

# 艺术界 LEAP



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Zhang Enli

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Laura Owens

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Takashi Murakami

于吉  
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Julian Rosefeldt, Manifesto (Kazimir Malevich, 1916), 2015/2017 © VG Bild-Kunst, 2017

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## 欢迎来到全新的《艺术界》

## Welcome to the new LEAP.

我发现自己常常会写到这句话。的确，《艺术界》比其他艺术类杂志都经历了更多市场转型。要跟上中国艺术界变化的速度——或者说它随着宏观世界前进时变化莫测的脚步——并不容易。我们的决心和立场都很坚定，况且，我们无法想象一个十年前确立的模式在今天的中国还能继续运转。《艺术界》刚刚成形的时候，它的使命是要严肃地看待中国的艺术现象；而现在，我们会更加关注全球视角下的中国。我们相信中国是全球文化生态中的一份子。我们根据读者的兴趣，从几年前开始大量地报道看上去和中国艺术圈没有直接联系的海外议题上。说到底，所有事物之间都是相互联系的。

相较之前的任何一期，本期的《艺术界》都更称得上是一本为读者量身定做的杂志。我们将你手中的这本出版物视为对纸质阅读和艺术评论写作不变的承诺。和杂志配套的还有我们的网站、社交媒体平台、视频流媒体、线下阅读、放映活动和一个艺术空间。我们希望杂志中收录的内容能够保持长期的可读性，它应该是一本你能够放在手边，随时阅读的出版物，一个进入当代艺术和中国持续流变的档案库的入口。与此同时，在《艺术界》的微信平台 and 邮件订阅中，读者将看到多种多样的短评和展评。如果你希望得到那些深受艺评人、策展人、藏家以及机构青睐的艺术家们的最新消息，那就继续翻下去吧。你将会看到六个专题，其中涵盖了五名艺术家和一名画廊家，另外还有关于在亚洲和拉丁美洲之间工作的艺术家们的故事。每一个专题都囊括了艺术家的生平、个性、历史、评论，以及他们的市场、工作室的场景和展览。你将被全方位的信息包围。

随着我们数字平台的内容和纸刊内容彼此独立，我们的出版物也将更忠于其纸本的特质。我希望阅读本期杂志会是一次愉快的体验，也荣幸地再次欢迎你来到全新的《艺术界》。

I find myself writing this phrase often, and certainly LEAP goes through more wholesale transformations than most art magazines. It isn't easy keeping up with the pace of change in China's art world, or with the shifting ways our art world fits into the grand scheme of things. But we're committed to it, and we couldn't imagine a world in which a standardized format birthed a decade ago could possibly keep up. When LEAP first came into being, its mission was to take art in China seriously on its own terms. Now, we are focused more on a global concept of China—we take at face value the assumption that China is a player in the global culture. Following our readers' interests, we began covering a higher proportion of art without any direct connection to China several years ago. At the end of the day, after all, there's nothing that isn't connected somehow.

This issue of LEAP, more than any issue before it, is a magazine for readers. We see the printed matter now in your hands as one aspect of a sustained commitment to reading and writing art criticism, paired also with a website, social media, streaming video, offline readings and screenings, and an exhibition space. The essays contained here are intended to retain their currency for years; this is a magazine that should be kept around and referred to often, an entry in the running archive of contemporary art and China. For exhibition reviews and short takes on what's happening now, turn to WeChat or your email inbox, where LEAP joins a diverse chorus of voices. To track the artists with whom critics, curators, collectors, and institutions will sustain a lifelong engagement, keep reading: you will find six packages about five artists and an art dealer, plus one more about artists working between Asia and Latin America. Each package covers biography, personality, history, criticism, market, studio, and exhibition. We have you surrounded.

As our digital editorial coverage becomes more independent from this seasonal magazine, print becomes free to embrace its print-ness. I hope that reading this issue is a pleasure, until it is my pleasure once again to welcome you to the next new LEAP.

岳鸿飞  
Robin Peckham



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## 封面故事

### Cover Story

随着《艺术界》作为一本艺术与文化评论季刊的重新启动，我们调整了封面图片的策略。作为我们的长期读者，你一定记得我们以往的封面常常被一件作品的图片撑满。很长一段时间里，我们制作封面的过程都很简单：先列出当期讨论的艺术家名单，向他们的工作室询问近期作品的照片，制作几个方案的初稿，最后选出既能反映当期杂志专题的核心价值，又能满足报刊亭需求的那个版本。据说，在报刊亭买杂志的读者偏爱色彩鲜艳、图形简单和有人脸的封面。

今年秋天，我们的封面献给了上海之夜KTV会所里展示的一件张恩利的作品。会所的主人乔志兵是上海的一位藏家，他创办了乔空间和油罐艺术空间（同时他也是《艺术界》的专业委员会成员）。鉴于我们选择了对更少量的艺术家进行更深入的报导，我们需要更为敏感地考虑作品的呈现语境，毕竟继续运作一本纸质杂志的意义在于我们呈现艺术和与之平行的思考的方式。在我们的数字平台上，图片的流通是相对独立的。但我们的封面应该不一样。我们的封面诉说了艺术在真实世界中的故事。我们希望通过封面呈现艺术在真实世界中流通的状态，画廊拍完那些完美照明、完美裁切和完美布景的无瑕作品图之后发生的故事。在这里，你看到的是艺术的真实素颜。

With LEAP's relaunch as a seasonal review of art and culture, we've decided to take our cover photographs in a different direction. If you're a longtime reader, you'll recall that our cover is usually dominated by a full-bleed work of art. For a long time, our process was simple: we listed the artists we were covering in various features, called their studios asking for images of recent work, made mock-ups, and picked whichever one seemed to strike the best balance between the core values of the issue's theme and the demands of the newsstand buyer, who, we are told, prefers eye-catching colors, simple shapes, and faces.

This fall, our cover is given over to a photograph of a painting by Zhang Enli hanging in Shanghai Night, the karaoke club owned by Qiao Zhibing, the Shanghai-based collector who founded Qiao Space and Tank Shanghai (and who currently sits on LEAP's advisory board). We've decided that, because we're offering such in-depth coverage of a smaller number of artists, we need to think more sensitively about context: the meaning of continuing to run a print magazine is tied up with the ways in which we are able to present art and thinking in parallel. On our digital platforms, images circulate relatively autonomously—our cover should be different. Our cover tells the story of art as it exists in the world. In issues to come, we hope to use our cover to show how art circulates in the real world, after the gallery's perfectly lit, perfectly cropped, perfectly staged photographs are produced and sent of. This is art in situ.



