可见与不可见之间——在自然中，在建筑中，在历史中。作品并非处处成功——“棚户区”没有执行无形的公义——但阿提亚的佳作继续着此种事物的皮相，不仅仅作为表面，也作为阈限性的裂隙。此拼贴画本身就是皮相或口袋的一种形式，一个历史在其内能得以重构的空间，一个能将多重符号导入同一层面上交流的平台。

在这样一个大型、响亮物品的展览中（鸣叫的鸟儿、原物大小的棚户区、被接上断臂的米洛斯的维纳斯），阿提亚最大的成功在于最寂静的片段：蝴蝶的翅膀、黑白的拼贴画、口袋空间。正如齐泽克对后者的期许：“这个空间——不仅仅提供内外两侧激动人心的景观，也创造了可供人散步小憩的隐秘角落——难道不是一个潜在的乌托邦么?”修补的概念看起来比乌托邦来得更加乐观，而“反自然”并非一个你可以气定神闲地在其中从容漫步的展览，相反地，介于内外之间的阈性带通过作品发出振聋发聩的轰鸣：停在一片树叶上的蝴蝶，由于其高超的伪装，看起来同时既在那里又不在那里；琴鸟展示着一个相似的悖论：虽然存有却又转瞬即逝，虽然拥有鲜活的生命却又是预期中死亡的前奏；而建筑空间背后的建筑工人是非正式的存在，正式的不可见者。身处此种空间，阿提亚提醒你要再看一次，看得更深邃，并且拥抱那片灰色区域。

我几乎漏掉了展览的最后一件艺术品，一个小型场域特定作品，位于出口处。它仅仅由一张嵌入墙体的简单金属薄片构成，金属片从中间被截成两段，以线相连。我努力将视线聚焦于那些为穿线而打出的小孔上，在一个奇异而令人不安的瞬间，我无法断言它们是镜子抑或裂隙；我是否正注视着超越我自身及我身之所在的空间。展览就以这样一个看似不可能的方式结束了——微不足道的涉入，粗糙质朴的缝制。然而或许它才最精确地概述了阿提亚试图驾驭的空间：介于表面和深处之间的多孔易透之处，位于皮相之下。

Natasha Degen / 娜塔莎·德根

Amie Siegel: *Provenance*

Amie Siegel, Metropolitan Museum of Art, New York, 23 June 2014 – 4 January 2015

The protagonists of Amie Siegel's 40-minute film *Provenance* are pieces of furniture designed by Le Corbusier's cousin Pierre Jeanneret (and, in some cases, Jeanneret and Le Corbusier both): settees, tables, desks, lamps, and, in particular, chairs. Comprising 'arms', 'legs', 'feet' and 'backs', chairs are especially anthropomorphic, which Siegel emphasizes by pitching the camera low, at eye-level if seated. Whereas the human figures in the film are relegated to the margins, anonymous and fleeting, the chairs remain a constant throughout, linking continents and cultures. Close-ups are reserved for their upholstered surfaces and V-shaped legs.

In the first sequence of *Provenance* – derived from the French *provenir* (to come from), usually in reference to an artwork's ownership history – Siegel presents a series of collectors' homes. After establishing shots identify their locations – London, Paris, Antwerp, a yacht on the Mediterranean, New York, the Hamptons – tracking shots reveal their interiors, all populated with Jeanneret furniture. This cinematic trope enacts an expansive geography, yet the homes, however far-flung, subscribe to a strikingly similar aesthetic. Mid-century modern design, soft furnishings in neutral palettes, and uncluttered, thoughtful arrangements communicate 'good taste' without ostentation. A West London street lined with whitewashed Regency porticos introduces a starkly minimal interior. An Antwerp villa, hidden behind an unmarked façade, is vast and stately but elegantly austere. In a remarkable scene, the automatic doors of a luxury yacht open, seemingly unassisted, as if coaxing the viewer inside. Here, pristine cream slipcovers and plush cream carpeting are juxtaposed with wood furnishings, including Jeanneret chairs. Artfully distressed, these chairs wear small slippers as if to prevent them from sullying their immaculate surroundings.

The sequence is disrupted when an establishing shot of Chicago leads not to a collector's home but to a warehouse for Wright, an auction house specialising in modern and contemporary design. In quick succession there is a photo shoot of Jeanneret furniture, with each work isolated and carefully posed (i.e. rendered alluring), then an auction. Though the room is nearly empty, phone bidding prevails and a pair of Jeanneret lounge chairs fetch $60,000. At an Artcurial auction in Paris, a Jeanneret table is hammered for €70,000. Because these sales are estranged from the physical object, which appears in the auction room only as a projected image, it is a shock to finally see the object handled – and brutally so. At a furniture restoration workshop, a Jeanneret settee is flayed down to its frame, its innards ripped out and discarded. Like provenance research, the film is working backward, charting the object's trajectory in reverse.

An establishing shot of a container ship announces the final sequence – the culmination of the film's slow revelation. We have traveled to the source: the modernist *Gesamtkunstwerk* that is Chandigarh, India's first planned post-independence city, for which Jeanneret's furniture was purpose-built. (Whilst Le Corbusier prepared the city's master plan, Jeanneret designed municipal and residential buildings as well as their contents.) In Chandigarh's libraries, universities, magistrates' courts and government offices, Jeanneret furniture exists in abundance – to such an extent that disused pieces are stacked in corridors and abandoned in heaps on rooftops. These piles serve as a kind of capitalist Rorschach test: Do we view them as arbitrage opportunities? Do we value them according their market price in the West, multiplying five-figure sums many times over? Or, if value is reliant on rarity and exclusivity, do the Chandigarh reserves undermine this market price? Perhaps they may be seen as analogous to the film itself. Despite being infinitely reproducible, the film's exchange value is also dependent on artificial rarity; it was sold in an edition of five.

In tracing her subject's provenance, Siegel exposes the fetishising forces that propel its journey. Yet she imbues her film with a similarly slick and seductive quality. High definition video, cinematic camerawork, and precise framing complement the restrained opulence of the collectors' décor but, in Chandigarh,

the same sumptuous treatment resembles exoticism. Siegel seems to linger a bit longer here – albeit to exquisite effect – at squawking birds flying across a hazy, hilly vista; monkeys scaling Le Corbusier's Secretariat Building; concrete architecture contrasted with lo-fi Hindi music; offices filled floor-to-ceiling with stacks of yellowed paper. Problematically, this is the same romanticised view that has been marketed to collectors who look to Chandigarh for Western design with the frisson of the exotic.

Siegel announces her complicity by consigning *Provenance* (or, more specifically, number one of the edition) to Christie's. A six-minute film of the auction, *Lot 248,* acts as an epilogue; at the Metropolitan Museum, the two films are projected on either side of the same freestanding wall. *Proof (Christie's 19 October, 2013)*, the printer's proof of the catalogue entry, is a companion piece. Embedded in a Lucite slab, the work parodies the dazzling aura of the commodity, drawing attention to the construction of value and its artifice. Still, Siegel's position is ambiguous. Though she prefers to reveal rather than to critique, she eschews documentary realism. (In *Provenance*, the establishing shot of the container ship is stock footage and the interior shot in the container was filmed in a Paris parking lot.)

Siegel refrains from polemics, endowing her films with a visual lavishness and, in *Lot 248*, training her eye on the humorous and uncanny: two men pondering art in front of Sarah Lucas' *Get Off Your Horse and Drink Your Milk* (a series of photographs of a nude man with two biscuits and a bottle of milk for genitals); the auctioneer whipping his head from side to side with almost cartoonish exaggeration to accommodate two competing bidders; the absurdity of the lot that follows *Provenance*: a photograph documenting Valie Export's *Touch Cinema* (a performance piece in which Export wore a 'movie theater' around her naked torso and invited passers-by to reach through the curtained front and feel her breasts). Siegel's approach is considerably lighter than, say, Hans Haacke's *Les Poseuses*, a clear antecedent.

Lot 248 gestures toward critique whilst simultaneously conceding defeat. (Siegel is not alone here. Just think of the artworks produced for art fairs that attempt to bypass or deride the market.) This coda, however, distracts from *Provenance*'s more profound treatment of art and value. If beauty is in the eye of the beholder, value is equally subjective and perhaps even more culturally contingent. Western collectors fetishize the Jeanneret furniture's authenticity – embodied in the battered wood frames and hand painted serial numbers that Siegel repeatedly captures in close-ups – even though little of the original material remains after the 'restorations' required for sale. It is not the fusty original that collectors seek, but the veneer of authenticity. At an auction preview exhibition in France, Siegel's camera pauses on the Hindi script inscribed on a Jeanneret library table; it is notable, one surmises, because no similar text is seen on the furniture *in situ* in Chandigarh.

At its place of origin, the furniture is valued for its functionality. There is no preciousness: a Jeanneret chair is topped with a cheap patterned cushion; a Jeanneret desk is paired with an ergonomic office chair. In one scene, the camera pans across a recently refurbished office replete with new cabinets, cubicles, and celadon-coloured swivel chairs. In contrast to the discarded Jeanneret pieces, left broken and covered in cobwebs, this generic office furniture is so prized that the workers have kept on the manufacturer's plastic wrap. Like the slippers that adorned the feet of Jeanneret chairs in the yacht scene, the plastic offers protection and signals veneration. But this time, reverence is reserved for the new, for convenience and comfort.

Value is not inherent to objects, *Provenance* attests, but accrues as objects circulate through the economic system. However, as the anthropologist Arjun Appadurai has written, 'even though from a *theoretical* point of view human actors encode things with significance, from a *methodological* point of view it is the things-in-motion that illuminate their human and social context.' Provenance, in relation to works of art, concretises this notion. A fully-documented chain of custody may enhance the artwork's exchange value or bolster claims of authenticity; it also records macroeconomic shifts, fortunes won and lost, changes in taste, and inventions of self.

Natasha Degen / 娜塔莎·德根

艾米·西格尔：收藏史

艾米·西格尔个展《收藏史》，纽约大都会艺术博物馆，2014.6.23 – 2015.1.4

艾米·西格尔(Amie Siegel)四十分钟的电影《收藏史(Provenance)》的主角是一系列由勒·柯布西耶的表兄Pierre Jeanneret所设计的家具（其中有一部分是两人共同设计的）：长靠椅、桌子、书桌、灯，还有椅子。因为包含着“手臂”、“腿”、“脚”和“背”，椅子是尤为拟人化的——西格尔在作品中将摄影机架设得很低，相当于坐姿时的视平线高度，以此来强调这一点。在影片中，人物都被置于边缘位置，是匿名而稍纵即逝的，而椅子则保有恒定的状态，连接起世界的各个大洲和文化。电影中还有不少针对椅子坐垫表面及其V形椅腿的特写镜头。

“收藏史（provenance）”这个词来自于法语中的provenir（意为从某处而来），指的是一件艺术作品被收藏和拥有的历史。在影片《收藏史》的第一序列中，西格尔呈现了一系列收藏者们的家。在那些可以识别其具体地点——例如伦敦、巴黎、安特卫普、地中海上的一艘游艇、纽约、汉普顿——的镜头之后，紧跟着的就是这些家的室内场景，而所有拍摄的收藏者们都与Jeanneret的家具生活在一起。这种电影镜头的修辞法展现出了丰富广阔的地貌，然而所有这些人的家，无论他们的住所有多么偏远，都有一种近似得让人惊讶的审美。上世纪中期那种现代的设计风格、中性色调的软装潢、整洁周到的布局，都以并不浮夸的方式传达着“良好的品位”：伦敦西部的街道上，林立着英国摄政时期建筑风格的门廊，它们被刷得很白，而内部则截然相反的狭小；安特卫普的一座别墅，隐匿在没有任何标记的外立面之下，它宽阔庄严，但又优雅朴素；另一个让人印象深刻的场景中，一艘豪华游艇的自动门徐徐打开，看起来毫不费力，好像在引诱观众向里走。在那里，质朴的奶白色家具套以及同样奶白色的毛绒地毯与木质家具并置在一起，其中就包括了Jeanneret的椅子。这里的摆设有一种奇妙的疼惜之感，因为这些椅子的腿上甚至穿着小码拖鞋，主人想要尽力保护它们免受周围环境的破坏。

这组镜头的序列感停顿在了芝加哥，在那里所拍摄的并不是某位收藏者的家，而是一间为弗兰克·劳埃德·赖特而设的仓库，它属于一家专营现当代设计作品的拍卖行。紧接着的是Jeanneret家具的照片，每一件作品都各自独立并且被仔细地摆好造型（也就是说被渲染得颇具诱惑力），之后就是拍卖的场景。尽管房间几乎是空的，电话竞拍却热火朝天，一对Jeanneret躺椅以6万美金的价格成交。在一家巴黎元老级的艺术拍卖行，一张Jeanneret的桌子以7万欧元的价格落锤。这些买卖大多脱离了具体的物件，因为在拍卖厅里通常只有投影出来的图像而已，因此当最后看到具体物件被搬运出来时，会感到非常震惊——并且也极其的残酷。在一间家具修复工作坊里，一张Jeanneret沙发的皮面被剥离到只剩下框架，它的内里被翻捣而出，随后更换掉。就像是做艺术品收藏历史的研究那样，这部电影也反向着推进，以倒序来表明物件所经历的轨迹。

一段集装箱货轮的镜头宣告了影片的最后一组序列——同时也让这部漫长的电影达到了高潮。我们游历到了源头之处：现代主义者的艺术之总体，也就是昌迪加尔，它是印度第一座后独立时期规划的城市，Jeanneret的家具也正是为这座城市所设计的。（当时勒·柯布西耶正在为这座城市进行总体规划，而Jeanneret则为市政府和住宅楼进行设计，包括楼里的物件。）在昌迪加尔的图书馆、大学、仲裁法庭以及政府办公室，Jeanneret的家具到处可见——数量之多使得许多不再使用的家具都闲置在了走廊上，或是成堆地遗弃在大楼的房顶。这景象像是一种资本主义的罗夏克墨渍测试：我们是否能将其视作一次可以套利的机会？我们是否按照西方的市场价格来对它们进行估值，也就是五位数的乘法计算之后的总和？或者，如果价值依赖于物件的稀有性和排他性，那么昌迪加尔的这些储备是否削减了其市场价格？或许它们就像这部电影本身一样。尽管可以无限重复地再生产，但这部电影的交换价值依然有赖于人为制造的稀缺性，它只有五版能被售卖。

在追溯这些物品收藏历史的过程中，西格尔暴露出了促成这场旅程的某种恋物癖性质的力量。然而，她的电影所灌输出来的又是一种极其近似的、光感灵巧而诱人的品质。高分辨率的视频、电影院级别的摄影、精准的取景与收藏者家里内敛又富裕的装饰风格相匹配；但是，到了昌迪加尔，这种同样华丽的处理方式则显出了异域情调。西格尔在这里流连的时间似乎更长了一些——尽管这么做有其精致的效果——她拍摄了叽叽喳喳的鸟群飞过朦胧丘陵的景致、猴子们攀爬在柯布西耶设计的秘书大楼上、混凝土结构的建筑对比着低保真的印度音乐，还有那些从地面到天花板堆满了泛黄纸张文件的办公室。这便是问题所在：到昌迪加尔来找寻西方设计的收藏家们所被贩卖的那种异国情调，就如同被这部电影浪漫化了的景色一样。

西格尔将《收藏史》（或者更确切地说，是五个版本中编号为“1”的那件）委托给了佳士得，这就宣告了一种“同谋”的举动。《拍品248号(Lot 248)》是有关其作品拍卖的一部6分钟短片，像是对前者所做的后记。在大都会艺术博物馆里，两部片子被投影在同一面墙的两侧。此外还有一件题为《证据（佳士得，2013年10月19日）》的作品一起陈列在旁边，是一本印刷精美的拍品目录册。这件作品被镶嵌在有机玻璃板里，以拙劣的做法模仿着商品散发出的那种耀眼光环，提醒人们去注意价值的建构以及这一建构的手段。然而，西格尔的立场仍然是模棱两可的。尽管她更倾向于揭露问题而不是抱持批判态度，但她也回避了纪录片的写实主义。（在《收藏史》中，集装箱货轮的远景镜头来自素材库，而集装箱内部的取景则拍摄于巴黎的一处停车场。）

西格尔克制住了争辩。在《拍品248号》中，她并没有给这部电影赋予视觉上过度的质感，而是让她的双眼关注到了那些幽默和怪异的事情：两个男人在萨拉·卢卡斯的作品《解开你的马，然后喝你的牛奶》（这系列照片里是一个拿着两片饼干和一瓶牛奶来充当生殖器的裸男）前陷入沉思；拍卖师随着两位竞价者而夸张得几近卡通画那样摇摆着自己的头；紧随着《收藏史》的是另一件荒谬的拍品：纪录了女性主义艺术家Valie Export作品《触摸电影院(Touch Cinema)》的一幅照片（Export在这件行为作品中，裸身穿戴着一座“电影剧院”，她邀请路人将双手穿过幕帘探进去抚摸她的胸部）。汉斯·哈克的作品《女模特(Les Poseuses)》显然是一则先例，但是两者比较起来，西格尔的手法更为轻巧。

《拍品248号》这件作品比划着要进行批判，然而同时又承认了自己这一尝试的失败。（西格尔的这种情况并不是孤例。只需想一想那些为了艺博会而制作的艺术品，它们是如何地试图绕开或者嘲笑这个市场。）然而，这件作为完结篇的作品，转移分散了《收藏史》当中更为深刻的有关艺术与价值的处理与对待。如果美存在于旁观者的眼睛之中，那么价值也同样是主观的，甚至更加倍地取决于文化。西方收

藏家们盲目地迷恋着Jeanneret家具所具有的原真质感——比如饱受摧残的木条框架和手绘的序列号，这些都被西格尔用近景镜头反复地记录下来——尽管在成交之后，经过“修复”处理，几乎没有什么原始材料能留存下来了。收藏家所寻求的并不是那个发霉了的原件，而是贴好了饰面的原真感。在一次法国的拍卖预展上，西格尔的镜头停留在了一张Jeanneret图书馆桌子上所刻的印地语文字上。这确实值得注意，我们也可以据此发挥臆想，因为在那些昌迪加尔的家具上都没有看到过类似的文字。

在这些家具的原产地，它们因为自身功能而产生价值。家具在那里倒并没有体现出什么尊贵感：一张Jeanneret的椅子上会随便地摆放一个廉价坐垫，一张Jeanneret书桌则会和一把符合人体工程学的办公椅搭配在一起。在某一个场景中，摄影机缓缓摇过一间新近装修好的办公室，里面满是新的橱柜、斗室以及青灰色的旋转座椅。那些被弃用的Jeanneret家具残肢断腿，满是蛛网；与之形成鲜明对比的是，这间属性感很强的办公室中的家具因为深受员工们的珍视，而依旧保留着出厂时的塑料薄膜。就像在游艇里那些穿戴着拖鞋的Jeanneret椅子那样，这层塑料薄膜提供着保护，也象征着崇敬。只不过这一次，这种崇敬是针对崭新、便捷和舒适的新家具。

价值并不是物件所固有的，《收藏史》就证明了这一点，但它自己也在经济系统中流通而成为了物件。然而，正如人类学家阿尔君·阿帕杜莱(Arjun Appadural)所写的那样，“尽管从理论的角度来看，人类为事物编码了意义；但是从方法论的角度来看，处于动态中的事物才真正照亮了它们人性的以及社会性及社会性的背景。”作品《收藏史》，以其与艺术作品之间的关系使这一论点变得具体有形。一整条被详尽记录下来的监管链可能会增强艺术作品的交换价值，或是巩固对其原真性的肯定，它也同时记录了宏观经济的起落变化、财富的得失输赢、品位的变迁以及对于自我的发明。

Ellen C. Feiss / 艾伦·C·菲斯

A Jugendstil Bidet: Shelly Nadashi's *Objects of Value*

Shelly Nadashi, A Hidden Quiet Pocket,
Etablissement d'en face, Brussels,
23 April – 29 June 2014

In the countdown to *A Hidden Quiet Pocket* (2014), the twenty-minute video in Shelly Nadashi's exhibition of the same name at Etablissement d'en face in Brussels, a spectral female voice-over identifies itself as a non-human, fictional character who has particular effects on desire:

> I cannot move, I'm like a tree. I must make people come to me. I'm as immobile as an old oak tree. I have gradually become a master in seducing people to approach and trust me. Whatever they have, they now give to me. And isn't it great? That everybody knows where to find me?

I want to suggest that this is the anthropomorphised voice of a commodity or, as Arjun Appadurai once put it, 'any object of economic value'.[1] Writing in 1986, Appadurai put forward a methodology for taking into account the mutually constitutive relations between commodities and subjects in the production of value, rather than the view of 'things' as dictated only by 'persons and their words'.[2] Appadurai's formulation avoids the abstraction of arguments that traditionally underlie a destabilisation of subject and object, where an unspecified subject is divorced from power relations, and proposes instead a politics of value creation, one that is relevant to Nadashi's practice today.[3]

Originally trained at the School of Visual Theatre in Jerusalem, Nadashi operates within the logic of puppeteering, and the relationship between artist and puppet in her work might be said to function allegorically for the contingent and unfixed relations between commodity and subject.[4] As any good puppeteer can attest, it is often impossible to know who is the main actor, the puppet or the puppeteer, and indeed the outcome is as reliant on their skills and the form of the puppet, as it is on the audience – the social conditions in which the performance occurs. As Nadashi once put it: 'there is a deep pleasure to watch the person who is behind [the puppet], or to see how the puppet affects him. Because the puppet really does affect him.'[5] Earlier works by the artist mine this co-constitution: in her performance *A Good Bowl of Soup* (2013) Nadashi manipulated a handmade ventriloquist's dummy. Its face was nearly featureless, which had the effect of formally isolating its interaction with Nadashi, pointing to the creation of affect as occurring in the interaction between puppeteer and object. While it is obvious that the puppet cannot move on its own – it is 'immobile as a tree', like the video's narrator – its capacity to render emotion, its materiality, dictates the performance's affective register. In this instance, it was the wholly limited expression of the puppet that controlled what was generated by the performance.

Pinned to a wall at the entrance of the exhibition was a grid of 18 charcoal drawings of backpacks, each with backgrounds softly differing in colour, and initially appearing as earnest as the art homework of a teenager. The drawings form part of the installation *Backpacks and Other Objects* (2014), which also includes a loose cluster of papier mâché mask-forms mounted on metal stands. The masks are reminiscent of vaguely construed 'tribal' forms with a Cubist sense of angle, while the tree branches arranged as part of their mise en scène have a theatrical sincerity, neither zealous nor sarcastic – a balance that proves to be a central point of tension in Nadashi's work. Unabashedly, even sentimentally figurative, the backpack drawings allude to the body of their wearer, their puppeteer perhaps, but also appear autonomous, taking on a distinctive slouched quality. Each presents different fashions in backpack design (vertical zippers, meshed pockets or ergonomic shape), resulting in a series that lampoons, through repetition, the accelerated production of commodities in contemporary capitalism. The drawings' expressionistic quality is undone through astute attention to detail, the mass-produced commodity emerging as that which defines the body of its invisible wearer. This caricatured depiction brings into relief an adrenalised narrative of utility. Utility has been historically theorised within Marxism as defined by the sphere of reproduction,[6] traditionally women's work, wherein use value is constructed by processes of subsistence understood as segregated from currency or formal production, which prepare workers for work. As Appadurai has pointed out, use value was never a measure of natural need, and has always been culturally dependent, in part, on the division of labour.[7] Shown here in an aestheticised and monetised form, a 'sign in a system of signs of status', utility is denaturalised and depicted as a politically contingent norm within capitalist relations.[8] With their various addendums (one can imagine the posture enhancing straps, the smart grip zippers, the performance fabric) the backpacks appeal to self-sufficiency and the rendering personally responsible of the subject under neoliberal capital, materialising a notion of utility as an alienated and individualised care of the self literally attached to the body.[9]

The title of Nadashi's film, *A Hidden Quiet Pocket*, refers to a highly desirable 'hidden quiet pocket' of an unspecified European city. Nadashi acted in and directed the one-act film, which sees her playing a Gollum-like estate agent moonlighting (perhaps in the downturn) as a masseuse; or, rather, presenting these two subjects (masseuse and property speculator) as one. This conflation could be construed as a lazy allusion to the already well-dramatised allegiances of eroticism and finance. However Nadashi's dual figure is more deliberate, drawing from the outset an interrelation between speculative capital and affective labour – massage being service-based and dependent on an emotional register. The voice-over that I identified as that of a commodity, hovering over the countdown sequence as it descends from ten to zero, before falling silent at the opening of the scene, foreshadows the place of commodity-form within the ensuing dialogue, framing it as an enabler of the loaded negotiation between the two characters. Where *Backpacks and Other Objects* dealt with commodities as material objects, *A Hidden Quiet Pocket* delves into how emotion is commodified within contemporary forms of labour, and the way this is enabled by the objects which circulate in their midst.

As the exhibition's press release suggests, puppeteering is oblique in this work, and present here only in Nadashi's manipulation of the body of her client, played by the performer Hagar Tenenbaum. Indeed, close-ups of her hands performing massage technique form the spine of the film. Other elements of stagecraft are subtly represented: the stiffness of the dialogue, for example, is reminiscent of marionette plays, and Nadashi's character is as simulated as a ventriloquist's doll. This caricature, which perhaps evokes the sinister Jewish stereotype of Shakespeare's Shylock,[10] whose compulsion for wealth is dissociated from subsistence or even straightforward pleasure, is reminiscent of an 'automated subject' of capital, where value seems to accrue on its own, in the absence of decipherable subjective decision-making.[11] Nadashi's gender-neutral rendition of Shylock (wearing street clothes and a low ponytail, the voice beyond gender attribution) gives a semi-erotic massage to a female client who is simultaneously asking for an estimate on the monthly rent of an apartment she has just inherited. The masseuse asks pointed questions whilst massaging ('How many bedrooms?'), which increase in detail ('How are the toilets arranged?', 'From what epoch is the building?') as the film moves towards its 'climax'. Consisting solely of the massage scene, the film's dialogue builds in intensity, spiralling into surreal incantations of objects, property and, finally, food. Becoming increasingly hysterical over the prospective earnings of the apartment and erupting in cries of property valuation ('€5,557 a month, and we will not negotiate for less!'), the character exhibits a mania for the multiplication of asset for its own sake.[12] Akin to the precise rendition of the backpacks, Nadashi's sense of detail in the film with regard to turn of phrase – the way the property is valued would be immediately recognisable to anyone currently living in a 'global city' (a 'historic preservation site' in a 'hipster postcode', she mutters demonically) – hyperbolises the process of commodification in relation to the gendered

subjectivities in play. After confirming that the property is both Art Nouveau and has a bidet, Nadashi exclaims 'a Jugendstil bidet!' and then repeats this obsessively, whilst hissing 'delicious'. In describing the features of the building, the client, in a masturbatory tone, issues a description whose absurdity parodies the exaggerations of estate agent-speak, with its insular logic:

> A beautiful, plain, late Art Nouveau building. With all the most characteristic features: innovative use of concrete and metal. Equally treated in each detail in the flat. If you know what I mean. The windows, for example, look like flowers. The same floral motif reappears on the doors' handles. Which look like the toilets. And the toilets look like the stove. And the stove looks exactly like the moustache of the architect. Each mini-detail reflects the bigger vision.[13]

Or perhaps, the cyclical, self-contained valorisation within this description operates as a spoof of all complex (and essentially groundless) financial instruments. Nevertheless, the rapid proliferation of objects orchestrates the encounter: communication itself only occurs through variations of commodity form.

It is not just the commodification of housing but also food that is pastiched in this film, reinforcing its abject eroticism. After listing property features, Nadashi's character repeats 'a piece of cake' over and over as she excitedly increases the rental price. The client's property-induced arousal morphs into a feverish enumeration of foods: she starts with random bourgeois items ('cheese and grapes', 'organic seaweed') but soon these become increasingly surreal ('poached calf brain', 'liver stuffed with fair-trade plums'). Quotidian turns of phrase, like a 'piece of cake' which is used in the film both literally and figuratively – to refer to the ease of making rental money – highlight how processes of appraisal are deeply embedded within common language, and by extension to the basics of subsistence, demonstrated here with regards to both food and shelter. The 'Jugendstil bidet', for example, becomes an irreversible pivot-point in the dialogue, defining all in its wake and governing its subjects (the labourers who clean it, the building's price, the client and the service worker). The excesses of the script, furthermore, are deliberately contrasted against an unadorned set and lack of costume – it is clearly Nadashi and her friend in a normal apartment, no Jugendstil bidet in sight: a realist gesture that serves to further emphasise the place of speculative valuation in structuring social relations – speculative here meaning a constant future-facing, imaginative form of potential accumulation. None of the objects described in the film are expected to appear, their absurdity – 'liver stuffed with fair-trade plums' – thrown into relief by the everyday, nearly featureless setting. Yet their value is shown to change even in their indefinite absence, an absence that arguably propels the dialogue (the relationship) forward at greater and greater speed. The interpersonal, in turn, is rendered indistinguishable from labour. As the narrator puts it: 'I have gradually become a master in seducing people to approach and trust me – whatever they have, they now give to me.' Or, we are implicated: there is desire in our own expropriation.

This text first appeared as E.C. Feiss, 'A Jugendstil Bidet: Shelly Nadashi's Objects of Value', Afterall online, 17 July 2014, available at http://www.afterall.org/online/shelly-nadashi_a-jugendstil-bidet_shelly-nadashi_s-objects-of-value/ (accessed May 2015).

1 Arjun Appadurai, 'Introduction: Commodities and the Politics of Value', *The Social Life of Things: Commodities in Cultural Perspective*, Cambridge: Cambridge University Press, 1986, p. 3.
2 Appadurai, *The Social Life of Things*, p. 4.
3 As Sven Lütticken suggests, such arguments stem from Martin Heidegger's theory of thingness, which is rooted in philosophical rather than historical (social and economic) inquiry. See 'Art History's Objects: Sven Lütticken interviewed by Rachel O'Reilly', *Speculative Realities* [e-book], Rotterdam: Institute for the Unstable Media/V2_, 2013, available at http://v2.nl/archive/articles/art-history2019s-objects (accessed May 2015).
4 I am thinking here of the discussion of the purified subject of Thomas Paine's *Rights of Man* (1791) in Wendy Brown, 'Suffering the Paradoxes of Rights', and W. Brown, *Left Legalism/Left Critique*, Durham: Duke University Press, 2002, p. 430.
5 Francis McKee and Remco de Blaaij, 'Interview with Shelly Nadashi', Glasgow: Centre for Contemporary Arts, 2013, available at http://amif2013.tumblr.com/post/58916815172/documents-shelly-nadashi-interview-on-28-july-2013 (accessed May 2015).
6 For an introduction to the theory of reproduction, see the chapter 'Production and Reproduction' in Leopoldina Fortunati and Jim Fleming, *The Arcane of Reproduction: Housework, Prostitution, Labor and Capital*, Brooklyn: Autonomedia, 1995, pp. 7-16.
7 See Appadurai, *The Social Life of Things*, p. 31.
8 Appadurai, *The Social Life of Things*, p. 45.
9 Much of Wendy Brown's work on neoliberalism and governmentality explicates the creation of a subject who has 'internalised the model of the business or firm' one who rationally plots their own means and ends. Here I understand this subject as important to the dismantling of the welfare state, making all responsibility for the reproduction and care of people a private concern. See W. Brown, 'Neoliberalism and the End of Liberal Democracy', *Edgework critical essays on knowledge and politics*, Princeton: Princeton University Press, 2005, p. 37-60.
10 Shylock infamously required a 'pound of flesh' in the event of default. For more on Shylock as an anti-Semitic stereotype of greed and financial corruption, see Herbert Bronstein, 'Shakespeare, the Jews, and The Merchant of Venice', *Shakespeare Quarterly*, no. 20, 1969, p. 3.
11 Maurizio Lazzarato understands this automation as 'machinic subjugation'. See M. Lazzarato, *The Making of the Indebted Man: An Essay on the Neoliberal Condition*, Los Angeles: Semiotext(e), 2012. While Shylock appears here as a subject and I am arguing that he embodies something of this process, 'machinic subjugation' is precisely 'impersonal' and there is no subject in the automated subject – rather both explain processes of accumulation that appear to operate independently of, in Apparudai's terms, 'persons and their words'.
12 One is reminded of Theodor W. Adorno's nexus of production and power, the 'principle of exchange', which concentrates wealth. 'Society has come to be organised around the production of exchange values for the sake of producing exchange values, which, of course, always already requires a silent appropriation of surplus value.' See T.W. Adorno, *Negative Dialectics*, New York: Seabury Press, 1973, pp. 189–92.
13 This is a reference to one of the fireplaces in the Charles Rennie Mackintosh-designed building at the Glasgow School of Art. The video was produced prior to the fire which destroyed most of these features. See http://www.theguardian.com/uk-news/2014/may/26/glasgow-school-art-fire-archivists-salvage (accessed May 2015).

Ellen C. Feiss / 艾伦·C·菲斯

新艺术坐浴盆：Shelly Nadashi 的有价值物品

Shelly Nadashi个展《安静的内袋》，布鲁塞尔 Etablissement d'en face，2014.4.23 – 2014.6.29

Shelly Nadashi于2014年在布鲁塞尔Etablissement d'en face举办的展览“安静的内袋”中有一个20分钟的同名影像作品。作品中，一个幽灵般的女声认为自己是一个非人的、虚构的人物，能对人的欲望产生特别的影响：

> 我不能动，就像一棵树。我必须让人到我这里来。我就像一棵老橡树一样一动不动。我渐渐成了大师，引诱人接近我、信任我。不管他们有什么，现在都要给我。这难道不妙？每个人都知道来哪里找我！[1]

笔者认为，这是商品被人格化的声音，就像阿尔君·阿帕杜莱（Arjun Appadurai）曾写到，“任何有经济价值的物品”[2]。 阿帕杜莱在1986年提出了一种方法论，将创造价值时商品和主体间的互构关系考虑进来，而并非将商品看作是“人与其言语”所述说的“东西”[3]。阿帕杜莱的公式避免了造成主体和客体不稳定的传统抽象说法，即把不特定的主体从权力关系中分离[4]，并将之作为创造价值的原则提出，这与Nadashi现在的作品不谋而合。

Nadashi曾就读于耶路撒冷视觉戏剧艺术学院，她的作品按照人偶表演的逻辑，艺术家和她作品中的人偶之间的关系也隐喻了商品和主体之间相应的非固定关系[5]。正如任何好的人偶师都可以证实，通常是不可能知道人偶和人偶师谁是主要演员，而事实上，演出既依靠人偶师的技巧和人偶的形式，也依靠其发生的社会条件——观众。Nadashi曾经说过：“观察人偶后面的人，或者看见人偶对他有怎样的影响能带来一种深层的喜悦。因为人偶确实能够影响他。”[6]艺术家早期的一些作品探索了这种共同体：在她的表演《一碗好汤》（2013）中，Nadashi操控了一个英俊的腹语术表演者的人偶。它的脸上几乎不动声色，这就产生了一种将它和Nadashi的互动隔离开来的效果，表现出情感是发生在人偶师和物品的互动中。然而很明显人偶不能自己移动——如影片旁白所说，它“像树一样一动不动”——它表达情感的能力及它的物质性支配了演出的情感。在这个案例中，是人偶完全受限的表情控制了演出的效果。

在展览的入口处是一组18幅描绘了双肩背包的炭笔画。每幅画中的背包的颜色都有所不同，一眼看上去就像十几岁少年的艺术作业一样真诚。这些画构成了装置《背包和其他物品》（2014）的一部分，这个装置作品还包括一些稀疏放置的纸制面具——顶在金属架上面。这些面具使人联想到一些涵义模糊的“部落”形式，带有一种立体主义的角度，而树枝被安排成它们布景的一部分，又有一种剧院的诚意，既不狂热也不讽刺——这种平衡是Nadashi作品的张力中心。运用毫无顾忌，甚至多愁善感的隐喻，双肩包的画面暗指背它们的人的身体或者是它们的人偶师，但同时它们也像是有自主权的，散发出一种独特的懒散气质。每一个背包都呈现了双肩背包的不同设计（垂直拉链、网眼口袋或人体工学的形状），这就成为了一系列通过重复而对当代资本主义加速商品生产的嘲讽。这一系列画作的表现主义特点是通过对细节的敏锐注意实现的，大规模商品生产的出现的同时定义了隐形的穿着者的身体。这种夸张的描绘减弱了令人肾上腺素飙升的对效用的描述。历史上效用已经被理论化为了马克思主义的一部分，被定义为“再生产”[7]，传统上是女性的工作，而使用价值是通过生存的过程来构建，这种生存被理解为从货币或正式生产中分离出来，使工人能够工作。正如阿帕杜莱指出，使用价值从来不是一个衡量自然需求的尺度，它总是在某种程度上在文化上依赖于劳动分工[8]。在这里以一种美学的和货币化的形式展现，一个“状态标识系统中的标识”，效用的性质被改变了，被描绘成了一个资本主义生产关系中取决于政治的标准[9]。有了各种各样的附加物（可以想像一下加强背带、方便抓握的拉链头、高性能面料），双肩包迎合了自给自足的标准，并在新自由主义资本条件下履行了主体的个人责任，将效用的概念物化为一种异类的个人化的自我关切，这确实和身体相关。[10]

Nadashi电影的名字，《安静的内袋》，所指的是一个高度理想的某个欧洲城市的“内袋”。Nadashi自导自演了一个独幕电影，其中她扮演了一个《魔戒》中咕噜姆（Gollum）一样的房地产代理商，（也许是在不景气时）兼职做按摩师；或者将这两个主体（按摩师和地产投机者）合二为一。这种融合可以被理解为轻蔑地影射了电影中常见的对色情和金钱的追求。但是Nadashi的双重人物刻画得更为深刻，从开端就表现了一种以投机资本和情感劳动的互动——按摩作为服务——为基础，并依赖于一种情感的表

达。那个盘旋在电影开始前由10到0倒数阶段的声音——即笔者将其定义为商品的声音，在电影开始时归于沉寂，预示了电影接下来的对话发生在商业场所中，并将这个场景定义为两个人物间意味深长的对话的助推器。《背包和其他物品》将商品处理为物质性的客体，《安静的内袋》则深入地挖掘了在当代的劳动形式中情感是怎样被商品化，并通过商品化过程中流通的商品实现。

正如展览的新闻发布会上指出，人偶在这个作品中是间接的，只通过Nadashi对客人（演员Hagar Tenenbaum饰）身体的操控来表现。确实，Nadashi双手按摩的特写镜头构成了影片的主线。戏剧表演的其它元素被更微妙地表现出来：如对话的僵硬使人联想到牵线木偶剧，Nadashi的角色也是在模仿一个人偶表演者的娃娃。这种夸张的表现手法，可能会使人想起莎士比亚笔下冷酷无情的犹太商人夏洛克[11]，此人对财富的冲动已与生存需要或简单的快乐无关，而使人想到“自动积累”资本的“主体”，财富似乎是自动增加的，并没发生任何主观决定。[12] Nadashi对于夏洛克的无性别表现（穿着街头服饰，梳着低马尾，声音也无从辨识性别）像女性客人传达了半色情的信息，而女客人与此同时又在要求她给自己刚继承的公寓的月租估价。按摩师在按摩时询问了许多直白的问题（“几间卧室？”），随着电影走向“高潮”，问题越来越详细（“厕所是怎样安排？”，“建于什么年代？”）。由于电影只有按摩一个场景，电影中对话的强度是增加的，螺旋上升为超现实的咒语：物品、房产，最终是食物。面对即将到手的公寓租赁佣金，按摩师越来越歇斯底里，大喊出房子的价值（“5557欧元一个月，决不能便宜！”），人物展现出对于资产增殖本身的狂热。[13] 与对背包的表现相似，Nadashi电影中的细节感和措词的改变有关——房产价格的估值方式能立刻被任何一个生活在“国际化城市”的人理解（一个时髦街区的“历史保护建筑”，她魔鬼般地咕哝着——夸张地表达了商品化的过程和剧中的性别主体性有关：在确认了房产既属于新艺术风格又有一个坐浴盆后，Nadashi喝彩道：“新艺术坐浴盆！”然后着魔般地重复着这个词，并低声说“美味。”描述建筑特点时，客人的声音如同自慰一般，和地产经纪的夸张描述一样荒诞，逻辑也是不连贯的。

或者，在这段描述中循环的、自我克制的定价方法讽刺了所有复杂的（尤其是毫无根据的）金融工具。然而物品的快速增值与戏剧冲突巧妙地融合在一起：沟通本身只能通过商品形式的改变发生。

电影不仅讨论了住房的商品化，食物也被拼凑其中，很容易就和性爱联系起来。在列举房产的特点时，当Nadashi饰演的人物激动地提高房租时，她一遍又一遍地重复着“一块蛋糕（小菜一碟）”。客人的房产使肉欲转变为狂热地列举食物：她开始时随机地列举一些世俗的食物（“奶酪和葡萄”，“有机海草”）但很快就变得愈加超现实（“煮小牛脑”，“公平贸易李子填肝脏”）。不时转换成平实的语言，如“一块蛋糕”在影片中既可理解为原意也可理解为比喻意——比喻房租好赚，强调了估价的过程是如何深入日常语言乃至生存必须品：这里所指的不仅包括食物，也包括住所。比如“新艺术坐浴盆”就成为了对话中一个不可逆转的关键点，它的觉醒定义了一切，也在镀金的王座之上统领了所有的主体（清洁它的工人、房价、客人和服务人员）。其余的脚本也都刻意与未经装饰的场景和缺少的戏服构成一种对比——显而易见，Nadashi和她的朋友是在一间普通公寓中，视野中毫无新艺术坐浴盆的影子：以现实主义的姿态来进一步强调结构化社会关系中具有投机价值的地方——此处的投机意味着持续地面向未来的、想像中的潜在增长。影片中所描述的任何物品都不会出现，它们的荒谬程度——“公平贸易李子填肝脏”被几乎毫无特点的日常场景减轻了。然而即使在这种不存在中，它们的价值也改变了，可以想见这种不存在推动了对话（关系）以更快的速度进行。而这种人际交往，相应地被处理为与劳动并无差别。正如旁白所说：“我渐渐成了大师，引诱人接近我、信任我。不管他们有什么，现在都要给我。”或许这在暗示我们：在自我征用中是有欲望的。

注释：

1 “安静的内袋”，Etablissement d’en face，布鲁塞尔，2014年4月23日至6月29日。

2 阿尔君·阿帕杜莱著，“引言：商品和价值的政治学”，摘自《东西的社会生命：文化层面上的商品》（剑桥大学出版社，1986年出版），第3页。

3 同上，第4页。

4 正如Sven L ü tticken所说,这些争论来自于Martin Heidegger的物体属性理论,该理论植根于哲学而非历史（社会和经济）的探究。参见于“艺术史的客体：Rachel O’Reilly对Sven Lutticken的访谈”，摘自《投机的实相[电子书]》鹿特丹：不稳定媒体研究机构，2013年出版）。网站链接： http://v2.nl/archive/articles/art-history2019s-objects

5 在这里我想到了对于Thomas Paine在1791年撰写的《人的权利》的比较纯粹的讨论，参见Wendy Brown著，“受困于权力的悖论”，摘自《左派律法遵循者/左派评论》（杜克大学出版社，2002年出版），第430页。

6 Francis McKee及Remco de Blaaij合著，“Shelly Nadashi访谈”（格拉斯哥：当代艺术中心，2013年出版）。网站链接：http://amif2013.tumblr.com/post/58916815172/documentsshelly-nadashi-interview-on-28-july-2013

7 对于再生产理论的介绍, 请见Leopoldina Fortunati及Jim Fleming合著的《再生产的奥秘：家务、卖淫、劳力与资本》（布鲁克林：Autonomedia，1995年出版）一书中“生产与再生产”一章，第7-16页。

8 参见阿尔君·阿帕杜莱著,“引言：商品和价值的政治学”，第31页。

9 同上，第45页。

10 Wendy Brown很多关于新自由主义和治理术的作品阐述了创造一个“考虑了商业或公司模型”并理性规划自身手段和目的的主体。在这里我将这个主体理解为对废除福利国家，使再生产和照顾人民成为私人问题。参见W. Brown著，“新自由主义与自由民主的终结”，摘自《有关知识与政治的评论文集》（普林斯顿大学出版社，2005年出版），第37-60页。

11 臭名昭著的夏洛克索要了“一磅肉”。关于更多夏洛克作为一个（反犹太人）的贪婪和金融腐败的典型，参见Herbert Bronstein著，“莎士比亚，犹太人和威尼斯商人”，摘自《莎士比亚季刊》1969年第20期，第3页。

12 Maurizio Lazzarato 将这种自动化理解为“机械征服”，参见M. Lazzarato著，《负债人的诞生：关于新自由主义状况的论文》（洛杉矶：Semiotext(e)，2012年出版）。在这里夏洛克似乎是一个主体，我认为他包含了这个过程中的一些东西，“机械征服”是完全非人的，而且在自动化的主体中其实没有主体，而并非二者都能解释这个似乎独立操作于阿帕杜莱的“人和其话语”积累的过程。

13 让我们想到Theodor W. Adorno的生产和权利的联系，“交换的原则”，主要关于财富。“社会已经围绕生产交换价值而组织，就为了生产交换价值的缘故，这当然要悄悄挪用一些剩余价值。”参见T.W. Adorno著，《反面辩证法》（纽约：Seabury出版社，1973年出版），第189-192页。

Roos van der Lint / 卢斯·凡·德·林特

Memento Mori

Rabih Mroué – The Pixelated Revolution,
Museum Tot Zover, Amsterdam,
19 December 2013 – 8 June 2014

Al-Hamidiya, Homs, 22 March. A sparrow rests on a pile of pulverised stone, a dry twig in its beak. Brown and grey feathers sharply contrast with the background of air and indistinct buildings. Photographer Diya Homsi uploaded the photo to ‘From Inside: A Diary of Syria’, a digital platform for young photographers to exhibit their daily life in Syria. *Bird View!* is how Homsi titled his work. When a soldier of the Free Syrian Army saw the boy walking around with his camera, he asked him to join him on his way to the front. The long-focus lens of his camera would be ideal for scanning the environment. Once arrived, Homsi positioned his camera in a hole in a wall and peered through the viewfinder, looking for enemies, when suddenly the little bird appeared, landing straight into his view. He pushed the shutter button.

Al-Sham Road, Homs, 1 July. The camera in a mobile phone records an empty street from a balcony. The moving images shake and shoot from left to right, as if the camera does not know where to look first. Rooftops, balconies, flower boxes, clotheslines, closed roll-down shutters and a blue sky flash by. Then the camera halts. Something was spotted. Slowly the phone moves back, its camera eye catching a sniper hiding in the shadow of the neighbours’ apartment. The man peers through the visor of his rifle straight into the lens of the camera, and pulls the trigger. The phone drops onto the floor.

‘Here is the killer’, Rabih Mroué states on a Saturday night in a full theatre hall in Frascati, Amsterdam. The Lebanese playwright and artist, sitting behind a table together with his MacBook, points towards the large projection screen behind him, where the disturbing home video has been frozen on the moment of the shooting. Slowly he zooms in on the sniper’s face. It keeps haunting him, that face. During the Lebanese Civil War (1975–90) that marked the artist’s youth, soldiers operated anonymously. Now there are images, many images, generated by the new media and uploaded onto YouTube by users with names such as Assadcrimes2011, SyrianDaysofRage, FreedomforSyria and fearless111777. Civilians record

The Pixelated Revolution, Teresa van Twuijver, 2012
《像素化革命》，特丽萨·范·图依杰瓦，2012年

the war around them to regain some grip on the situation. Accidentally, some of them become the producers of their own death.

The closer Mroué zooms in on the sniper’s face, the more blurry the image gets. With every enlargement, a little less remains of his identity. Images that must serve as evidence, fall to pieces, to pixels, like single words in a poorly stated eyewitness report.

Both *Bird View!* and the amateur films tell alternative stories from an inaccessible and non-transparent war zone. Through the cultural sector these images reach their public, an international art public, which is skilled in interpreting all forms of visual violence as autonomous imagery. Mroué pushes this mechanism to its limits by extracting the moving cruelties from YouTube and presenting them in autonomous, silent pictures. Not only does he draw attention to the heart of the Syrian conflict, *en passant* he revolutionises the medium of photography.

In Museum Tot Zover (Museum ‘Up To This Point’), located in the Amsterdam cemetery De Nieuwe Ooster, seven pixelated snipers hang on the wall, resembling a series of impressionistic portraits. Pink

stains indicate heads and hands ready for shooting, a posture that – seen from a distance – does not essentially differ from that in prayer. The visitors see themselves reflected in the high gloss surface Mroué applied to the stills. Through the windows, the cemetery's garden blends in with the composition. The exhibition is titled *The Pixelated Revolution*.

The shiny impressions from the Syrian war hang down from the museum's walls like wet towels on a clothesline, apart from the fact that they won't dry – on the internet the moving images will live forever. Mroué named the series – which was included in the past edition of documenta – *Blow Up*, a reference to Antonioni's classic film from 1966. In the film the main character, a photographer, discovers that without noticing he has witnessed a murder. While developing the material from his photo shoot in the park earlier that day, a circular blur is seen arising from the bushes, possibly the contour of a face. In his darkroom the photographer enlarges the black and white picture further and further, and puts up the results side by side on his studio wall. The only part of the picture that is becoming ever more visible is the sharp contour of a pulled gun.

The Syrian people are well aware of the nature of the material they are filming. But when danger approaches, instead of running away, they keep on recording, a misconception that proves fatal. The violence takes place on their mobile phones, the filmmakers feel protected by the layer of fiction that a video screen usually provides. They, too, only know fictional bullets.

Mroué shamelessly positions Syria's reality into the domain of fiction. As part of his performance in Amsterdam – of which a registration is included in the exhibition – he reads from *Dogma 95*, the manifest that was formulated by Danish filmmakers, among them Lars von Trier and Thomas Vinterberg. On the projection screen his words are strikingly illustrated by the YouTube clips. 'Shooting must be done on location. Props and sets must not be brought in. The camera must be hand-held. Optical work and filters are forbidden. The director must not be credited.' The similarities between the horrific pictures and the artistic aims of the avant-garde filmmakers causes a wave of uneasy laughter by Mroué's public. 'As a scared soldier, you can't tell the difference between a camera lens and a weapon being pointed at you', someone wrote on YouTube as a reaction to the cruel balcony scene in Homes. The comparison of the weapon to a camera is a classic one. Both devices are automated and rest on a tripod. They aim, focus and shoot. They turn people into objects. In *On Photography* (1977), Susan Sontag states: 'When we are afraid, we shoot. But when we are nostalgic, we take pictures.' *In The Pixelated Revolution*, Mroué departs from the representation of violence to question the 'violence' of representation. He describes the attack on the balcony as a *double shooting*: the sniper took his shot, the filmmaker shot his footage. The weapon and the camera first met in the moment that the barrel and the lens looked each other in the eye, and then they touched.

This may sound metaphorical and perhaps slightly pathetic: after all, Diya Homsi and his camera didn't actually shoot the sparrow. The perspective of the double shooting does however offer a disturbing look inside a future with Google glasses. Fact and fiction are in danger of tripping over each other: both filmmaker and viewer will constantly have to contemplate what it is that makes *Bird View!* a lucky shot, and the accidental recording of an approaching sniper nothing more than an emergency situation.

Sontag called photographs *memento mori* by definition. To portray someone is to acknowledge his or her mortality. According to Sontag, at some point all photographs will qualify for the status of 'art'. Personal memories and emotions will disappear, names will be forgotten and historically charged dates recycled. The new media have accelerated this practice. Only one year after the double shooting in Homs, the footage ended up in an art project.

These are delicate, intriguing issues the artist explores in this exhibition. But then he takes the matter one step further, pushing the productive process of looking and comparing over the edge. In the installation *Thicker than Water* (2012), Mroué breaks at least one law of *Dogma 95*: 'The sound must never be produced seperately from the images, or vice versa.' On a long, white table seven flipbooks are installed, small books filled with images that can be brought to life by flipping through the pages. Needless to say, the pictures are actually stills taken from another horrible YouTube clip. A button next to the books offers the option to play the original sound. And so it is up to the visitor: do you want to see the images, hear the sounds, or perhaps both?

When you decide to take the flipbook in your hands to watch the scene, your fingers will touch an inkpad with blue ink, hidden under the books as a booby trap. Mroué wants to counter the absence of the victims' bodies in the videos – after all, we only get to see the killers – with the marked fingers of the visitor. It is here that he replaces his artistic aims with an explicitly political agenda – with ink on your fingers, you have become an accomplice in the act of civil war. Mroué holds his visitors as suspects, but suspects of what precisely?

Voyeurism? There is a risk that images of war can pass as innocent when exhibited in an art museum, in the same way that a rifle does not look that threatening on the screen of a mobile phone. Can visitors then be held responsible for their sense of indifference, instigated by the new media?

When asked if *The Pixelated Revolution* is his artistic contribution to the revolution in Syria, Mroué resolutely answers 'no'. That's understandable, and problematic. If the artist does not want to be accredited as an activist, how can the viewer of his art be suspected of war voyeurism? In no time fingerprints colour the table of *Thicker than Water* a deep blue.

Visitors paint smileys next to the flipbooks and – without much thought – sign their names in blue ink.

'Memento Mori' was originally published in Dutch in the weekly magazine *De Groene Amsterdammer*, on 24 May 2013.

Roos van der Lint / 卢斯·凡·德·林特

死之兆

拉宾·穆若个展《像素化革命》，阿姆斯特丹Tot Zover博物馆，2013.12.19 – 2014.6.8

三月二十二日，叙利亚霍姆斯的哈米迪亚区。一只麻雀停留在一堆碎石上，口中衔着枯枝，其棕灰色的羽毛与背景中的空气和朦胧建筑形成了鲜明的对比。摄影师迪亚·霍姆西（Diya Homsi）将此照片上传到了“叙利亚国内日志”——这是一个供年轻摄影师们展示他们在叙利亚的日常生活的数字平台。“鸟儿的视角！”，霍姆西如此命名他的作品。当一个叙利亚自由战士发现这个男孩背着他的相机四处转悠时，便邀请他随其一同奔赴前线。他相机的长焦镜头是扫描四周环境的理想工具。到达阵地后，霍姆西将他的相机隐藏于一个墙洞中，自己则盯着取景器搜寻敌军的踪迹，当这个小小鸟儿突然出现，毫无预警地闯入他的视线时，他按下了快门。

七月一日，叙利亚霍姆斯的沙目街。一个手机的摄像头从某个阳台上记录下了空无一人的街道。镜头摇摇晃晃地从左往右移动，似乎拿不定主意先看何处。屋顶、阳台、花箱、晾衣绳、放下且闭合的百叶窗，以及朗朗晴空。随后镜头戛然而止。像是发现了什么，手机镜头慢慢回转，摄像头捕捉到一个隐藏在邻家公寓阴影下的狙击手。此人通过其步枪的准星直视着镜头，并且扣动了扳机。手机掉落在了地板上。“杀手在此处”，拉宾·穆若（Rabih Mroué）在阿姆斯特丹的弗拉斯卡迪剧院面对周末之夜的满场观众如是说。这位黎巴嫩剧作家及视觉艺术家坐在桌后，用他的苹果笔记本电脑操控着身后的大投影屏幕——镜头定格在了这段令人不安的自拍视频中枪响的那一刻。他慢慢地把画面拉近到狙击手的面容。这张脸时常萦绕在他的心头，挥之不去。黎巴嫩内战（1975 – 90）——当时艺术家还身为青少年——士兵也曾秘密滥杀。如今拜新媒体技术所赐，许许多多的影像资料得以保存，并以诸如Assadcrimes2011、SyrianDaysofRage、FreedomforSyria和fearless111777这样的用户名上传到YouTube。平民开始记录发生在他们身边的战争，并以此方式收回了少许对其处境的掌控权。有时候，这样的影像资料是以拍摄者的死亡为代价换来的。

穆若的画面越是接近狙击手的脸，其影像的清晰度就越是减弱。每一次的图像放大都伴随着其本身特征的消逝。原本作为证据的影像如今渐渐马赛克化，成为一个个像素点，犹如某位不善言辞的目击证人口中吐出的一个个单词。

“鸟儿的视角！”和这个自拍视频向我们述说了来自难以接近而又不透明的战争地带的另类故事。通过文化界，这些影像进入了公众视野——一个国际性的艺术公共空间，在这里，一切有形的暴力都会被娴熟地以自动影像来阐述。穆若将此种机制推至其极限，他从YouTube萃取这些残酷的视频，将它们表现为自动、沉默的画面。他不仅仅关注叙利亚冲突的内核，也顺便将革命化的风潮引入整个摄影媒体。

坐落于阿姆斯特丹De Nieuwe Ooster墓园的Tot Zover博物馆中，七个像素化了的狙击手被挂在墙上，看上去像是一系列印象派肖像画。肉色的点显示着他们的头部和手部，手中持枪，随时准备射击，他们的姿势若从远处看似乎和礼拜者的身姿并无不同。穆若在图像表面使用了高光泽度材料，这使得观众可以在其上看见自身的映像。通过窗户，墓地花园的景致闯入馆内，与作品融为一体。这一展览被命名为“像素化革命”。

来自叙利亚战争的鲜活图像挂在博物馆的墙上，自上垂下，犹如晾衣绳上的湿毛巾——但它们永远不会变干，在因特网上这些动态影像获得了永生。穆若将这个系列——曾经被包括在此前的文献展中——命名为“放大”，以此向安东尼奥尼一九六六年的一个同名经典影片致敬。那部影片的主角，一个摄影师，发现自己意外地见证了一场谋杀。当他冲洗自己当天早些时候在公园拍摄的照片时，注意到灌木丛上方冒出的一个圆点，有可能是某人头部的轮廓。在他的暗房中，摄影师将这张黑白照片反复放大，将冲印出的结果并列贴在工作室的墙上。照片的这个部分亦随之变得越来越清晰可见，最终显明那是一把被拔出的手枪。

叙利亚人当然也知道这些材料的性质，但当危险逼近时，他们并未选择逃离，而是继续拍摄，这一抉择往往被证明是致命的。面对真枪实弹，没有什么能为这些拍摄者提供有效的庇护。

穆若甚至将叙利亚的现实投入虚构作品的领域。作为他在阿姆斯特丹展演的一部分——在此展演中，登记注册也成为了展出本身的一部分——他宣读了《道格玛九五》，由丹麦导演拉斯·冯·提尔及托马斯·温特伯格等人拟定的誓条。在大投影屏上，他所诵读的文字被YouTube短片清晰地阐明。“影片须在实地拍摄。不可搭景或使用道具。须手持摄影机拍摄。禁止进行光学加工或使用滤镜。导演之名不可出现在职员表中。”原生态的恐怖影像和先锋派导演们的艺术理念之间居然存在着如此的一致性，这一事实在穆若的观

众中引发了一阵阵不安的笑声。有人在YouTube上那个残酷的家中阳台一幕下评论道：“对准他的究竟是摄像头还是机枪，对于一个深陷恐惧的士兵来说是难以辨别的。”枪支和摄像机的对比可谓是一个经典的例案。它们都拥有自动化的视镜，都立在三角架上。它们的目的是聚焦或者射击——最终都会将活人物化。在一九七七年出版的《论摄影》一书中，苏珊·桑塔格如此说：“当我们恐惧时，我们射击。但当我们怀旧时，我们摄影。”在“像素化革命”中，穆若离开暴力的表征，转而质问表征的暴力。他将阳台上的袭击表述为“双重射击”——狙击手射出其子弹，拍摄者射出其影片。在此时刻，武器和摄像机首次相遇，通过枪管和镜头彼此对视，彼此接触。

这一切听起来都是隐喻性的，也许还有些伤感：毕竟迪亚·霍姆西和他的相机并未真正击中麻雀。然而，通过这一双重射击的视角，我们可以惴惴不安地窥探那伴随着谷歌眼镜而来的未来世界。真实和虚构有互相绊倒的危险：影片拍摄者和观众都为究竟是什么造就了“鸟儿的视角！”而陷入冥思。一个幸运的镜头捉捕，以及对狙击手的意外拍摄，终究不过是突发情况罢了。

桑塔格谈及照片的定义时，将它们称为“死之兆”。描绘一个人也即承认其必死性。在桑塔格看来，某种程度上所有照片都拥有艺术品的资质。个人的记忆和情感将消失，名字将被遗忘，充满历史的人生岁月在轮回中被磨灭。新型媒体促进了此种实践。仅仅在霍姆斯双重射击发生一年后，影片在一个艺术项目中走向了终点。

艺术家在展览中所探索的一些议题是微妙而迷人的。但他随即更进一步，推动边缘性观察及比较的产出进程。在装置“浓于水（2012）”中，穆若打破了至少一条《道格玛九五》的戒律：“音轨永远不能与图像分开录制，反之亦然。”在一张白色的长桌上，放置着七本翻页书，当你快速翻动它们的时候，小小书本中的图像就会变成动画式的。不消说，这些图像来自另一个恐怖的YouTube短片的定格镜头。书本边上有一个按钮，若你愿意的话，按下它就能听见短片的原声。因此作者将选择权留给了观众：你是想单看图像或者单听声音，抑或既看图像又听声音呢？

当你决定拿起书本看动画的时候，你的手指会碰到一个含有蓝墨水的印台，它被安装在书本下方，是一个陷阱。穆若想要以来访者的手指印来数算视频中并未出现的受害者的遗体——毕竟我们看到的只是凶手。在此，他再次以明确的政治议程取代艺术目标——当你的手被墨水沾染，你便成了内战行动的参与者。穆若把他的观众当作嫌犯对待，不过确切地说，是什么罪名下的嫌犯呢？窥视罪么？当我们把战争的影像置于博物馆中展示时，存在着将其平庸化的危险，同样地，一架机枪在手机荧屏上看起来也并不那么吓人。观众是否要为他们被新媒体技术引发的漠然负责呢？

当被问起“像素化革命”是不是艺术家对叙利亚革命的艺术性支援，穆若坚定地回答说：“不”。这一回答是可以理解但又值得质疑的。若艺术家本人不乐意被贴上激进分子的标签，那么他又如何能对他的观众冠以“战争窥视”的罪名呢？很快，密密麻麻的指印给“浓于水”所在的桌面染上了一层深蓝。参观者们在翻页小书边画上笑脸符号，并且不假思索地用蓝墨水签下他们的大名。

Material from the archive of Hans van Dijk, Witte de With Center for Contemporary Art, 2014, Photo: Cassander Eeftinck Schattenkerk.
装置作品《戴汉志的档案资料》（摄影：Cassander Eeftinck Schattenkerk），Witte de With当代艺术中心（2014年）

Iris Xinru Long / 龙星如

The 5001st Name

Hans van Dijk: 5000 Artists, Witte de With, Rotterdam, 4 September 2014 – 4 January 2015

There are too many, too many of them.

A street festival seems like the least relevant, or sober, context for an exhibition visit. The scent of alcohol finds its way through the wide open door of Witte de With. A kind of elongated, square-patterned linen fabric drapes from top floor to ground floor alongside the staircase, stitching the space seamlessly. Closely and intensely printed upon it are Chinese characters: people's names.

The names are presented as densely as those in the end credits of a film, on the surface of an obelisk, or among the seemingly endless indexes of an encyclopaedia. Here, however, these names are presented as the backdrop of an exhibition, *Dai Hanzhi: 5000 Artists,* taking place in the Netherlands where the person behind this name was born, and has long been forgotten.

The basics are as follows: a Dutch guy, Dai Hanzhi (or, Hans Van Dijk) went to China three decades ago, and became deeply involved in the still to-be-demythologised 'post-Mao' era of Chinese art as an archiver, curator, researcher and promoter. Now his work has been brought back, and exhibited in perhaps the most central contemporary art venue in Rotterdam. His name is printed in its Chinese version, together with 5000 alien Chinese artist names, flattened on a piece of hanging fabric.

'He went to China, did this, did that, so what?' the passerby may ask. It is quite a good question to ask when one is confronted with such a complex and information-heavy exhibition, even with the simple thread of chronology making itself visible throughout.

Part of the first floor tells stories of 'Xia Men Dada' in the 1980s, showing documents of a group of Chinese artists who set fire to their exhibited works: "Dada is dead; beware of the fire!" – as if they had glimpsed the birth of a new era of Chinese art.

Upstairs, more and more familiar names emerge. Ding Yi's large-scale abstract paintings comprising of + and × symbols, and Wang Xingwei's humorous yet subversive paintings entangling elements of surreal René Magritte and sarcastic Yue Minjun, respectively take a room of their own. The other rooms demonstrate contrasting visual fragments: textual works are framed, and lined up in one space (Fei Dawei's black-and-white photograph upside down in one of them); Zhang Peili's video work breathes quietly in its large, blacked-out zone, while objects from the *KuaiDi* exhibition are packed into a travelling suitcase. The space itself is white cube-like, while the content is a maze. Artists and artworks share the exhibition spaces according to an implicit and loose rule, with someone who discovered them in the 'dark times': the curator, researcher, someone they know in person – the 5001st name here.

One of the most respected collectors of Chinese art, Uli Sigg, used to say that his work set out to create a 'mirror image of Chinese art history'. Art history, especially the history of Chinese art, has many unexcavated, perhaps forgotten sites around which gossip and fantasies can go wild. This fact may well have shaped the mindset of later collectors whose possessive, compulsive desire rises when a profound and 'complete' archival mine comes into sight.

This mine does actually exist. A recently deceased researcher left to the world enormous documents on Chinese art, encapsulating the vagaries and vagueness of its history. An unpublished dictionary was found in his personal computer, containing 5000 names: *the* 5000 names. These names (and texts) of Chinese contemporary artists who were born between 1880 and 1980, after Dai's death, were suddenly presented to an audience that was unaware and unprepared. You are looking at a paella pan full of the visual, the non-visual, the contextual, the non-contextual, the experimental and the non-experimental. You are looking at a space where the term 'Chinese contemporary art' rings countless bells. 5000 names are listed, many are exhibited. Historical, dusty materials are monopolising every corner, every transitional point, just as they did in history.

One cannot eschew Dai Hanzhi's own presence here: texts devoted to him from various artists are visible on the towering walls, his own decorative artworks even exhibited in one corner. So who is the protagonist here – Dai Hanzhi, or the 5000 artists?

As exploration of the exhibition zigzags, the worn-out photographs and texts – mostly texts – open up mnemonic tunnels towards a more private history of the 5001st name. In some of these tunnels, we hear cries in the dark: Dai Hanzhi's myriad efforts were devoted to milestones during a time when, in China, as one caption says, 'contemporary art, dubbed 'experimental', was forbidden', a time when 'one could make work in the solitude of one's studio, but it was forbidden to exhibit, teach, or sell'. Greyed images show Zhang Peili and Geng Jianyi hanging banners for

Zhang Hai'er, Early 1990s, Courtesy: Pascale Geulleaume
张海儿《九十年代早期》（特别鸣谢：Pascale Geulleaume）

the 89 events in Hangzhou for three days. Exchanged letters indicate Dai's intimate connections with Chinese artists. A red-covered exhibition catalogue in another cabinet tells what happened years later: Dai Hanzhi contributed to the groundbreaking exhibition *China Avant-Garde*, the first major show of Chinese contemporary art in Europe, when some of the most recognisable among the 5000 debuted: Ding Yi, Geng Jianyi, Fang Lijun, Zhang Peili, Wang Guangyi, Huang Yongping. The cries get louder as we gradually discover that Dai Hanzhi began to introduce these Chinese names to 'Western' curators and venues, and in the late 1990s opened up alternative art spaces to exhibit work by the artists, by (semi-legally) renting land from suburban peasants, along with Frank Uytterhaegen and Ai Weiwei.

At the same time, some tunnels are filled with more trivial elements, unrelated to Dai's 'grand' achievements. Both the public and private sides of the 5001st 'name' become known to us: the public figure is known to art historians and greatly celebrated, but this show sets free a more personal image of the individual. This is the private layer hidden beneath the maze of content, a look at Dai Hanzhi himself.

A piece of semi-rotten paper is filled with notes, made in his own handwriting, on the very grand *China Avant-Garde* exhibition in Berlin:

> 4 February, 12.00 hrs. (Berlin time):
> *Mss. Wiegand – Kanzaki invites us for a drink.*
> *certified by Hans van Dijk.*
>
> 19 Febr.16 – (Berlin Time):
> When Gu Dexin left Berlin for China Hans van Dijk didn't see him off at Berlin Airport. Now Wu mentions it shows the installations in the Chinese Avantgarde in Berlin are too privately…
> *Report from Labourer of Berlin.*

Zhang Peili's 20-page textual project, *Art Project No.2* is intriguing. 'This project's ruling discipline is intercom and peeping.' Zhang designs detailed rules regulating the 'peeper' (no giggles, no self-torture, no alluring body movements). This project was created at a time when Chinese artists were seeking expressive forms other than the purely visual. On the cover of this project, Zhang wrote in ink: 'Mr. Dai Hanzhi, I am looking forward to your commentaries and critiques'. One could say that Dai Hanzhi 'headhunted' those Chinese artists, but he can also be seen simply as a Dutchman hanging out with his artist friends. In some exhibiting photographs, he drinks and dines euphorically with Li Xianting, or smokes alone in front of Sui Jianguo's bronze sculptures. Artist Hong Lei's text devoted to Dai Hanzhi is printed on the wall, where he compares the passing of Dai Hanzhi to that of Don Quixote, in an emotional tone: "Yet Hans wasn't as fortunate as Don Quixote… He was about to die in a foreign land, far away from home."

The 5001st name is a thread to be reckoned with, linking up fragmented visuals and dull chronologies, playing with the visitor on the long-winded journey of the unfamiliar contemporary art history of another land. Dai Hanzhi's on-and-off presence, however, provides an alternative; perhaps it is interesting to scour this maze for explorations of how 'conceptualism', 'performance' and 'media' began to gain meaning, gradually.

There is a kind of awkwardness in the show. Traces of Dai Hanzhi's personal presence, if eliminated, would render the exhibition alienating. It is, if any, the show's only 'reference'. The 5001st name naturalises the conflicting visuals, and disrupts fixed patterns and chronological details. He is never remembered as 'Hans van Dijk' – instead the show is a product solely designed and produced in China, but exported to the Netherlands following this fragile thread back to what we call a 'homeland'. In the eyes of that Chinese artist, he is a Don Quixote figure, left without the chance to view the wild landscape of his birthplace, shaded by an awning, recollecting the fictitious exploits of his life.

And yet this Don Quixote has eventually returned, and is back now at Witte de With. *Dai Hanzhi: 5000 Artists* is a memorial to the unknown, a vessel of floating archival ephemera, detached from the possibility of a home, whether in China or the Netherlands. This show is not meant to be engaged with but touched, not meant to constitute but to manifest, not meant to elaborate but to murmur.

The other 5000 names, though printed and highlighted, retreat eventually to the flattened background.

There are too many, too many of them.