摄影: JJYPHOTO  
Photographed by JJYPHOTO

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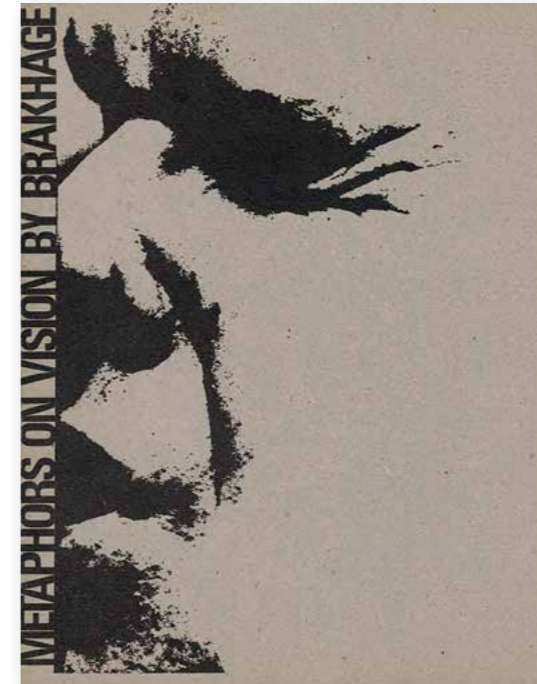
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## Something Old 来点儿旧的



《视觉的隐喻》，作者：斯坦·布拉哈格  
 出版：Light Industry  
 和Anthology Film Archives  
 2017年，英文，212页  
*Metaphors on Vision*, Stan Brakhage  
 Ed. P. Adams Sitney. Light Industry  
 and Anthology Film Archives  
 2017, 212pp. In English

# Artist Books

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# 艺术家书

实验电影人斯坦·布拉哈格 (Stan Brakhage) 的《视觉的隐喻》(Metaphors on Vision) 最初于1963年发表于《电影文化》(Film Culture) 杂志。这是一本绝对的经典，每一位年轻艺术家、导演和评论人大学的书架上都应该有这本书 (或者至少这样希望，因为它已经绝版了40多年了)。还好有盗版。可能现在你的电脑某处还躺着这本书的PDF版本。LEAP的办公室就有好几个版本。但最近情况终于改变了。纽约的独立艺术电影机构Light Industry (直译为轻工业) 开始涉足出版，第一个动作就是再版这本经典之作，其中囊括了原版出版物的扫描再现以及重新编辑过的新版文字。准备好去数数书里面印的草地有多少种颜色吧!

"Imagine an eye unrulred by man-made laws of perspective." Experimental filmmaker Stan Brakhage's *Metaphors on Vision*, published in *Film Culture* in 1963, is an absolute classic, the kind of book every young artist, director, and critic has had on a bookshelf since college—or at least would have had on a bookshelf, since it's been unbelievably out of print for the better part of 40 years. To the rescue: piracy! There's probably a PDF lurking somewhere on your computer right now. There are several at the LEAP offices. But no longer: New York's alternative cinema Light Industry steps into the publishing business with a reissue that features both scans of the original layout spreads and an edited version of the text. Get ready to start counting the colors in a field of grass.

## Something New 来点儿新的

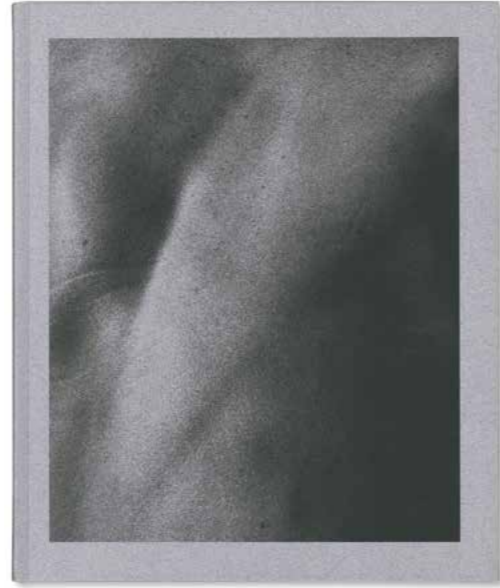
现今的摄影书有两种既定范式：一种是通过细节展示一系列或有趣或充满争议的主题故事，而另一种则是将一些被认为平淡或者显而易见的东西转化成夸张且意味深长的。山姆·康蒂 (Sam Contis) 通过深泉学院 (Deep Springs College)，一所与加州沙漠同名的强化管理的私立男校 (在这所两年制学院内，除了学习以外，学生每周要在学校的农场上至少劳动20小时)，打破了这种范式。这个天然环境形成的社会实验室非常适合这种创意记录，人物、风景、戏剧性场景自然地混合在一起，不会只朝着某脚本特定发展。Contis镜头下的深泉只作为一个地方存在，没有附加的含义。

There seem to be two stock approaches to the photobook today: one presents a thematic photo essay that paints a picture of something engrossing or controversial through its details, and the other transforms something thought to be prosaic and obvious into something surprisingly grandiloquent and significant. Sam Contis breaks the mold with *Deep Springs*, an exploration of the all-male, labor-intensive college of the same name in California's high desert; the readymade social laboratory of the environments is uniquely suited to this sort of creative documentation, and the organic mixture of portraits, landscapes, and detailed tableau never settles on moving the narrative in any particular direction. It's a place that's allowed to remain a place.

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《深泉》，作者：山姆·康蒂  
出版：MACK  
2017，英文，152页

*Deep Springs*, Sam Contis  
MACK  
2017, 152pp. In English

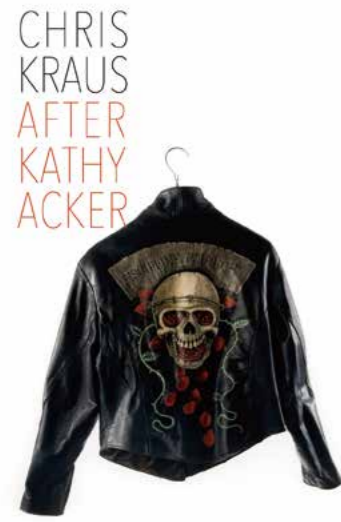


## Something Different 来点儿不一样的

克里斯·克劳斯 (Chris Kraus) 的写作生涯一直在挑战文学与理论之间暧昧复杂的边界。但是随着她的作品与视觉文化的关联性逐渐增加——《我爱迪克》(I Love Dick) 一书的电视化 (根据小说改编的美剧于2017年5月开始试播)，我们意识到，对一本艺术家书的定义需要不断被拓宽才能理解和适应克劳斯的创作。克劳斯不再写太多艺术评论了，但是《凯西·阿克之后》(After Kathy Acker) 一书被吹捧为得到“完全授权”的人物传记，读起来像一些我们已经习惯的艺术家写作方式：通过对文化素材的指涉同时解锁主体与客体，这也注定了其本身将成为一个文化素材。没有人能像克劳斯这样反哺在艺术与批评写作之间循环的衔尾蛇。

《凯西·阿克之后》，作者：克里斯·克劳斯  
出版：Semiotext(e)  
2017，英文，352页  
*After Kathy Acker*, Chris Kraus  
A Literary Biography. Semiotext(e),  
2017, 352pp. In English

Chris Kraus's literary career has always challenged the porous membrane between literature and theory, but the increasing relevance of her work to visual culture—/ *Love Dick's* televisualization leading this category—means that the definition of an artist's book might need to be expanded to fit her in, too. Kraus doesn't write much art criticism anymore, but *After Kathy Acker*, touted as a "fully authorized" biography, reads like some of the better artist's writing we've become accustomed to: a simultaneous unlocking of subject and object through reference to cultural artifacts, destined itself to become an artifact of its own. No one feeds the ouroboros of art and criticism like Chris Kraus.



# Art as a Popular Culture

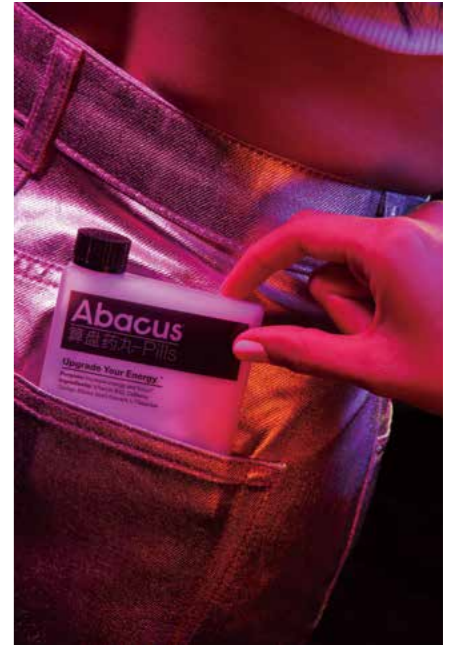
## Ryder Ripps's Abacus

### Ryder Ripps的算盘药丸

艺术家莱德·里普斯 (Ryder Ripps) 的数字营销与设计公司，OKFocus，在与Soylent (一种代餐饮料，声称能够满足一般成年人所有的营养需求) 和Red Bull (中国人所熟知的红牛维生素功能饮料) 的品牌推广基础上迈出了合乎逻辑的新一步：他们推出了算盘药丸，结合了果汁与瑜伽中美学的能量供给系列，用以冲入当前健康经济大浪潮中。

这款非FDA认证的药丸含有咖啡因、茶氨酸，银杏和维生素B，并声称可以“升级你的能量”。尤其是我们的读者们要注意了，瓶身上有中文简体字的标签，因为这样看上去像在暗示一种“亚洲医学权威认证”。在等待这些黑白两色小药丸被投递到你家信箱的过程中，潜在客户们可以通过CultureSport的一系列动画人物来满足自己。

Artist Ryder Ripps's agency, OKFocus, has taken the logical next step onward from working on branding for Soylent and Red Bull: this fall, they launch Abacus Pills, a line of energy supplements that taps into the current wellness economy by using the aesthetics of juice and yoga to compete with energy drinks. A non-FDA-approved cocktail of caffeine, theanine, ginkgo biloba, and vitamin B, Abacus promises to "Upgrade Your Energy." Particularly of our note to our readers, the simplified Chinese is right there on the bottle, because "there is a connotation of authority from Asian medicine." While waiting for the slick black-and-white capsules to arrive in the mail, potential users can content themselves with a line of characters by animators CultureSport.



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## Kim Laughton's ALL 金·劳顿的ALL

当上海传奇夜店庇护所 (The Shelter) 随着其生命周期消逝时，这座城市的许多亚文化还没有完全复兴；没有任何地方可以像这里把一群过客紧密的融合在一起，就像是永福路尽头的深夜一样五彩斑斓。很大一部分庇护所的拥护者都沉迷于硬核电子音乐，ALL迅速地如同避风港一般出现了。艺术家金·劳顿 (Kim Laughton) 为这家夜店的装修与风格负很大一部分责任：每个人都会被引流到一面巨大的，五光十色的LED屏幕前，声音奇妙地消失在这个功能性泡沫结构的建筑物边缘。这让人们面对面说话变得容易了，音响系统使好听的音乐变得更棒了。这比一个酒吧 (lounge) 更有概念性，作为一个艺术装置，它是独一无二的。

When Shanghai's legendary club Shelter completed its natural lifecycle, some of the city's subcultures never fully recovered; nowhere has emerged that can pull together a crowd as aesthetically diverse as those late nights at the end of Yongfu Lu. For the significant portion of Shelter-goers who were into hardcore electronic music, however, ALL quickly emerged as a safe harbor. Artist Kim Laughton is largely responsible for its look and feel: everyone is oriented towards a massive, glowing LED screen put to good use by VJs, sound disappears magically around the edges into a functional foam architecture, making it surprisingly easy to have a conversation at close quarters, and the soundsystem makes good sounds sound good. It's more concept than lounge, and as an art installation it's in a league of its own.



# 艺术作为流行文化

Photo: John Zacherle



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## Gin Wong's Googies

黄振捷的古奇建筑

1922年出生于广州的美籍建筑师黄振捷 (Gin Wong) 于今年9月逝世，但他对设计的贡献——即对南加州次级表现主义建筑运动 Googie 的贡献将永存于世。Googie 是一种现代建筑的形式，属于未来主义建筑的一种，受到汽车文化、喷射机、太空时代和核子时代的影响。古奇建筑在1940年代晚期起源于美国南加州，并延续至1960年代中期，在汽车旅馆、咖啡店和加油站建筑中十分流行。)。

黄振捷是威廉·佩雷拉 (William Pereira) 的门徒，他的主要项目作品包括泛美金字塔大厦 (Transamerica Pyramid)，定义并丈量了旧金山的天际线，还有主题大厦 (Theme Building)，人们通过洛杉矶国际机场抵达洛杉矶时看见的第一个建筑物，都是由他主持的公司执行建成的。然而，他自己的名字却与比弗利山庄的一个加油站密不可分，建筑中仿若飞舞的翅膀与橙色的面板捕捉到了美国工业汽车时代错位的自由与乐观。

Gin Wong, the American architect was born in Guangzhou in 1922, passed away this September, but his contributions to design—namely, the southern Californian sub-movement affectionately known as Googie—will live on, even anonymously. Wong was a protege of William Pereira, and most of his major projects, including the Transamerica Pyramid, which defines San Francisco's skyline, and the central Theme Building, the first thing most people see arriving in Los Angeles via LAX, were executed under the aegis of the firm. His own name, however, is indelibly associated with one particular gas station in Beverly Hills, with swooping wings and orange panels that capture the misplaced freedom and optimism of the American automobile age.



## Culture™

# 文化商标

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## Let Them Eat Linen

让他们吃布去

史蒂文·梅塞尔 (Steven Meisel) 可能会屡次拒绝我们的展览和采访邀请，但他一定会花时间做一张刻薄的桌布。这位摄影师自从乔纳森·安德森 (Jonathan Anderson) 在2014年以创意总监的身份进入到Loewe (罗意威) 以来，一直与Loewe合作开展品牌宣传活动。今年秋天，他们与 M / M (巴黎) 合作，发售印有梅塞尔蓝色调静物摄影作品的亚麻桌布、餐垫和餐巾纸。这让我想起了Telfar的 "Get the Look" T恤，为一个品牌的粉丝们设计一个降低水准的衍生系列是毫无意义的，尤其是当这个品牌本身的创意愿景触碰到同样一个患处——“我非常欣赏这些衣服，但是我不会穿它们。”买不起Loewe的包？那就用印着Loewe的餐巾纸擦嘴吧！

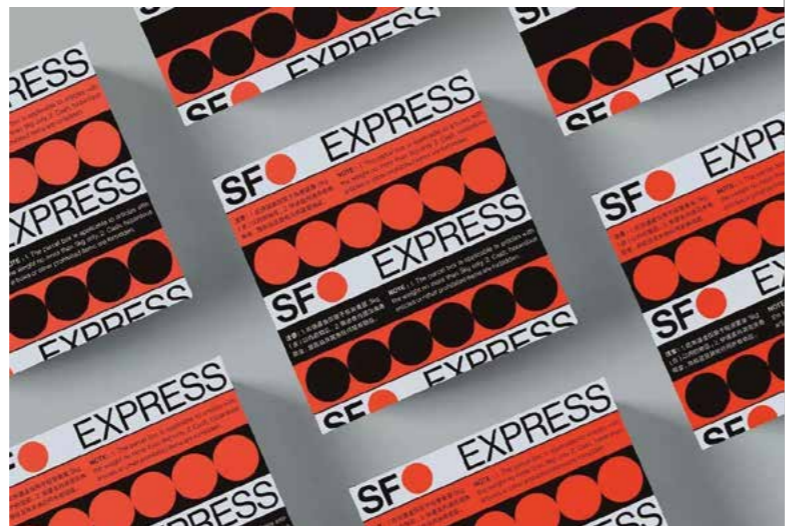
Steven Meisel might turn down our repeated invitations for exhibitions and interviews, but he sure makes a mean tablecloth. The photographer has been collaborating with Loewe on the brand's campaigns since Jonathan Anderson stepped in as creative director in 2014, and this fall they've all teamed up with M/M (Paris) to sell linen tablecloths, placemats, and napkins printed with Meisel's blue-toned still life photographs. The logic recalls Telfar's "Get the Look" t-shirts: there's no point in creating a dumbed-down diffusion line for fans of a brand when a picture of the creative vision of the brand scratches the same itch. "I really appreciate the clothes, but I don't want to wear them." Can't afford a Loewe leather handbag? Wipe your mouth with a picture of it instead!