Iris Xinru Long / 龙星如

第5001个名字

《戴汉志：5000个名字》，鹿特丹Witte de With当代艺术中心，2014.9.4 – 2015.1.4

太多了，太多了。
街区艺术节大概是最不贴切、最不“清醒”的观展环境了，酒精的气息一路寻到大门敞开的荷兰Witte De With当代艺术中心。一种缀着四方色块的亚麻布从天花板贴着楼梯一直垂坠到地面，把空间无隙地缝合在一起。布面上密密麻麻地印着汉字：人的名字。

这些名字被细密地排在一起，如电影谢幕时的鸣谢名单、方尖碑上的碑文，或是百科全书中仿佛无尽头的索引。然而，在这里，这些名字都成为了展览“戴汉志：5000个名字”的背景，展览发生在荷兰——“戴汉志”这个名字曾诞生，又被长久遗忘的地方。

哪怕徜徉在街区艺术节的醉汉都知道这个展览的基本信息：有一个荷兰人，叫戴汉志（或者，Hans Van Dijk），30年前去了中国，随后以档案员、策展人、研究者甚至倡导者的身份，深深地投入到当时还未去神秘化的、“后毛泽东”时代的中国艺术中。如今人们把他的工作带回，在或许是鹿特丹最为腹地的当代艺术场所展出。他的名字被用中文写就，和其他5000个中国艺术家的名字一同压印在一片布上被高高挂起。

“他去了中国，做了这些，做了那些，那又如何呢？”某个路人问道。这是个好问题，尤其当人在面对一个信息量如此复杂而繁重的展览时，哪怕这个展览只有一条时间线索一望到底。一楼的一部分讲述了二十世纪八十年代“厦门达达”的故事，资料展示了一群中国艺术家以一场空前的熊熊烈焰焚烧了他们的展品：“达达死了”、“小心火！”，仿佛他们已经瞥见中国艺术冉冉初升的新纪元。

拾级而上，越来越多熟悉的名字开始浮现：丁乙的由“十”字和“X”形组成的大型抽象画，王兴伟的结合了勒内·马格利特超现实主义元素的、幽默而具颠覆气息的画作，岳敏君的讽刺调调作品分别在单独的空间里展出。其他展厅里展示了对比鲜明的视觉碎片：文本被框起来并整齐地排列在一面墙上（其中费大为的相片贴倒了）；张培力的影像作品在一块巨大的黑暗空场低调地呼吸；来自“快递”展的物品则被打包进一个旅行箱内。这个空间只是一个普通的白盒子，其间的内容却如同迷宫。艺术家和他们的作品以一种隐秘而松散的规律共享着整个空间，这个规律就是那位在“黑暗时期”发现他们的人，那位策展人、学者以及在场每个人都认识的人——这里的第5001个名字。

最受敬重的中国艺术收藏家之一，乌里·希克（Uli Sigg）认为其收藏工作是试图构建一面“中国艺术史的镜子”。艺术史，特别是中国艺术史，有太多尚未挖掘的、可能已被淡忘的遗址，在这之上有各种流言和幻想驰骋。这也许已能满足一个终极收藏者的心态，一旦这一巨大且“完整”的文献矿藏进入他们的视野，将勾引起他们强迫症式的、难以自拔的欲望。

这样的矿藏的确真实存在。这位刚逝去的学者为世界留下了巨大的中国艺术资料，概括了这段历史中的各种奇特和暧昧。人们在他的私人电脑里发现了一部未出版的字典，收录了5000条姓名，展览标题里的“5000个名字”。在戴汉志去世后，这些在1880至1980年间出生的中国当代艺术家的姓名（和文字）就这样骤然呈现在毫无认知、毫无准备的观众面前。你望着一盘充满视觉与非视觉的、有源可溯与无源可究的、试验性与非实验性的大杂烩；你正身处在一个“中国当代艺术”铃声不断被摇响的空间里。5000个名字排列成行，众多作品被展示了出来。蒙尘的资料占据着每一个角落和每一个转折，如同他们曾真正占据历史。

谁也不能回避戴汉志在这个空间的存在感。在高耸的墙壁上可以读到不同艺术家为他写的文字，甚至在一个角落还展示了他自己的装饰艺术作品。所以谁是这里的主角——戴汉志？还是5000名艺术家？

随着观展的探索曲折前进，老旧的照片和文字（更多的是文字）开启了记忆隧道，通往关于第5001个名字那些更加私密的历史。在一些隧道里，可以听到黑暗中的呐喊，来自戴汉志为一座座里程碑所倾泻的工作。那时的中国，如同一句展签所述：“标记着‘实验性’的当代艺术是被禁止的。”，“只能在一个人的工作室里孤苦创作，却不允许公开展示、教授或进行交易。”灰白照片展现了张培力和耿建翌连续3天为杭州的活动挂上横幅；信件交换暗示了戴汉志与中国艺术家的密切联系；一个展柜中展出了一本红色封面的展览目录，告诉人们几年后发生了什么：戴汉志参与了一场开创性的中国前卫艺术展，也是中国当代艺术在欧洲的第一场大型展。“5000个名字”中最著名的几个就在那时首次登场：丁乙、耿建翌、方力钧、张培力、王广义、黄永砯。随着戴汉志开始把这些中国人的名字介绍给“西方”的策展人和场馆，我们逐渐感到呐喊声变得愈加强烈。而后在90年代末期，他与傅兰克（Frank Uytterhaegen）和艾未未向城郊农民（半合法地）租用了一块地，开辟了一座另类的艺术空

间供这些名字展示作品。

还有些隧道布满了更多和戴汉志的“伟大”成就无关的琐碎元素，告诉我们这第5001个名字公开的和私底下的两种存在：他对于艺术史或许是位享有声誉的公众人物，但这次展览也解放了更多他的个人形象。这是隐藏于错综复杂的内容下更为私密的一层，是关于戴汉志自身的一瞥。

一张有些破旧的纸上满是他的亲笔字迹，写于柏林著名的中国前卫艺术展时：

2月4日12点（柏林时间）：

世界文化宫（柏林）馆长Wiegand Kanzaki女士邀请艺术家们喝一杯。证人：戴汉志

2月19日16点（柏林时间）：

当顾德新离开柏林回中国时，戴汉志没有去送行（柏林机场）。现在吴提到，柏林中国前卫艺术展中的装置是过于私人化了…… 柏林《劳动者》报道

张培力的一本20余页文字作品《艺术计划第2号》非常迷人。“本计划以实施对讲和窥视为宗旨”，张培力设计了详细的规则要求“窥视者”（不能嬉笑，不能攻击、虐待自己身体）。计划的创作时期正处在中国艺术家寻求除却视觉以外，其他表现形式的时代。封面上，张培力用钢笔写着：“戴汉志先生批评指正。”戴汉志或许是那群中国艺术家的“猎头”，但也可被视作和他的艺术家朋友们“厮混”的普通荷兰人。在展出的照片中，他正在和栗宪庭愉快地喝酒吃饭，或是独自在隋建国的铜雕前吸着烟。墙上印着艺术家洪磊的文字，他把戴汉志的病榻与堂吉诃德的对比后显得格外煽情：“可惜汉志不如堂吉诃德幸运……他将在异国他乡辞世，远离故土。”

第5001个名字是展览的线索，串连起碎片化的视觉和枯燥的年表，伴随你走过关于那片异土上当代艺术历史的漫长旅程。然而戴汉志的时隐时现提供了另一种入口，有趣的是仔细地在迷宫中探索“观念主义”、“行为”和“媒体”是怎样一步步赋予自身意义。

亦有一种尴尬存在于展览之中，如果抹去戴汉志个人的痕迹，会让整个展览失去相关性。这些个人痕迹是这个展览唯一的引证。第5001个名字把矛盾的视觉内容自然地拉到一起，并打破了既定的模式和时间细节。他永远不会作为“Hans van Dijk”被人们所铭记，反之，这个展览纯粹是在中国设计打造的，但循着条脆弱的线索被出口到荷兰，来到了我们称之为他的“故乡”之所。在中国艺术家的眼中，他是堂吉诃德式的人物，破釜沉舟地离开了广袤的故乡原风景，檐篷之下，收集着小说式探索的一生。

这位“堂吉诃德”最终还是回来了，回到了荷兰Witte De With当代艺术中心。“戴汉志：5000个名字”是对不知名者的追思，如一瓶历史之蜉蝣，转瞬即逝，无论在中国还是荷兰都与“故土”无关。这个展览不为吸引只为触碰，不为建构只为呈现，不为细说只为低语。

那5000个名字，即便被压印、被高亮，最终还是退居为一道扁平的背景。

太多了，太多了。

Maija Rudovska / 玛嘉·鲁道夫丝卡

Without Regret. Without Risk.

Manifesta 10, State Hermitage Museum, St. Petersburg, 28 June – 31 October 2014

It is still unclear whether it was the right decision to write this text in the moment it was written'[1] is how Ekaterina Degot in an essay, published in *e-flux,* reflected on her role of being involved with the European Biennial of Contemporary Art *Manifesta 10*, which the State Hermitage Museum in St. Petersburg has taken on this year. She declined to write an essay on the political significance of Russian art for the Manifesta 10 catalogue, just as Chto Delat (Что делать) and Paweł Althamer refused to participate in the exhibition due to the annexation of Crimea.

As pointed out by Degot, time will reveal all. But even now one can foresee that this *Manifesta* exhibition will go down in history as the most complicated of them all up till now. This is not due to the artistic content; rather, it is due to the complicated circumstances of its inception and the political background. Firstly, the summer of 2013 – when the venue for the exhibition, the Hermitage, was selected – coincided with the law issued in Russia against gay propaganda. Secondly, as the opening month of the exhibition approached, political and military tensions between Russia and Ukraine arose, which have still not abated. All of these reasons have significantly impacted the course of the biennial, bringing up conflicting views: from the idea of cancelling or boycotting the exhibition to suggestions that it should be moved to another city or that a politically active position be be taken; and that a critical stance be taken against the breaches of human rights currently taking place in Russia, the annexation of Crimea, propaganda, press censorship and other manipulations in which the country is engaged. However, despite all of the troubles, the biennial's main curator, Kasper König, and his team steadfastly continued with the implementation of the event.

The exhibition in the General Staff Building begins with Tatzu Nishi's work *So I Only Want to Love Yours* (2014) and Juan Muñoz's *Waiting for Jerry* (1991), which is followed by Timur Novikov's *Horizons* and Thomas Hirschhorn's *Abschlag* (2014) – all of these act as introducers to the exhibition, setting the tone in their own way. Hirschhorn's *Abschlag* – a monumental, architectonic installation that unsettles the General Staff Building's interior courtyard's architectonic composition in both a direct as well as a figurative sense – is visually the most effective. There, a partly demolished façade of a building has been constructed, unveiling a view to *komunalkas* (communal apartments) – revealing a not entirely pleasant view of its 'organs': cement blocks, bits of stone, pieces of wallpaper and the remains of furniture. As pointed out by the artist in the exhibition catalogue, 'an entirety, a building or history, remains standing but is faceless, and behind the structure it offers a new view, making the inside parts obvious. "Hidden spaces" become visible, and the normally hidden connections shine brightly. The past breaks through; forgotten parts of history come to light again.' The artist's message could be read in the context of broad historical meaning as well as of this exhibition. Hirschhorn explains this work as a forgotten act in history, showing respect for Russian constructivist artists which could also be interpreted as a general reference to Russian art, its history and artists, who have been forgotten and, thanks to the *cut-off* (as used by the artist), are after a time again raised back into the spotlight.

Still, despite Hirschhorn's great gesture, it seems that in the context of the overall exhibition, much more strikingly expresses itself a metaphoric and witty work by Muñoz *Waiting for Jerry*. In the small dark space one sees a mouse hole from which a ray of light shines, while dramatic moments from the very well-known cartoon *Tom and Jerry* can be heard in the background. It is clear that Jerry should emerge from the hole as we recall from the cartoon. The hole and Jerry are incompatible – almost a symbolic, archetypical image. But he doesn't appear after all. This work's similarity with *Manifesta 10* itself and the peripeteia of its coming about probably does not have to be particularly pointed out – so many words of promise, so many plans that the curator has talked about, so many unrealised hopes, but the outcome is just a hole with a beam of light, a promise from which we expect a miracle to emerge that is not there.

Timur Novikov, a legend of the Russian art scene of the 1980s and 1990s, and his student and confrère, Vladislav Mamyshev-Monroe, attracted particular attention in the exhibition. They are two of the most striking artists from the Russian art scene, which, it should be said, except for a few other names, like Pavel Pepperstein, Alexandra Sukhareva, Elena Kovylina, Ilya Orlov and Natasha Kraevskaya, is not well represented at the biennial. Novikov's and Mamyshev-Monroe's

Juan Muñoz, *Waiting for Jerry*, 1991, Installation view of *Manifesta 10*, Courtesy of the artist's estate
胡安·莫诺兹的装置作品《等待杰瑞》，第十届宣言展（1991年）

names bring to the exhibition an energy that it otherwise lacks and the presence of what would have been much more desired, namely, freshness, enthusiasm, love of art and selflessness. Novikov is presented by his well-known work *Horizons* – series of textile works, in which he tells about the world order, various cultures, their inhabitants and traditions. The 'canvases' are very simple, even minimalist, often consisting of three or four tones and portraying landscapes with only a few elements, for example, the sun and a hill (*The Pyramids*, 1989) or a deer and fir trees (*The Deer*, 2000). The simplicity and accuracy of these artefacts creates the sense that the window of truth is being revealed. Finally, the world can be seen in its true beauty. In creating the so-called neoclassicism school, Novikov was convinced that art had to be 'universal', meaning 'common'; in other words, art has to suit everyone and be simple to understand, lasting, uninfluenced by change, and similar to classical art.

The exhibition at the Winter Palace shows quite a different approach in representing the artists. Contemporary artworks have found a place among

the works of the massive permanent collection, which provide a rich art and cultural heritage covering many centuries. The contemporary works fill individual corners, 'pockets' within the space, neutral wall spaces and so on. However, one almost needs skills worthy of a detective to grasp this part of *Manifesta 10*. The artworks are arranged over a number of floors with minimal signage as to their location, which leads the viewer throughout the entire collection. It is both a fascinating and exhausting experience that offers those interested in contemporary art to unwittingly get to know the richness and brilliance of the Hermitage collection during the high tourism season in an obligatory way and, in turn, the tourist to come into contact with elements of contemporary art. The presence of contemporary art may operate on its own, inviting thoughts about the relationship between what's created today and long ago. König notes that his running into Louise Bourgeois' *Nature Study* (1986) during his visit to St. Petersburg – a hybrid, animal-like creature without a head, with paws and a number of breasts; a work that was located between the antique sculptures and the Baroque-era artist Giovanni Battista Piranesi's works – was one of the sources of inspiration that later encouraged him to develop the idea of bringing the biennial to the Hermitage. In the context of *Manifesta 10*, this decision is one of the most captivating moments, even though such an approach has in some ways already been used at other biennials.

Another symbolic work of the biennial is Francis Alÿs's *Lada Kopeika Project* (2014). Together with his brother he realised his childhood dream, namely, a road-trip from Brussels to St. Petersburg in a LADA car. For young people, the Soviet Union seemed like an alternative promised land in its otherness. More than 30 years ago, the journey ended halfway, with the car 'breaking down' at the German border. This time, however, the travel goal was reached, but with quite a pathetic ending – running into a tree in the courtyard of the Winter Palace at the final destination. As the artist points out in the *Manifesta 10* catalogue, it is 'the story of a journey that came to a stop and caught up with the course of history. The crashed car is turned into a shelter for homeless animals (turn the action into a function: ended up in today's Russian reality) It is a great and simple message about the dreams of youth, utopia and the desire for a different world; its realisation in the form of an art project has gained consummation today – the circle has been closed. The LADA as a symbol of the Soviet era, the journey like a dream or a desire for something different and escape; failure as a return and an initiation to prepare for life (reality); a repeated journey with the destination finally being reached as the realisation of a dream, but at a different stage of life.

Worthy of separate attention is the *Manifesta 10* public programme, curated by Polish curator Joanna Warsza. As she pointed out in the catalogue, the basic idea for the programme came about by taking the list of train destinations at Vitebsk Station, which was Russia's first railway station connecting Russia to the West. In choosing destinations in Eastern Europe on the map, Warsza invited Pavel Braila (Moldova), Lado Darakhvelidze (Georgia/Netherlands), Alevtina Kakhidze (Ukraine), Deimantas Narkevicius (Lithuania), Kristina Norman (Estonia), Ilya Orlov and Natasha Kraevskaya (Russia), Alexandra Pirici (Rumania), *Slavs and Tatars* (Eurasia) and Ragnar Kjartansson (Iceland) among others. The public programme with its focus on the relationships between the public and private is able to capture painful and sensitive socio-political, historical and aesthetic issues that have been points of dispute and the causes of intrigue in this region for hundreds of years and in a variety of ways. The artists reflect on crisis situations, conflicts, confrontations, resistance and other politically and socially relevant circumstances. Warsza's public programme, in particular, flows into the city and could possibly, by having a quieter voice at times than the biennial's core exhibition at the Hermitage, in this way, satisfy many visitors' desire to receive politically active, topical art from the biennial that is full of reflection and is both complex and artistically captivating in its message.

Even though the König-directed Manifesta 10 is an exhibition without a manifesto, as he himself has pointed out, this obviously does not immediately mean that it is good or bad. However, the complex circumstances in which the biennial has come about and the context that has influenced it this time is not a reason to justify the lack of an overall concept, the fragmentation and the inability to create a mutually communicative and/or synergistic link between the artists and the public. It seems that the curator had the desire to introduce an exhibition format that is typical of the West into the Russian art environment but being unable to adapt it to local conditions and operate flexibly. An exhibition (or art) doesn't have to come about in conditions of safety, and, as a consequence, there is no reason to blame political tensions alone. At the same time, König's wish to be liked by the institutionalised 'faces', standards and criteria of Western art biennials and great art institutions, is obvious, as demonstrated by the names of the artists forming the body of *Manifesta 10*: Francis Alÿs, Marlene Dumas, Dominique Gonzalez-Foerster, Thomas Hirschhorn, Bruce Nauman, Boris Mikhailov, Gerhard Richter among others. The end result is a polite, conformist exhibition that brings up a lot of ideas about how it could have looked, what sort of variations could have been played out, what type of energy could have been built up…but all of that remains at the 'what if' level. The curator himself expresses romantic visions about works he wanted to include and the atmosphere that he wanted to create, but the exhibition obviously lacks a special spark. And once again we have to return to Muñoz's work *Waiting for Jerry*, which, as mentioned previously, has most likely, unintentionally, become the biennial's key work: it characterises the feeling of waiting and promise that is provoked by this event. However, in getting to know it, it becomes clear that we haven't encountered Jerry.

1 Ekaterina Degot, 'A text that should never have been written?', *e-flux journal*, No. 56 (June 2014), www.e-flux.com/journal/a-text-that-should-never-have-been-written/, (accessed May 2015).

Maija Rudovska / 玛嘉·鲁道夫丝卡

没有哀悼，没有风险

《第十届宣言展》，圣彼得堡冬宫，2014.6.28 – 2014.10.31

"尚不明确写此文的决定是否正确。"[1] Ekaterina Degot在发表于E-Flux的一篇文章中反思了自己在国立艾尔米塔什博物馆举行的第10届"宣言"欧洲当代艺术双年展中扮演的角色。她婉拒了在第十届宣言展目录上撰写关于俄国艺术政治意义的文章，正如Chto Delat艺术团体和帕维尔·阿瑟曼（Pawel Althamer）为克里米亚问题而拒绝参展。

正如Degot指出，时间会揭示一切。但即使现在人们可以预见到宣言展会成为迄今为止史上最复杂的展览之一，这也并非因为其艺术内容，而是由于其复杂的创办环境和政治背景。首先，2013年夏，展览场馆确定为艾尔米塔什的同时，俄罗斯也颁布了禁止宣扬同性恋的法律。其次，临近展览开幕，俄罗斯和乌克兰的政治军事紧张局势升级，至今仍未有所缓和。这些因素都极大地影响了双年展的过程，引起了各方观点的冲突：有人主张取消或抵制此次展览，去其它城市举办；或者在政治上要采取积极的立场，对俄罗斯现在侵犯人权、入侵克里米亚半岛、媒体宣传、新闻审查制度以及政府对国家的其他肆意操控进行批判。然而，尽管存在这些问题，双年展的主要策展人卡斯珀·寇尼西（Kasper König）和他的团队还是坚定地将这次活动继续了下去。

托马斯·赫塞恩斯 的装置作品《减少》，第十届宣言展（2014年）
Thomas Hirschhorn, Abschlag, installation view of *Manifesta 10*, 2014, Courtesy of the artist

员工楼的展览开始于西野达（Tatzu Nishi）作品《所以我只是想要爱你的（So I Only Want to Love Yours）》（2014年）和胡安·穆尼奥斯（Juan Muñoz）《等待杰瑞（Waiting for Jerry）》（1991年），接下来是提姆尔·诺维科夫（Timur Novikov）的《地平线（Horizons）》和托马斯·赫塞豪恩（Thomas Hirschhorn）的《减少（Abschlag）》。这些作品作为展览的序幕，以各自独特的方式设定了展览的基调。赫塞豪恩的《Abschlag》——一个纪念碑性的建筑装置，以直接和具象的方式破坏了员工楼的内部建筑构件——是最有视觉效果的。在那里，一个部分被拆毁的建筑正面被搭建起来，能看见这幢公寓楼的内部——建筑并不完全令人愉快的"器官"显露出来：大块的水泥，小石块，残破的墙纸和遗留的家具。正如艺术家指出的，"一个整体，一幢建筑或一段历史，仍然存在但却面目全非，在建筑物表面下，这个作品提供了一个新的视角，使问题的内部明显起来。'隐藏的空间'变得可见，通常隐秘的联系也闪亮起来。过去显现出来；被遗忘的历史重见光明。"[2] 艺术家想表达的信息既可以在广阔的历史背景中，也可以在展览中直接被解读出来。赫塞豪恩将这个作品解释为历史中一个被遗忘的动作，是对俄国建构主义（constructivist）艺术家的致敬，也可以被理解成泛指俄国艺术、艺术史和艺术家，他们已被遗忘，幸亏这种切断（如艺术家所表现的），才在一段时间后重回聚光灯下。

然而，尽管有赫塞豪恩这样杰出的作品，综观整个展览，穆尼奥斯的《等待杰瑞》表达了更斐然可观的隐喻和妙趣。在一个狭小的黑暗空间里，能看见一个鼠洞，洞外是颇具含义的亮光，背景声音是知名卡通片《汤姆和杰瑞（猫和老鼠）》的片段。很明显，正如我们记得的动画片情节一样，老鼠杰瑞应该会从鼠洞中出现，但却并没有。鼠洞和杰瑞是不会同时成立的——这几乎是一个象征性的、典型的形象。这个作品与第十届宣言展及其突变情况的相似性可能无需赘言——如此多的承诺，策展人如此多的计划，如此多没有实现的希望，但结局只是透出一线光的洞口，像一个我们期待却并未出现奇迹的承诺。

展览得到的一些关注还来自提姆尔·诺维科夫，他与自己的学生和同事乌拉迪斯拉夫·玛米谢夫-门罗（Vladislav Mamyshev-Monro）一样，是俄罗斯艺术界1980至1990年代的传奇人物。他们是俄罗斯艺术界最引人注目的艺术家中的两位，但应该说除了其他几人，像Pavel Pepperstein、Alexandra Sukhareva、埃琳娜·科维琳娜（Elena Kovylina）、Ilya Orlov及Natasha Kraevskaya外，这些杰出艺术家的作品在此次双年展中并没有被精心展出。诺维科夫和玛米谢夫-门罗的名字带来了展览缺少的能量和人们更需要的东西，比如新鲜、热情、对艺术的热爱和忘我。诺维科夫的代表作是其著名的作品《地平线（Horizons）》系列织物作品，其中表现了世界秩序、不同文化及它们的人民和传统。这些“画布”是非常简单甚至极简主义的，通常包含三至四个色调，描绘只有几个元素的风景，如太阳和一个山丘（《金字塔（The Pyramids）》，1989年）或者一头鹿和杉树（《鹿（The Deer）》，2000年）。这些艺术品的简洁和准确营造出一种感觉：真实之窗已被打开，最终世界会以其真实的美丽示人。在创造所谓新经典主义学派（neoclassicism school）的过程中，诺维科夫深信艺术应该是“普遍的（universal）”，即“普通的（common）”；换句话说，艺术应适合所有人，易于理解，恒久，不受各种改变的影响，就像古典艺术一样。

冬宫的展览运用了极为不同的手法来表现艺术家。当代艺术作品被展示于大量的永久馆藏中，这些永久馆藏是几个世纪以来丰富的艺术和文化遗产；当代艺术作品填补了每一个角落、空间的“口袋”、空白的墙壁等。然而，人们几乎需要侦探的技能来观看宣言展的这一部分。艺术品被安放在很多楼层，有很小的标识来指示位置，指引参观者观看整个展览。这种经历奇妙又累人，在旅游旺季，以强制的方式使对当代艺术感兴趣的人不经意中了解艾尔米塔什丰富精彩的馆藏，相反也使游客接触到当代艺术的元素。关于今天创造出的艺术作品与很久以前创造出的艺术作品的不同之处，当代艺术的存在可能会以其特有的方式引人深思。寇尼西（König）说他到圣彼得堡时遇见了路易丝·布尔乔亚（Louise Bourgeois）的《自然研究（Nature Study）》（1986年）——作品展示了一种像混血动物一样的生物，没有头，有爪子和很多乳房；这件作品被放置在古代雕塑和巴洛克时期艺术家乔凡尼·巴蒂斯塔·皮拉内西（Giovanni Battista Piranesi）的作品间——这是后来启发他将双年展带到艾尔米塔什博物馆的灵感来源之一。[3] 在第10届宣言展中，这个决定是最迷人的时刻之一，尽管这样的手法在其它双年展上也以某些方式使用过。

本届双年展另一个标志性的作品是弗朗西斯·埃利斯（Francis Alys）的《Lada Kopeika项目》（2014年）。同兄弟一起，他实现了儿时的梦想，驾驶一辆LADA汽车进行一次从布鲁塞尔到圣彼得堡的公路旅行。对年轻人来说，苏联似乎因其与众不同而代表着另一个应许之地。三十多年前，旅行半途而废，车子在德国边境“抛锚”；这一次旅行的目标实现了，但却有个悲伤的结局——在最终目的地冬宫撞上了院子里的一棵树。正如艺术家在第10届宣言展的目录中所说，“这是一个停止的旅程，并与历史的过程相似。撞毁的汽车成为了无家可归动物的避难所（使行动变为了功能：以今天俄罗斯的现实作结）。”[4] 这是一条重要而简单的信息，关于青年的梦想，关于乌托邦和对一个不同世界的渴望；它以艺术作品的形式实现，是一个完美的结局——画上了一个圆。LADA汽车作为苏联时代的象征，旅程像梦，像渴望一些不同的东西或想要逃离；失败作为一种回归和准备面对生活（现实）的开端；重走旅程并最终抵达目的地是梦想的实现，但已是人生不同的阶段。

另外值得注意的是第10届宣言展的公共项目，由波兰策展人乔安娜·华沙（Joanna Warsza）策划。就像她在目录中指出的，这个项目的基本想法来自于在维捷布斯克（Vitebsk）火车站拿到的沿途各站表[5]，这个站是将俄国和西方联系起来的第一个车站。在地图上选择东欧的目的地时，华沙邀请了艺术家中的帕维尔·布勒伊拉（Pavel Braila）（摩尔多瓦）、Lado Darakhvelidze（格鲁吉亚／荷兰）、Alevtina Kakhidze（乌克兰）、Deimantas Narkevicius（立陶宛）、Kristina Norman（爱沙尼亚）、Ilya Orlov和Natasha Kraevskaya（俄罗斯）、Alexandra Pirici（罗马尼亚）、Slavs and Tatars（欧亚大陆）以及Ragnar Kjartansson（冰岛）。这个公众项目专注于公众与私人之间的关系，能够捕捉到一些痛苦而敏感的社会、政治、历史和美学问题，这些问题一直是几百年来这个地区各种争论的焦点和计谋的原因。艺术家们思考了危机情况、冲突、对峙、抵抗和其它相关的政治、社会环境。尤其是华沙的公共项目还分散在城市中，有时声音比艾尔米塔什博物馆双年展的核心展览更小，用这种方式，满足了很多观众对看到一些政治上的、时下热门艺术的渴望，在本届充满思考的双年展上，这些作品是复杂的，传递的信息也很有艺术魅力。

尽管寇尼西（Koenig）策展的第10届宣言展是一次没有海报的展览[6]，如他自己所说，很明显这并不直接意味着展览是好还是坏。但是此次双年展缺少总体概念，碎片化，没能营造互动的交流和／或没能使艺术家和公众间互利共赢，对此复杂的环境和背景并不成为理由。似乎策展人想将典型的西方展览模式引入俄罗斯艺术环境，但却没能够灵活操作，使其适应本地环境。展览（或艺术）并不一定要在安全的条件下进行，因此没理由都归咎于政治上的紧张局势。同时，对于一些制度化的“面孔”、西方艺术双年展的标准和大艺术机构，寇尼西取悦他们的意图是很明显的，这从参展艺术家名单就看得出来：弗朗西斯·埃利斯（Francis Alÿs）、马莱内·杜马斯（Marlene Dumas）、多米尼克·冈萨雷斯·弗尔斯特（Dominique Gonzalez Foerster）、托马斯·赫斯豪恩（Thomas Hirschhorn）、布鲁斯·瑙曼（Bruce Nauman）、波利斯·米哈伊洛夫（Boris Mikhailov）、格哈德·里希特（Gerhard Richter）等等。最终结果是一个礼貌的、墨守成规的展览，提出了很多关于本来可以怎样，本来可以有什么变化，本来能够积聚怎样的能量……这样的想法。但所有这些都停留在“如果”的层面。对于想要囊括的作品和想要创造的氛围，策展人自己表达了浪漫的观点[7]，但是展览显然缺少特别的火花。再一次，我们需要回到穆尼奥斯的作品《等待杰瑞》，正如之前所提到的，它很可能无意中成为了此次双年展的关键作品——描绘了等待的感觉和这次展览许下的承诺。然而，观看了展览以后就知道我们并没有等到杰瑞。

注释：

1 Ekaterina Degot著，“一篇从来不该被写下的文章”。网站链接：www.e-flux.com/journal/a-text-that-should-never-have-been-written/
2 摘自Thomas Hirschhorn的论述，参见《第10届宣言展》第124页。
3 König、Kasper、Evans及Emily Joyce合著，“没有宣言的宣言展”，《第10届宣言展》第24页。
4 摘自Francis Alys的论述，参见《第10届宣言展》第168页。
5 Joanna Warsza著，“将非公众转化成公众”，《第10届宣言展》第223页。
6 König、Kasper、Evans及Emily Joyce合著，“没有宣言的宣言展”，《第10届宣言展》第24页。
7 同上，第24-31页。

Jonathan P. Watts, London / 乔纳森·P·瓦兹

Poser Punks

Raspberry Poser, Chisenhale Gallery, London, 29 November 2013 – 2 February 2014

It's been a baffling week. But then when is it not? On Friday evening my friends (lesbians, feminists too) and I joined a memorial service at King's College Chapel on the Strand, London, to commemorate what would have been Derek Jarman's 72nd birthday. Gilded twin arches of the George Gilbert Scott interior framed a bed sheet suspended centrally in the transept. Emerging from the twilight a creased sheet – splayed open, a poignant image of vulnerability – bore a projection of Jarman's old-fashioned signature, and later a 24-hour looped screening of his 1985 film *The Angelic Conversation*.

To further frame the screening, artist Neil Bartlett was joined by Simon Watney, a tireless AIDS activist and art historian, to remember Jarman. The creased sheet belonged to Bartlett: in the late 1980s, as 'Mistress of Ceremonies' of the National Review of Live Art in Glasgow, Bartlett commissioned a new work by Jarman. They discussed the project on the phone, before Jarman threw himself into the project with typical vitality. In the centre of the gallery space, Jarman displayed a bed zoned off by barbed wire; tarred mattresses edged the gallery walls; on an unmade bed (made between, of course, Yoko Ono's and John Lennon's bed-in and Tracey Emin's un-made bed) young gay men – and apparently Tilda Swinton – took it in turn to lounge among the paraphernalia of gay sex, such as KY jelly, poppers, and so on. Watney – whose absence from New Year's Honours lists and lack, even, of academic tenure is egregiously symptomatic of Britain's attitude to its intellectuals – was here because, among other reasons, he publicly defended Jarman when the tabloids peddled 'plague' trash and divine retribution for 'homosexuality'. In the late 1980s, with friends dying in his wake, Watney shuttled back and forth between London and New York to learn about the newest developments in HIV and AIDS medicine. Watney met Jarman back in the 1970s. They shared a love for Elizabethan houses, as well as London's churches and museums. He was, Watney told us, a reliable sounding board for Jarman to test feature film ideas. When Jarman laid dying of AIDS-related illness in St Bart's Hospital, Watney would read quietly to this husk of a man.

Bartlett's and Watney's remembrances were, frustratingly, only glancing, necessarily limited to the hour before the 7pm screening. Watney repeated the same (no less affecting) familiar stories. A few particular comments lodged in my mind.

Had Derek been alive, many of us, Bartlett noted, would be partying, drinking, dancing and listening to his gregarious stories. Jarman was outlived by many of his contemporaries. Consequently, audiences at Jarman exhibitions, screenings and events in London are attended by many who knew him: it's a fascinating glimpse of living history. ('When you reach 50,' Bartlett said to Watney in their conversation, 'you become history'.) Yet, increasingly, such events are curiously divided, between those who knew him personally, and younger people who, although they may not have not met him, feel tremendous affection for, ownership of, this public figure. At the recent opening of the exhibition of Jarman's notebooks, also at King's College, this older generation looked confused by youth's presence. (I recently experienced something like the paranoiac reproach of the older generation when I wrote about Jarman's paintings for Wilkinson Gallery late last year. After all, I reasoned with the commissioner, others still alive who knew him could do it, others who were also gay: the great lesson from Watney is the violence of speaking for others; from Jarman, it's the vital importance of speaking for oneself.)

In Scott's chapel, the old familiar intergenerational rift rose again. We must remember, we must not forget our struggles of the 1980s, our history, Bartlett insisted. That much I agree with. But when he we went on to say the following I couldn't help feeling – well – alienated and condescended to (I paraphrase):

> One thing that annoys me about my students is that they think the 1980s was so glamorous. It wasn't. It was horrible. We were victimised all the time. They also envy how we knew who the enemy was, whereas they don't today.

Not to mention the silencing of absent students who couldn't speak for themselves, why deny the distortions of nostalgia, distortions that might lead to deeper understanding? No one who wasn't there can get it right all the time, but at least give us a chance. Allow us to learn from the past in order to understand our present and move forward. This over-vigilant gatekeeping carries internecine effects.

At the end of the conversation, Watney read two very moving texts. The first was the last poem he read to Jarman before his death; the second was Tory legislation on the policing of mobility for Romanians seeking asylum in the UK: those with hepatitis B and those HIV positive – 'That's me,' Bartlett said of the former; 'That's me,' Watney said of the latter – would automatically not be granted asylum. The legislation, by isolating what the two men agreed were gay diseases, evidenced continued prejudice against gays.

On the Sunday of the same weekend – shortly after, I suppose, *The Angelic Conversation* looped itself out on the Strand – I walked to the Chisenhale Gallery in East London for the last day of New York artist Jordan Wolfson's video installation 'Raspberry Poser'. At the desk I was instructed to leave my shoes at the gallery door before entering. For some reason separation from my shoes always causes me some anxiety. Besides, my socks, wet from the dew of Victoria Park, looked sweaty and smelly. Perhaps I was immune to their smell? I felt vulnerable.

Beyoncé's song *Sweet Dreams* blasted at half-speed as I passed through the double row of black-out curtains, forcefully engulfing me as I continued into the gallery. Inside, a cream pile carpet covered the floor. A vast suspended screen – an image of excess – on which Wolfson's film was projected, bisected the gallery, illuminating a viewing area in front, while casting the empty space behind into darkness. All around bodies reclined and luxuriated in front of the screen, transforming the gallery into some kind of gigantic home cinema set-up. *Sweet Dreams*'s pitch-shift lent Beyoncé a demonic male voice and drew attention to the lyrics. 'You could be a sweet dream or a beautiful nightmare either way I don't want to wake up from you…', sings B, accompanied by distant restrains of 'Come alive'. Animations, of course, do come alive, and the intoxicated refusal to wake, whatever may come, is emblematic of the kinds of mad trysts we experience everyday in various ways. *Sweet Dreams* has a dark, mesmerising power. When this was followed by *Sweet Dreams* played out at normal speed it made me want to dance, it made me want to run outside, thrust my arms out, vogue, and shake my hips – exactly the effect it has when when I hear it in a nightclub. Its affective power – or whatever the expression is – couldn't be contained by Wolfson's framing of it in this installation. I watched it four times. After I'd ceased feeling giddy about *Sweet Dreams* I began concentrating on the images.

A cartoon boy eviscerates himself while returning the gaze; several times he literally cuts himself open to neatly unpack his entrails, like those schematised medical models. This cartoon boy unpacks his body augmented into 'actual' shots of sunny street scenes of SoHo in New York. Urbane, cosmopolitan, wealthy, sexy, confident, knowing SoHo. Formerly marginal SoHo. In a plush anonymous hallway, the boy contorts backwards and begins strangling himself. The strangling causes his body to concertina outward from the waist, describing a growing arc. Then he speaks – the only dialogue in the entire work: 'Are you rich?' the boy asks. 'Yes,' comes his response in a different voice. 'Are you homosexual?' he asks. 'No,' comes his response, again in a different voice. Is this Wolfson's voice? Is it the assumed voice of us, the viewer, pruriently speculating on Wolfson? Perhaps this, the only dialogue, concedes that it's easier to admit to being rich than it is to being 'homosexual'?