## American Horror Story

### 美国恐怖故事

当斯特林·鲁比 (Sterling Ruby) 对 Calvin Klein 的纽约旗舰店内饰进行大修时, 他与 Raf Simons (拉夫·西蒙, 现任品牌创意总监) 的长期合作关系变得更富有成效。这家店看起来像是鲁比的装置作品, 但软件与硬件设施的比例略有提升, 还有比人们想象中还要多的黄色。在纽约时装周期间, 这家旗舰店变成了 Calvin Klein 品牌走秀的秀场。鲁比的审美随处可见, 美国感被提炼出来, 用以搭配整体新环境 (如果 Ruby+Raf=美国式恐怖, 那么 Ruby+Raf+Calvin=美国的恐怖), 直到安迪·沃霍尔突然出现 (Calvin Klein 最新一季的宣传广告中, 模特们穿着的 Calvin Klein 招牌的牛仔裤和内衣站在安迪·沃霍尔等艺术家的作品前)。这是一个意料之外的举动, 但是同时又在某种程度上是合理的: 如果近期历史中有一个题材能恰如其分地结合鲁比的创造、材料、美国式的陈腐与暴力, 那一定是那件丝网印刷的《电椅》(安迪·沃霍尔1964年的作品)。



26 Sterling Ruby's long-running relationship with Raf Simons became a little more productive this summer, when his overhaul to the interior of Calvin Klein's New York flagship was revealed. (It looked like a Ruby installation, but with the soft-stuff-to-hard-stuff ratio ever-so-slightly elevated. There's also a lot more yellow than one might imagine.). Then, during New York's fashion week, the store became the venue for the brand's show. The aesthetic was Ruby all around, with an elevated Americana feeling to suit the new context (if Ruby + Raf = American horror, then Ruby + Raf + Calvin = the horror of America), until suddenly Andy Warhol popped up. It was an unexpected move, but one that somehow makes sense: if there's one motif from recent history that captures Sterling Ruby's marriage of production, material, banality, and violence, it's the screenprinted electric chair.

## Special Delivery

### 特别快递

就在本月, 朋友圈里又一波项目宣传势头正热: 一帮艺术家搞了一个品牌形象再设计的项目。微信被顺丰这个中国最主要的快递物流公司新升级的视觉系统刷屏了。顺丰的形象被去粗取精。设计一应俱全, 名片、信封、T恤衫、手提包、笔、笔记本、送货车、春夏和秋冬两套工作服应有尽有, 全部基于黑色、橙色和白色的圆点和线条, 以及互相重叠的字体排版。这一项目的策划来自策展人邓理的工作室“ADHD实验室”, 合作者为服装设计师Yohanix, A Black Cover Design视觉工作室, 摄影师林志鹏(编号223)。虽然宣传文案有点浮夸——“让快递小哥更有尊严”, 但这个策略或许真的奏效。

There's something romantic about the smell of a guerrilla redesign campaign in the fall, a little bit like going back to school. This month, WeChat was impressed with packages of packaging purporting to streamline the visual identity of SF Express, one of China's major courier companies, replete with business cards, envelopes, t-shirts, tote bags, pens, notebooks, a delivery van, and two seasons of functional uniforms, all based on various scales and configurations of black, orange, and white dots and stripes and overlapping typography. This is the work of curator Deng Li's studio ADHD (in partnership with label Yohanix, graphic studio A Black Cover Design, and photographer Lin Zhipeng). While the campaign narrative is a little facile—"giving couriers their dignity back"—the strategy might have a future.

## 未来之匙

# UNLOCKING THE FUTURE



## WORLD PREMIERE OF BMW ART CAR #18 BY CAO FEI

第18辆宝马艺术车全球首发 × 曹斐



Please check out our QR code to explore the world of BMW ART CAR  
扫二维码获取更多宝马艺术车信息

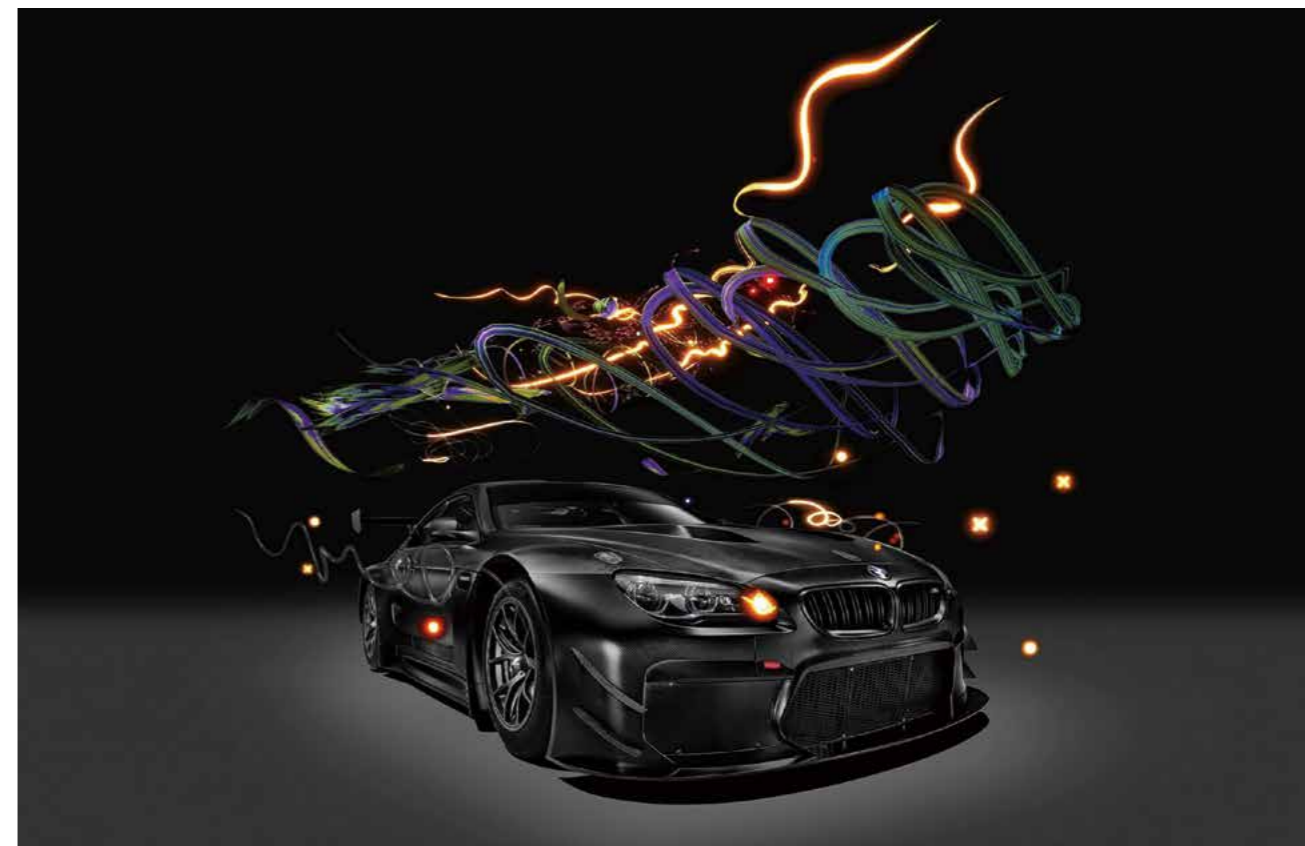
## 第18辆宝马艺术车 “混合时代”下的未来寓言

### THE 18TH BMW ART CAR A FABLE OF THE FUTURE IN THE HYBRID AGE

“今天，我们正站在信息时代的最前沿：混合时代。这个新的社会技术时代，正随着技术与技术的融合以及人与技术的融合而逐渐降临……我们自身与技术之间的关系，正超越工具使用范畴，向存在主义靠近。技术对外部世界的改造和对我们内心世界的影响，正围绕着一个中心加速旋转。人类不再只是使用技术，人类吸收技术。”  
——《混合现实》

"Today, we stand at the forefront of the information age, the hybrid age. This new age of social technology is slowly arriving along with the coalescence of technology and technology as well as the coalescence of technology and man. The relationship man holds to technology is moving beyond one of tools and utilitarianism, into existentialism. Technology's impact on the outside world and our inner world is accelerating around a center point. Man no longer simply use technology; man absorbs technology."

—— Hybrid Reality



“人类不再只是使用技术，人类吸收技术。”政治科学家爱伊莎·卡纳和帕拉格·卡纳夫妇 (Ayesha & Parag Khanna) 的这部著作《混合现实》出版于2012年。时间行至2017年的今天：人工智能棋手 AlphaGo 战胜李世石、柯洁；宜家、乐高企业纷纷投入增强现实工具的开发，将新技术应用于人们的消费生活中；无人驾驶、人工智能，这些概念频繁地出现在大众的传播语境中——人们惊叹于科技所带来的巨变，也对这一“混合现实”所导向的未来，遐想与疑问参半。

“在无人生产的制造情境下，人的作用在哪里？在无人机器面前，人的优胜在何处？在人工智能面前，人类能做什么？”这是曹斐创作的第18辆宝马艺术车对今日的提问。

作为一个由专业艺术团队参与运作、跨度近半个世纪的企业文化赞助项目，曾经由安迪·沃霍尔 (Andy Warhol)、罗伯特·劳森伯格 (Robert Rauschenberg)、大卫·霍克尼 (David Hockney)、杰夫·昆斯 (Jeff Koons) 等18位著名艺术家串联起的宝马艺术车历史，在今年发布的第18辆宝马艺术车中，走进了数字智能渗透下的“混合时代”纪元。遵循宝马艺术车发端于赛道的传统，这一数字艺术车将在11月出征澳门FIA GT世界杯。

“Man no longer simply use technology, man absorbs technology.” *Hybrid Reality*, written by political scientists Ayesha and Parag Khanna, was published in 2012. In 2017, the AI chess player AlphaGo defeated Lee Se-dol and Ke Jie; Ikea and Lego are investing in the development of Augmented Reality tools, to apply new technology into consumers' lives; autonomous driving, artificial intelligence, and other related concepts are rapidly appearing in the context of daily speech from the general populace. People marvel at the drastic changes brought about by technology, and mix reverie with doubt as they confront a future of “hybrid reality.”

“In a manufacturing context without man's interference, what is the utility of men? In front of unmanned machines, what is the superiority of men? In the face of artificial intelligence, what is there left for man to do?” These are the questions that Cao Fei set out to answer in, the 18th BMW Art Car.

The BMW Art Car, a sponsored cultural undertaking that has a history of nearly half a century and boasts 18 renowned artists including Andy Warhol, Robert Rauschenberg, David Hockney, and Jeff Koons, welcomes its 18th edition this year, which takes the project into the

左：  
曹斐在创作调研过程中，参观沈阳华晨宝马铁西工厂

Left:  
Cao Fei conducted research onsite at BMW Brilliance Auto's Tiexi Plant in Shenyang.

右：  
第18辆宝马艺术车

Right:  
The 18th BMW Art Car



这辆艺术车的颠覆之处在于它的“有无之间”：唯有在增强现实APP (BMW Art Car #18) 这一虚拟应用与实体的纯黑 BMW M6 GT3 赛车交合时——“艺术”与“车”才同时共存，“艺术车”才于当下“诞生”。

车，是现代机械、商业产业、现实社会的象征物；而艺术则是人的主体性结晶。这两者的融合使得“宝马艺术车”项目正像是“混合现实”的压缩样本，这辆艺术车于“有无之间”的存在，或指向着：人类步入“后人类时代”之前，处在这个阈限阶段的“存在之难”。

与曹斐的采访围绕着第18辆宝马艺术车的多重构成，层层展开。

Epoch of hybrid reality. To pay homage to the tradition that BMW Art Cars are born of the race track, this 18th car will enter the Macau FIA GT World Cup in November.

The revolutionary gene in this 18th BMW Art Car is programmed into its existence between abstraction and reality: only when the Augmented Reality App (BMW Art Car #18) is combined with the all-black BMW M6 GT3 race car does the art and car come into one, giving “birth” to the “Art Car.”

The automobile is a symbol of modern engineering, business, and the material world; art, on the other hand, is the manifestation of man’s subjectivity. The fusion of the two turns the “BMW Art Car” project into a physical representation of “hybrid reality.” The car’s very existence between the abstract and the concrete perhaps alludes to the existential difficulty that man faces straggling between modernity and the post-human era that we as a race are slowly but surely pushing into.

The interview with the artist Cao Fei attempts to unravel the multiple layers that make up the 18th BMW Art Car.

下：  
在瑞士苏黎世赛道上，曹斐第一次坐上BMW M4 GTS赛车体验漂移

Bottom:  
On the race track in Zurich, Cao Fei experienced drift for the first time in a BMW M4 GTS.

右上至下：  
曹斐与宝马高层探讨BMW M6 GT3赛车的视觉处理，图中为原始的BMW M6 GT3赛车外观；

作为第18辆宝马艺术车的实体部分，BMW M6 GT3车体被处理成出厂时的黑色碳纤维纤维状；

第18辆宝马艺术车展现场，观众透过增强现实APP (BMW Art Car #18) 所见的最终的艺术车，实体赛车周围萦绕着彩色光影。

Right:  
Cao Fei discussed the visual rendering of BMW M6 GT3 with BMW’s senior director. Shown in picture is the original exterior of BMW M6 GT3.

As the body of the 18th BMW Art Car, a BMW M6 GT3 is restored to its factory mode with a black carbon fiber exterior.

At the exhibition site of the 18th BMW Art Car, the final art car visible to the audience via the Augmented Reality App (BMW Art Car #18) glows with colorful lights.