Sunny SoHo scenes are augmented too by wafting condoms filled with a fluid consisting of small hearts. Animated HIV virus cells bounce whimsically in unison on yuppy apartment sofas. As I watched I imagined a certain idiotic art director I know who would see in Wolfson's work a fresh look – fresh looks are what fashion people who spend thousands of pounds on books just for the pictures want. With this visual style, I thought, Wolfson could even direct a music video. At a certain point we join a punk, with severe skinhead, 'Iggy Pop' Tippex'd on his leather jacket lapels and spiky Doc Martens, wandering through Paris (it evokes the disaffected youth of Robert Bresson's *L'Argent*, 1983). The punk performs disconnection and alienation. He drifts in reverie, running his hand along walls in naive wonderment.

He squats in flower beds. Is he a sad punk? He eats a salad in an outdoor seating area – one of those sparse rip-off tourist trap salads that costs €20. Is he a rich punk? Is he even a punk? Towards the end of the loop is a low, sidewards shot of the punk squat on a lawn with his trousers down; he bares his naked, prone arse high in the air. I think of Courbet's *Origin of the World*, queered. A non sequitur. Slowly, inevitably, the shot zooms towards his arse and I find myself thinking of Leo Bersani's 'Is the Rectum a Grave?' (1987). A foundational text, written by a gay scholar, on gay promiscuity, promiscuity, Bersani observes, in spite of the HIV virus.

At the end of *Raspberry Poser*, the sad punk smiles, looks to the side of the camera, then meets its gaze directly, in effect returning our gaze. The punk – for the sake of giving it a name – smiles. The only other who has returned our gaze is the animated boy who can't help but eviscerate himself.

The punk, to give him his proper name, is Jordan Wolfson. Wolfson is mindful of flirting with a gay aesthetic. In *Interview* magazine recently the sculptor Helen Marten observed how his series of lobster claws adorned with hardcore gay porn are emptied of tactile pleasure. 'I'm just making these things,' Wolfson replies. 'But it's funny because people will assume that I'm gay or that I'm secretly gay'. Eddie Peake is another artist, among others, who, similarly, wants to act up this gay aesthetic. (Note here also Justin Bieber's recent sporting of an ACT UP T-shirt – the same Bieber who believes Anne Frank would have been a 'Beleiber' had she not been murdered by Nazis.) In the Chisenhale's press material Wolfson describes HIV as a poser. In the interview with Marten he characterises it as floating 'joyfully around, spinning and expanding and contracting' in *Raspberry Poser*. Actually this harbinger moves with insipid joylessness through now gentrified neighbourhoods that were once scenes of SoHo's AIDS pandemic. Wolfson is not a punk, nor is he gay. So is what we see here some post-identity dispatch from New York? Are we in a post-identity, anything-goes world? Only three weeks ago, a young black feminist spoke on London radio about how it was never, ever acceptable for a white person to use the N-word, even if they love black music and have black friends. Before Christmas I argued – for the sake of argument – with a young lesbian critic who chided a straight male curator at the ICA, talking openly about a post-gay aesthetic. 'Yeah,' I goaded, 'but isn't this the fall-out from queer studies? The great lesson is that identities are never final. Besides, queer is not the exclusive reserve of the LGBT community. And art and the culture industry will instrumentalize it whoever objects.' This curator was at the King's College Jarman screening. One of my group of friends had arranged to meet her there. We were reintroduced and I apologised for being argumentative.

Are you rich? Yes. Are you homosexual? No. If Wolfson has anxieties about his own private wealth, his own tendency for posturing, his own megalomaniac neuroses, the legacy of the AIDS crisis should not be a vehicle for this.

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装腔作势的朋克

《装腔作势的哑舌者》, 伦敦Chisenhale画廊
2013.11.29 – 2014.2.2

过去的一周有点莫名。不过，又有哪些时候不是这样呢？周五晚上，我和朋友们（女同性恋者，同时也是女性主义者）去了位于Strand校区的国王学院教堂(King's College Chapel)参加德里克·贾曼(Derek Jarman)诞辰72周年的纪念仪式。建筑师George Gilbert Scott所设计的室内有一对镀金的拱门，在耳堂正中悬挂着一条装裱好的床单。褶皱的床单从暮色中显现出来——这是一幅舒展、凄美而脆弱的图像——上面投射着贾曼老式字体的签名，以及一个24小时循环播映的视频，是他1985年的电影《天使的对话(The Angelic Conversation)》。

艺术家Neil Bartlett协同Simon Watney，一位不知疲倦的艾滋病活动家兼艺术史学者，一起进一步构筑起这场纪念贾曼的放映活动。这条褶皱的床单其实属于Bartlett：在上世纪80年代晚期，Bartlett受贾曼的委托创作了一件作品，以作为在格拉斯哥的现场艺术国家回顾展 (National Review of Live Art)中的“司仪”。在贾曼以他典型的活力全情投入到这个项目之前，两人通过电话进行讨论。在展厅空间的中心位置，贾曼呈现了一张用铁丝网划断的床，涂上了柏油的床垫斜倚着展墙，在没有铺过的床上（那程度介于小野洋子和约翰·列侬的那张床以及翠西·艾敏那张没有铺过的床之间），年轻的男同性恋者们——显然还有蒂尔达·斯温顿——轮流躺到床上休息，并身处一堆同性恋用具之中，例如润滑液、情欲芳香剂……等等。而Watney——他并没有出现在新年授勋名单中，甚至并没担任学术职务，这种缺席异乎寻常地体现出了英国对待知识分子的态度——他之所以会出现在这里的原因之一是，当通俗小报抨击“同性恋”是“瘟疫”垃圾以及会遭受神的报应时，他却在公开场合声援贾曼。在80年代晚期，Watney身边也有一些友人去世，而他则频繁往返于伦敦和纽约之间，以了解有关HIV和艾滋病药物的最新进展。Watney与贾曼相识在70年代。他们都热爱伊丽

莎白时期的房子，以及伦敦的教堂与博物馆。Watney告诉我们，贾曼有新的电影想法时总会与他探讨。当贾曼在圣巴特医院中受艾滋病并发症的折磨而弥留之际，Watney仍然能安静地读懂贾曼近乎于躯壳的身体。Bartlett和Watney分享的这些回忆让人伤感，而又惊鸿一瞥地停止在了晚上7点的放映之前。Watney还重复了一些类似的故事（并且都很感人），而我的脑子里开始浮现出一些想法。

如果贾曼还活着，那正如Bartlett提到的那样，我们中的许多人会开着派对、喝酒、跳舞，一边听他那些好客的故事。贾曼同时代的许多人要比他活得更久。相应地，在伦敦那些贾曼的展览、放映和活动上的观众们，很多都认识他：好像能对活生生的历史投去引人入胜的一瞥。（“当你50岁的时候，”Bartlett在谈话中对Watney说道，“你就成为了历史。”）然而，更普遍的情况是，类似的活动在那些私下认识他和尽管不认识他但却深受这位公众人物吸引的年轻人之间，产生了奇妙的区别。在最近同样在国王学院举行的贾曼笔记本展览上，年长的一代就对年轻人的出现感到困惑。（当我去年为Wilkinson画廊撰写有关贾曼的绘画时，也感受到了年长一代近乎偏执的责难。毕竟，我也和委托我写作的人提出过，可以让那些仍然在世并且认识他的人来进行这项写作，而且他们也是男同性恋者：从Watney那儿所能学到的一点伟大之处在于为他人言说所带来的暴力；这一点来自贾曼，他认为为自己发声是极其重要的。）

在Scott的教堂里，那种古老而熟悉的代际之间的裂缝再次显现出来。我们必须记得，我们必须不要忘却我们在1980年代的抗争，我们的历史——Bartlett这样坚持到。这部分我也很同意。但当他继续往下，说到下面这些内容的时候，我没法不感受到——哎，好吧——有一种疏远和屈尊之感（以下来自我的复述）：

> 有一件事让我有点烦我的学生们，那就是他们认为80年代是充满迷人魅力的。它并不是。它相当可怕。我们所有的时间都在遭受着迫害。他们还会嫉妒我们当时知道谁是敌人，而今天的他们却不。

且不说没有出席的学生们无法为自己争辩，为何要像这样拒绝怀旧所带来的失真，而这种失真其实又极有可能导向更深入的相互理解呢？那些没有亲历过的人当中，是没有人能永远搞清楚当时状况的，但至少得给我们这个机会。允许我们向过去学习，从而理解当下并向前迈进。而这种过度警觉的对过去的看护则会造成两败俱伤的局面。

在谈话的最后，Watney念了两段非常动人的文字。第一段是在贾曼临终前Watney给他朗诵的最后一首诗；第二段是保守党针对在英国寻求庇护的罗马尼亚流动人口治安的立法：那些乙肝病毒和HIV阳性的携带者——“那就是我，”Barlett说的是前者；“那也是我。”Watney所说的则是后者——他们将自动地不被授予庇护。这项立法，通过隔离这两种被认为是同性恋疾病的人，印证了针对同性恋者持续不断的偏见。

同一个周末的那个星期天——我猜就是《天使的对话》在Strand循环播映结束后不久——我步行到位于东伦敦的Chisenhale画廊，赶上了纽约艺术家Jordan Wolfson视频装置“装腔作势的哑舌者(Raspberry Poser)”展览的最后一天。我在桌边被指示，进入之前要将鞋留在画廊门口。因为某些原因，要我把鞋脱了这件事总是会让我产生焦虑。此外，我的袜子因为刚粘上维多利亚公园里的露水，似乎又潮又臭。可能我自己免疫于这种味道？总之我感到非常的无助、脆弱。

当我通过两排遮光窗帘时，碧昂斯的歌《甜美的梦(Sweet Dreams)》轰鸣着用力地把我推进展厅。里面的地上覆盖着乳白色的地毯。一面巨大的悬浮的屏幕上——就像一幅超重的图像——投射着Wolfson的电影，它也将展厅作了分割，照亮了前方观影的区域，也投射出它背后空荡、黑暗的空间。许多人斜躺在屏幕前面，把画廊转变成了某种巨大的家庭影院设置。《甜美的梦》用音调的转换赋予碧昂斯一副恶魔般的男性喉咙，也让人能仔细倾听歌词。“你可以是一个甜美的梦，或者一个美妙的噩梦，不管是哪种，我都不想从你那里醒来……”碧昂斯唱到，还伴随着一种远远的“活过来”的召唤与克制。当然了，动画确实“活过来”了，而如痴如醉的对清醒的拒绝，就像是在象征我们以各种方式在日常中所体验的那种疯狂幽会。《甜美的梦》有一种暗黑、迷人的力量。当这首歌以正常速度播放时，会让我想要跳舞，它让我想冲到室外，甩起我的臂膀，摆动我的屁股——就像是我去夜总会时候听到这首歌的效果一样。它在情绪上产生的作用，或者无论这种效果该如何表达——都不能被限定在Wolfson装置中所对其进行的框定。我足足看了四遍。当我不再对《甜美的梦》这首歌感到晕眩的时候，我才真正开始关注那些图像。

一个卡通男孩在切除自己的内脏，一边回望着我们；有好几次，他真的把自己切开，然后清空他的器官，就像那些用来展示内部构造的医用模型。这个卡通男孩把自己的身体肢解开来，又扩充到纽约苏荷区街头场景的“实景”照片里。那个文雅、国际大都会一般、富裕、性感、自信而又世故的苏荷区。从前属于边缘地区的苏荷区。在一条豪华无名的走廊里，这个男孩向后翻转身体，开始扼杀自己。这个扼杀的动作导致他的身体从腰部开始向外延展成一个手风琴，也描绘出一段不停增长的弧线。之后他开口说话了——整件作品中唯一的对话：“你富有吗?”男孩问道。“是的，”另一个声音回答道。“你是同性恋吗?”他又问。“不是，”又是另一个声音在回答。这是Wolfson的声音吗？还是我们的声音，是作为观众在挑逗着猜测Wolfson？或许这段唯一的对话，也在认可相比于承认自己是“同性恋”，承认自己富有要来得容易许多？

阳光明媚的苏荷区的景象也被不断扩大，连同随风飘动的安全套，里面填满了小桃心。在雅皮士公寓的沙发上，HIV病毒细胞的动画以古怪的方式左右弹跳。我一边看一边想到某位我认识的愚蠢的艺术总监，他一定会从Wolfson的作品里看到一种清新的面貌——所谓的清新，就是时髦人们砸上好几千英镑买书，但只是为了看里面的图片。我认为，以这种视觉方式，Wolfson简直可以直接执导一部音乐录影带。过了会儿，出现一位朋克，顶着醒目的光头，“依基·波普(Iggy Pop)”的字样涂写在他皮夹克的翻领上，还穿着扎满钉子的马丁靴，他就这么游荡在巴黎（这叫人想起罗伯特·布列松1983年的电影《钱》当中愤懑的青年）。这位朋克展现出一种断裂和异化。他在遐想中飘忽不定，以天真的好奇心将手抵着墙面划过。他蹲在花坛中。他是不是一个悲伤的朋克？他在室外坐着吃了一份沙拉——就是那种专门敲游客竹杠、每份要价20欧元的样子。他是不是一个富有的朋克？甚至，他到底是不是一个朋克？在循环播放的最后，有一组低矮横向的镜头，拍的是这个朋克拉低了裤子蹲坐在草坪上，他光秃秃地裸露着，高高地出现在空中。我想到了库尔贝的作品《世界的起源》，但却是同性恋的版本。这是一个不合逻辑的推论。慢慢地，不可避免地，镜头推进着聚焦到他的屁股，我发现自己想起了Leo Bersani1987年的文章《直肠是不是一座坟墓？(Is the Rectum a Grave?)》。这是由一位同性恋学者针对同性恋的滥交所写的一篇如基石般的文字。Bersani没有顾及HIV病毒，而只是观察滥交的行为本身。

在“Raspberry Poser”的最后，这个悲伤的朋克微笑了，望向了摄影机这边，然后与其直直地对视，也回应了我们的凝视。这个朋克——这称呼只是为了给他一个名字——微笑着。另一个同样将凝视投回我们的是那个卡通男孩，他不能自已地切着自己的内脏。

这个朋克，给他正名一下，就是Jordan Wolfson。Wolfson非常留心地使用男同性恋的美学来“调情”。最近在《Interview》杂志上，雕塑家Helen Marten观察到了他龙虾钳子的系列创作是如何摒弃了中坚的男同性恋色情，而因此被清空了触觉上的愉悦。“我只是在做这些东西，”Wolfson回答道，“但好玩的是人们总会假设我是个男同性恋者，或者我秘密地保持着这个身份。”另一位类似的艺术家是Eddie Peake，他也采用了这种男同性恋的美学。（请也注意贾斯汀·比伯最近穿着印有“ACT UP”字样T恤的照片——同样的，这个比伯还相信，如果没有被纳粹杀死，那么写《安妮日记》的Anne Frank也会是他的粉丝。）在Chisenhale画廊的媒体资料里，Wolfson将HIV描述成一种装腔作势(poser)。而在与Marten的采访中，他为其在自己的作品“Raspberry Poser”中赋予了这样的特征：“以旋转、扩大或收缩的方式，愉悦地在四周”漂浮着。事实上，它们以平淡无趣的方式穿过苏荷区，这片已经中产阶级化了的社区，曾经正是艾滋病肆虐的地方。Wolfson不是朋克，他也不是男同性恋。至于我们看到的那些来自纽约的后身份时代所派生出来的事物呢？我们是否身处后身份的时代，一个无所不可的世界里？仅仅三周前，一位年轻的黑人女性主义者还在伦敦的广播上谈及，即使热爱黑人音乐也有黑人朋友，但一位白人如果使用了N开头的黑鬼一词，那将是一件无论如何都难以接受的事。在圣诞节之前，我与一位年轻的女同性恋批评者争论——仅仅是为了争论而争论——她斥责一位ICA的直男策展人所公开讨论过的后男同性恋美学。“是啊，”我厉声道，“但这难道不就是从酷儿研究中遗留下来的东西吗？最重要的一课就是，身份问题是永远不会终结的。况且，酷儿也不是LGBT整体中所独有的唯一一种。而艺术和文化产业会将无论何种事物都进行工具化。”这位策展人也出现在了国王学院贾曼的放映上。我那圈朋友中的一位与她约好在那儿见面。我们再一次被互相介绍，然后我对自己这么好辩向她道了歉。

你富有吗？是的。你是同性恋吗？不是。如果Wolfson对他的个人财富有焦虑、有他故作姿态的倾向、还有他自大狂的神经症状，那么艾滋病所遗留下来的财产不该成为这些事物的一种载体。

中文入围文章
Selected Entries in Chinese

李思思 / Li Sisi

碎片时代的图像悲剧

《新的鬼故事》，巴黎东京宫，
2014.2.14 – 2014.9.7

近年来法国艺术史学者乔治·迪迪·于贝尔曼不仅著书立说阐扬瓦尔堡，还组织了不少展览，东京宫最新的展览系列有一个展厅交给他“全权”处理，而他再次策划了一个向瓦尔堡致敬的展览：“新的鬼故事”，这当然是2012年的展览“给大人的鬼故事”的延续，因为瓦尔堡最后的遗作《阿特拉斯/图集：记忆女神》最初的标题就曾是“给大人的鬼故事”，他早前在西班牙和德国等地组织的巡回大展“阿特拉斯”也与这本书直接相关。

这次的展览仍然是在强调图像的“余生”性质（Nachleben，Survivance），所以瓦尔堡图册的第42板又被拿出来大做文章。瓦尔堡图册试图以颇为奇怪的分类来总括人类的情感和经验类型，把历史上的各种图像搜集起来。这是瓦尔堡从精神病疗养院努力证明自己神智清明可以工作并以此离开后一直在做的一项工作，许多人认为这项工作意义非凡，这一点可以商讨，但夸大图像的“余生”性质乃至认为这是图像的首要特性和意义，就把本已局限不少的图像进一步阉割成了学术研究的渣滓。

这次展览就充斥着这样一股酸腐气。瓦尔堡图册第42板的主题是“悲悼”，所以他搜集了各种与之相关的图像，主要是雕像等艺术作品的照片，当然，在瓦尔堡看来，所谓艺术品，首先是人类经验和情感的表现，而这些原本完整的经验在后世就成了碎片，只有种种图像能像招魂一样把它们唤起，然后我们需要凭借极大的努力才能再次体验这些情感，但这种体验是为了让我们自己获得现时代往往难以获得的整全感。瓦尔堡的这种想法和他早年在北美参加的土著神秘仪式有很大关系，他当时体验到了某种神秘体验式的整全感，这深刻影响了他日后的生活与思想。

瓦尔堡是想从碎片中拼出整全，而迪迪·于贝尔曼则是把原本完整的影像割裂成碎片，如果说瓦尔堡是要唤鬼以识人，迪迪·于贝尔曼就是杀人以演鬼。他以一种非常学究的方式把瓦尔堡图板上的那些图像换成了他从电影中任意选取的一些影像（此外还有少量照片），这些影像有些与“悲悼”主题很合适，比如《战舰波将金号》的相应段落，还有些并非该电影中与“悲悼”相关的部分（比如帕索里尼《美狄亚》开头的一段与悲悼并非直接相关，之后明明有更为合适的段落），这样的择取一来非常武断，二来实则是在割裂而非补全。

此外，有些作品明明有更好的诠释却可能被硬拉进来，比如 Bas Jan Ader 的《我太过悲哀无法向你述说（I’m Too Sad To Tell You）》，这种滥用让人遗憾。

Arno Gisinger的摄影作品也让人失望，这些作品全部来自2010到2011年的巡展，作为展览记录当然有其意义，但放大后挂满东京宫的墙壁并不能让它们就成为艺术作品，当然，他们一定会说这是对图像的“余生”性质的探索，作为“余生”的图像再次获得了另一种形式的“余生”。但这样的游戏可以自己玩，不一定要放到东京宫这样的地方让所有人看上大半年。

当然，展览也有其可取之处，比如把展厅布置成船舷和大海的形式就颇为巧妙，这一点来说这次展览优于2012年的那次展览，从上向下俯视图像海的翻腾确实更有意思。但这一切并无法挽救展览本身扑面而来的陈腐书袋气息。迪迪-于贝尔曼未能免除瓦尔堡本身就有的那种浪漫主义达到顶点时的极端自我膨胀（他被认定发疯是因为他认为“一战”爆发是因他而起，于是他开始拿手枪试图杀死他的家人），更严重的问题在于，他把瓦尔堡本身就有的琐碎化与微小化推到了一个新高峰，这样的策展变成了极端个人情趣的展示，并无太大意义。

看来我们真应该反思一下给学者“白卡”让他们策展的举措，德里达在卢浮宫以及南希（Jean-Luc Nancy）在里昂美术馆策划的展览都很经典，这些时候我们会感谢“白卡”制度，但当我们遭遇迪迪-于贝尔曼这样过度沉溺于自娱自乐的学者策展人，我们就难免想要对博物馆建言，还是找一些懂策展而非仅仅是研究艺术的人来做策展人吧！

李思思 / Li Sisi

The Tragic Images of Fragmented Times

New Ghost Stories, Palais de Tokyo, Paris,
14 February – 7 September 2014

In recent years, French art historian Georges Didi-Huberman has not only written books on Warburg, he has also organised quite a few shows on the man. In the latest exhibition series at Palais de Tokyo, he was given an exhibition hall over which he had ‘carte blanche’, yet he has once again planned an exhibition in honor of Warburg entitled *New Ghost Stories*. This is of course an extension of the 2012 exhibition, *A Ghost Story for Adults*. *Atlas*, the large-scale touring exhibition Didi-Huberman previously curated in Spain, Germany and other countries. was also related to one of Warburg’s posthumous works entitled *Mnemosyne Atlas*; the book’s previous title also happened to be, *A Ghost Story for Adults*.

This exhibition once again emphasizes the *nachleben* (survival, or afterlife) of images, so once again, the 42 panels in Warburg’s Atlas have been brought out for another time and with much fanfare. Warburg’s Atlas is a collection of various historical images, in an attempt by the author to categorise different types of human emotion and experience in rather odd classifications. This Atlas is the result of an effort by Warburg to prove that he was mentally stable and capable of work while he was confined to a psychiatric sanatorium, but he continued to work on the project following his discharge. Many attribute extraordinary significance to this work – a point that is up for deliberation – but by exaggerating the *nachleben* of the images to the point of attributing their foremost significance and nature to their afterlife, these already pallid images have been drained of their vitality, and have become no more than the dregs of academic research.

This sallow atmosphere permeates the exhibition. The theme of the 42 panels of Warburg’s Atlas is ‘mourning’, so he collected images that form variations on this theme, mainly photographs of statues and other art works. Of course, to Warburg, so-called ‘art work’ is foremost a representation of human experience and emotion; these once complete experiences eventually become fragmented, and can only be summoned back into existence like the spirits of the long departed via images. Following which, we must exert monumental effort if we are to experience these emotions once again, and in doing so, we achieve that sense of completeness which is so elusive in our modern age. These ideas of Warburg’s are largely a holdover of the many esoteric indigenous rites he participated in during his youth in North America. During that time, he experienced a mystical sort of completeness that deeply influenced his life and thoughts thereafter.

Warburg sought to piece fragments into a whole, whereas Didi-Huberman has taken already complete video clips and cut them into fragments. If Warburg was invoking ghosts to understand humanity, then Didi-Huberman is killing the living to summon the dead. Didi-Huberman very pedantically replaced the images on Warburg’s panels with clips he arbitrarily selected from films (along with a few images). Some of these clips fit well with the theme of ‘mourning’, such as scenes from *Battleship Potemkin* (1925), but some clips originate from films that are totally irrelevant to the theme of ‘mourning’. For example,

New Ghost Stories, Palais de Tokyo, Paris, 2014
《新的鬼故事》（2014年）展览现场

the curator elected to include the opening scene of Pier Paolo Pasolini's *Medea*, a clip that bears no direct relationship with mourning, while failing to include later scenes from the film which are clearly much more suited. The effect of this strategy is two-fold – for one, the selections seem extremely arbitrary, and for another, they present to the viewer an act of cutting up, rather than making whole.

Moreover, I suspect some works that could clearly have been interpreted in a better way were jammed into the exhibition, such as Bas Jan Ader's *I'm Too Sad to Tell You*. This sort of misuse is regrettable.

Arno Gisinger's photographs were also disappointing. All of the works originate from the photographer's touring exhibition in 2010 and 2011. As records of the exhibition, they are of course meaningful, but enlarging them and plastering them all over the walls of Palais de Tokyo doesn't transform them into works of art. Of course, the curatorial team will surely explain that this is an exploration of the *nachleben* of images, which endows these *nachleben* images another form of *nachleben*. But these are games better played alone; they needn't play them in a place like Palais de Tokyo, where people have to look at them for upwards of six months.

Of course, the exhibition also had its merits. For example, arranging the exhibition hall like the broadside of a ship at sea was quite clever. In this respect, this year's exhibition was better than the one in 2012. Looking down on a roiling sea of pictures is certainly more interesting, but no cleverness of presentation can release the exhibition from the stuffy bookish scent that rolls over you when you enter. Didi-Huberman fails to absolve Warburg from that extreme of egotistical self-indulgence that comes from over-the-top Romanticism (as an aside, Warburg was declared insane because he believed he caused the outbreak of World War I; upon realising this, he grabbed a pistol and tried to kill his family). Graver yet is the way the curator pushes the trivialisation and miniaturisation inherent in Warburg to new heights, turning this exhibition into an extreme show of personal interest without much broader significance.

We really should reconsider giving scholars a 'carte blanche' to engage in curatorial initiatives of their own fancy. The shows curated by Jacques Derrida in the Louvre and Jean-Luc Nancy in the Museum of Fine Arts of Lyon are classic examples of success in bestowing curators with 'carte blanche'. But when we come across academician curators like Didi-Huberman who overindulge in self-amusement, it's hard to control the urge to slip a note into the museum's suggestion box, to say that we really ought to turn to curators who understand curation rather than scholars who only research art.

刘旭俊 / Liu Xujun

蔡式焰火：民粹符号的语义错乱症

《九级浪》，上海当代艺术博物馆，2014.8.8 – 2014.10.26

表面上看，西方美术馆与博物馆裁定着全球艺术的势力范围，各种国际双年展与艺博会主宰着艺术家的命运。在视觉体系上，它们缔造的西方霸权始终坚不可摧。可谁也无法回避，同时还存在着不容忽视的“逆向歧视”——执掌西方艺术和学术主流话语权的左派精英，为了反对西方中心论，提倡文化多元，既反对西方的意识形态，也反对西方的视觉形态，继而毫无来由地给非西方的艺术家以莫名其妙的眷顾。

显然，由于东西方信息不对称，首批利用文化隔阂而因祸得福的中国艺术家，几乎毫无例外地扮演着文化掮客的角色。他们批量贩卖、热情兜售着民粹符号。那些原产地在中国，倾销地在西方，满足西方用以想象东方的艺术形象经久不衰地畅销于西方，并且通过“出口转内销”的方式在中国斩获了更大的收益。不论是张艺谋的红灯笼，还是蔡国强的黑烟火，这些成功的跨国营销案例轻而易举地骗取了西方对于中国传统文化与当代美学的双重想象性认同。它们的共同之处就在于善用艺术上的“对外汉语”——亦即一种只为了出口海外的中国传统元素与艺术语言。

2014年8月8日，蔡国强个展《九级浪》在上海当代艺术博物馆开幕，他再度不厌其烦地故伎重演。此次，他释放的主题叫《白日焰火》，划分成“挽歌”、“追忆”与“慰藉”三个篇章。凭借传统的元素、泛滥的抒情，他在黄浦江上虚构出一幕居伊·德波所批判的“景观”——当代资本主义最本质的特征，一种交融着权力与资本双重意识形态的虚假美学，它看似吸引了众多观者的目光，实则隔绝着与观者形成本质上的互动。然而，抱歉的是，在蔡国强精心控制的烟火形态里弥漫出的不只是民众对于它污染环境的抱怨，更是这种艺术形式在语义上的错乱；而在漫天浓烟里翻滚着的也绝不是他填充进烟火的夸夸其谈与所谓的文化内涵。

众所周知，烟火被认证为中国的民粹符号，全拜李约瑟博士一手炮制的中国古代“四大发明”之说所赐。在中国民间文化的修辞学里，烟火的炫目形式具有增添喜庆的功用。除此之外，它空无一物，甚至是徒有形式，毫无内容。以蔡国强最近的烟火表演为例，它为中国大陆的北京奥运开幕式绽放，为台湾的“辛亥百年”庆典升腾，为法国巴黎塞纳河畔的“一夜情”喷射。作为一种形式，蔡式烟火在国家主义与情欲主题等领域显示出无所不能的适应性，不加甄别地囊括了各种毫不相关的节庆含义。正如语义学里，一个可以涵盖一切的概念，必然也是一个什么都不是的概念；同样地，当烟火可以长袖善舞地游走在不同意识形态的典礼现场，那么它自身究竟又是什么含义呢？当一切错乱的语义都烟消云散之后，烟火本身又残留下什么呢？

依靠粗陋地堆积符号来进行创作，这是蔡国强一贯的伎俩，他艺术上的错乱症候皆来源于此。对他而言，1995年威尼斯双年展的《马可波罗遗忘的东西》也好，2012年从泉州到多哈的《海市蜃楼》也罢，通过简单堆砌历史典故与生拉硬扯符号形象，蔡国强从古代贸易与文化交流的史料里打捞出脆弱的只言片语，企图以此来建立他极具野心的全球艺术销路。哪怕总在标榜自己是“正确的民族主义者”，实际上，蔡国强更像是“成功的全球资本主义者”。于是，他一方面矫饰自己的学术价值 —— 通过牵强附会地学术化，他的作品总能够成为它所不是的样子；另一方面，他则秉持着中国人善于“闷声大发财”的经商头脑，对于节节攀高的市场价值总是避而不谈。

当然，宽容地说，倘若用他的老本行舞美的标准来评判，蔡国强是成功的。若以艺术家的标准来看，单凭舞美效果，充其量也只能被称之为“唯漂亮主义”（就连“唯美主义”都尚不够格）。如果从目睹了《白日焰火》的艺术爱好者角度来说，纵然蔡国强总是辩解他的烟火足够环保，绝不污染环境，但它在艺术表现力上的错乱，则足以污染艺术。事实上，这才是更大的污染。

刘旭俊 / Liu Xujun

Cai Guo-Qiang's Fireworks: Semantic Disorder in Ethnic-National Symbolism

The Ninth Wave, Power Station of Art, Shanghai, 8 August – 26 October 2014

On the surface, Western museums rule the sphere of influence in global art; all kinds of international biennals and art fairs dictate the fate of artists. Within the visual system, the Western hegemony they establish is from beginning to end impregnable. But no one could ignore the fact that there exists a 'reverse discrimination' either, one which cannot be ignored – Leftist elites, who dominate mainstream Western artistic and academic discourse, in order to oppose Western-centric ideas and advocate for cultural plurality, both oppose Western ideologies and also Western visual forms, and subsequently – utterly without cause – show inexplicably tender feelings for non-Western artists.

Evidently, with the imbalance of information between East and West, the first Chinese artists to have taken advantage of the cultural barrier and gained from it almost without exception played the role of a cultural broker. In bulk they hawk and peddle ethnic-national symbols. These artistic forms, produced in China and dumped in the West, fulfill Western ideas about the East and have long unfailingly been bestsellers in the West, and then have reaped even greater profits through the method of 'exports turning into internal consumption'. Whether it is Zhang Yimou's red lanterns or Cai Guo-Qiang's black fireworks, these successful cross-border marketing case studies easily and deftly defrauded the West with the double imagined identity about traditional Chinese culture and contemporary aesthetics. Their similarity lies in how to deftly deploy an artistic 'foreigner Chinese' – in other words, traditional Chinese elements and artistic idioms that are only aimed at exports.

On 8 August 2014, Cai Guo-Qiang's solo exhibition *Ninth Wave* opened at the Power Station of Art in Shanghai. Again, he didn't tire of playing the same tricks. This time, he let off a topic called 'Elegy'. Borrowing from traditional elements and overflowing emotional outpouring, he composed on the Huangpu river a 'spectacle' as criticised by Guy Debord – the most fundamental characteristic of contemporary capitalism, a false aesthetic of the double ideology fusing power and capital. It appears to have attracted the attention of numerous spectators but in actual fact completely cut off any fundamental interaction with them. However, what is regrettable is that emerging out of Cai Guo-Qiang's meticulously controlled smoke forms were not merely the people's complaints about its pollution for the environment, but rather the semantic confusion in this artistic form. Rolling about in the smoke permeating across the skies was also exaggerated indulgence and whatever cultural connotations with which he stuffed the fireworks.

As we all know, fireworks have been recognised as a symbol of the Chinese people – all thanks to the 'Four Great Inventions' of China's ancient age concocted by Professor Joseph Needham. In the rhetoric of Chinese folk culture, the dazzling mode of fireworks has the function of adding to celebrations. Aside from that, it is totally empty – in fact, only form without the content. Cai Guo-Qiang's latest fireworks performances include the blooms at the Beijing Olympics Opening Ceremony in Mainland China, Taiwan's extravaganza for the 100th anniversary of the Chinese (Xinhai) revolution, and the gushing 'One Night Stand' on the shores of

the Seine in Paris. Formally, such Cai-style fireworks displayed a potent adaptability with such topics as nationalism and desire, unselectively encompassing all kinds of unrelated celebratory connotations. In semantics, one concept that can encompass everything must also be a concept that isn't about anything. Similarly, when fireworks can so resourcefully weave in and out of the sites of extravaganza for different ideologies, what meaning do they actually have? When all the confused semantics go up in smoke, what do the fireworks themselves leave behind?

Relying crudely on amassing symbols in creating works is one of Cai Guo-Qiang's long-time tricks. His artistic befuddlement find their origin in this. For him, whether it was the 1995 Venice Biennale 'Bringing to Venice What Marco Polo Forgot' or the 'Saraab' from Quanzhou to Doha, Cai Guo-Qiang has whipped up a weak, fragmentary language from the historical material of ancient commerce and cultural exchange through simplistically amassing historical incidents and rigidly pulling on symbolic imagery – attempting thereby to establish his extremely ambitious global artistic sales. No matter how strenuously he argues that he is such a 'correct nationalist', in actual fact, Cai Guo-Qiang is even more a 'successful global capitalist'. Thus, on the one hand, he dissembles his academic value – by making strained interpretations and being academicised, his works can always take on the look of what they are not; on the other, he holds onto that commercial mindset of striking gold quietly, which the Chinese are good at, always avoiding to mention the constantly soaring market value.

Of course, to be charitable, by the standards of his old field – performance arts – Cai Guo-Qiang is successful. But if looked at by the standards of artists, looking only at the effects of performance, at most this can only be called 'prettifying' (not even qualifying for 'aestheticist'). From the perspective of lovers of art who witnessed 'Elegy', even if Cai Guo-Qiang keeps arguing that his fireworks are environmental enough and absolutely non-polluting, his recourse to artistic expressiveness is enough to pollute art. In truth, this is the greater pollution.