## 如何让一辆车去传达情感？

**LEAP** 第18辆宝马艺术车的创作概念是如何萌芽的？

**曹斐** 刚开始委任的时候，对我来说，是一个挺大的挑战，因为我过去的创作都是采用多媒体或者影像媒介，很少会必须基于某个实物进行创作。当我回看宝马艺术车的历史时，我看到了此前创作的限制性，即艺术家往往是在车体表面进行创作。同时，因为这是一辆要出征比赛的赛车，任何给车增重的物料或处理方式都是不被允许的。

所以说，这个项目有许多的基础限制。因此我一直在想，是不是有一些方式能绕过这些限制，而且也不必跟在车的表面创作相关，这正是最大的一个难点，也是我在此次的创作中试图突破的。

**LEAP** 你本人不会开车，也没有驾照，但在宝马艺术车的历史中，参与的许多艺术家都喜欢赛车，对车有着个性化的体验。在这次的创作中，你是怎么衡量这一点的？

**曹斐** 刚接到委任时，我就在思考自己作为一个不会开车、甚至没车、没驾照的艺术家，如何去创作车？而我作为女性艺术家，可以传达什么呢？传达的是不是情感呢？我的第一个想法是，希望创作出一件比较真实、比较情感化的艺术车，而过往的宝马艺术车，更多的是一种视觉上的传达。所以，这就形成了另外一个我个人对这个项目的要求：希望让这辆艺术车成为一个情感的传达，去传达一种精神或者理念。

**LEAP** 你试图在这个项目中去触发一种心理存在，那么，是如何去做的呢？整个思考的过程是怎样的？

**曹斐** 比如说，我的创作以影像创作为主，所以观影经验，包括影片中的大量文本或概念，会影响到我在创作中对车的调研工作。我会观察在电影文化、流行文化及大众观念里，车到底是什么？车跟我们当代的关系，以及车在这些表达中处于什么位置？

在这个项目中，我延续我以往的创作手法，而我的创作是个非常复杂的构层，那么如何将这个复杂的构层挪移到宝马第18辆艺术车上的创作上？所以，在前期我做了很多的研究，去探究车的社会心理、它在社会中的角色，并思考如何将这些所得融入到最终的艺术车表达中。



**LEAP** 你所洞察到的这种“车的社会心理”是什么？

**曹斐** 这很复杂。比如人们对移动工具、交通工具的规划与城市化相关，城市扩张后才会有车的需求，尤其在中国进入了改革开放的城市化之后。而人们对车尤其是豪华车的需求，是慢慢增长的，这当然跟中国的发展速度相关。另一方面，跟西方人往往将车作为一个普通的交通工具相比，中国人对豪华车的需求有着更深层的社会心理成因，比如车在这里被作为个人身份及阶层的象征。在电影文化中，有些影片会表现车的速度跟人的欲望的一种关系，即在速度感中能够找到一种在现实中满足不了的快感，这种汽车的竞速感能在日常的沉闷生活外给予人一种内心补偿，而这实际上反映了人类在当代社会中的一个困境——在这里，车提供给了他一个心理上的突破口。

我在做宝马艺术车这个项目时，希望将这些想法融入到我的表达之中。而如何将这些复杂的想法，压缩到一辆车上呢？绘画肯定是不够的。我需要一个时间长度，去诉说我想要表达的东西——而这也就是为什么我后来针对这个项目，专门拍摄了一部影片，也解释了为什么这部影片是第18辆宝马艺术车中不可或缺的部分。

## 《无人之境》中的意念与现实

**LEAP** 每个人看这部短片，得出的解读是多方面的。请你谈谈这部影片。

**曹斐**：影片讲述了一位行者，他从一座好像中国的深山的地方中走出，一直经过农村、郊外再到城市。他行走的这个过程跟我以往的创作紧密相关，从中国的内部，到城乡结合部，一直到城市里，这里呈现出了一个整体的（城市化）发展路线，展现了中国当代切切实实的生存现状。所



以,行者在这里好比是一辆车——尽管他没有开车,我也没有在其中纳入任何艺术车——它以一种行走的方式带给观众一个从内到外的观察,一路上,遭逢着一个个见闻、一个个压缩的见证,好像见证了如今这个时代中国的剧变,而这个剧变是有反差性的,其中有落后的、也有先进的,呈现出一种复杂的交错。

在影片的后半段,行者走到城市,进入了一个很大的停车场,好像有成千上万辆车在他面前,后来他带上VR眼镜,而这里是一个转折。

**LEAP** 这个转折犹如“有”(实体车/物理空间)与“无”(数字技术/虚拟空间)间的一个衔接,如何去理解?

**曹斐** 当行者带上VR眼镜后,他可能进入了一个自我的意念,也可能是进入到一种宇宙观之中,在那里他用一个光速去绘画,这个绘画的过程很有仪式感,又有舞蹈的意味,最后绘成彩色的光影,而这个绘制的结果自然是出自自我的设计。

然而,很重要的一点是,行者在意念中绘画这个过程,何尝不是在替艺术家本人创作呢?如果我们把这理解为“角色扮演”的话,这个行者可能就是我的一个化身(笔者注:在此处,第18辆宝马艺术车中,“艺术”的创作者,犹如艺术家本人在“有无之间”的多重自我的重合),而最终所绘制而成的不是传统的在车体表面绘画的宝马

艺术车,而是艺术家用他的意念在那个情景下发挥的结果。但是,这个意念中又有虚有实:这到底是一种幻想,还是说他又进入了一个(实际存在的)多维世界中去发挥?最后这个绘制的结果给予了这辆实体车一种(虚实之间的)能量,所以在这个创作最终呈现的效果中,观众会看到绘制的光影是漂浮在车身周围的,即“艺术”在这里犹如一股能量。

**LEAP** 在第18辆宝马艺术车中,人们谈论最多的就是增强现实技术的应用。你为什么选择这一媒介去表达?

**曹斐** 延续着前面所说,我最后选择了增强现实APP作为最终端的媒介,去呈现我刚才说的这种“有无之间”。个中的原因,一方面还是我希望不要将这个艺术的表达具象地落到物理性的车体本身,因此我用了这个今天前沿的数字科技,将我的艺术表达转换,而当观众离开了这个介质,他就看不到“艺术”(也看不到真正的“艺术车”)。

另一方面,这种看见与看不见,有与无,实与虚,实际上跟东方文化对事物、对世界的看法是融合的,即:一件事物到底存在与否,其实是一念之差。“艺术”实际上是“有”的,但当我们仅用肉眼观看,不借助这个APP时则“没有”。在这项技术的应用上,我可能找到了科技与传统东方文化的结合点。

### 当艺术家走进“现场”

**LEAP** 在宝马艺术车这一项目的过程中,宝马这边做了哪些工作?带给了你哪些有价值的信息与帮助?

**曹斐** 在宝马艺术车项目中,我可以说是同届艺术家中要求最多的。因为我的创作需要我深入到工厂里面去调查、调研,我要求去看沈阳华晨宝马工厂、慕尼黑工厂,并且要求了许多资料。在整个过程中,他们都对艺术家想要了解的东西,都尽可能地给予配合。

同时,这个项目的负责人、宝马集团文化事业总监顾仕德(Thomas Girst),他了解我的创作一直以来都跟新技术有所相关。因此当他有次接触到Google文化部时,就把AR增强现实技术这个线索给到了我,而这个线索后来真的生效了。所以,这个项目中非常不一样的一点是,宝马是会根据艺术家的创作理念,有针对性地给予很多帮助,而这是基于他们对艺术的专业认知。

**LEAP** 从《谁的乌托邦》(创作于2006年,曹斐受西门子之邀的委托创作,当时在佛山欧司朗照明厂实地考察近半年)到现在的宝马第18辆艺术车,这种工厂经历都是你创作过程中的关键部分。你是否有一种工厂情结?

**曹斐** 是的。我觉得我真正的工厂情结还是从西门子工厂开始的,此外也跟我原来生活在珠三

角很有关系,因为珠三角遍布着“世界工厂”,各种制造业在那里往外输出。在此之前,我都是通过新闻去了解工厂的状况,包括它的现实背后的驱动,而当我真正地置身于现场时,带给我的触动是很大的。所以当我要接受宝马艺术车这个项目时,我要求一定要去看他们的中国工厂。相隔十年之后,工厂中展现的是另外一个景象,即那种自动化、“无人”的状态。十年前在西门子工厂考察时,你还能看到半自动跟人工,当时还有大量的工人在前线。但是在宝马工厂中,人力非常少,我感觉只有10%到20%的工作一定需要手动装备。

另外一点更重要的是,宝马和西门子都是德国的跨国公司,当时西门子工厂所呈现的情况,是中国生产输出到境外,或者贴标给不同的品牌,这是一个从内到外的出口状态。而现在的华晨宝马工厂,反应了一个市场的转移,即从原来出口转为中国内部自己制造、且自己销售,因为中国已经成为全世界最大的汽车市场和销售阵地,销售量占到全球汽车销售量的20%。所以,在这个项目中,我能看到中国在十年之间(在全球

形势版图中)位置的转移——从一个服务制造商转为一个最前线的消费大国。其实,这些与企业跨界合作的项目,让我感兴趣的很重要的一个地方就是:能够透过项目,看到中国内部的变化,看到中国经济在全球格局中的变化。因此,如果纯粹地是去完成一个基于车辆表面的艺术车创作,我觉得这一层是简单的;而艺术家如何去通过这个项目,找出更多可以研究或表达的空间,我觉得对于我来说,是接受像这样的企业合作项目最主要的原因之一。

**LEAP** 现在回看,《谁的乌托邦》已经成为你的代表作之一,像这样能够把一个跟品牌合作的项目变成艺术创作历程上的一个重要作品,是不多见的。你在2016年年底的采访中曾经谈到过宝马艺术车项目,并表达了对于跟品牌跨界合作上的期待。现在十年过去了,品牌的意识也有了变化,这类项目的运作方式也有了变化,请谈谈这个问题。

**曹斐** 在与艺术家的合作方面,许多品牌都会有一个专门的文化部或文化基金来运作。如宝马艺术车,是由宝马专门负责文化促进项目的文化事业部运作的。所以,运作这些项目的团队,本身会比较了解艺术,了解当代艺术在全球的情况,以及艺术家的表达。正如我前面所说的,顾仕德之所以能够提供给我针对性的帮助,是基于他对艺术的专业性认识(顾仕德是一位艺术

第18辆宝马艺术车的重要组成部分之一短片《无人之境》截图,影片讲述了一位行者由深山走近城市,历经了中国城市化发展的现实场景。这部短片是理解此次艺术车创作的核心部分,延续了艺术家一直以来对中国城市化问题的关注。

Stills from *No Man's Land*, an important component of the 18th BMW Art Car. The film depicts a traveler walking out of the mountains to the city, experiencing the sights of China's urbanization. This short film is key to the concept of the Art Car, and a continuation of the artist's ongoing engagement with the urbanization issues in China.



史领域的博士)。因此在这样的跨界项目中,艺术家所做的不仅仅是视觉上的表达,或者是为了追求“美”——如果是那样的话,我觉得就跟委托广告公司去为企业服务,没有太多区别。今天的这些品牌在运作与艺术家合作的文化项目上,我们可以看到是有提升的:他们开始不会掩盖一些问题,而是给艺术家一个空间,让艺术家去提出问题;同时艺术家的提问也不一定要针对品牌本身,而是能从更广义的角度对我们今天的时代提问——宝马艺术车项目正是这样运作的。可以说,我觉得品牌对艺术创作的包容,以及在合作过程中给到艺术家的许多建设性意见,一方面也提升着品牌自身制胜的能力。

**LEAP** 你曾谈到这个世纪的主题是“无人之境”,除了在宝马工厂中于现场感受到真切的数字化“无人之境”外,还有什么意涵?

**曹斐** “无人之境”在中国画的画意中常常可以看到。你在画中总会看到山水,会看到一个无人的状态,有烟、有雾,它表达着一个情境。而在我拍摄的短片中,行者在意念中很自由地去发挥、去行动,也有着这样一层意涵。我觉得“无人之境”作为一种今天的发展方向,跟中国哲学有着一种美学上的互化和对应。然而,技术化的“无人之境”在未来到底会给我们带来什么?是走向积极的一面,还是另外的一面?第18辆宝马艺术车的“通往未来”,正指向这一提问。**Violet**

## How to Invoke Emotion with a Car

**LEAP:** How was the concept for the 18th BMW Art Car conceived?

**Cao Fei:** The commission was a big challenge for me, because my past work has always focused on video and multimedia; I had rarely worked with physical objects. When I looked back on the history of the BMW Art Car, I saw the limits of the previous pieces, which is that artists tend to work on the surface of the car. At the same time, this is a car that must go to the racetrack, so any material or process that adds to the body weight is strictly prohibited.

Therefore, this project comes with some fundamental restrictions. So I kept thinking, whether there's some way of breaking through these restrictions, that doesn't require working on the surface of the car. This is the biggest challenge, and something that I had tried to break through.

**LEAP:** You don't actually know how to drive, nor do you have a driver's license. But in the history of the BMW Art Car, many of the participating artists enjoy racing and have their personal interpretations of cars. How do you come to terms with this in this project?

**CF:** When I first received the commission, I started thinking about the fact that, as an artist who doesn't know how to drive, who doesn't have a license, or owns a car, how do I work on a car? And as a female artist, what can I convey through my work? Can I convey an emotion? My first thought was to build a real and emotionally charged art car; the previous iterations had mostly been visual specimens. So this marks another criterion for my taking on the project: to turn this art car into a vehicle for emotion, to convey a concept or a spirit.

**LEAP:** You attempt to trigger a certain emotion through this project. How did you accomplish this? What was your thought process behind this?

**CF:** For instance, my work is primarily video-based, so the film-viewing experience, and the concepts and text in films, would impact my research on the automobile during my creative process. I research through film culture, pop culture, and public consciousness, the significance of the automobile, its relationship to the time we live in, and the place it holds in these narratives.

In this project, I maintained my past creative methods, which is a highly complex and multi-layered construct. How I transfer this construct over to the 18th BMW Art Car requires a tremendous amount of advanced research, to understand the social psychology of the automobile, its role in society, and to ponder how to integrate these studies into the final Art Car design.

**LEAP:** What is this "social psychology of cars" that you discovered?

**CF:** This is very complex. For instance, human planning for tools of transportation is dependent on urbanization. Only when cities grow larger is there demand for automobiles, which is particularly true of China after it entered its urbanization phase following its reform and opening up movement. Demand for automobiles, particularly premium ones, grows slowly, which is related to China's economic growth as a whole. On the other hand, while westerners tend to consider their cars tools of transportation, Chinese people's need for premium cars comes from a deeper psychological drive, such as the automobile being seen as a symbol of personal stature.

Certain films link a car's speed to men's desire, whereby people find exhilaration through speed that cannot be satiated in everyday life.