罗杰·满德 / Roger Mandle

无所容形

《无所容形: 美国艺术家当代绘画作品展》, 798艺术区圣之空间艺术中心, 2014.6.21 – 2014.7.2

> 作为回答，光华盈目
> 人们静静地坐着
> 视线奔泻不停
> 这让人凝视不止的
> 此处从无的杰作之所
> 现在，我们应该如何为你命名？
> ——杰拉鲁丁·鲁米，“无所容形”[1]

就像我们总在寻找某种永恒的安宁，13世纪鲁米的诗歌“无所容形”造就了优雅的复杂，却以简洁提醒我们何以达到个体的救赎。与此类似，画展中的四位画家的作品以其自信来描摹出人性的永恒价值。每一个画家的每幅作品都以涉险的笔触展现出和谐和美观。虽然每个画家都有不同的个性，但是他们均以传承的技巧和抽象的风格来表述他们的追求。每个画家的作品都代表其“让人目不转睛的杰作”。所见使我们“视线奔涌，光华盈目，如同答复。”

本次展览的艺术家都是抽象画家，因为友谊和相互钦佩而聚于一堂。处于中心的最引人注目的艺术家是任敏。他邀请了大卫·弗雷泽、弗莱德·马丁和杰米·莫根加入自己的“杰作之所”。其结果是每个艺术家以作品个性追求真理的有力证明，因为他们都力图寻求终极答案。四位抽象画家都在探求复杂的艺术试验，在发现和控制之间穿行。

抽象艺术的魅力并未结束。即便有半个世纪以来风靡全球的几代艺术家以求大成的努力尝试，四位艺术家的画展证明，还可以有很多的空间去发现抽象画中的优美和乐趣。这些艺术家超越了严格形式的界限，在工作中挑战自己的观众，因而发现自己通往理解真谛的途径。每个艺术家展示了自己的作品追求，结合了各人的思想和灵感而达到现在的成就。

任敏的作品根植于中国水墨绘画。他的早期作品多为景物，反映古代中国的传统风格，有如随意泼墨。在他不断涌现的新作品中，任敏通过颜料、湿宣纸的扭曲、随机移动的颜色和吸收，达到了几乎地质的感觉。画的表面看起来无异于大理石、宝石、石英等硬质表面的材料。本来柔软的纸张、浸湿的颜料，给予貌似火成岩裂隙般幻觉的坚硬，这种对比扩展了传统中国画的技术。虽然历史悠久的中国画风崇尚严格的律条，任敏却通过自己的认真尝试去扩展媒介的潜能来挑战这一严谨。

杰米·莫根的作品与之类似，得益于丙烯颜料的随意操控，合并其湿润以创建多重的透视和边缘。他的作品显然来自概念和感性的融合，“内部感觉和外界的刺激之中举足轻重的物料与非物料的聚会”[2]。据此而言，类似于任敏，莫根寻求变化与机会，以幻象将真实揭示给观众。“莫根的作品无论其规模大小，均施以颜色形态占取画幅的魔术，因而投射出超越了空间的强度和微妙。”

弗莱德·马丁和大卫·弗雷泽的作品均具几何和流体自然形态的繁复。有时，他们的画看起来像输入地质或生物形状的风景。通过有力的对角线和目的明确的形体，他们的作品超载了这些形式之必要。他们的画喷发成几乎粗野的艺术企求之对话；只能被艺术家的意图而平息的某种真正的冲突。本次展会上年长的练手马丁，曾师从马克·罗斯科、克雷福德·斯蒂尔和戴维·帕科，就读于加州美术学校（现为旧金山美术学院）。人们可以看到这些艺术家在马丁的作品中残余的影响。马丁所发表的作品中体现了非凡的能量。他的作品有一种热切的生命力。他引进的图像、纹理和形状，既是自我指涉，又让人联想到过去几十年的抽象艺术。事实上，马丁的声誉不仅来自于他的艺术作品，也来自于他具有批判性的艺术史著作和演讲。他同时是一位杰出的教师和学者，多年以来任职旧金山美术学院副院长和教务长以及绘画教授。

大卫·弗雷泽的作品更趋于柔和的色彩，但不乏活跃的成分和形态。作品似乎是形状、网格和图像在竞争。弗雷泽的绘画纹理具有积极的冲突，屡见不鲜。他的画经常像在构成或拆卸景物与其中的自然形态，如鸟类和松鼠。这些动物的形态虽被用来提示自然，却被看作是艺术家有意所置，以标示更复杂的心态。弗雷泽美妙地调和了静谧的色彩与画质，用于平衡复杂的笔触，以实现他微妙的作品。他的作品在这次展览中将以灵觉而令人欣慰的方式创造性地照亮人们对自然的问询。

本次展览中四位画家的抽象画，通过艺术展现了他们持续的潜力、至上的寻求，以及个性的表达。这些艺术家作品的汇聚已成为一个关于绘画复杂性的话题，关于人类是否能够通过艺术创作来显示搜索的意义。通过观察思想者有意而为的手势、色彩和形式，我们终将可以“视线奔涌，光华盈目，作为答复”。

注释：

1. 选自《本质的鲁米》一书，可勒曼·马克和约翰·莫耶翻译。阿贝里和瑞诺德·尼克松出版于1995年，第138页第91段。
2. 发表于《艺术LTD杂志》，2009年7月版。

罗杰·满德/ Roger Mandle

No Room for Form

No Room for Form: Contemporary Paintings from American Artists, SZ Art Center, Beijing, 21 June – 2 July 2014

> Now what shall we call this new sort of gazing-house that has opened in our town where people sit quietly and pour out their glancing like light, like answering?
> – Jelaluddin Rumi, *No Room for Form*

Seeking as we all do some sort of reassurance of the eternal, in the poem *No Room for Form*, the 13th-century poet Rumi drafted an elegantly complex but simple reminder of the ways we come to 'know' the way to personal salvation. In similar ways, the four artists in this exhibition portray their own confidence in the eternal values of humanity through their work. Each painting by each artist expresses his search for the peace and beauty of resolution through risk. As different as each artist's work is from the others in this exhibition, there is a shared materiality about the techniques that are used, and the abstract forms that portray their quest.

The body of works by each artist represent their own 'gazing house that opened in our town' as we encounter them 'pouring out their glancing like light, like answering'.

The artists in this exhibition, brought together through friendship and mutual admiration, are all abstract painters. The artist at the center of this gravitational pull, Ming Ren, invited David Frazer, Fred Martin and Jeremy Morgan to join him in his own 'gazing house' that this exhibition provides. The result is a powerful reminder of the personal quest of each artist to resolve the inherent truthfulness of their own work, as they go along. All four artists are abstract painters, whose exploration of their complex media experiments move between discovery and control.

The gravitational pull of abstract art is not over. As much as subsequent generations of artists have attempted to snuff out the light of this intense movement that has swept the globe over a half century of experimentation, the four artists in the exhibition prove that there is still much room for discovery, beauty and pleasure in abstract painting.

Released from the boundaries of strict formalism to learn from the intervention of chance and interaction with the media they use, these artists challenge their viewers to discover in their work their own pathways of understanding and truth. And each artist demonstrates their search in their process of making, incorporating their ideas and influences that have brought them to their current level of achievement.

Ming Ren's work has deep roots in Chinese ink and brush painting. His earlier work more literally composes landscapes that reflect ancient Chinese forms and traditions from the seeming random pouring and washings of his pigments. In these more recent works, Ren achieves an almost geologic sensibility through the pouring of his paints, the twisting of the wet Shuan papers, and the chance movement and absorption of the colours in them. The painted surfaces seem almost like marble, gem stones, quartz and other hard-surfaced materials. The opposition of the real softness of the paper and the washed pigments and the illusion of hardness of fire-pressed fissures of stone explodes the traditional Chinese imagery by expanding the potential of its technique. While historic Chinese fashion dictates tight discipline, Ren challenges this rigor by expanding the potential of the medium through his own careful experimentation.

Jeremy Morgan's work is similar in that it benefits from the chance manipulation of acrylic pigments that merge in their wetness to create multiple transparencies and edges. His work stems apparently from his effort to fuse the conceptual and perceptual, 'pivotal points between internal feeling and external stimuli, a meeting place of the material and non-material'. Thus Morgan seeks through chance and variation a similar pathway to Ming Ren's, through illusion to the truths that painting can reveal to the viewer. Morgan's paintings work their magic in both large and smaller scale, in which the coloured forms overtake the space and attempt to project their intensities and subtleties out of the space he allots to them.

Fred Martin's and David Frazer's work shares the complexities of mediated geometric and fluid naturalistic forms. At times their paintings seem like landscapes into which geologic or biologic forms have been entered. Directed by strong diagonals and purposeful shapes, their compositions become overburdened by the necessities of these forms.

Their paintings erupt into almost rude conversations of artistic intentionality; a real conflict erupts within each painting only to be quelled by the artists' direction. Martin, the older partner in this exhibition's dialogue, studied at the California School of Fine Arts (now the San Francisco Art Institute) under David Park, Mark Rothko and Clyfford Still. One can see remnants of the cross-influences of these artists and others in Martin's work. The energy that Martin portrays as being released in his work is extraordinary. There is a fervent biology to his compositions as he references images, textures and shapes that are both self-referential and also reminiscent of previous decades of abstract art. In fact, Martin's reputation comes not only from his works of art but also from his critical and art historical writings and lectures. He is also a distinguished teacher and academician, having served as Dean and Professor of drawing and painting at the San Francisco Art Institute for many years.

Frazer's paintings tend to be more muted in colour, but no less active in composition and form. His works seem to be wrestling matches of drawn and painted shapes, grids and images. The textures of Frazer's paintings are actively in conflict, often seen through and over one another. His paintings frequently appear to be becoming or disassembling landscapes with natural forms in them, such as birds and squirrels. These animal forms only serve as reminders of nature, but are seen as placed there by the hand of the artist as markers within more complex mindscapes of memory. Frazer resolves his subtle work by the beautifully calibrated muted palette of colours and textures he uses in balancing the complex compositions he posits as questions to be resolved.

The exhibition will illuminate viewers' questions about the nature of the creative act in ways that are inspiring and reassuring. The exploration of abstraction of the four artists in this show reveal the continuing potential for personal expression of the quest for the divine through art. The artists whose work has been brought together form a conversation about the complex nature of painting as one means by which humans can demonstrate their search for meaning through making art. By viewing gesture, colour and form arranged intentionally by thoughtful people, we can 'pour out our glancing, like light, like answering'.

翟月 / Qu Yue

你喜欢它么

《第二届CAFAM双年展——无形的手：策展作为立场》，中央美术学院美术馆, 2014.2.28 – 2014.4.20

2014年4月20日，中央美术学院美术馆第二届CAFAM 双年展——《无形的手：策展作为立场》的最后一天，我在展厅里听到了这样一番对话：

甲：你喜欢这个展览么？
乙：这个问题可以由很多方面去讨论。我看到这个展览的时候，感受到了很多信息向我涌来。我看到了不同的主题，大量不同类型的艺术品，有影像、雕塑、绘画、装置、摄影、互动、新媒体等。每个作品都在讲述自己的故事。每个作品的边上都有长段的说明，我需要花大量的时间阅读这些小字。比如有个策展主题叫："物的会议，抑或，在持续迷惑的好奇中漫步"。我花了5分钟时间阅读她的理念说明，但还是不明白。

甲：那你来看这个展览之后有学到知识么？或是这些信息有用处么？
乙：嗯，我不知道。我不认为看展览是为了学知识。当然对每件作品我也会有自己的感受，但是如果知道作者是怎么想的，总是好的。

甲：既然不是为了学知识，我也没办法和艺术家沟通，我认为也没必要去看这些文字了吧，去接受这个单方面的信息。你刚刚说喜不喜欢这个展览需要从很多方面讨论，那还有什么其他方面呢？
乙：获得艺术的感受。你知道我希望看到有思想的作品，探索它们。比如三楼的那件马克迪翁的作品《等待非凡》。那是一个在黑光灯照射下的装有艺术家对社会构想的石膏的屋子。如同艺术家认为有价值的东西是摆放在那里等待被发现一样，走近屋子的时候可以发现漆黑的屋子放射出的非凡的光芒。我也愿意去发现展览中艺术品的意义，那种感觉很好。

甲：所以你认为，所有的艺术品都是有价值、有思想的，如果我没有看懂的话，说明我并没有发现它们的思想和不会探索它们？
乙：并不是这样，没有这么绝对，只是在这个环境中，我们可以去探索这个作品。

甲：那所有来美术馆看展览的人都是来探索作品的么？
乙：用他们自己的方式去探索吧。你看三楼托比雅斯的作品《背景中的人体》，艺术家用偷拍的视角跟踪拍摄了美术馆的几名观众。每个欣赏艺术品的人都有自己对这些作品的思考。

甲：或者是艺术家带着他们去思考。在"游戏理论"的策展版块里，YKON 艺术家小组试图通过一些游戏规则改变观众观看展览和展品的方式。比如通过对空间环境和观众个人身份的假想性改变，或是给予一定的观看模式引到观众去观看作品。
乙：是的，不过我发现对于这些作品，观众更多的是随意发挥他们手上的道具。

甲：我们刚刚说了作品是具有思想的，观众可以探索这些作品。而这里充斥着大量的作品、复杂的解释，我们是不是可以认为这个展览是极具价值的？
乙：我认为不能。信息量的多少和其具有的价值没有直接的因果关系。比如圆周率只是一个数字，但它是极具价值的。

甲：那你认为什么是有价值的？
乙：很多事物都是有价值的，我自己认为能看到对未来、对未知的可能性探索的作品都是有价值的。

甲：这个展览符合你所认为的价值么？
乙：我并没有在这个展览中看到什么新鲜的东西。我所谓的新鲜是指从没见过的构想或方法，它可以不是一个完整的想法，但是具有挑战性的。

甲：可是任何事物都不是凭空出现的，它需要追溯源头和被归类到流派。
乙：也可以不是，我们不是分类学家，我们是艺术家。

甲：你刚才说了信息、艺术的感受和价值。让我们回到最开始的问题：你喜欢这个展览么？我可以理解为你认为这个展览有信息、艺术的感受和价值便是喜欢它的？
乙：可以这么说。

甲：那我喜欢我的泰迪狗，它既没有什么知识，也不懂我的感受，也没有什么价值，可我还是喜欢它。
乙：或许喜欢是一种很直接的认识，所以不需要标准去理解它。

甲：那你喜欢这个展览么？
乙：我有些困惑了，我觉得我需要思考一下。

翟月 / Qu Yue

Do you like it?

The Invisible Hand: Curating as Gesture – The 2nd CAFAM Biennale, CAFA Art Museum, Beijing, 28 February – 20 April 2014

On the last day of the 2nd CAFAM Biennale, I overheard this dialogue at the exhibition.

A: You like this exhibition?

B: This question could be discussed from many angles. When I see this exhibition, I feel a lot of information rushing my way. I can see different themes, a large variety of different art works, with video, sculpture, paintings, installations, photography, interactive pieces and new media works, etc. Each work is narrating its own story. Next to each work, there is a long description. I had to take a lot of time to read these finely printed texts. For instance, one curatorial theme was called 'Parliament of things, or, Wandering in a Continuously Bewildering Wonder'. I spent five minutes reading an explanation of the ideas behind this, but I still could not make sense of it.

A: So after you came to see this exhibition, did you learn something, was the information useful?

B: Hmm, I don't know. I don't think seeing exhibitions is about gaining knowledge. Of course, I will have my own feelings about each work, but it is good to know how the creators thought about it.

A: If it's not to gain knowledge, I have no way to communicate with artists. I think there's no need to read these texts either, to accept such one-dimensional knowledge. You just said whether one likes this exhibition or not could be discussed from many angles. So what other angles/levels are there?

B: To gain the feeling of art. You know, I hope to see meaningful works and explore them. For example, that piece on the third floor by Mark Dion, *Waiting for Godot*. It is a plaster house with the artist's propositions about society, under a black-light spotlight. It is as though the artist believed that things of value are placed there to be discovered; when you approach the house, you can see that the pitch-black house is radiating an extraordinary light. I'm also willing to discover the significance of artworks within the exhibition. The feeling is really great.

A: So you think all artworks have value and ideas. If I don't get it, that means I haven't discovered their ideas and don't know how to explore them?

B: It's not that. It's not so absolute. Only that within this environment, we can explore this work.

A: So does everyone who comes to see exhibitions at museums come to explore works?

B: Exploring in their own ways. You see the work by Tobias Kaspar *People in the Background* on the third floor: the artist followed and shot with a camera a few museum-goers from a secret angle. Everyone who appreciates artworks has his/her own ideas about these works.

A: Or else it is the artist bringing them along to think. In the curatorial section entitled 'Game Theory', the artist collective YKON attempted to change the way the audience viewed the exhibition and the works through certain rules of the game. For instance, through the presumed changes in the spatial environment and the personal identity of the audience, or to confer a set mode of viewing to get the audience to view the works.

B: Right, but I found that with these works, the audience tended to give free play to the tools in their hands in a carefree way.

A: We just said that works have ideas and viewers can explore these works. Yet here it is filled with large numbers of works and complex explanations. Can we consider that this exhibition really has value?

B: I don't think so. The sheer quantity has no direct causal relationship with the inherent value. For instance, πis only a number but it has great value.

A: So what do you consider to have value?

B: Many things have value. I myself believe that works that can explore possibilities about the future (*weilai*) and the unknown (*weizhi*) have value.

A: So does this exhibition meet what you consider value?

B: I did not see anything new or fresh in this exhibition. What I mean by fresh is structures or methods that have not been seen. It doesn't have to be a comprehensive way of thinking, but it needs to be challenging.

A: But nothing just appears out of nothing. It must go back to origins and be categorised into groupings.

B: They don't have to be. We are not specialists in categorising; we are artists.

A: You were just talking about the information, the feeling and value of art. This brings us back to the original question: do you like this exhibition? Can I understand that you like it because you think this exhibition has information, artistic feelings and value?

B: You could say that.

A: Then I like my poodle. It doesn't have any knowledge; it doesn't get my feelings nor does it have any value, but I still like it.

B: Maybe liking is a direct understanding, so you don't need standards to understand it.

A: So do you like this exhibition?

B: I am a bit perplexed. I feel I need to think a bit.

吴蔚 / Wu Wei

转换中的视角与边界

《万物有灵》，深圳OCT当代艺术中心，
2013.8.24 – 2013.10.27

“万物有灵”始于德国策展人安塞姆·弗兰克的一个长期研究项目，主要包含展览与出版两个部分。展览于2010年从安特卫普Extra City艺术中心开始，曾巡回至柏林世界文化宫、维也纳吉尼拉利基金会和纽约e-flux空间展出。其在深圳OCAT的展览虽是亚洲首展，却非策展人弗兰克在亚洲的处女秀。他于2012年策划的台北双年展“现代怪兽／想象的死而复生”或可视为“万物有灵”的升级版：以历史的眼光，通过“所有可能不见容于理性和现实原则”的概念来审视现代性，这也正是“万物有灵”展览的初衷。参展作品大多是动画和录像作品，辅以插图、装置、文献，布展简洁，呈现为“美术馆中的微型博物馆”这一具有历史感的视觉模型。

万物有灵论信奉天下万物皆有生命、灵魂与自然精神，中国也有句古谚叫“头上三尺有神灵”，尽管两者存在宗教与伦理之别，但皆表现了对精神世界的敬畏。在迪斯尼1929年的动画《骷髅舞》里，月黑风高夜，四具白骨在阴森的墓地里欢快起舞，喜感十足。丹麦人类学家威勒斯莱夫研究发现，对灵魂的戏谑是“新万物有灵论”的根基，哪怕人们清楚地明白是在追随一种幻想，也仍不拒绝。

《骷髅舞》启发了弗兰克。在他看来，动画的运动赋予角色以生命活力，这与凝视一件艺术品时被深深打动颇为相似。在这样生动的体验面前，无生命之物与有生命之物的边界变得模糊，生命现象似乎不再局限于某一种自然规律，反而与不同的文化叙述、知识结构息息相关。“万物有灵”的展览语境是欧洲中心主义下不断书写的殖民历史，是“中心”对“他者”的征服与教化。长久以来，万物有灵论都是现代性要彻底排斥与消灭的敌人，这也为西方世界的殖民征途提供了合理性。

通过一种概念、手段与情境的挪移，“万物有灵”在当代政治与美学的背景下，尝试捕捉的其实是主体的流变，而非灵魂实在。其意义，是提出一种美学价值观，有别于建立在主客体相分离基础上的西方二元论，在此，“有灵”与“无灵”的差异与边界更值得关注。

基于严肃的反思视角，整个展览深具哲学意味。其中规中矩、毫无花哨的呈现方式似乎有意提醒观众，深刻而冷静的洞察力在此刻尤为重要。在OCAT宽敞的展览空间里，展柜、屏幕、放映机与显示器构成了展览美学上的基本框架。除了四壁之外，无墙的展厅予人的开放性是显而易见的，而媒体机器与影像亦如现代技术的幽灵飘荡于其间，或喃喃自语，或等待与观众对话，用弗兰克自己的话来说，它们就“好像是一种病症一样”。

穿梭其间，观众会遭遇各种各样的“有灵”证据，从汉斯·里希特的先锋电影《早餐前的幽灵》，到被称作“电影史上最完美的万物有灵论范例之一”的阿尔·克拉的《无畏的影子》；从哈伦·法罗基记录朝圣者对着石头膜拜的纪录片《传送》，到海因茨、埃哈德·许特佩尔兹、埃勒·福斯等人展示传播媒介的《灵媒论的图像志》……万物有灵论出没于宗教、美学和艺术的各处，似乎正因如此，它们总有办法叫人心驰神往。

然而，信仰布道不是“万物有灵”的意图，相反，展览恰恰回避了关乎信仰的选择与问题，而将万物有灵论看成一种边界实践的迂回策略，试图让其脱离被现代性排斥和压迫的境地，在一种现代想象中发现重新思索其在西方文明中所扮演的角色，以及这个概念是如何在西方现代性话语中呈现和不断发展的。在约阿西姆·克斯特的《我的边界是一堵由点组成的没有尽头的墙（仿亨利·米修的迷幻药绘画）》中，艺术家用符号探索了无意识或意识的边缘，并触及到现代性的前沿领域转向的问题。

弗兰克认为，在现代或后现代的语境中去讨论边界，重要的不在于边界是否存在，而是要讨论边界是如何被构建起来的。艺术是交流的问题，转换中的视角尤为重要。“万物有灵”的核心并非是展现各种怪力乱神的精神奇迹，相反，它提供给人们的是一面看待西方现代观念与当下处境的镜子，修正过去对万物有灵的理解，认识到现代性的局限，

以及无处不在的边界的价值。

吴蔚 / Wu Wei

Perspectives and Boundaries in Transformation

Animism, OCAT, Shenzhen,
24 August – 27 October 2013

Animism is a long-term research project headed by German curator Anselm Franke; it mainly covers the twin areas of exhibition and publication. The exhibition began at Extra City Kunsthal, Antwerp, and has been shown in Berlin's House of World Cultures, Vienna's Generali Foundation, and e-flux in New York. The project's exhibition at OCAT Shenzhen will be its first appearance in Asia, but this will not be the first time Franke has worked in the region. He curated the 2012 Taipei Biennial *Modern Monsters/Death and Life of Fiction*, which can be viewed as an enhanced adaptation of Animism. From a historical perspective, it examines modernity on the basis that 'not all possibilities are held within the principles of reason and reality'; this also happens to be the original intent of the *Animism* exhibition.

Animation and video works predominated the exhibition; these were supplemented by illustrations, installations and documents. The exhibition was simple and concise, rendering a visual model with a sense of history through a museum filled with mini-museums.

Animism is the belief that all entities in the world possess a life force, soul and natural spirit. There is also an ancient Chinese proverb that states: 'spirits hover but three feet above your head'. Though the beliefs arise from different religious and ethical backgrounds, they both hold the spiritual world in awe. In Walt Disney's 1929 animation *The Skeleton Dance*, four white skeletons dance a vigorous, frenetic jig in a dark forest boneyard, under the bright moon and howling wind. In his research, Danish anthropologist Rane Willerslev found that a playful approach to spiritual matters is the root of a 'new animism', wherein people understand they are pursuing a fantasy, yet do not reject the false belief.

The Skeleton Dance inspired Franke. In his view, the movement of animation confers vitality to an object in a way that is quite similar to the feeling of being deeply moved by art. Confronted by such a vivid experience, the boundary between animate and inanimate objects grows blurry. Living phenomena no longer seem to be confined by the laws of nature; on the contrary, they become closely related to a different cultural narrative and knowledge structure. The exhibition context of *Animism* is a colonial history that has been constantly rewritten from a Eurocentric perspective – the conquest and indoctrination of the 'other' by the 'center'. Over time, animism has become an enemy of modernism, an enemy it seeks to exclude and eradicate. Animism has also become a justification for Western colonial conquest. Against a political and aesthetic background, *Animism* attempts to capture the evolution of the main body, rather than the reality of the soul through a diversion of concept, means, and context. This is significant because the exhibition provides an aesthetic value which differs from the dualistic Western foundation of objectivity versus subjectivity. Here, the differences and boundaries between objects 'with soul' and 'without soul' should be noted.

Upon reflection, the entire exhibition possesses deep, philosophical significance. Its serious, no-frills presentation seems intent on reminding the audience of the importance of cool and profound insight in its approach. The exhibition's basic aesthetic framework is made up of display cabinets, screens, projectors and monitors placed throughout OCAT's expansive exhibition space. Besides the four walls of the space, there is a distinct sense of openness in the otherwise wall-less exhibition hall. Scattered pieces of technology, images, and videos seem to haunt the room like the spectres of modern machinery – muttering to themselves or lying in wait to converse with a viewer. In Franke's own words, they are 'almost a kind of disease'.

In wandering through this space, viewers will encounter all manner of evidence of 'the spirited': from Hans Richter's avant-garde film *Ghosts Before Breakfast,* to Al Clah's *Intrepid Shadows*, which has been called 'one of the finest examples of animism shown on film', from *Transmission* – Harun Farocki's documentary of people making pilgrimages to stone monuments, to the multimedia piece *Baquet and Display Panels* exhibited by Heinz Schott, Erhard Schüttpelz and Ehler Voss. Traces of animism can be seen in religion, aesthetics and art, and it is the very reason people are fascinated by these subjects.

Yet *Animism* does not aim to proselytise; on the contrary, the exhibition goes out of its way to avoid drawing conclusions on or questioning faith. It approaches the theory of animism in a roundabout way, while consigning practice to the fringes of the subject in an attempt to liberate animism from its position of exclusion and subjugation by modernity. The exhibition seeks and redefines animism's role in Western civilisation within contemporary imagination, and explores how it is presented and continues to develop within contemporary Western discourse. In Joachim Koester's *My Frontier is an Endless Wall of Points* (after the mescaline drawings of Henri Michaux), the artist explores the threshold between consciousness and unconsciousness through signs and symbols, and touches upon the sense of aimlessness at the frontiers of modernity.

In discussing the fringes of modern or post-modern discourse, Franke believes it is imperative to discuss *how* these frontiers should be constructed rather than determining whether such frontiers exist. Art is a problem of communication to which ever-changing perspectives are absolutely vital. The core purpose of *Animism* is not to exhibit a bizarre assortment of spiritual phenomena; quite the opposite, it sets a mirror before its audience, which reflects contemporary Western concepts and circumstances, corrects previous misunderstandings of animism, identifies the limitations of modernity, and recognizes the value of an ever-present frontier.

武漠 / Wu Mo

拼凑亚洲——亚洲作为方法

《拼凑亚洲》，香港亚洲艺术文献库，2014.5.12 – 2014.9.11

亚洲（Asia），当我们在今天理所当然地使用着这个脱胎于古腓尼基语“Asu”的词语时，也许难以察觉它本身在历史中的语境转换与附加其上的想象意味。16世纪，世界地图随着利玛窦一道进入中国，“亚洲”一词正是出现在将这张地图转译成中文的过程中。以这个舶来语为代表的崭新地理观念，挑战并颠覆着亚洲文化圈的观念构成——它不但促使各国重新定位自己的物理位置，更促使知识分子们不断形塑着对于“自我”、“他者”以及二者之间关系的认知。

地图能够赋予“亚洲”以明确的疆域轮廓，但若以“亚洲”作为文化研究的起点，它的界限便会在事物的延展中变得生动而开放。在当下，我们该如何定义“亚洲”？这是亚洲艺术文献库（Asia Art Archive）经常会面临的疑问。基于此，文献库以“拼凑亚洲”展览作为回应，以一种审慎的态度，从不同角度拼凑出“亚洲”概念在艺术、文学、电影、音乐及漫画中所激发的多样性思考，以期动摇既有的政治经济二元论述。

这是亚洲艺术文献库第一个有实际艺术品且发生在图书馆的展览，在这个非常规展览空间内，沿着落地窗，密集地陈列了32件展品。作为一家立足于香港的非营利机构，文献库显然十分重视香港这个前殖民地城市复杂的政治现实，及其在不同历史时期所带来的文化变异。诸如MAP Office的《重庆大厦》，这栋知名的老旧建筑因其居住族群的复杂被称为“亚洲最能体现全球一体化的例子”，其内部结构也因被住客们瓜分为如同迷宫一般的几百个隔间，从而滋生无数的都市传说；关尚智《我家晾衣架上的升/降旗仪式》则讽喻了国家权力之并行与交接入侵日常生活。文献库一向以搜集文献资料并展开相关研究为专长，在此展中，文献与参考书籍亦作为脚注穿插其中——《南华早报》关于香港移民劳工的漫画，或是大部头的《德育及国民教育课程》总纲，这些脚注与图书馆内的藏书形成互补关系，使得观者能够轻易地进入展览所构建的语境当中。

以香港作为发散平台，此展揭示了类似问题在不同国族间的呈现方式：加拿大艺术家Adam Bobbette的调研项目《论松散的土地》以香港及印尼默拉皮火山的土地研究资料，论证地质灾害中所隐藏的社会及政治关系；Erbossyn Meldibekov的《变形记》则戏谑地将乌兹别克斯坦政权更迭的纪念碑雕像化作可随意组装的玩具积木；Naeem Mohaiemen的《三面诗人》以反殖诗人卡兹在印度、巴基斯坦和孟加拉三国各自纪念邮票中的不同形象，暗示文学成为政治宣传的有利工具。

“拼凑亚洲”以一个艺术展览的面貌出现，但仅将其视为艺术展览又是不确切的。作为亚洲艺术文献库借题发挥的研究项目，它为我们提供了一个绝佳的案例，即将展览作为田野笔记的具象化以及一种书写文化史的新方式。借此，文献库阐明了自身对于“亚洲”的态度：“亚洲”是对象，亦是方法。正如前文所述，借助馆藏文献，“拼凑亚洲”展有意识地构建了一个新的语境，将分析场域转移到亚洲的脉络中，令跨地域的历史、意识形态、后殖民等议题彼此参照，而意义正发生在参照过程中。

武漠 / Wu Mo

Mapping Asia: Asia as Methodology

Mapping Asia, Asia Art Archive, Hong Kong,
12 April – 29 September 2014

Today, the word 'Asia' is flung about casually in conversation, but in using this word – which finds its origins in the ancient Phoenician word 'Asu' – we often neglect the implications of its converted context and the notions inherent within. During the 16th

century, a complete map of the world arrived in China with Matteo Ricci; it was in translating this map into Chinese that the word 'Asia' was born. The new geographical concepts represented by this imported word challenged and overturned the concept of the Asian cultural sphere. Not only did it force each nation to redefine their physical locations relative to the map, it also prompted intellectuals to engage in constant redefinition of their concepts of 'self' and 'the other', and the relationship between the two. Maps were a tool that clearly outlined the geographical boundaries of 'Asia', but if viewed from a cultural studies perspective, the boundaries of 'Asia' have come alive, and continue to unfold. How should we now define 'Asia'? This is a question often encountered by Asia Art Archive (AAA). In response, the Archive set up the *Mapping Asia* exhibition, carefully piecing together a conceptual map of 'Asia' through art, literature, film, music and graphic art to inspire a more diverse concept of Asia as a challenge to the established duality of politics and economics.

This is the first time AAA has exhibited actual works of art in their library. Within this unconventional exhibition space, 32 pieces have been densely arrayed along the library's floor to ceiling windows. As a non-profit organisation based in Hong Kong, AAA has placed an obvious emphasis on the complex political realities of the former colonial city, and the cultural transitions Hong Kong has faced during different periods in its history. Map Office's *Chungking Mansions* are an example of this: this famous old building has been dubbed 'the best embodiment of globalisation in Asia' due to the complex body of ethnicities living within it. Similarly complex, the building's maze-like internal structure has been divided into hundreds of compartments, generating countless urban legends. Kwan Sheung-chi's *A Flags-Raising-Lowering Ceremony at My Home's Cloths Drying Rack* is an allegory of how the handover of power has invaded everyday life in Hong Kong. AAA's expertise has always been in documentation and research; this expertise is seen in the exhibition as documents and references appearing as footnotes and interspersed throughout. References included comics about migrant workers in Hong Kong, published in the South China Morning Post, and a general outline of Hong Kong's Moral, Civic and National Education curriculum. These footnotes form intertextual relationships with the library's archives, allowing the viewer to slip easily into the exhibition context.

With Hong Kong as an initial platform, the exhibition also explores how similar issues present themselves in different nations. The hidden social and political elements of geological disasters were explored via geological studies of Hong Kong and Indonesia's Mount Merapi, in Canadian artist Adam Bobbette's research project *On Unconsolidated Grounds*. Erbossyn Meldibekov's *Transformer* is a satirical replica of a monument in Uzbekistan, which has changed with every new regime in the country. The replica is made of toy building blocks, with pieces that can be shifted around at will. Naeem Mohaiemen's *Kazi in Nomansland* suggests the power of literature as a propaganda tool; the work features sculptures made out of stamps, with the poet Kazi Nazrul Islam printed on them. The image of the poet, who lived during the British Raj period, was printed on the memorial stamps of India, Pakistan, and Bangladesh.

Mapping Asia has the appearance of an art exhibition, but it should not be viewed entirely as such. AAA has taken the opportunity to execute the exhibition as a research project in addition to an art exhibition, providing an excellent case study by establishing the exhibition through concrete field notes and a new approach to written cultural history. In doing so, AAA also clarifies their attitude towards 'Asia', whereby 'Asia' is not only the object but also the method. As previously stated, *Mapping Asia* has intentionally constructed a new context through documentation and collection. By shifting the locus of analysis to the context of Asia, AAA brings the themes of transregional history, ideology and postcolonialism in reference with each other, while the very significance of the AAA's endeavour is evident in the cross-references created through this process.

杨北辰 / Yang Beichen

我们能否策展一切?

《万物有灵》，深圳OCT当代艺术中心，
2013.8.24 – 2013.10.27

> 散文最深刻的形式律法就是它必须是异端邪说。
> ——奥多尔·W·阿多诺（T.W. Adorno）

阿多诺所言及的散文状态得以在“万物有灵”中被策展人Anselm Frank通过展览形态加以检验，抑或反之，展览因被散文化赋形而获得了众多形式上激进的形变（metamorphosis）冲动——档案冲动（archival impulse）也许是其中最首要的一种。档案问题在“万物有灵”中变得异常可见，甚至艺术品的创造性部分反而如同某种脆弱的盈余，成为档案与策展时空交结时留下的修辞痕迹。然而这种冰冷的、回溯式的（retro-）策展语法背后却暗藏着一种热度（fever），一种对本源性事件的占有欲望，以及由此引发的各种处于发生或中断状态的叙事努力。从这个角度说，策展人似乎将展览视为一种纯粹的历史写作，并以之作为开展一次对于经历了现代性解决方案后的西方文明精神分析的脚本。我们在展场内遭遇的那些“古怪”的物品、图像以及声音，都仿佛出自某个现代西方主体对前-现代（pre-modern）世界充满乡愁的想象与回忆。

人类学是否适合西方人自身是个很有趣的问题：由于殖民主义的强大整合，一切人类学意义上的差异经验似乎只能来自非西方或者前西方。然而我们在展览中却发现，作为异端的泛灵论，业已被“重新神圣化”（Eric Voegelin）的现代性世界排除在文明之外，却又在经历了极为复杂的变异与伪装之后，依然附着在现代性的诸多表情之上，犹如某种症候般不停袒露与发作，抑或从压抑机制下逃脱出的片段式梦境。Anselm Frank在这里施展的策展技巧如同“巫术”，他试图从艺术作品中“召唤”出那些鬼魂——潜在的泛灵原型，从Walt Disney的《骷髅舞》到Marcel Broodthaers借用的讽刺画，从Fermande Leger的《机械芭蕾》到Daria Martin的《软材料》，这些从极为宽泛的人造物/文化产品世界中唤起的幽灵档案得以在展览中最终集结，并共同促成了某种近似于“宇宙”般的宏大体验。各种物质或图像形式得以在考古学时间体系内展开，并被分析、注释、剥离，如同炼金术一般，内在的灵魂部分从实体中脱颖而出——不得不说，这是一场十分精彩的对世界重新建构的行动。而影像的特权在此亦十分明显，它寄予了各种泛灵论踪迹与不同系统间能量流转的最清晰的记录，也是激活主体与客体间相互让渡的最直观视野——一个令被排斥的鬼魂“回返”的最佳场地。我们不禁徒然发现在银幕内部居然居住着如此多受到压迫的抵抗性力量。

然而纵观“万物有灵”，我们也必须承认它同样是一种偶像破坏（iconoclasm）的过程：艺术品业已建立的价值，无论是艺术史面向或者媒介面向都在此行将失效。高强度的策展智性与“非美学”的策展语法都使得我们必须面对展览理念与作品之间无法调和的“主奴辩证法”。如果说策展已经进化到一种“宇宙学”的层面，如果说策展人需要摆置的不再是艺术品之间或艺术史时间内的各种线索，而是进入到更宏大的语境中进行主体化的论说，那么我们如何去面对这种展览内部的力量重新分配？策展人如同知识侦探或某种拥有敏感记忆术的档案管理员的身份，使其试图对世界的重新部署远远超越了当代艺术的既定范畴，也许，此时正是当代艺术与策展之间需要再次博弈与协商的时刻。但无论如何，策展朝向一切已几乎是无法抑制的涌动了。

杨北辰 / Yang Beichen

Can We Curate Everything?

Animism, OCT, Shenzhen,
24 August – 23 October 2013

> Therefore the law of the innermost form
> of the essay is heresy – T.W. Adorno

The state of the essay to which Adorno refers has been put to the test through the configuration of the *Animism* exhibition by curator Anselm Franke, or vice-versa. This is because the exhibition is in the form of an essay, and gains a metamorphic impulse through numerous radical forms, and the archival impulse is perhaps the most important of them all. The archival issue becomes visibly anomalous in *Animism*, but even the creative aspect of art works form a sort of weak surplus – rhetorical leftovers marking the conjunction of archival and curatorial time and space. However, behind this cold, retro-curatorial grammar lurks some feverish impulse, some possessive desire for primal events, which triggers great narrative efforts in states of eruption and interruption. From this perspective, it can be said that the curator regards the exhibition as a type of purely historical writing, a process of developing a script that analyses the spirit of Western civilisation after it has experienced the solution of modernity. The 'bizarre' objects, images, and sounds we encounter within the exhibition seem to arise from the nostalgic memoires of the premodern world by some modern Western subject.

Whether or not anthropology suits the Westerner is an interesting question. Due to a heavy dose of integrated colonialism within anthropology, a diversity of experience with an anthropological significance seems to originate only from a non-Western or pre-Western source. However, in the exhibition we discover that heretical animism has already been excluded from civilisation vis-à-vis the 're-sanctified' modern world (Eric Voeglin). After experiencing an extremely complex set of mutations and disguises, animism nonetheless adheres to many of modernity's expressions, like the ceaseless resurfacing and onset of some undiagnosed symptom, or a fragmented dream that escapes an oppressive mechanism. The curatorial technique that Franke demonstrates here is similar to 'necromancy', in which he attempts to "summon" phantoms from the exhibited works. These latent

animist prototypes – from Walt Disney's *The Skeleton Dance* to Marcel Broodthaers' *Caricatures*, from Fernand Léger's *Ballet Mécanique* to Daria Martin's *Soft Materials* – these spirit-archives summoned from the extremely broad world of man-made creations and cultural products can be assembled at the end of the exhibition to collectively facilitate a sort of grand experience bordering on the 'universal'. Many different forms of matter and images might unfold within the archaeological systems of time; they can be analysed, annotated and dissected. Like alchemy, their inner spiritual elements stand out from their substance. It must be said that this is an utterly brilliant act of reconstructing the world, and the prerogative of video is also very evident here. The medium gives the clearest record of the various traces of animism and the circulation of energy between systems, bringing to life the most intuitive view of alienation between subject and object – the best place for an expelled ghost to 'return' to. We cannot help but notice that there is no such oppressed, resistant force on the silver screen.

All in all, we must also admit that viewing *Animism* is an iconoclastic process. As for the established value of art, everything becomes invalid in this industry, regardless of whether the subject of invalidation is the history of art or the medium. A compelling curatorial sensibility and the curatorial grammar of 'non-aesthetics' force us to confront the irreconcilable 'master-slave dialectic' between an exhibition's concept and its works. If curation has evolved into a kind of 'cosmological' plane, if the curator is no longer drawing connections between works of art or periods of art history, but is commenting on a broader concept of subjectification, how then are we to face the redistribution of power within the exhibition? The curator is comparable to an investigator of knowledge or archival administrator working within a sensitive system of mnemonics, forcing the curator to make an attempt to rearrange the world anew far beyond the established purview of contemporary art. Perhaps the time is ripe for art and curation to renegotiate the rules of the game. Regardless, the trend towards curating everything is already a nearly unrestrainable force.

周昕 / Zhou Xin

战争的艺术
——评纽约市新美术馆《此处与彼处：阿拉伯当代艺术大展》

《此处与彼处：阿拉伯当代艺术大展》，
纽约市新美术馆, 2014.7.16 – 2014.9.28

巴勒斯坦和以色列的冲突如波浪般在一段时间的平息下再次爆发，早年有关以色列的军事训练包括当代哲学的报道又再次浮现，复杂的敌情让士兵需要借助德勒兹和瓜塔里的论述来辨析眼前的视觉图像，使当事人处在一种眼前男女老少都有可能是敌人的预判——巷战是后现代斗争的终极形式，如此也引出了军事和当代艺术关系的讨论。乘此旋风，美国纽约市的新美术馆在盛夏展出了有史以来最大规模的阿拉伯当代艺术展。展览的准备照理一年前就应该已经开始，所以设在如此时间点，也恰巧和在加沙的轰炸叠加了艺术世界对中东的兴趣。

所以，如何以策展方法来呈现当代诸多阿拉伯国家的艺术家运用始于西方的艺术语言去再现或抽象化当代阿拉伯的现实生活，是在异域介绍别国或地区文化的难点之一，自然会有艺术家拒绝被划到一个特定的区域或者身份来面对公众。为什么需要对居住在巴勒斯坦、阿联酋、科威特、叙利亚、黎巴嫩、摩洛哥、阿尔及利亚等国的艺术家在一个类似大同的地域范畴内被统一的展示，对于一般中国读者来说，这些现代国家只在足球层面浅显的接触过，但这也毕竟是已经具备看似统一的国际语言的当代艺术世界必须面对的问题，当然也有特别的根植于那片土地的实践适合进入类似的系统，这是艺术博物馆在展示和公共关系上需要的思考。

展览的题目是《此处与彼处》，引自两位法国电影导演让-吕克·戈达尔和让·皮埃尔·高兰当年所组成的吉加·维尔托夫小组和同行让-玛丽·米耶维勒在六十年代末七十年代初为支持巴勒斯坦解放运动而拍摄的纪录片。身处约旦实地拍摄之后，几位导演起初对这个地区的同情变成了一种对于再现伦理的反省，旨在使用诸如摄像机等现代工具记录阿拉伯世界所生产的图像流通会产生如何的结果，电影也从简单的他者再现变成对于如何在图像流通的世界呈现民族国家的讨论；新美术馆的本次展览以这部影片引出的讨论为策展宗旨，首先给出了政治正确的前提，即阿拉伯世界并非一个同质而单一的共同体，而入围艺术家的创作也多数在观念和美学上与所处的社会现实保持关系，所以我们看到相关主题诸如纪念碑、战争遗物、民族身份、地缘政治等，而前伊拉克总统萨达姆·侯赛因的照片随处可见。

区域研究的另一个重要方式是对地图的分析，首先这是军方需要掌握的必要功能，但也是民间无数流浪者在俗世狂奔的工具。摩洛哥裔法籍艺术家Bouchra Khalili就用一个八频道的录像装置呈现了中东地区疯狂的个人长征史。受过法国艺术学院专业视觉训练的Khalili本人对于迁徙和被剥削人民的关注，让她在多个移民聚集点接触到了大量从阿拉伯世界进入欧洲的“非法”移民，她以一种非典型的访问方式，邀请受访者在中东地图上用标记笔画出他们的个人迁徙史，题为《旅行绘图计划2008-2011》。Khalili以如此的角色对换转移了她自己在这个计划的位置，也让这些无法发声的迁徙者可以重新为自己发言。

Here and Elsewhere: Contemporary Art from and about the Arab World
《此处与彼处：阿拉伯当代艺术大展》

但展览更多还是当代阿拉伯的社会现实。居住在黎巴嫩首都贝鲁特的Lamia Joreige创作的《战争物件》系列由视频访问和战争遗落的物件组成，问题的核心是中东地区如何在媒体上呈现与战争和其后果如此密切，其中也包括对Etel Adnan的访问，了解到她当年的写作是其流亡美国的主要原因；其他的物件诸如女烈士的照片和对应的她姐姐对其生平的诉说；著有《当代还未到来》一书的黎巴嫩艺术家兼导演Jalal Toufic的录像带；从美国进口的松下专业录音机等。如戈达尔等一同受到维尔托夫影响的Abounaddara电影小组则是今年从人权角度浮现的自我组织，由一群自学成才的叙利亚导演共同成立，主要的工作是每周五制作并上传一部短片，来呈现主流媒体之外的叙利亚图像，并称呼他们的工作为“紧急电影”，使用如此的特殊手段来伏击叙利亚的极权政府，图像的内容则关乎游行、流血等紧急情况。

记录和现实是西方博物馆在做有关以地区为主题的当代展览时的主要论题，所以摄影以及纪录片利用便携和易学的移动设备（相对于绘画），就成了当代艺术家面对当下时所使用的主要武器。早年在纽约新学院学习媒体理论的黎巴嫩艺术家Akram Zaatari在归国后和两位同行成立了阿拉伯图像基金会，不间断地整理这个被称为中东的地区的摄影材料，不只限于艺术家创作，也包括平民和家庭图像，在去年代表黎巴嫩参加了威尼斯双年展。因其早年有关媒体理论的经验，对真实和虚构关系的论述也成了他的创作标签，Zaatari以往的作品包括混合访问素材和记录设备的固定影像，或是后期在运动影像中混入静帧摄影的真假游戏，又如抓取Youtube素材重新剪辑的多频道装置；这次他把摄像机摆到了他的前辈El Madani的工作室，在苹果电脑面前就坐的两位打开音乐之后，迪厅般的炫目打光令看似枯燥的空间中成堆的录像带、书架和相册如回光返照一般精神起来，也是Zaatari对他的前辈El Madani的朝拜仪式。

周昕 / Zhou Xin

Art of Conflict – *Here and Elsewhere: Contemporary Art from and about the Arab World*

Here and Elsewhere: Contemporary Art From and About the Arab World, New Museum, New York, 16 July – 28 September 2014

The conflict between Palestine and Israel seems to have reappeared like a storm after the calm. The previous reports that Israel's military training included contemporary philosophy again resurfaced; the complicated situation of conflict meant soldiers needed to borrow from Deleuze and Guattari's explanations to differentiate and analyze the visual imagery in front of their eyes, making those involved prejudge everyone – men, women, old and young – as enemies. Street warfare is the ultimate form of postmodern fighting, and thus has also brought out discussion about the relationship between warfare and contemporary art. Riding this wave, the New Museum in New York hosted a large-scale exhibition of contemporary Arab art this past summer. Preparations had begun a year in advance, so the coincidental timing with the bombings in Gaza added to the art world's interest in the exhibition.

One of the difficulties in introducing another country or region's culture in a foreign context lies in the curatorial means necessary to present the ways in which many contemporary artists in Arab countries employ a Western artistic idiom to represent or abstract contemporary Arab reality. Of course, there will be artists who will refuse to be assigned a set region or identity in facing the audience. Why should artists living in Palestine, United Arab Emirates, Kuwait, Syria, Lebanon, Morocco or Algeria be presented in unison in such a large-scale regional category? For the typical Chinese reader, these modern nation-states might only be briefly encountered in football.

Yet this ultimately is a question that must be faced by the contemporary art world, which seemingly possesses a unified international language. Certainly, there are also specific practices rooted within these countries that lend themselves to being incorporated into such a system. But this requires reflection and thought in terms of display and public relations for the art museum.

The exhibition title *Here and Elsewhere* is taken from a documentary made in the late 1960s and early 1970s in support of the Palestine Liberation Movement by two French directors, Jean-Luc Godard and Jean-Pierre Gorin, who formed the Dziga Vertov Group, along with Anne-Marie Miéville. After shooting on site in Jordan, the directors' original sympathies for the region turned into a reflection on the representation of ethics, with the aim of seeing what results are produced with the use of modern tools like cameras and so forth in recording the circulations of images produced in the Arab world, and how cinema changes from the representation of the other to the ways in which the discussions of the nation-state in a world of image circulation are presented. The exhibition at the New Museum is guided curatorially by the discussions from this film. It first provides a politically correct premise, which is that the Arab world is not an identical and homogenous entity, while the artists in the exhibition for the most part have kept a connection between ideas, aesthetics and the social reality. Thus we can see themes such as memorials, relics of wars, ethnic identity, regional politics; the photographs of Saddam Hussein are everywhere.

Another important approach in regional research is the analysis of maps. This is first and foremost grasped by the military, but it is also the tool for secular roaming by countless civilian nomads. Bouchra Khalili, a French Moroccan artist who currently lives in Berlin, used an eight-channel video installation to present his personal journeys in the Middle East. Khalili, who had received artistic training in a French art academy, with a focus on migratory and oppressed peoples, got in touch with large numbers of 'illegal' immigrants moving from the Arab world into Europe. With an untypical method of interview, she invited the subjects to mark with a pen their personal migratory history on a map of the Middle East. The work is entitled *The Mapping Journey Proces*" (2008–11). In this role, Khalili switched her own position and allowed these voiceless migrants to express themselves anew.

But the exhibition still focuses more on contemporary Arab social reality. The series *Objects of War* by Lamia Joreige, who currently lives in the Lebanese capital, Beirut, is made up of video interviews and remnant objects from war. The core question is how this region can be so tightly bound with the presentation in media of wars and its after-effects. It includes an interview with Etel Adnan, which revealed her writings were the main reason she was exiled to the US. Other objects included photograph of a female martyr and her sister's accounts of her life; a videotape by Jalal Toufic, a Lebanese artist and director who also wrote a book called *The Contemporary Is Still Forthcoming*; a Matsushita tape recorder brought from the US. The Abounaddara filmmaker collective, who like Godard is influenced by Vertov, was reestablished, this year with the perspective of human rights. Formed by an accomplished group of Syrian directors, their main work concerns the uploading of a short film every Friday in order to present images of Syria beyond those of the mainstream media. They call their distinctive technique for attacking the totalitarian government of Syria 'emergency cinema'. The contents of the images are about emergency situations like marches and violent events.

Record-making and reality are the main topics Western museums deal with when making contemporary art exhibitions with a regional theme. Thus photography and documentaries – movable equipment that is easy to carry and master (in contrast to painting) – have become important weapons used by contemporary artists when facing the contemporary. Akram Zaatari, a Lebanese artist who studied media theory at the New School in New York, started the Arab Image Foundation with two colleagues after returning to Lebanon. They continually sorted out photographic material in this region called the 'Middle East'. The material is not limited to works by artists but also includes images of ordinary citizens and families. (The Arab Image Foundation also represented Lebanon at the Venice Biennale last year.) Due to his background in media theory, Zaatari's signature style addresses the relationship between the real and the fictional. His earlier works involved mixing interview content and still images of the recording equipment, or mixed the real and the fictional through stop-motion photography within moving images; or he would take material from YouTube and re-edit it as multi-channel installations. In this case, he brought his camera into the studio of El Madani, an older artist. Sitting in front of an Apple computer, the two played music, and then, under bright disco-like lights in this sterile space, the piles of videos, books and photo albums seemed to light everything up once again – Zaatari's way of honouring El Madani.

获奖者 / Prize Winners

一等奖获得者（中文投稿）
苏伟

1982年生于北京，独立策展人和批评家，现生活、工作于北京和香港。先后就读北京大学（2004年获得本科学位）、中国社会科学院（2007年获得硕士学位）。他曾获得德国DAAD奖学金，2008—2010年期间于柏林自由大学开展博士论文研究。2012年，他获得中国社会科学院德语文学博士学位。他曾是“小运动：当代艺术中的自我实践”（深圳OCT 当代艺术中心，2011年）的助理策展人；他联合策划了第七届深圳雕塑双年展“偶然的信息：艺术不是一个体系，也不是一个世界”（深圳OCT当代艺术中心，2012年）。2014年1月，他策划了展览“让现代继续：沉浸，等待，理想主义”（深圳OCT当代艺术中心）；2014年3月，他策划了展览“干预的立场——赵亮个展”（北京三影堂+3画廊）。他参与写作和编著的出版物有：《小运动：当代艺术中的自我实践》（合著），广西师范大学出版社，2011年；《艺术不是一个体系，也不是一个世界》（合著），岭南美术出版社，2012年；《个体经验：1989-2000年中国当代艺术实践的对话与叙述》（合著），岭南美术出版社，2013年；《现代主义之后的艺术史》，汉斯·贝尔廷著，苏伟译，卢迎华、苏伟评，蜜蜂出版社，2013年。

First Prize Winner (Entry in Chinese)
Su Wei

Su Wei (born 1982) is an independent art critic and curator, based in Beijing and Hong Kong. Since 2008, his work has focused on theoretical practice and writings on contemporary art. Su Wei received his BA at Beijing University in 2004, MA at the Chinese Academy of Social Sciences (CASS), in 2007, and PhD at CASS in 2012, after spending two years researching his dissertation, in German, at the Free University, Berlin (2008–10). Su Wei was also involved in the curatorial team of *Little Movements: Self-Practice in Contemporary Art*, in 2011. In 2012, Su Wei co-curated the 7th Shenzhen Sculpture Biennale, OCAT Shenzhen. In January 2014, he curated the exhibition, *Keep the Modern Going: Immersion, Awaiting and Idealism*, also at OCAT, and in March 2014, the exhibition *Position of Interference*, Zhao Liang's solo exhibition at the Three Shadows Gallery in Beijing. His publications include *Little Moments, Self-Practice in Contemporary Art* (with others), Guangxi Normal University Publishing House, 2011; *Accidental Message: Art is Not a System, Not a World* (with others), Ling Nan Art Publishing House, 2012; *Individual Experience: Commentaries and Narratives of Chinese Contemporary Art from 1989–2013* (also with others), Ling Nan Art Publishing House, 2013. He has also written a commentary (with Carol Yinghua Lu) on Hans Belting's *Art History after Modernism*, in his own translation of the work.

二等奖获得者（中文投稿）
Joint Second Prize Winner (Entry in Chinese)
张涵露 / Zhang Hanlu

作家、译者、独立策展人。本科在匹兹堡大学学习艺术史和电影学，2013年获芝加哥艺术学院艺术历史、理论与评论硕士学位，现工作于纽约和上海。她曾与纽约No Longer Empty、49B工作室以及上海M50艺术空间等机构组织合作展览/项目；她的文章发表于《艺术论坛》、《瑞象视点》、《艺术界》、《狩猎》等媒体或刊物。

Zhang Hanlu is a writer, translator and independent curator working between New York and China. Born in Shanghai, she studied art history and film studies at the University of Pittsburgh and received her Master's degree in Art History, Theory and Criticism from the School of the Art Institute of Chicago. Zhang has curated group and solo exhibitions/projects in a variety of spaces in the US and China, such as No Longer Empty, 49B Studios, and M50 Art Space. Zhang actively writes about contemporary art and culture for publications including *Artforum China*, Ray Art Center, *LEAP*, *The Hunting* and others.

Joint Second Prize Winner (Entry in English)
二等奖获得者（英文投稿）
Joobin Bekhrad / 裘宾·贝克哈尔德

Joobin Bekhrad (BBA, MSc.) is the founder and Editor of *REORIENT*, a publication celebrating contemporary Middle Eastern arts and culture. He has contributed to such publications as *The Cairo Review of Global Affairs*, *Encyclopaedia Iranica*, *Harper's Bazaar*, *Art Arabia*, *Canvas* and *Songlines*, seen his articles translated into Arabic, Italian and Norwegian, among other languages, and interviewed personalities including Parviz Tanavoli, Ziad Doueiri, Mohammad Rasoulof, Joana Hadjithomas and Khalil Joreige. Writing about visual art, literature, music and film, many of his articles focus on themes such as rock and roll, Orientalism and the experience of being caught between two cultures. Joobin is also the author of a new translation into English of Omar Khayyam's poems. He is currently based in Toronto, Canada.

裘宾·贝克哈尔德(工商管理学学士，理科硕士)是关于当代中东艺术和文化的出版物REORIENT的创办人兼编辑。长期为《开罗全球事务学刊》、《佳士得拍卖》、《伊朗学百科全书》、《芭莎艺术（阿拉伯地区）》、《Canvas》和《Songlines》等出版物供稿，文章被译为阿拉伯语、意大利语和挪威语等多国语言，并采访过Parviz Tanavoli、Ziad Doueiri、MohammadRasoulof、JoanaHadjithomas和KhalilJoreige等人。他的文章涉及视觉艺术、文学、音乐和电影，其中许多是关于摇滚、东方学以及处于两种文化夹缝中的体验。同时，他亦是伊朗著名诗人莪默·伽亚谟（Omar Khayyam）诗作的英文译者。他目前生活和工作于加拿大多伦多。

Kayla Anderson / 凯拉·安德生

Kayla Anderson (born in San Antonio, Texas) is an interdisciplinary artist and critic based in Chicago. She received her BFA with dual emphasis in Film, Video and New Media and Fiber & Material Studies from The School of the Art Institute of Chicago in 2013 and her BA in Visual and Critical Studies from The School of the Art Institute of Chicago in 2014, with a thesis on the intersections of object-oriented ontology and media art. She is currently an artist in residence at the Chicago Artists Coalition, and an upcoming artist-in-residence at Elsewhere: a Living Museum, Greensboro. Her work has been exhibited in venues throughout the US and abroad including Currents International New Media Festival, Santa Fe; West Virginia Mountaineer Short Film Festival; Regis Center for Art at the University of Minnesota; Detroit Center for Contemporary Photography; Grey Projects, Tiong Bahru, Singapore; Ni Projects, Hanoi; Johalla Projects, Tritriangle, Woman Made Gallery, The Nightingale Cinema, and the Museum of Contemporary Art, Chicago. Her writing has been published by *Leonardo Journal* and presented at SIGGRAPH 2014. In addition to her art practice, she has curated several exhibitions focusing on film, video and new media art, including *Freeze Frame: Artists Books and the Moving Image* at the Joan Flasch Artists' Book Collection, and *[History] Under Construction* at Gallery X, Chicago. She currently holds the position of Manager of Library Special Collections at the School of the Art Institute of Chicago, where she curates exhibitions, lectures and mentors students in the history, theory and creation of artists' publications. In her spare time, she organises a monthly critique group for female media makers, called Media Grrrl Chicago.

凯拉·安德生（生于美国德克萨斯州圣安东尼奥）是一位生活和工作于美国芝加哥的跨界艺术家和评论家。她于2013年在芝加哥艺术学院获得美术学士学位，专业为电影、影像和新媒体以及纤维和材料研究，2014年于芝加哥艺术学院获得视觉与评论研究学士学位，论文关于面向对象的本体论和媒体艺术。她目前是芝加哥艺术家联合会的驻场艺术家，并即将成为“别处：生活博物馆”（北卡罗来纳州格林斯博罗）的驻场艺术家。她的作品在美国各地及国外的展场展出，包括：圣达菲的Currents国际新媒体艺术节；西弗吉尼亚的山地电影短片节；明尼苏达大学的Regis艺术中心；底特律当代摄影中心；新加坡中峇鲁的Grey项目；越南河内的Ni项目；芝加哥的Tritriangle、Woman Made画廊、夜莺电影院以及当代艺术博物馆的Johalla项目。她的文章发表于《列奥纳多杂志》以及麻省理工学院出版社，并在2014年的计算机图形图像特别兴趣小组年会（SIGGRAPH）上做主题演讲。除了艺术实践以外，她还策划了几个关于电影、影像和新媒体的展览，包括在Joan Flasch艺术家书库举办的“定格：艺术家书籍及移动的图像”，以及在芝加哥X画廊举办的“建构中的（历史）”。她现任芝加哥艺术学院图书馆特藏部管理人，负责策划展览、讲座，并在艺术家出版物的制作、历史、理论方面辅导学生。她利用闲暇时间组织了每月一次的女性媒体人评论小组，名为“Media Grrrl Chicago”。

Andrew Brighton / 安德鲁·布莱顿

Andrew Brighton was formerly Senior Curator: Public Events at Tate Modern. He has published in journals internationally; his books include *Francis Bacon, Work by Ana Maria Pacheco*, *Picasso for Beginners*, *David Hockney's Prints 1954–77* and with Lynda Morris, *Towards Another Picture*. Ingrid Swenson and he initiated *Art for All? Their Policies and Our Culture*, edited Mark Wallinger and Mary Warnock. 'Valuing modernism: prejudices, markets, traditionalism, future-value, criticism, ethics' appeared this year in *Critical Quarterly*, of which he is a contributing editor. He is working on a graphic novel with Catherine Brighton.

安德鲁·布莱顿曾是泰特当代艺术馆公共活动部的高级策展人，在全球各类期刊上发表文章，著作包括《弗朗西斯·培根》、《安娜·玛利亚·帕切利作品集》、《毕加索入门》、《大卫·霍克尼的摄影作品1954-1977年》、《向另一幅图进发》（与Lynda Morris合著）。他和Ingrid Swenson合写了“评价现代主义：偏见、市场、传统主义、未来价值、批评和道德”，被收录于《为大众的艺术？他们的政策，我们的文化》（Mark Wallinger和Mary Warnock编辑），并在今年发表在《评论季刊》上，他本人也是该刊的主要编辑。他目前正与凯瑟琳·布莱顿共同创作一本图画小说。

Rachel Dedman / 瑞秋·戴德

Rachel Dedman (born 1989, London) studied History of Art at Oxford University before becoming the Von Clemm Fellow at Harvard, specialising in art from the Middle-East. She works as an independent curator and writer in Beirut, Lebanon. Current projects include 98 weeks, Beirut; the Palestinian Museum, Ramallah; and apexart, New York.

瑞秋·戴德曼(1989年生于伦敦)在牛津大学学习艺术史，之后成为哈佛大学凡·克莱蒙研究员，专攻中东艺术研究。她目前是一位生活、工作于黎巴嫩贝鲁特的独立策展人和作家。正在从事的项目包括贝鲁特“98个星期”、拉马拉巴勒斯坦博物馆以及纽约apexart空间。

Natasha Degen / 娜塔莎·德根

Natasha Degen lives in New York and teaches at Sotheby's Institute of Art, New York.

娜塔莎·德根居住在纽约，任教于苏富比艺术学院。

Ellen C. Feiss / 艾伦·C·菲斯

Ellen C. Feiss is a writer mainly focused on socially and politically engaged art practices after 1960, in relation to political philosophy, Marxist feminism, critical race theory and queer and feminist theory. Her work has appeared in *Afterall*, *Open!*, *Texte zur Kunst* and *Radical Philosophy*, amongst others. She has presented her work at the ICA, London; CASCO, Utrecht; Bureau Europa, Maastricht; and ASCA (Amsterdam School for Cultural Analysis), Amsterdam. In 2014–15, she was a resident at the Jan van Eyck Academie in Maastricht. She is a tutor in Critical Studies at the School of Missing Studies, both at the Sandberg Instituut, Amsterdam.

艾伦·C·菲斯是一位作家，主要关注1960年以后和社会、政治相关的艺术实践，研究课题包括政治哲学、马克思主义女权主义、批判种族主义以及同性恋和女权主义理论。她的作品见诸于《Afterall》、《开启！》、《艺术文本》和《激进哲学》等出版物；同时亦在伦敦当代艺术学院（ICA）、乌得勒支CASCO艺术设计理论研究所、马斯特里赫特Bureau Europa以及阿姆斯特丹艺术分析学院（ASCA）展示。她曾于2014至2015年期间担任马斯特里赫特的扬·凡·艾克学院驻场艺术家。她也是阿姆斯特丹Sandberg学院的批判性研究和Missing研究学院的助教。

Roos van der Lint / 卢斯·凡·德·林特

Roos van der Lint is an art historian and writer based in the Netherlands, a regular contributor to a variety of publications, and a board member of the International Association of Art Critics Netherlands.

卢斯·凡·德·林特是一位生活、工作于荷兰的艺术史学家和作家。他经常为各种出版物定期供稿，并且是国际艺术评论协会荷兰分会的委员会成员。

Iris Xinru Long / 龙星如

Iris Xinru Long is a writer, translator and media artist based in Beijing and Shanghai. She has published *Information In Style*, a book focusing on data art practices in the UK. Her work has appeared in *Art & Design*, *ELLE Decoration*, and *Art Times*. As a translator, Iris has worked with Chinese Contemporary Art Award; Sotheby's Hong Kong; CAFA Art Museum, Beijing; and media art curator Li Zhenhua. She is currently translating *Rethinking Curating: Art after New Media* into Chinese, in collaboration with MIT Press and Tsinghua University Press. She graduated from the Critical Writing in Art and Design MA at the Royal College of Art, London, in July 2013.

龙星如是一位生活、工作于北京和上海两地的作家、翻译和媒体艺术家。著作包括反映英国数字艺术实践的《品位的信息》一书。她的作品见诸于《艺术与设计》、《家居廊》以及《艺术时代》等杂志。作为一位译者，她曾与中国当代艺术奖、苏富比香港、中央美术学院美术馆和媒体艺术策展人李振华合作。目前她正与麻省理工学院出版社和清华大学出版社合作，将《反思策展：新媒体之后的艺术（Rethinking Curating: Art after New Media）》译成中文。她于2013年7月毕业于英国皇家艺术学院，取得艺术与设计评论写作硕士学位。

Maija Rudovska / 玛嘉·鲁道夫丝卡

Maija Rudovska (born 1982, Latvia) is an independent curator and researcher based in Riga, Latvia. Rudovska has completed Curatorlab postgraduate studies at Konstfack University College of Arts, Crafts and Design in Stockholm and has obtained an MA in art history from the Art Academy of Latvia. Her recent curatorial projects include *Society Acts – The Moderna Exhibition 2014*, Moderna Museet Malmö and Kim? Contemporary Art Centre, Riga (2014/2015); *Hanging Above: A Case in the Cafe*, Vita Kuben gallery, Umeö (2014); *Inside and Out*, Kim? Contemporary Art Centre, Riga (2012/2013). Rudovska runs the curatorial network Blind Carbon Copy and is currently exploring Soviet era architecture for her PhD thesis at the Art Academy of Latvia. She is an expert of Artist Residencies for Nordic-Baltic Mobility Programme 2015–17 and has been recently selected to work in the pre-jury of the Leopold Bloom Art Award (Hungary). Rudovska is a member of IKT, International Association of Curators of Contemporary Art.

玛嘉·鲁道夫丝卡（1982年生于拉托维亚）是一位生活、工作于拉托维亚里加的独立策展人和研究员。她在斯德哥尔摩Konstfack大学艺术、手工艺和设计学院完成了策展人实验室的研究生课程，并在拉托维亚艺术学院取得了艺术史硕士学位。近来她的策展项目包括：“社会运动：2014年度Moderna展览”,马尔默现代美术馆及里加Kim?当代艺术中心（2014-2015年）；“高高吊起：以咖啡馆为例”，Vita Kuben画廊（2014年）；“由内而外”，里加Kim?当代艺术中心（2012-2013年），等等。同时，她还主持一个名为“Blind Carbon Copy”的策展网络，并为她在拉托维亚艺术学院的博士论文研究苏联时期建筑。她是2015-2017年度Nordic-Baltic移动项目的驻场艺术专家，最近也入选匈牙利Leopold Bloom艺术奖的前期评审。她亦是国际策展人和当代艺术学会（IKT）的成员。

Jonathan P. Watts / 乔纳森·P·瓦兹

Jonathan P. Watts is a writer and editor based in London with a specific interest in contemporary art and postwar British art, film and design. Since graduating from the Critical Writing in Art and Design MA at the Royal College of Art, London, in 2012, he has been a tutor in Critical Practice at Nottingham Trent School of Art & Design and at the London College of Communication. He is a regular contributor to such magazines as *Frieze*, *Art Monthly*, and *Grafik*. And he is an online editor for *Cura* art magazine and a contributing editor at *Noon* magazine. Most recently he has written essays for books and exhibition catalogues on the artists Benedict Drew, Samara Scott, Ryan Gander and Agata Madejska, among others. His book with the filmmaker Emily Richardson on the Suffolk home of the architect H.T. ‘Jim’ Cadbury-Brown will be published by Occasional Papers in 2015.

乔纳森·P·瓦兹是一位生活、工作于伦敦的作家、编辑和合作者，对当代艺术和战后英国的艺术、电影和设计有特别的兴趣。2012年获得英国皇家艺术学院的艺术和设计评论写作硕士学位之后，他一直在诺丁汉特伦特大学和伦敦传媒学院担任评论实践的助教。他经常为艺术设计杂志如《Frieze》、《艺术月刊》和《Grafik》供稿。他亦是Cura艺术杂志的线上编辑和《午间（Noon）》杂志的主要编辑。最近他为各类关于Benedict Drew、Samara Scott、Ryan Gander和Agata Madejska等艺术家的书籍和展览目录撰文。他与电影人Emily Richardson合著的关于建筑师H.T. ‘Jim’ Cadbury-Brown在萨福克郡住所的书，将会在2015下半年由Occasional Papers出版。

李思思 / Li Sisi

艺术管理研究生毕业，现从业于法国巴黎华文媒体。

Li Sisi has an MA in Art Management. She is currently working for local Chinese media in Paris, France.

刘旭俊 / Liu Xujun

诗人，出版诗集《往世书》。曾就职于《艺术世界》杂志，并在《东方早报》、《南方都市报》、《社会科学报》、《金融时报》中文网等多家媒体上发表文化评论文章。现任西岸艺术与设计博览会媒体主管，并为《艺术时代》、《艺术界》、《艺术论坛》等艺术媒体撰写艺术评论以及撰写专栏。

Liu Xujun is a poet, the author of the collection of poems *Book of Past Life*. He used to work for *Art World*, and has written art reviews for such media as *Oriental Morning Post*, *Southern Metropolis Daily*, *Social Sciences Weekly*, *Financial Times* (Chinese). He is currently the Media Manager of West Bund Art & Design and is writing columns and art criticism for *Art Time*, *LEAP* and *Artforum*.

罗杰·满德 / Roger Mandle

杰出的艺术教育家和博物馆领导者，目前是罗杰·满德博物馆和大学咨询协会执行主席。他曾先后担任美国明尼阿坡里斯艺术博物馆副馆长（1967年至1974年）、托莱多艺术博物馆馆长（1977年至1988年）、华盛顿国家美术馆副总馆长兼总策展人（1988年至1993年）、罗德岛美术设计学院院长（1993年至2008年）。此外，他亦曾任美国联邦艺术委员会委员、美国博物馆协会董事会主席、美国联邦艺术执委会主席、新港恢复基金会的主席、美国独立美术和设计学院协会董事会成员，以及丝绸之路项目协会董事会成员。先后取得威廉斯学院学士学位、新约克大学艺术硕士学位、凯斯西部大学博士学位以及8项荣誉学位。出版了《荷兰艺术》和《当代艺术和设计》等书籍，并曾在罗德岛美术设计学院、布朗大学和威廉斯学院任教。

Dr. Roger Mandle is an educator and museum leader, currently CEO of Roger Mandle Associates LLC, a museum and university consulting firm. His long career includes being President of Rhode Island School of Design (1993–2008). His prior appointments include Deputy Director and Chief Curator, National Gallery of Art, Washington, D. C. (1988–93); Director of the Toledo Museum of Art (1977–88); Associate Director, Minneapolis Institute of Art (1967–74). He was a member of the National Council on the Arts, Vice President of the American Association of Museums Board of Trustees, Chair of the Executive Committee, American Federation of Arts, President of the Board of Newport Restoration Foundation, Board of the Association of Independent Colleges of Art And Design, and Silk Road Project. He received his PhD from Case Western Reserve University, his MA from New York University, and his BA from Williams College. He is the recipient of eight honorary degrees. He has published *Dutch art and Contemporary Art and Design*, and taught at RISD, Brown University and Williams College.

翟月 / Qu Yue

澳门科技大学艺术学士，目前在香港中文大学就读艺术硕士学位。现任亚太旅游与文化艺术研究学会副理事长，曾于澳门法国文化协会、广州红砖厂、中央美术学院美术馆等地工作实习。

Qu Yue has obtained her BA in Fine Arts at Macau University of Science and Technology, and is currently a postgraduate student in Fine Arts at Chinese University of Hong Kong. She is the vice chairperson of Asia Pacific Tourism and Cultural Arts Research Society, and had her working/internship experiences at Alliance Française de Macao, Redtory Art+Design Factory of Guangzhou and CAFA Museum.

吴蔚 / Wu Wei

《艺术当代》杂志策划编辑。2004年毕业于四川美术学院美术学系艺术史论专业。2004年至2006年曾先后任职于上海多伦现代美术馆与朱屺瞻美术馆任学术助理与策展人。为多家媒体撰写艺术评论，包括《艺术当代》、《艺术界》、《青年视觉》、《周末画报》、《外滩画报》、artforum.com.cn 等。2013年受邀担任 HUGO BOSS 亚洲艺术大奖评委。2014年参加美国国务院主办的研究文化访问项目“国际领袖访问者计划”(IVLP)。

Wu Wei is a list-planning editor of *Art China*. She graduated from Art History and Criticism Studies in the Department of Fine Arts, Sichuan Fine Arts Institute, in 2004. She was the Academic Assistant and Curator of Shanghai Duolun Museum of Modern Art and Zhu Qizhan Art Museum (2004–06). Her work has appeared in various media, including *Art China*, *LEAP*, *Vision*, *City Life Weekly*, *The Bund Weekly* and *artforum.com.cn*. She was invited as the jury member of Hugo Boss Award for Emerging Chinese Artists in 2013. She participated in the 'International Visitor Leadership Program (IVLP)' organised by the US Department of State in 2014.

武漠 / Wu Mo

2009年毕业于南京艺术学院美术史论系，获学士学位；2012年毕业于中央美术学院艺术管理系，获硕士学位及优秀毕业论文奖；2013年至今，于香港中文大学艺术系就读中国美术史博士课程。

Wu Mo received her BA in Art History and Criticism at Nanjing University of the Arts in 2009, and her MA in Art Management at China Central Academy of Fine Arts, for which she obtained Award for Outstanding Graduation Thesis in 2012. She is a PhD candidate in Chinese Art History at the Department of Fine Arts, Chinese University of Hong Kong, since 2013.

杨北辰 / Yang Beichen

巴黎第十大学电影理论专业硕士，目前为北京电影学院文学系在读博士，并供职于艺术论坛中文网。

Yang Beichen has received his MA in Film Theories at Université Paris X. He is currently a PhD candidate of Literature Department at Beijing Film Academy and is working at *Artforum* (China).

周昕 / Zhou Xin

旅居纽约的独立策展人和作家，纽约大学电影学系硕士，曾在Wooster 小组、经典电影资料馆、UnionDocs等影像和艺术机构策划放映和展览，评论文章散见于《电影评论》、《布鲁克林评论》、《艺术论坛中文版》、《Indiewire》等电影和艺术刊物，此前曾在弗拉哈迪影像研讨会、中国独立影像展和草场地工作站工作。

Zhou Xin is an independent curator and writer based in New York. He received his MA in Film Studies at New York University. He has curated screenings and exhibitions for such art institutions as Wooster Group, Anthology Film Archives and UnionDocs. His work has appeared in various magazines on film and arts, including *Film Comment*, *The Brooklyn Rail*, *Artforum* (China) and *Indiewire*. Formerly he worked for The Robert Flaherty Film Seminar, China Independent Film Festival (CIFF) and CCD Work Station.

2014 Jury Members
JJ Charlesworth (UK), associate editor, *ArtReview*; Richard Vine (US), managing editor, *Art in America*; Rachel Withers (UK), lecturer and contributor, *Artforum*; Karen Smith (UK), art historian, executive director, OCAT Xi'an; Carol Lu (PRC) curator, art critic and writer; Yi Ying (PRC), curator, art critic and professor of the Central Academy of Fine Arts.

Shanghai 21st Century Minsheng Art Museum (M21)
The Shanghai 21st Century Minsheng Art Museum (M21) was founded by the China Minsheng Banking Corporation, Ltd.(CMBC) for the purpose of promoting contemporary art and culture. Building a world-class museum is part of the corporate responsibility platform of CMBC as part of our mission of "bringing art to the public, bringing people into the realm of art." M21 is committed to a model which includes international exchange, and a broad range of public education activities to open up a viable space for art, aiming at creating a dialogue between pure art, and applied art; traditional art and the avant-garde art, to break down barriers and close the gap between art and the general public.

Royal College of Art (RCA)
The Royal College of Art is the world's most influential, wholly postgraduate university of art and design, offering the degrees of MA, MPhil and PhD. It is the most concentrated community of artists, designers and communicators to be found anywhere in the world.

Proud of its extraordinary roster of former students and its past successes, the RCA is however very much focused on the future: advancing knowledge and exploring new fields of practice in art, design, architecture, fashion, communication, the humanities and the applied arts.

The International Association of Art Critics United Kingdom Section (AICA UK)
AICAUK is one of the largest and most active National Sections with approximately 280 members and five Honorary members: Anna Somers Cocks, Julie Lawson, Bridget Riley, Sir Nicholas Serota and Brian Sewell. In line with the International Associations's Statutes, its President and Officers are elected for terms of three years, by secret ballot. The current President is Marjorie Allthorpe-Guyton, now Secretary General of AICA International and its Treasurer is Charles Pickstone, the Secretary is Rachel Withers and Membership Secretary Laura Moffat. AICAUK's website posts members' news and an event programme including a prestigious Annual Lecture hosted by Tate Britain, www.aicauk.org

China Minsheng Banking Corporation, Ltd. (CMBC)
Established on January 12, 1996 in Beijing, the China Minsheng Banking Corp., Ltd. (CMBC) is a national joint-stock commercial bank with investments mainly from non-state-owned enterprises (NSOEs). The Company was listed on the Shanghai Stock Exchange in 2000 and on the Hong Kong Stock Exchange in 2009.

From 2007 to the present, CMBC has continuously increased its involvement in charity and social welfare projects so as to fulfill its corporate social responsibility mandate. To date it has built three art museums (Shanghai Minsheng Art Museum, Shanghai 21st Century Minsheng Art Museum, and Beijing Minsheng Art Museum) and has launched a number of initiatives including the well-received exhibition *Thirty Years Of China Contemporary Art* and the charity project 'Beautiful Village – Ancient Village Preservation Project'. In recognition for its contributions, CMBC was granted the China Charity Award in 2009–11 and 2013, the Best Corporate Social Responsibility Practice Award in 2013 and was ranked No.1 in the Corporate Social Responsibility Development Index of the Chinese Banking Industry in 2013.

2014年度国际艺术评论奖评审团成员：
JJ查尔斯沃斯 (英国《艺术观察》杂志副主编)
理查德·韦恩 (《美国艺术》杂志主编)
瑞秋·威瑟斯 (《国际艺术论坛》杂志撰稿人、讲师)
凯伦·史密斯
(艺术史学家、西安当代艺术中心执行委员会主席)
卢迎华 (策展人、艺术评论家、作家)
易英 (中央美术学院教授)

承办方：上海二十一世纪民生美术馆（M21）
上海二十一世纪民生美术馆（简称M21）由中国民生银行股份有限公司发起成立，旨在推动当代生活的艺术化呈示。民生银行将以建设世界一流美术馆作为承担社会责任、回报社会的最高境界，通过艺术感性的整体建构来实现"让艺术走进民生，让民生走近艺术"的社会理想。M21致力于艺术的综合展示、国际交流和最广泛的公共教育，打造最具生命力的艺术空间，通过在纯艺术与应用艺术，传统艺术与先锋艺术之间构建对话平台，来打破不同艺术门类间的隔阂，无限拉近当代艺术与公众的距离。

协办方：英国皇家艺术学院（RCA）
皇家艺术学院是全球最具影响力且唯一一所在校学生全部为研究生的艺术设计学院，提供MA（授课式硕士文凭）、MPhil（论文式硕士学位）及PhD（博士学位）三种学位，涉及艺术、应用美术、设计、媒体传播以及人文科学等不同学科领域，成为年轻艺术家、设计师、媒体人的聚集地。

自成立以来，皇家艺术学院成功培育了众多艺术设计人才。未来该学院将继续致力于推动学术知识和专业技能，探索艺术、设计、建筑、时装、传播、人文科学及应用美术方面的崭新疆域。

协办方：国际艺术评论协会英国分会（AICA UK）
国际艺术评论协会英国分会（以下简称"AICA UK"）是AICA下属最大且最活跃的全国性分会之一，拥有约280位个人会员及5位荣誉会员，分别是安娜·索马斯·考克斯（Anna Somers Cocks）、朱丽叶·罗森（Julie Lawson）、布丽奇特·莱莉（Bridget Riley）、尼古拉斯·塞罗塔爵士（Sir Nicholas Serota）及布莱恩·塞维尔（Brian Sewell）。根据AICA的相关章程及规定，AICA UK的主席及执行官任期为三年，由无记名投票的方式选举而得。AICA UK现任主席是马乔里·奥泽普-盖顿（Marjorie Allthorpe-Guyton，他同时亦是AICA总会秘书长）；AICA UK现任财务管理是查尔斯·皮克史通（Charles Pickstone），秘书为瑞秋·威瑟斯（Rachel Withers），会员秘书为劳拉·莫菲特（Laura Moffat）。
AICA UK官方网站（www.aicauk.org）通常张贴各类会员新闻、活动项目（包括英国泰特美术馆年度精选讲座）等信息。

首席赞助：中国民生银行股份有限公司（CMBC）
中国民生银行于1996年1月12日在北京正式成立，是中国首家主要由民营企业发起设立的全国性股份制商业银行，于2000年及2009年先后在上海与香港证券交易所挂牌上市。

2007年至今，民生银行长期参与社会文化公益事业，积极承担企业社会责任，先后捐建上海民生现代美术馆、上海二十一世纪民生美术馆及北京民生现代美术馆等公益艺术机构，资助"中国当代艺术三十年历程"、"美丽乡村——古村落保护行动"等重要艺术展览活动及慈善公益项目，荣获"最具责任感企业奖"（2007年）、"中华慈善奖"（2009-2011年）、"最佳公益慈善贡献奖"（2011年）、"中国企业上市公司社会责任指数第一名"（2013年）、"中国民营企业社会责任指数第一名"（2013年）、"中国银行业社会责任指数第一名"（2013年）、"2013年度中国最佳企业公民大奖"等多项荣誉。

Anonymised List of Chinese Language Entries for the First International Awards for Art Criticism
第一届国际艺术评论奖中文投稿人所评展览信息

本列表按照投稿日期排序。This list is ordered by submission date.

不安 Uncertainty
赵赵
Zhaozhao
北京前波画廊
Chambers Fine Art, Beijing
2014.5.24–2014.7.6

文化符码：韩国当代艺术联展
Culture Code: South Korean Contemporary Artists Exhibition
群展
Group
北京798泉空间
798 Spring Space, Beijing
2014.5.3–2014.6.18

九级浪
The Ninth Wave
蔡国强
Cai Guo-Qiang
上海当代艺术博物馆
Power Station of Art, Shanghai
2014.8.8–2014.10.26

掘墓考物
Digging the Grave for Materials Research
黄启佑
Huang Qiyou
厦门798时代空间
798 Times Space, Xiamen
2014.8.23–2014.9.23

雨&光：杨述个展
Rain & Light: Yang Shu Solo Exhibition
杨述
Yang Shu
成都千高原艺术空间
A Thousand Plateaus Art Space, Chengdu
2014.6.21–2014.8.3

虚拟蜕变5+5
Metamorphsis of the Virtual 5+5
群展
Group
上海K11购物艺术中心
The K11 Art Mall, Shanghai
2014.7.5–2014.8.31

瞬间
A Hit
徐渠
Xu Qu
北京当代唐人艺术中心
Tang Contemporary Art Center, Beijing
2014.3.15–2014.4.30

借镜之道
Metamorphsis–Mirror
罗杰·拜伦、李小镜
Roger Ballen & Li Xiaojing
华侨城当代艺术中心(OCAT)上海馆
OCAT Shanghai
2014.7.13–2014.9.14

因为…所以…张培力个展
Because…Therefore: Zhang Peili Solo Exhibition
张培力
Zhang Peili
北京博而励画廊
Boers–Li Gallery, Beijing
2014.4.18–2014.5.31

托辞：西格玛·波尔克1963–2010年
Alibis: Sigmar Polke 1963–2010
西格玛·波尔克
Sigmar Polke
美国纽约现代艺术馆
Museum of Modern Art, New York
2014.4.19–2014.8.3

汉风墨韵——李可染暨“彭城画派”美术作品晋京展
The Lingering Charm and Glamour of Chinese Ink: Art Exhibition of Li Keran and Pengcheng School
李可染
Li Keran
中国美术馆
The National Art Museum of China, Beijing
2014.3.19–2014.3.27

乱展：一个不能把握整体的时代
Chaos: A Fragmental Era
群展
Group
北京798艺术区上舍艺术空间
Shone–show Gallery, Beijing
2014.8.16–2014.9.28

戴汉志：5000个名字
Hans van Dijk: 5000 Names
艾未未
AI Weiwei
尤伦斯当代艺术中心
Ullens Center for Contemporary Art, Beijing
2014.5.24–2014.8.10

张恩利：盒子
Zhang Enli: The Box
张恩利
Zhang Enli
英国伦敦Hauser&Wirth画廊
Hauser&Wirth Gallery, London
2014.1.10–2014.3.1

马莱内·杜马斯个展：图像的责任
Marlene Dumas: The Image as Burden
马莱内·杜马斯
Marlene Dumas
阿姆斯特丹市立(Stedelijk）博物馆
Stedelijk Museum, Amsterdam
2014.9.6–2015.1.4

首届雨果博斯亚洲艺术大奖
1st Hugo Boss Asia Art Award for Emerging Chinese Artists
群展
Group
上海外滩美术馆
Rockbund Art Museum, Shanghai
2013.9.12–2013.12.8

安德鲁·怀斯：向外看，向内看
Andrew Wyeth: Looking Out, Looking In
安德鲁·怀斯
Andrew Wyeth
美国华盛顿国家画廊
National Gallery of Art, Washington
2014.5.4–2014.11.30

戴汉志：5000个名字
Hans van Dijk: 5000 Names
艾未未
AI Weiwei
尤伦斯当代艺术中心
Ullens Center for Contemporary Art, Beijing
2014.5.24–2014.8.10

无所容形：美国艺术家当代绘画作品展
No Room for Form: Contemporary Paintings from American Artists
群展
Group
798艺术区圣之空间艺术中心
SZ Art Center, Beijing
2014.6.21–2014.7.2

研展.延展：来自CAFAM的策展实验
The Extension of 2014 Postgraduate Graduation Exhibition: An Experiment from CAFAM
群展
Group
中央美术学院美术馆
CAFA Art Museum, Beijing
2014.5.23–2014.6.20

归去来兮
Falling Back to Earth
蔡国强
Cai Guoqiang
昆士兰美术馆暨现代美术馆
Queensland Art Gallery|Gallery of Modern Art, Australia
2013.11.23–2014.5.11

社会雕塑：博伊斯在中国(Social Sculpture: Beuys in China)、沃霍尔：永恒的十五分钟(Andy Warhol: 15 Minutes Eternal)
博伊斯、沃霍尔、华韡华、朱青生
Joseph Beuys, Andy Warhol, Hua Weihua, Zhu Qingsheng
中央美术学院美术馆
CAFA Art Museum, Beijing
2013.9.7–2013.11.15
2013.9.29–2013.11.15

九级浪
The Ninth Wave
蔡国强
Cai Guoqiang
上海当代艺术博物馆
Power Station of Art, Shanghai
2014.8.8–2014.10.26

什么·或者·没有
Something Or Nothing
杨韬
Yang Tao
北京侨福芳草地展览馆
Parkview Green, Beijing
2014.5 (没有设定结束时间

2014博罗那上海当代艺术展
BolognaFiere Shanghai Contemporary Art Exhibition 2014
群展
Group
上海展览中心
Shanghai Exhibition Center, Shanghai
2014.9.12–2014.9.14

一间不属于自己的房间
A Room Not of One's Own
群展
Group
798艺术区空间站
Space Station of Art, Beijing
2014.6.21–2014.7.13

上海朱家角2014水岸当代观念艺术展 Waterbund Contemporary Conceptual Art Exhibition 2014 at Shanghai Zhujiajiao
群展
Group
上海青浦朱家角
Zhujiajiao Qingpu Shanghai
2014.3.20–2014.3.20

九级浪
The Ninth Wave
蔡国强
Cai Guoqiang
上海当代艺术博物馆
Power Station of Art, Shanghai
2014.8.8–2014.10.26

看见造物：2014年米兰三年展特展
Kanjian Creation
卢志荣、沈宝宏、Michael Young Lu Zhirong, Shen Baohong, Michael Young
米兰三年展中心
La Triennale di Milano, Milan
2014.4.8–2014.4.13

2014博罗那上海当代艺术展
BolognaFiere Shanghai Contemporary Art Exhibition 2014
群展
Group
上海展览中心
Shanghai Exhibition Center, Shanghai
2014.9.12–2014.9.14

一个人
Person: Yi Meng Solo Exhibition
乙蒙
Yi Meng
北京798艺术区NUOART空间
Nuoart Space, Beijing
2014.6.21–2014.7.7

从江南到长安——当代青年艺术家六人展 From the South to Changan: Six Exhibition of Contemporary Young Artists
杨慧君、刘明友、严渊、王英、 赵海龙、高有宏
Yang Huijun, Liu Mingyou, Yan Yuan, Wang Ying, Zhao Hailong, Gao Youhong
西安湘子庙街70美术馆
No.70 Xiangzimiao Street Gallery, Xi’an
2014.6.21–2014.6.30

方力钧：走进大学文献展
Fang Lijun: Documenta into University
方力钧
Fang Lijun
安徽师范大学美术学院
Anhui Normal University Academy of Fine Arts, Anhui
2014.3.20–2014.4.20

手工机器
Manual Machines
群展
Group
北京季节画廊
Seasons Gallery, Beijing
2014.3.1–2014.4.13

艺术家工作室开放展：夏晶心
Opening Exhibition of Artist Studio: Xia Jingxin
夏晶心
Xia Jingxin
北京夏晶心工作室
Xia Jingxin Studio, Beijing
2014.7.18–2014.7.20

林科“L in K”个展
L in K: Lin Ke Solo Exhibition
林科
Lin Ke
北京798艺术区杨画廊
Gallery Yang, Beijing
2014.7.26–2014.8.31

2013成都单年展
2013 Chengdu Annual Exhibition
群展
Group
面向全球微信客户端
Wechat for global customers
2013.9至今–present

偏绿——一种与自然相关的态度
Pianlu: An Attitude Related to Nature
毛旭辉、武俊、陈群杰
Mao Xuhui, Wu Jun, Chen Qunjie
云南省博物馆
Yunnan Museum, Kunming
2014.5.23–2014.5.31

戴汉志：5000个名字
Hans van Dijk: 5000 Names
群展
Group
尤伦斯当代艺术中心
Ullens Center for Contemporary Art, Beijing
2014.5.24–2014.8.10

金镇宅个展：功能恢复–2013
Jin Zhenzhai Solo Exhibition: Rehabilitataion–2013
金镇宅
Jin Zhenzhai
北京白盒子艺术馆
798 White Box, Beijing
2013.11.16–2013.12.15

莎莎·华尔兹：表演装置
Sasha Waltz: Installation, Objects, Performances
莎莎·华尔兹
Sasha Waltz
德国卡尔斯鲁厄ZKM艺术与多媒体博物馆 ZKM Center for Art and Media, Germany
2013.9.28–2014.2.2

草间弥生：我的一个梦
Yayoi Kusama: A dream I dreamed
草间弥生
Yayoi Kusama
上海当代艺术馆
MoCA Shanghai
2013.12.15–2014.3.30

水墨艺术：当代中国艺术的今夕与共
Ink Art: Past as Present in Contemporary China
何慕文、张健君、张羽、邱黯雄
He Muwen, Zhang Junjian, Zhang Yu, Qiu Anxiong
美国纽约大都会美术馆
The Metropolitan Museum of Art, New York
2013.12.11–2014.4.6

讲故事的她：伊朗及阿拉伯世界的女性摄影
She Who Tells a Story: Women Photographers from Iran and the Arab World
施林·奈沙
Shirin Neshat
波士顿美术馆
Museum of Fine Arts, Boston
2013.8.27–2014.1.12

第十二届全国美术作品展览水彩粉画作品展 The Twelfth National Exhibition of Fine Arts: Exhibition of Watercolor Paintings
群展
Group
武汉美术馆
Wuhan Art Museum, Wuhan
2014.9.27–2014.10.31

“移花接木”实体概念
‘Craft and Transplant’ Entity Concept Exhibition
群展
Group
成都蓝顶艺术区三号坡地艺术街区2栋–101 Blue Roof Art, Chendu
2014.9.19–2014.10.31

他者·距离——两岸当代艺术交流展
The Other.The Distance: Cross Strait Contemporary Art Exchange
群展
Group
湖北美术馆
Hubei Art Museum
2014.4.25–2014.6.22

安迪·沃霍尔：十五分钟的永恒开幕式现场放苍蝇事件
Andy Warhol: 15 Minutes Eternal – The Fly Incident at the Opening Ceremony
华韡华
Hua Weihua
中央美术学院美术馆
CAFA Art Museum, Beijing
2013.9.29–2013.9.29

洛杉矶计划
The Los Angeles Project
亚历克斯·以色列
Alex Israel
尤伦斯当代艺术中心
Ullens Center for Contemporary Art, Beijing
2014.9.13–2014.11.9

区凯琳：爸爸出海去。上海后记。
Au Hoi Lam: My father is Over the Ocean
区凯琳
Au Hoi Lam
上海奥沙艺术空间
Osage Gallery, Shanghai
2014.2.7–2014.5.30

显影：国际手工印相展
Evelop: International Alternative Process Photography Exhibition
群展
Group
南京艺术学院美术馆
Nua Museum, Nanjing
2014.9.5–2014.9.14

呼吸行走死亡
Breathe Walk Die
乌戈·罗迪纳
Ugo Rondinone
上海外滩美术馆
Rockbund Art Museum, Shanghai
2014.9.13–2015.1.4

冯豆花美术馆开馆展
Opening Exhibition of Feng Douhua Museum
群展
Group
贵州省桐梓县羊磴镇老街
Feng Douhua Museum, Guizhou
2014.1.25–2014.1.25

草间弥生：我的一个梦
Yayoi Kusama: A dream I dreamed
草间弥生
Yayoi Kusama
上海当代艺术馆
MoCA Shanghai
2013.12.15–2014.3.30

搜神记：肖旭个展
In Search of the Supernatural: Xiao Xu Solo Exhibition
肖旭
Xiao Xu
北京蜂巢当代艺术中心
Hive Center for Contemporary Art, Beijing
2013.10.26–2013.11.24

此处与彼处：阿拉伯当代艺术大展
Here and Elsewhere: A Major Exhibition of Contemporary Art From and About the Arab World
群展
Group
纽约市新美术馆
New Museum, New York
2014.7.16–2014.9.28

第二届CAFAM双年展——无形的手：策展作为立场
The Invisible Hand: Curating as Gesture – The 2nd CAFAM Biennale
马克·迪翁、托比雅斯、YKON
Mark Dion, Tobias, YKON
中央美术学院美术馆
CAFA Art Museum, Beijing
2014.2.28–2014.4.20

艾德·爱特金斯 Ed Atkins
艾德·爱特金斯
Ed Atkins
蛇形画廊
Serpentine Galleries, London
2014.6.11–2014.8.25

游花，观景：王大志作品展
Wandering among Flowers, Viewing Sceneries: Wang Dazhi Solo Exhibition
王大志
Wang Dazhi
上海市徐汇艺术馆
Xuhui Art Museum, Shanghai
2014.8.13–2014.8.24

越域：南亚及东南亚当代艺术展
No Country: Contemporary Art for South and Southeast Asia
群展
Group
亚洲协会香港中心
Asia Society, Hong Kong
2013.10.30–2014.2.16

第二届CAFAM双年展——无形的手：策展作为立场
The Invisible Hand: Curating as Gesture – The 2nd CAFAM Biennale
群展
Group
中央美术学院美术馆
CAFA Art Museum, Beijing
2014.2.28–2014.4.20

陈晓云：列宁的二十一首诗
CHEN Xiaoyun: Twenty–one Poems of Lenin
陈晓云
Chen Xiaoyun
上海香格纳画廊主空间
Shanghart Gallery, Shanghai
2014.4.19–2014.5.26

第十二届全国美展实验艺术展
The Twelfth National Art Exhibition: Experimental Art Exhibition
群展
Group
今日美术馆
Today Art Museum, Beijing
2014.8.17–2014.9.8

当空间作为作品
As a Space, As a Piece
刘钢
Liu Gang
上海上午艺术空间
AM Space, Shanghai
2014.3.15–2014.5.1

向培根致敬：贝瑞．焦尔收藏的弗朗西斯·培根“马厩”画室作品展
Pay Tribute to Francis Bacon: The Amnua Exhibition of Barry Joule Collection of Francis Bacon Works from Reece Mews, London SW7
弗朗西斯·培根
Francis Bacon
南京艺术学院美术馆
Nua Museum, Nanjing
2013.12.2–2014.1.6

后网络艺术
Art Post–Internet
群展
Group
尤伦斯当代艺术中心
Ullens Center for Contemporary Art, Beijing
2014.3.1–2014.5.11

邬建安剪纸艺术：中央美术学院实验艺术专业教学十年成果展
Wu Jian’an’s Paper–cutting Art: CAFA Achievements Exhibition of Ten-Year-Education on Experimental Art
邬建安
Wu Jian’an
中央美术学院美术馆
CAFA Art Museum, Beijing
2014.8.8–2014.9.5

草间弥生：我的一个梦
Yayoi Kusama: A dream I dreamed
草间弥生
Yayoi Kusama
上海当代艺术馆
MoCA Shanghai
2013.12.15–2014.3.30

2014台北双年展：剧烈加速度
2014 Taipei Biennale: The Great Acceleration
草间弥生
Yayoi Kusama
台北市立美术馆
The Taipei Fine Arts Museum, Taipei
2014.9.13–2015.1.4

巴尔提·卡尔个展轻罪
Bharti Kher: Misdemeanours
巴尔提·卡尔
Bharti Kher
上海外滩美术馆
Rockbund Art Museum, Shanghai
2014.1.11–2014.4.20

罗曼·西格纳影像1975–1989
Roman Signer: Video & Film 1975–1989
罗曼·西格纳
Roman Signer
中央美术学院美术馆
CAFA Art Museum, Beijing
2014.8.27–2014.9.9

第八届莫斯科康定斯基候选人展
The VIII Exhibition of the Kandinsky Prize nominees
群展
Group
莫斯科Udarnik电影院
Udarnik Cinema, Moscow
2014.9.18–2014.11.30

仇晓飞：南柯解酲
Qiu Xiaofei: Apollo Bangs Dionysus
仇晓飞
Qiu Xiaofei
北京佩斯画廊
Pace Gallery, Beijing
2014.5.10–2014.6.21

九级浪
The Ninth Wave
蔡国强
Cai Guoqiang
上海当代艺术博物馆
Power Station of Art, Shanghai
2014.8.8–2014.10.26

大脸画：岳敏君新作展
Big Face: Yue Minjun
岳敏君
Yue Minjun
南京艺术学院美术馆
Nua Museum, Nanjing
2014.4.8–2014.5.6

海陆空——重访录像艺术的空间性
Land Sea Sky: Revisiting Spatiality in Video Art
群展
Group
上海OCT当代艺术中心
OCT, Shanghai
2014.4.20–2014.6.15

2014惠特尼双年展
2014 Whitney Biennale
群展
Group
纽约惠特尼美术馆
Whitney Museum of American Art, New York
2014.3.7–2014.5.25

颜磊：图像，未（不）死
Yan Lei: Bilder, die(nie) verschwinden
颜磊
Yan Lei
北京当代唐人艺术中心
Tang Contemporary Art Center, Beijing
2014.9.6–2014.10.20

白南准：成为机器人
Name June Paik: Becoming Robot
白南准
Name June Paik
纽约市亚洲协会博物馆
Asia Society Museum, New York
2014.9.5–2015.1.4

徐震：没顶公司出品
Xu Zhen: A Madeln Company Production
徐震
Xu Zhen
尤伦斯当代艺术中心
Ullens Center for Contemporary Art, Beijing
2014.1.19–2014.4.20

社会雕塑：博伊斯在中国
Social Sculpture: Beuys in China
约瑟夫·博伊斯
Joseph Beuys
中央美术学院美术馆
CAFA Art Museum, Beijing
2013.9.7–2014.11.15

履痕：云南艺术学院美术系1977级画展 Shoe’s Imprint: Yunnan Arts University Fine Arts Department 1977’ Graduates Exhibition
群展
Group
云南省昆明市博物馆
Kunming Museum, Kunming
2014.9.15–2014.9.25

大比喻家
The Great Metaphorist
郭鸿蔚
Guo Hongwei
北京前波画廊
Chambers Fine Art, Beijing
2014.9.12–2014.9.19

界限之外
Outside the Lines
丹纳·尼尔逊、科迪·里曼
Dana Nelson, Cordy Ryman
休士顿当代艺术博物馆
The Contemporary Arts Museum Houston
2014.1.11–2014.3.23

李明维与他的关系
Lee Mingwei and His Relations
李明维
Lee Mingwei
东京森美术馆
Mori Art Museum, Tokyo
2014.9.20–2015.1.4

第八届深圳雕塑双年展：我们从未参与
The 8th Shenzhen Sculpture Biennale: We Have Never Participated
群展
Group
深圳华侨城当代艺术中心
OCT, Shenzhen
2013.5.16–2013.8.31

拼凑亚洲
Mapping Asia
群展
Group
香港亚洲艺术文献库
Asia Art Archive, Hong Kong
2014.5.12–2014.10.12

2014大声展
Get it louder 2014
群展
Group
北京市朝阳区三里屯太古里南区橙色大厅 Orange Hall, South District, Taikooli, Sanlitun, Beijing
2014.9.5–2014.9.17

儿时朋友都胖了——刘小东1984–2014影像展
Childhood Friends Getting Fat: Moving Image of Liu Xiaodong 1984–2014
刘小东
Liu Xiaodong
民生现代美术馆
Minsheng Art Museum, Shanghai
2014.5.16–2014.7.31

巴黎–北京：法国人镜头下的中国1844–2014
Paris–Beijing: French Focus on China 1844–2014
群展
Group
广东美术馆
Guangdong Museum of Art, Guangzhou
2014.6.6–2014.7.6

刘窗：爱情故事
Liu Chuang: Love Story
刘窗
Liu Chuang
纽约Salon 94画廊
Freemans空间
Freemans Space, Salon 94 Gallery, New York
2014.5.7–2014.6.21

第三届浙江省检察机关书法绘画摄影优秀作品展
The 3rd Outstanding Calligraphies, Paintings & Photographies Exhibition from People's Procuratorative Institutions of Zhejiang Province
群展
Group
浙江省人民检察院
People's Procuratorate of Zhejiang Province, Hangzhou
2014.9.28–2014.10.31

巴尔提·卡尔个展轻罪
Bharti Kher: Misdemeanours
巴尔提·卡尔
Bharti Kher
上海外滩美术馆
Rockbund Art Museum, Shanghai
2014.1.10–2014.3.30

血染大地，红色之海
Blood Swept Lands and Seas of Red
保罗·库明斯、汤姆·派普
Paul Cummins, Tom Piper
伦敦塔
Tower of London, London
2014.6.17–2014.11.11

第十二届全国美术作品展览版画作品展
The Twelfth National Art Exhibition: Print Paintings Exhibition
群展
Group
广东美术馆
Guangdong Museum of Art, Guangzhou
2014.9.23–2014.10.12

洛杉矶计划(The Los Angeles Project)、无常之常——东方经验与当代艺术(Confronting Anitya: Oriental Experience in Contemporary Art)
阿龙·柯里、郭燕、关晶晶
Aaron Curry, Guo Yan, Guan Jingjing
尤伦斯当代艺术中心
Ullens Center for Contemporary Art, Beijing
北京元典美术馆
Yuan Art Museum, Beijing
2014.9.13–2014.11.9
2014.5.3–2014.6.15

空间·境象：朱乐耕当代陶艺展
Space and Reflections: Zhu Legeng's Contemporary Ceramic Art
朱乐耕
Zhu Legeng
中国国家大剧院
National Centre for the Performing Arts, Beijing
2014.4.25–2014.5.6

味象——龙美术馆写实油画藏品展 Experiencing Simplicity: Realistic Paintings from Long Collection
群展
Group
龙美术馆
Long Museum, Shanghai
2013.4.13–2013.8.30

印象派大师·莫奈特展
Master of Impressionism: Claude Monet
莫奈
Claude Monet
上海K11艺术购物中心
The K11 Art Mall, Shanghai
2014.3.8–2014.6.15

海归十年——帅民风造形艺术展
Return from Overseas for Ten Years: Shuai Minfeng's Plastic Art
帅民风
Shuai Minfeng
广西博物馆
Guangxi Museum, Nanning
2013.12.7–2013.12.9

荣荣&映里：妻有物语
Rongrong & Inri: Tsumari Story
荣荣&映里
Rongrong & Inri
北京三影堂摄影艺术中心
Three Shadows Photography Art Centre, Beijing
2014.7.26–2014.10.26

儿时朋友都胖了——刘小东1984–2014影像展
Childhood Friends Getting Fat: Moving Image of Liu Xiaodong 1984–2014
刘小东
Liu Xiaodong
民生现代美术馆
Minsheng Art Museum, Shanghai
2014.5.16–2014.7.31

山和水：张朝晖水墨个展
Mountain & Water: Zhang Chaohui's Ink Art
张朝晖
Zhang Chaohui
日本福冈亚洲艺术博物馆
Fukuoka Asian Art Museum, Japan
2014.3.10–2014.3.31

第十四届威尼斯建筑双年展
The 14th Venice Architecture Biennale
群展
Group
威尼斯
Venice
2014.6.7–2014.11.23

2013深圳双城双年展：城市边缘
2013 Bi–city Biennale of Urbanism.Architecture: Urban Border
群展
Group
深圳
Shenzhen
2013.12.6–2014.2.28

九级浪
The Ninth Wave
蔡国强
Cai Guoqiang
上海当代艺术博物馆
Power Station of Art, Shanghai
2014.8.8–2014.10.26

白夜
White Nights
周青
Zhou Qing
北京798艺术区树下画廊
Tree Gallery, Beijing
2014.8.16–2014.9.8

荣荣&映里：妻有物语
Rongrong & Inri: Tsumari Story
荣荣&映里
Rongrong & Inri
北京三影堂摄影艺术中心
Three Shadows Photography Art Centre, Beijing
2014.7.26–2014.10.26

以退为进
Advance Through Retreat
群展
Group
上海外滩美术馆
Rockbund Art Museum, Shanghai
2014.5.10–2014.8.3

发声：当代乐谱
Soundings: A Contemporary Score
群展
Group
纽约现代艺术博物馆
The Museum of Modern Art, New York
2013.8.10–2013.11.3

书写与默化
Graphein and Silent Transformation
张大我、王冬龄、邱振中
Zhang Dawo, Wang Dongling, Qiu Zhenzhong
上海明圆美术馆
Mingyuan Art Museum, Shanghai
2014.9.13–2014.10.19

感知空间：建筑再想象
Sensing Spaces: Architecture Reimaged
群展
Group
英国皇家艺术学院
Royal Academy of Art, London
2014.1.25–2014.4.6

文创特展：玉质台湾
Pure Taiwan
群展
Group
台湾花莲
Hualien, Taiwan
2013.11.22–2014.3.9

飞地再生空间计划第七回展
Enclave: Space Regeneration Projects #7
宾冰、古赫、刘聪、任瀚、姚薇、野城
Bin Bing, Gu He, Liu Cong, Ren Han, Yao Wei, Ye Cheng
北京东城区科林大厦停车场附近
Nearby the parking lot of Kelin Building, Dongcheng District, Beijing
2014.8.30

第三届美术文献展：再现代
Re–Modernization: 2014 Wuhan 3rd Documentary Exhibition of Fine Arts
方力钧、石冲、岳敏君
Fang Lijun, Shi Chong, Yue Minjun
湖北美术馆
Hubei Art Museum, Wuhan
2014.9.13–2014.10.19

积极空间
Positive Space
群展
Group
广州时代美术馆
Guangdong Times Museum, Guangzhou
2014.3.29–2014.5.4

社会雕塑：博伊斯在中国
Social Sculpture: Beuys in China
约瑟夫·博伊斯
Joseph Beuys
中央美术学院美术馆
CAFA Art Museum, Beijing
2013.9.7–2013.11.15

困境
Difficult Position
胡卫奇、彭方山、陶政魏、阳晓军
Hu Weiqi, Peng Fangshan, Tao Zhengwei, Yang Xiaojun
重庆新声艺术空间
New Voice Art Space, Chongqing
2014.9–2014.10

新的鬼故事
New Ghost Stories
阿诺·吉森格
Arno Gisinger
巴黎东京宫
Palais de Tokyo, Paris
2014.2.14–2014.9.7

万物有灵
Animism
群展
Group
深圳OCT当代艺术中心
OCT, Shenzhen
2013.8.24–2013.10.27

第十届光州双年展
The 10th Gwangju Biennale
群展
Group
韩国光州
Gwangju, Korea
2014.9.5–2014.11.9

仇晓飞：南柯解酲
Qiu Xiaofei: Apollo Bangs Dionysus
仇晓飞
Qiu Xiaofei
北京佩斯画廊
Pace Gallery, Beijing
2014.5.10–2014.6.21

中国当代摄影：2009–2014
Contemporary Photography in China
2009–2014
叶甫纳、郑川、区志航
Ye Funa, Zheng Chuan, Ou Zhihang
民生现代美术馆
Minsheng Art Museum, Shanghai
2014.9.1–2014.10.15

1199 个人——龙美术馆收藏展
1199 People: Collection from Long Museum
徐震
Xu Zhen
龙美术馆
Long Museum, Shanghai
2014.9.28–2014.12.10

身心之惑：王鹏杰+裴昌龙双人展
Confusions of Body and Mind: Wang Pengjie & Pei Changlong
王鹏杰、裴昌龙
Wang Pengjie, Pei Changlong
四川美术学院研究生创新实践基地
Sichuan Fine Arts Institute Graduate Creativity Practice Center, Chongqing
2014.3.28–2014.4.14

中国当代摄影：2009–2014
Contemporary Photography in China
2009–2014
顾铮、王国锋
Gu Zheng, Wang Guofeng
民生现代美术馆
Minsheng Art Museum, Shanghai
2014.9.1–2014.10.15

2014达喀尔双年展
Dak'Art 2014
群展
Group
塞内加尔
Republic of Senegal
2014.5.9–2014.6.8

开放的六月：四川美术学院2010级毕业展之版画系
Opening June: Sichuan Fine Arts Institute 2010' Graduation Exhibition – Graphic Art Department
王阿龙、张泽华
Wang Along, Zhang Zehua
四川美术学院
Sichuan Fine Arts Institute, Chongqing
2014.6.5–2014.6.29

安瑟姆·基弗
Anselm Kiefer
安瑟姆·基弗
Anselm Kiefer
英国皇家艺术学院
Royal Academy of Art, London
2014.9.27–2014.12.14

2014台北双年展：剧烈加速度
2014 Taipei Biennale: The Great Acceleration
群展
Group
台北市立美术馆
The Taipei Fine Arts Museum, Taipei
2014.9.13–2015.1.4

火花！像是动物园
Zoo As Metaphor
群展
Group
香港油街实现
Oi!, Hong Kong
2014.7.26–2014.10.5

"我可以问你私人问题吗？"中德艺术交流工作坊展
'Can I Ask You Personal Questions?' Chinese & German Artists Workshop Art Exhibition
Fabian Hammerl、Dagmar Rauwald、王珑
Fabian Hammerl, Dagmar Rauwald, Wang Long
四川大学美术馆
Sichuan University Museum, Chengdu
2014.9.29–2014.9.29

关联未来：当代教育中的青年艺术展 Connecting the Future: Youth Art Exhibition of Contemporary Education
群展
Group
武汉K11艺术村
K11 Art Village, Wuhan
2014.7.23–2014.10.12

第二届CAFAM双年展——无形的手：策展作为立场
The Invisible Hand: Curating as Gesture – The 2nd CAFAM Biennale
群展
Group
中央美术学院美术馆
CAFA Art Museum, Beijing
2014.2.28–2014.4.20

之间
And
李杰
Lee Kit
上海艾可画廊
Aike–Dellarco Gallery, Shanghai
2014.9.13–2014.10.31

2013上海艺术设计展
Design Shanghai 2013
群展
Group
上海当代艺术博物馆
Power Station of Art, Shanghai
2013.11.30–2014.3.30

CCAA漫步中国当代艺术十五年
Pondering 15 Years: Chinese Contemporary Art Award
群展
Group
上海当代艺术博物馆
Power Station of Art, Shanghai
2014.4.26–2014.7.20

万物有灵
Animism
群展
Group
深圳OCT当代艺术中心
OCT, Shenzhen
2013.8.24–2013.10.27

是永远不是
It's Forever Not
何岸
He An
北京魔金石空间
Magician Space, Beijing
2014.3.29–2014.4.27

"身体后台"录像艺术展
群展
Conditions: An Exhibition of Queer Art Group
北京目的地艺术空间
Destination Art Space, Beijing
2014.8.23–2014.9.6

徐震：没顶公司出品
Xu Zhen: A Madeln Company Production
徐震
Xu Zhen
尤伦斯当代艺术中心
Ullens Center for Contemporary Art, Beijing
2014.1.19–2014.4.20

洛杉矶计划
The Los Angeles Project
群展
Group
尤伦斯当代艺术中心
Ullens Center for Contemporary Art, Beijing
2014.9.13–2014.11.9

苍白的狐狸
The Pale Fox
卡密尔·亨罗特
Camille Henrot
法国Bétonsalon艺术研究中心
Bétonsalon Center for art and research, Paris
2014.9.20–2014.12.20

汉雅一百：偏好
Hanart 100: Idiosyncrasies
群展
Group
香港艺术中心
Hong Kong Arts Centre, Hong Kong
2014.1.17–2014.2.3

新的鬼故事
New Ghost Stories
阿诺·吉森格
Arno Gisinger
巴黎东京宫
Palais de Tokyo, Paris
2014.2.14–2014.9.7

2014中国上海静安国际雕塑展
Shanghai Jing'an International Sculpture Project 2014
群展
Group
上海静安雕塑公园
Jingan Sculpture Park, Shanghai
2014.9.20–2014.11.20

徐震：没顶公司出品
Xu Zhen: A MadeIn Company Production
徐震
Xu Zhen
尤伦斯当代艺术中心
Ullens Center for Contemporary Art, Beijing
2014.1.19–2014.4.20

时间节点：中国1980年代的水墨景观
A Fragment in the Course of Time: Landscape of Chinese Ink Art in 1980s
群展
Group
上海喜玛拉雅美术馆
Himalayas Museum, Shanghai
2014.2.28–2014.4.15

Anonymised List of English Language Entries for the First International Awards for Art Criticism
第一届国际艺术评论奖英文投稿所评展览信息

本列表按照投稿日期排序。This list is ordered by submission date.

A. A. 布朗森的诱惑
The Temptation of A. A. Bronson
A. A. 布朗森
A. A. Bronson
荷兰鹿特丹Witte de With当代艺术中心
Witte de With Center for Contemporary Art, Rotterdam
2013.9–2014.1

画家在游学之旅途中
Painter on a Study Trip
马赫莫·哈立德
Mahmoud Khaled
开罗Gypsum画廊
Gypsum Gallery, Cairo
2014.4–2014.5

如同油画布一样的城市
City as a Canvas
群展
Group
纽约市立美术馆
Museum of New York City, New York
2014.2–2014.9

神曲：非洲当代艺术家重访天堂、地狱和炼狱
The Divine Comedy: Heaven, Hell, Purgatory revisited by Contemporary African Artists
劳伦斯·齐科瓦
Lawrence Chikwa
法兰克福现代艺术博物馆
Museum für Moderne Kunst, Frankfurt
2014.3–2014.7

没有国家：南亚及东南亚的当代艺术
No Country: Contemporary Art for South and Southeast Asia
群展
Group
新加坡当代艺术中心
Centre for Contemporary Art (CCA), Singapore
2014.5–2014.7

惠特尼双年展
Whitney Biennial
斯特林·鲁比、吉原志雄、约翰·梅森等
Sterling Ruby, Shio Kusaka, John Mason, etc.
纽约惠特尼美国艺术博物馆
Whitney Museum of American Art, New York
2014.3–2014.5

一只过度增大的眼睛
A Hypertrophied Eye
史蒂文·迪克
Steven Dickie
纽卡斯尔新桥项目空间
NewBridge Project Space, Newcastle
2014.6–2014.7

对话
Dialogues
盐田千春
Chiharu Shiota
沃尔索尔新艺术画廊
New Art Gallery, Walsall
2014.1–2014.3

概念主义的消亡：克里斯多夫·威廉姆斯和伟大的分类排序
The Death of Conceptualism: Christopher Williams and The Great Sorting
克里斯多夫·威廉姆斯
Christopher Williams
芝加哥艺术学院
Art Institute of Chicago, Chicago
2014.1–2014.5

古董暴力
Vintage Violence
沃克·阿特罗普斯、布里吉特·肖恩
Volker Atrops, Brigitte Schorn
华盛顿Jewelerswerk画廊
Jewelerswerk Gallery, Washington D. C.
2014.4–2014.5

M.I.R.：通往目标的新路径
M.I.R.: New Paths to the Objects
阿森尼·志雅夫
Arseniy Zhilyaev
巴黎.旧金山卡迪斯艺术基金会
Kadist Art Foundation, Paris & San Francisco
2014.1–2014.3 & 2014.7–2014.8

日晷针
Gnomons
戴维·郝威兹
David Horvitz
纽约新美术馆
The New Museum, New York
2014.5–2014.6

幸福的生产线
The Production Line of Happiness
克里斯多夫·威廉姆斯
Christopher Williams
芝加哥艺术学院
Art Institute of Chicago, Chicago
2014.1–2014.5

戴汉志：5000个名字
Hans van Dijk: 5000 Names
群展
Group
北京尤伦斯当代艺术中心
UCCA, Beijing
2014.5–2014.8

基督城
Christchurch
战士
The Warrior
芭芭拉·维尔登勃尔
Barbara Wildenboer
第十届宣言展
Manifesta 10
群展
Group
圣彼得堡冬宫
State Hermitage Museum, St. Petersburg
2014.6–2014.10

九级浪
The Ninth Wave
蔡国强
Cai Guoqiang
上海当代艺术博物馆
Power Station of Art, Shanghai
2014.8–2014.10

孵化器
Incubator
卡拉奇萨那特画廊
Sanat Gallery, Karachi
2014.6–2014.7

下等幻景
This Inferior Mirage
塞巴斯蒂安·杰福德
Sebastian Jefford
利物浦Cactus画廊
Cactus Gallery, Liverpool
2014.3–2014.4

无所容形：美国艺术家当代绘画作品展
No Room for Form: Contemporary Paintings from American Artists
群展
Group
北京798艺术区及沈阳鲁迅美术学院画廊
Beijing 798 & Luxun Academy of Fine Arts Gallery, Shenyang
2014.10

第十届宣言展
Manifesta 10
尼尔斯·达德尔、伊夫·克莱因、西野达
Nils Dardel, Yves Klein, Tatzu Nishi
斯德哥尔摩现代美术馆及圣彼得堡冬宫
Moderna Museet, Stockholm & State Hermitage Museum, St. Petersburg
2014.5–2014.9 & 2014.6–2014.10

总有一天
In the Course of Time
亚当·卡泽夫
Adam Katseff
纽约Sasha Wolf画廊
Sasha Wolf Gallery, New York
2013.10–2014.1

投影压缩机
Projector Compressor
伊娃·博科瓦
Iva Gueorguiev
纽约 Ameringer|McEnery|Yohe画廊
Ameringer|McEnery|Yohe, New York
2014.1–2014.3

费斯托斯圆盘的秘密
The Secret of the Phaistos Disc
帕维尔·阿瑟曼
Pawel Althamer
雅典DESTE基金会
DESTE Foundation Project, Athens
2014.6–2014.9

因为破产倒闭而被出售的美术馆
Musée à vendre pour cause de faillite
Museum for Sale due to Bankruptcy
群展
Group
维也纳Mumok现代艺术博物馆
Mumok Museum of Modern Art, Vienna
2014.2–2014.5

无法移动的墙：都柏林城堡的表演力量
These Immovable Walls: Performing Power at Dublin Castle
群展
Group
都柏林城堡
Dublin Castle, Dublin
2014.7

不确定的议事厅
Chamber of Uncertainty
维也纳Krinzinger画廊
Krinzinger Gallery, Vienna
2014.5–2014.6

凡·高个展
Van Gogh Solo Exhibition
凡·高
Van Gogh
圣彼得堡展览馆
Exhibition Hall, St. Petersburg
2014.5–2014.10

提升：安大略省美术馆的当代艺术
Elevated: Contemporary Art in the AGO Tower
史蒂芬·安德鲁斯、维尔弗雷多·普列托、西蒙·斯大林
Stephen Andrews, Wilfredo Prieto, Simon Starling
安大略省美术馆
Art Gallery of Ontario, Ontario
2014.1–2014.9

领域中的对象
Objects in the Field
苏菲·里基特

Sophy Rickett
伦敦Camilla Grimaldi画廊
Camilla Grimaldi Gallery, London
2014.1–2014.4

明日
Tomorrow
迈克·艾墨格林与英格尔·德拉格塞特
Elmgreen & Dragset
伦敦维多利亚和阿尔伯特博物馆
Victoria and Albert Museum, London
2013.10–2014.1

13个最高通缉犯
13 Most Wanted Men
安迪·沃霍尔
Andy Warhol
纽约警察局
Police Department, New York
2014.4–2014.9

感官空间：建筑的再想象
Sensing Spaces: Architecture Reimagined
群展
Group
伦敦皇家艺术学院
Royal Academy of Arts, London
2014.1–2014.4

地之下
Underground
西马克·菲利扎德
Siamak Filizadeh
德黑兰Aaran画廊
Aaran Gallery, Tehran
2014.5

假如他是对的呢？
What if he was right?
保罗·涅古
Paul Neagu
布加勒斯特Allegra Nomad画廊
Allegra Nomad Gallery, Bucharest
2014.3

我们可以做得一样好：1980年代的爱康画廊
As good as we can make it: Ikon in the 1980's
查尔斯·贾拉德
Charles Garrad
伯明翰爱康画廊
Ikon Gallery, Birmingham
2014.7–2014.8

叶连娜与维克托·沃罗比约夫：区域设定
Yelena and Viktor Vorobyev: Provincial Sets
群展
Group
米兰Laura Bullian画廊
Laura Bullian Gallery, Milano
2013.10–2013.12

装腔作势的咂舌者
Raspberry Poser
乔丹·沃尔夫森
Jordan Wolfson
伦敦Chisenhale画廊
Chisenhale Gallery, London
2013.11–2014.2

2014年度RBC民间评选新锐艺术家大奖
2014 RBC Emerging Artist People's Choice Award
群展
Group
多伦多加德纳博物馆
The Gardiner Museum, Toronto
2014.9–2014.10

我是大海中的一滴水：乌克兰革命的艺术
I am a drop in the ocean – Art of the Ukrainian revolution
群展
Group
维也纳艺术协会画廊
Kunstlerhaus, Vienna
2014.4–2014.5

曾梵志个展
Zeng Fanzhi Solo Exhibition
曾梵志
Zeng Fanzhi
巴黎现代艺术博物馆
Musée d'art moderne (Museum of Modern Art), Paris
2013.10–2014.2

陷阱
Hooks
乌尔斯·贝克德尔
Urs Bechdel
诺威奇前哨画廊
Outpost Gallery, Norwich
2014.7

平行事件
Parallel Events
群展
Group
圣彼得堡第一军事学校
The First Military School, St. Petersburg
2014.6–2014.10

地面实况
Ground Truth
露易莎·菲尔克劳夫
Louisa Fairclough
伦敦Danielle Arnaud当代艺术画廊
Danielle Arnaud Contemporary Art, London
2014.9–2014.10

恐惧与希望
Fear and Hope
群展
Group
乌克兰基辅平丘克艺术中心
Pinchuk Art Centre, Kiev
2014.5–2014.10

王大志
Wang Dazhi
空间绘画
Space Painting
张恩利
Zhang Enli
伦敦当代艺术学院
Institute of Contemporary Arts, London
2013.10–2013.12

（被展览的）房子
Das Haus (ausgestellt) . [The House (exhibited)]
阿加拉亚·康拉德
Aglaia Konrad
萨尔茨堡Fotohof画廊
Fotohof Gallery, Salzburg
2014.7–2014.9

悼念的光环
Memorial Aura
集体之声
Sound Readers Collective
马德里屠宰场
Matadero, Madrid
2013.11–2014.2

圣歌
The Psalms
达明安·赫斯特
Damien Hirst
斯德哥尔摩McCabe艺术画廊
McCabe Fine Art Gallery, Stockholm
2014.8–2014.10

安塞尔姆·基弗个展
Anselm Kiefer Solo Exhibition
安塞尔姆·基弗
Anselm Kiefer
伦敦皇家艺术学院
Royal Academy of Arts, London
2014.9–2014.12

一个敏感的抑或不可思议的糖宝宝
A Subtlety or the Marvelous Sugar Baby
卡拉·沃克
Kara Walker
纽约多米诺糖厂
Domino Sugar Factory, New York
2014.5–2014.7

纪念品 Souvenir
布鲁·库里
Blue Curry
伦敦橱窗画廊
Vitrine Gallery, London
2014.9–2014.10

某些事情的可渗透性
The Permeability of Certain Matters
香港Spring工作室
Spring Workshop, Hong Kong
2014.5–2014.7

清贫生活：那些1950–80年代的伦敦艺术家们
London Artist Working from Life, 1950–80
群展
Group
德国明斯特艺术文化博物馆
LWL – Müseum für Kunst und Kultur, Münster
2014.11–2015.2

2种观点：罗丝·查皮利，平哥特·祖鲁伊塔
2View: Ross Capili, Pinggot Zulueta
罗丝·查皮利及平哥特·祖鲁伊塔
Ross Capili and Pinggot Zulueta
马尼拉弗朗西斯卡画廊
Gallery Francesca, Manila
2014.9

安静的内袋
A Hidden Quiet Pocket
雪莉·娜达诗
Shelly Nadashi
布鲁塞尔Etablissement d'en face, Brussels
2014.4–2014.6

营救 Rescue
尼克·凯夫
Nick Cave
纽约Jack Shainman画廊
Jack Shainman Gallery, New York
2014.5–2014.8

旅行笔记
Travel Notes
希尔盖·卡里宁
Sergei Kalinin
莫斯科胜利画廊
Triumph Gallery, Moscow
2014.7

探通术：当代的得分
Soundings: A Contemporary Score
群展
Group
纽约现代艺术博物馆
Museum of Modern Art, New York
2014.8–2014.11

戴汉志：5000个名字
Hans van Dijk: 5000 Names
群展
Group
荷兰鹿特丹Witte de With当代艺术中心
Witte de With Center for Contemporary Art, Rotterdam
2014.9–2015.1

卖淫：街头生活画像
Prostitution. Portraits of One Streetlife
鲁本·加西亚
Ruben Garcia
波尔图葡萄牙摄影中心
Centro Portugues de Fotografia, Porto
2014.7–2014.11

没有框架的市场
Marts Unframed
基辅Gorkiy街102–104号
Gorkiy Str. 102–104, Kiev
2014.8

皮埃尔·于热个展
Pierre Huyghe Solo Exhibition
皮埃尔·于热
Pierre Huyghe
巴黎蓬皮杜艺术中心
Centre Pompidou, Paris
2013.9–2014.1

阿尔伯特·贾科梅蒂个展
Alberto Giacometti Solo Exhibition

阿尔伯特·贾科梅蒂
Alberto Giacometti
罗马Borghese画廊
Galleria Borghese, Rome
2014.2–2014.5

见证历史的碎片
Witnessing Slices of History
群展
Group
布加勒斯特罗马尼亚国立图书馆
National Library of Romania, Bucharest
2014.9

2014年度约翰·莫尔绘画奖
John Moores Painting Prize 2014
群展
Group
利物浦沃克艺术画廊
Walker Art Gallery, Liverpool
2014.7–2014.11

艺术的语言
Language of Art
玛丽·蒂格
Mary Teague
悉尼商业画廊
The Commercial Gallery, Sydney
2014.5–2014.7

埃德·阿特金斯个展
Ed Atkins Solo Exhibition
埃德·阿特金斯
Ed Atkins
伦敦蛇形画廊
Serpentine Gallery, London
2014.6–2014.8

基础之流
River of Fundament
马修·巴尼
Matthew Barney
慕尼黑美术馆
Haus der Kunst, Munich
2014.3–2014.8

第十届宣言展
Manifesta 10
群展
Group
圣彼得堡冬宫
State Hermitage Museum, St. Petersburg
2014.6–2014.10

威姆·德沃伊个展
Wim Delvoye Solo Exhibition
威姆·德沃伊
Wim Delvoye
莫斯科普希金美术馆
Pushkin Museum of Fine Art, Moscow
2014.6–2014.9

机会送上门
Chance Finds Us
群展
Group
米德尔斯堡现代艺术学院
MIMA, Middlesbrough
2014.5–2014.9

2014年度约翰·莫尔绘画奖
John Moores Painting Prize 2014
群展
Group
利物浦沃克艺术画廊
Walker Art Gallery, Liverpool
2014.7–2014.11

塞尔吉奥·拉莱在智利
Serio Larrain in Chile
塞尔吉奥·拉莱
Sergio Larrain
智利圣地亚哥Bellas国立美术馆
Museo Nacional de Bellas Artes, Santiago de Chile
2014.3–2014.7

像素化革命
The Pixelated Revolution
拉宾·穆若
Rabin Mroué
阿姆斯特丹
Tot Zover
博物馆
Museum Tot Zover, Amsterdam
2013.12–2014.6

笼子：破碎藏品展
Les Cages: Collection of the Broken
桑德拉·切夫里尔
Sandra Chevrier
斯塔万格里德项目画廊
Reed Projects Gallery, Stavanger
2013.11–2013.12

未来的安全之所
Safe Place in the Future
群展
Group
马尼拉当代艺术设计博物馆
Museum of Contemporary Art and Design, Manila
2013.7–2013.11

感官空间：建筑的再想象
Sensing Spaces: Architecture Reimagined
群展
Group
伦敦皇家艺术学院
Royal Academy of Arts, London
2014.1–2014.4

抗议者
The Protesters
群展
Group
索非亚Fabrica摄影画廊
Foto Fabrica, Sofia
2014.10

好久不见
Long Time No See
米娜·吉里根
Minna Gilligan
墨尔本Dane Singer画廊
Dane Singer Gallery, Melbourne
2014.9–2014.10

菲利普·帕雷个展
Phillipe Parreno Solo Exhibition
菲利普·帕雷
Phillipe Parreno
巴黎东京宫
Palais De Tokyo, Paris
2013.10–2014.1

穿过火焰
Through the Fire and Flames
群展
Group
基辅独立广场
Independence Square, Kiev
2014.6–2014.9

弗朗茨在这里！弗朗茨·费迪南德的世界之旅
Franz is here! Franz Ferdinand's journey around the world
弗朗茨·费迪南德
Franz Ferdinand
维也纳世界博物馆
Weltmuseum Wien, Vienna
2014.4–2014.11

没有你，我一无所有
Without You I'm Nothing
海涅·弗兰岑
Heiner Franzen
柏林比基尼概念购物中心
Bikini Berlin, Berlin
2014.9–2014.10

一千道门
A Thousand Doors
群展
Group
伦敦白教堂画廊
Whitechapel Gallery, London
2014.5–2014.6

感官空间：建筑的再想象
Sensing Spaces: Architecture Reimagined
群展
Group
伦敦皇家艺术学院
Royal Academy of Arts, London
2014.1–2014.4

伊萨·根泽肯回顾展
Isa Genzken: A Retrospective
伊萨·根泽肯
Isa Gensken
纽约现代艺术博物馆
Museum of Modern Art, New York
2013.11–2014.3

第十届宣言展
Manifesta 10
群展
Group
圣彼得堡冬宫
State Hermitage Museum, St. Petersburg
2014.6–2014.10

关于不确定的时间或事件
Of Indeterminate Time or Occurrence
张奕满
Heman Chong
新加坡Fost画廊
Fost Gallery, Singapore
2014.3–2014.5

一个敏感的抑或不可思议的糖宝宝
A Subtlety or the Marvelous Sugar Baby
卡拉·沃克
Kara Walker
纽约多米诺糖厂
Domino Sugar Factory, New York
2014.5–2014.7

如何在一起工作
How to Work Together
席琳·康多里尼
Celine Condorelli
伦敦Chisenhale画廊
Chisenhale Gallery, London
2014.5–2014.6

对比陈列柜
Kabinet Goni (Contrast Cabinet)
森苏·阿里凡
Samsul Arifin
雅加达文化公园
Taman Budaya, Jakarta
2014.6

万物有灵
Animism
群展
Group
韩国首尔焕基美术馆
Ilmin Museum, Seoul
2013.12–2014.3

生物笔记
Bionote
布恩·卡鲁贝扬
Buen Calubayan
美国剑桥Blanc画廊
Blanc Gallery, Cambridge (USA)
2014.9–2014.10

裸体
Nude
卡皮尔·马尼·迪克西特
Kapil Mani Dixit
杜巴路市立博物馆
City Museum, Durbar Marg
2014.9

新乌克兰
New Ukraine
群展
Group
基辅独立广场
Independence Square, Kiev
2013.11

爆炸 Blow Up
亚历山大·卡宾
Alexander Cabin
圣彼得堡Erarta画廊
Erarta Gallery, St. Petersburg
2014.9–2014.11

收获Harvest
群展
Group
布里斯班现代艺术画廊
Gallery of Modern Art, Brisbane
2014.6–2014.9

一次怪诞的旅行
A Fantastic Journey
瓦格希·穆图
Wangechi Mutu
纽约布鲁克林博物馆
Brooklyn Museum,

New York
2013.10–2014.3

联结：一系列艺术介入公共空间的行为
Copula – A series of art interventions in public spaces
群展
Group
里耶卡市中心
City Centre, Rijeka
2014.4–2014.5

第十届宣言展
Manifesta 10
群展
Group
圣彼得堡冬宫
State Hermitage Museum, St. Petersburg
2014.6–2014.10

哈立德·杰拉尔个展
Khaled Jarrar Solo Exhibition
哈立德·杰拉尔
Khaled Jarrar
巴黎Polaris画廊
Polaris Gallery, Paris
2014.5–2014.6

黑特·史德耶尔个展
Hito Steyerl Solo Exhibition
黑特·史德耶尔
Hito Steyerl
伦敦当代艺术中心
Institute of Contemporary Arts, London
2014.3–2014.4

修正历史初稿
Corrections to the First Draft of History
群展
Group
伦敦弗里斯街画廊
Frith Street Gallery, London
2014.9–2014.10

独奏 Solo
安妮·考斯基涅恩
Anne Koskinen
赫尔辛基Anhava画廊
Gallery Anhava, Helsinki
2014.8

生存：在自然中咆哮
Survival – Roaring In Nature
柴凌（音译）
Chai Ling
1996年至2013年静态画面摄影作品回顾
Tableaux Pictures Photographs 1996–2013
杰夫·沃尔
Jeff Wall
阿姆斯特丹Stedelijk博物馆
Stedelijk Museum, Amsterdam
2014.3–2014.8

鲍里斯·沙弗迪安作品
Boris Shaverdyan Works
鲍里斯·沙弗迪安
Boris Shaverdyan
第比利斯国际摄影节
Tbilisi International Photo Festival, Tbilisi
2014.10

反自然 Contre nature
卡德尔·阿提亚
Kader Attia
黎巴嫩贝鲁特艺术中心
Beirut Art Centre, Beirut
2014.5–2014.8

千丝万缕：张朝晖水墨个展
The Threads That Connect Us: Zhang Zhaohui Ink painting
张朝晖
Zhang Zhaohui
北京红门画廊
Red Gate Gallery, Beijing
2014.9–2014.10

2014年度坎帕拉艺术双年展
The Kampala Art Biennale 2014
群展
Group
坎帕拉乌干达历史博物馆
The Historical Uganda Museum, Kampala
2014.8

帕西斯案例
Casus Pacis
群展
Group
圣彼得堡街头艺术博物馆
St. Petersburg Street Art Museum, St. Petersburg
2014.6–2014.9

摩登家庭
Modern Family
艾德·弗尼勒斯
Ed Fornieles
伦敦Chisenhale画廊
Chisenhale Gallery, London
2014.9–2014.11

Corpicrudi及具有Corpicrudi特质的艺术家
Corpicrudi and artists featuring Corpicrudi
群展
Group
的里雅斯特Lipanje Puntin画廊
Lipanje Puntin Gallery, Trieste
2013.11–2014.1

我们都是装腔作势的人
We are all posers
群展
Group
贝加莫Casarotto酒店
Residenza Casarotto, Bergamo
2014.4–2014.6

待定的天堂
Paradiso Perduto (Pending Paradise)
帕夫洛·马可夫
Pavlo Makov
基辅乌克兰国家艺术博物馆
Ukrainian National Museum of Art, Kiev
2014.9–2014.10

2013年度平丘克艺术中心奖20位入围艺术家
20 shortlisted artists for the PinchukArtCentre Prize 2013
群展
Group
乌克兰基辅平丘克艺术中心
Pinchuk Art Centre, Kiev
2013.11–2014.1

贝迪·露许个展
Birdie Lusch Solo Exhibition
贝迪·露许
Birdie Lusch
纽约Kerry Schuss画廊
Kerry Schuss Gallery, New York
2014.6–2014.7

POLET：1969年至1980年期间黑山共和国的经济宣传
POLET: Economic Propaganda in Yugoslavia 1969–1980
群展
Group
贝尔格莱德文化中心
Podroom画廊
Podroom Gallery, Cultural Centre of Belgrade, Belgrade
2013.3–2013.4

重组自身
Reassembling the Self
苏珊·安德沃斯
Susan Aldworth
伦敦GV艺术画廊
GV Art Gallery, London
2014.9–2014.10

尘间的幽灵
Phantoms in the Dirt
群展
Group
芝加哥当代摄影博物馆
Museum of Contemporary Photography, Chicago
2014.7–2014.10

在虚拟空间策划场地特定艺术
Curating Site–Specific Art In Virtual Space
群展
Group
neonsign.hk
2014.3

Alain Nitigeta
群展
Group
约翰内斯堡史蒂文森画廊
Stevenson Gallery, Johannesburg
2014.10–2014.11

@大艾未未
@Large Ai Wei Wei
艾未未
Ai Weiwei
恶魔岛联邦监狱
Alcatraz Federal Prison, Alcatraz
2014.9–2015.4

露特娜
Rutnha
群展
Group
乌克兰Biruchiy岛
Biruchiy Island, Ukraine
2014.9

非洲之魂
African Spirits
塞缪爾·福索
Samuel Fosso
纽约沃尔特收藏空间
Walther Collection, New York
2014.9–2015.1

黑特·史德耶尔个展
Hito Steyerl Solo Exhibition
黑特·史德耶尔
Hito Steyerl
伦敦当代艺术学院
Institute of Contemporary Arts, London
2014.3–2014.4

以退为进
Advance through Retreat
群展
Group
上海外滩美术馆
Rockbund Art Museum, Shanghai
2014.5–2014.8

《泰晤士报》的指示牌：国立现代艺术馆藏品展
Signposts of the Times… from the collection of the NGMA
侯赛因
Hussian
班加罗尔国立现代艺术馆
National Gallery of Modern Art, Bangalore
2014.5

神谕
The Oracle
群展
Group
洛杉矶地下博物馆
The Underground Museum, Los Angeles
2014.7–2014.9

12小时涂鸦论坛
12 hour Jamming Symposium
群展
Group
邓迪Cooper画廊
Cooper Gallery, Dundee
2014.7

399天
399 days
瑞秋·尼邦
Rachel Kneebone
伦敦白立方画廊
White Cube, London
2014.7–2014.9

当下
Presence
欧丽娜·图扬丝卡
Olena Tuyanska
利沃夫国家博物馆
National Museum, Lviv
2014.6

雨伞革命
The Umbrella Revolution
群展
Group
香港占中运动
Occupy, Hong Kong
2014.9

埃德·阿特金斯个展 Ed Atkins Solo Exhibition
埃德·阿特金斯
Ed Atkins
苏黎世艺术展览馆
Kunsthalle, Zurich
2014.2–2014.5

反浪漫
Transromance
群展
Group
私人寓所
Private apartment
2014.9

第十届宣言展
Manifesta 10
群展
Group
圣彼得堡冬宫
State Hermitage Museum, St. Petersburg
2014.6–2014.10

数字革命
Digital Revolution
群展
Group
伦敦巴比肯艺术中心
Barbican, London
2014.7–2014.9

第八届柏林双年展
The 8th Berlin Biennial
群展
Group
柏林
Berlin
2014.5–2014.8

罗宾·塔伯特个展
Robin Tarbet Solo Exhibition
罗宾·塔伯特
Robin Tarbet
利物浦Bluecoat美术馆
The Bluecoat Museum, Liverpool
2014.3–2014.4

第十一届北京独立电影节
11th Beijing Independent Film Festival
群展
Group
北京栗宪庭电影基金
Lixianting Film Fund, Beijing
2014.8

爱的火焰：向Maidan献身
Flame of Love. Dedication to Maidan
群展
Group
乌克兰基辅
Kiev
2014.3

艺术左转：左翼理想如何影响艺术创作
Art turning left: How Values Changed Making 1789–2013
群展
Group
利物浦泰特美术馆
Tate, Liverpool
2013.11–2014.2

图2
Figure Two
哈泽尔·布里尔
Hazel Brill
纽卡斯尔Baltic 39画廊
Baltic 39 Gallery, Newcastle
2014.8–2014.9

凋谢衰老与两者之间的空间
Faded and the Space Between
谢素梅
Su–Mei Tse
格拉鲁斯楚迪画廊
Gallery Tschudi, Glarus
2014.7–2014.9

安塞尔姆·基弗个展
Anselm Kiefer Solo Exhibition
安塞尔姆·基弗
Anselm Kiefer
伦敦皇家艺术学院
Royal Academy of Arts, London
2014.9–2014.12

德拉格·鲍金个展
Dragos Bojin Solo Exhibition
德拉格·鲍金
Dragos Bojin
布加勒斯特折纸工作室
Origami Studio, Bucharest
2014.6

第55次对外开放的十月沙龙：消失中的东西
55th October Salon, Disappearing Things
群展
Group
贝尔格莱德城市博物馆
Belgrade City Museum, Belgrade
2014.9–2014.11

水螅虫
Hydrozoan
乔伊·侯德
Joey Holder
利物浦皇家标准画廊
Royal Standard Gallery, Liverpool
2014.9–2014.10

抽象绘画
Abstract Drawing
群展
Group
The Drawing Room, London
2014.2–2014.4

点之地
dotLand
奥利佛·沃克尔
Oliver Walker
柏林半岛酒店
Peninsula, Berlin
2014.9

预言的释放：大航海之旅
Prophecy Release: The Grand Voyage
郭熙
Guo Xi
纽约华盛顿广场
Washington Square, New York
2014.10

描绘细微之物
Painting the Imperceptible
阿里娜·库涅兹纳
Alina Kunitsyna
简·瑞恩和威廉·桑德斯藏品展
The Collection of Jane Ryan and William Saunders
群展
Group
菲律宾Vargas博物馆
Vargas Museum, Diliman
2014.8–2014.9

收藏史
Provenance
艾米·西格尔
Amie Siegel
纽约大都会艺术博物馆
Metropolitan Museum of Art, New York
2014.6–2015.1

测量
Measure
李炯玖
Hyungkoo Lee
首尔Skape画廊
Gallery Skape, Seoul
2014.9–2014.10

鬼魂、间谍和祖母
Ghosts, Spies and Grandmothers
群展
Group
首尔艺术馆
Seoul Museum of Art, Seoul
2014.8–2014.9

比尔·维奥拉个展 Bill Viola Solo Exhibition
比尔·维奥拉
Bill Viola
巴黎大皇宫美术馆
Grand Palais, Paris
2014.3–2014.7

黑暗事件
Dark Matter
茱蒂斯·史奇科特
Judith Schaechter
纽约克莱尔·奥利弗画廊
Claire Oliver Gallery, New York
2014.9–2014.10

第十届宣言展
Manifesta 10
群展
Group
圣彼得堡冬宫
State Hermitage Museum, St. Petersburg
2014.6–2014.10

第八届柏林双年展
The 8th Berlin Biennial
群展
Group
柏林
Berlin
2014.5–2014.8

希望与恐惧
Fear and Hope
群展
Group
乌克兰基辅平丘克艺术中心
Pinchuk Art Centre, Kiev
2014.5–2014.10

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