This exhilaration of speed compensates for an otherwise mundane daily life, which reflects one of the plights faced by most in modern society. The automobile gives people an opportunity to break out psychologically.

When I worked on the BMW Art Car project, I hoped to instill all these ideas into my piece. How do I fit all these complex ideas into one car? Painting is clearly not enough. I need a certain length of time to narrate all the ideas I want to express, which is why I made a film specifically for this project, as an integral part of this 18th BMW Art Car.

## The State between Abstract and Concrete, and a Momentary Slip of the Mind

**LEAP:** Each viewer of the short film has a different and multilayered interpretation. Please talk about it from your perspective.

**CF:** The film depicts a traveler who walks out from what appears to be deep inside some Chinese mountain range, walking past the countryside, the suburbs, to eventually reach a city. The course of his journey is closely linked to my past work, from inside China to the rural-urban continuum to the city, showcasing a comprehensive (urbanization) development pathway, and revealing the survival realities of today's China.

Therefore, the traveler here can be seen as a car, even if he isn't driving one – nor did I integrate any Art Cars in the journey – and his journey on foot allows the viewer to observe inside out, following his footsteps into every encounter and every compressed testimony, as though witnessing modern China's dramatic change. Said change shows a stark contrast, between the backwards and the avant garde, and finally showing a complex juxtaposition.

In the second half of the film, the traveler walks to the city and enters a large parking lot, where tens of thousands of cars stand in front of him. He then puts on VR goggles, and this is a twist.

**LEAP:** This twist may be interpreted as a connection between "reality" (physical car and physical space) and the "abstract" (digital technology and virtual space). How should we understand this connection?

**CF:** When the traveler puts on the VR goggles, he may have entered into a self-consciousness, or a certain cosmology, where he can paint by wielding the speed of light. The painting process is very ceremonial, almost a choreography, which makes a colorful dance of light and shadows. The end result of the painting is of course from my design.

However, an important point is that the process of painting in the mind can very well be the traveler channeling the artist. If we see this in the context of "role playing," this traveler could then be a personification of myself, and the final product of the painting isn't the traditional BMW Art Car with paint over its surface, but rather the outcome of the artist ad libbing under that context with his consciousness. It's worth noting that this consciousness is both abstract and real: is this a hallucination, or did he enter into an (existing) multi-dimensional world? The final painted piece gives this physical car an energy that exists between the abstract and the real, and therefore in the final presentation, the viewer would see the painted shadow and lights floating about the vehicle, thus representing "art" as energy.

**LEAP:** The most talked about feature of the 18th BMW Art Car is the use of Augmented Reality technology. How did you come to choose this medium for your art?

**CF:** To continue from before, I eventually chose an Augmented Reality App as my final medium, to demonstrate the state between abstraction and reality as I just explained. The reason is that I want to avoid making the physical car body the final artistic expression, which led to me using today's cutting edge digital technology to convert my artistic expression; when the viewer leaves this medium, he would not see the "art" (nor would he see the real "art car").

In addition, this visible and invisible, existence and disappearance, abstraction and reality, mesh well with eastern culture's view of the world, which believes that the distance between the existence and non-existence of matter or of an event is but a momentary slip of mind. Art in fact does exist, but if we were to observe it with our naked eyes, then it doesn't exist outside of this App. In the application of this technology, I might have discovered a connecting point between technology and traditional eastern culture.

## Artist on Site

**LEAP:** For this BMW Art Car project, what was BMW's contribution? What information and help did they provide to you?

**CF:** In the history of the BMW Art Car project, I may have been the most demanding of all artists. My methodology requires that I go deep into the factories to observe and research. I asked to visit BMW Brilliance's Shenyang factory and BMW's Munich factory, and requested a lot of materials. Throughout the process, BMW had done its best to give the artists what we wanted to know.

At the same time, the person in charge of this project, BMW Group's Director of Cultural Operations Thomas Girst, had known that all my work is tied to new technology. So when he met with Google's cultural department, he introduced me to AR Augmented Reality technology, which in the end proved pivotal. The fact that BMW tries to understand each artist's needs and cater to him or her is something very unique about this project; it is born out of their professionalism towards art.

**LEAP:** From *Whose Utopia* (2006, commissioned by Siemens, including nearly 6 months' field study in the Foshan Osram light factory) to the 18th BMW Art Car, the factory experience is a key aspect of your creative process. Do you have a special love for factories?

**CF:** Yes, I believe my infatuation with factories began with Siemens; it probably helps that I used to live in the Pearl River Delta area, since the Pearl River Delta is the "World's Factory" and home to numerous production facilities. Prior to this, I had always learned about factories through the news, including the driving forces behind their current reality. But when I actually went onsite, I was quite stunned. So when I accepted this BMW Art Car project, I was firm in my request to visit their factories in China.

Ten years later, the factory is something entirely different—an automated production line that is devoid of human intervention. When I visited the Siemens factory ten years ago, I could still see half-automated production lines augmented with manpower; there were still large numbers of workers on the lines. But the BMW factory had few workers. I feel like maybe 10% to 20% of the work is done by hand.

Another important point is that BMW and Siemens are both multinational companies from Germany. The Siemens factory was a base of production for export, to be badged with different brands. This is an export operation that goes from inside to outside. The BMW Brilliance factory, on the other hand, reflects a change in the market, which is that the previous

export-oriented operation has now been turned into a "Made in China, Sold to China" model, since China is now the largest automotive market and sales battleground in the entire world, absorbing 20% of the world volume yearly. From this project, I could see a shift in China's position (of influence in the world arena) over the past ten years—from a service and production provider to a front line consumer.

In fact, one of the more important reasons that I'm interested in projects with these multinational companies is that I could observe China's internal transformation and the Chinese economy's shift on the world stage. Therefore, if I were to simply paint over the surface of a vehicle, it feels rather simplistic. To identify additional space to study and to express myself through such a project is perhaps one of the biggest reasons for me to accept such corporate collaborations.

**LEAP:** Looking back now, Whose Utopia has become one of your signature pieces. It's relatively rare to turn a brand collaboration into an important piece in one's growth as an artist. You had mentioned the BMW project in an interview at the end of 2016, and expressed a certain preference for brand collaborations. It's been ten years, and brands' mentality has shifted as well, so has the artist-brand collaboration process.

**CF:** Many brands have an independent cultural department or foundation that manages artist collaborations. The BMW Art Car is run by BMW's Department of Culture, which is solely responsible for cultural advancement projects. Therefore, the team that manages such projects is already familiar with art and understands the place of modern art in the world today, as well as artists' preferred means of expression. As mentioned before, that Girst could offer me targeted assistance is due to his own professionalism in the field of art (Girst holds a Doctorate in Art History). Therefore, in such crossover collaboration projects, the artist's job is more than to create a visual piece or to simply seek "beauty"—such simple pursuit is not much different from brands hiring ad agencies.

The cultural collaborations between brands and artists have notably improved: they do not try to cover up problems, but rather give artists space to ask questions; artists' questions are also not necessarily focused on the brands, but examine the age that we live in from a broader sense, which is exactly the way the BMW Art Car project is run. It may be said that brands' tolerance for artistic creation and their ability to provide constructive comments throughout the collaboration process is in fact helping brands upgrade their own competitiveness.

**LEAP:** You had mentioned that the theme of the century is "no man's land." Other than witnessing an unmistakable "no man's land" in the BMW factory, what other meaning might this have?

**CF:** "No man's land" is a theme often seen in Chinese paintings. You often see landscapes painted with no people. They are painted with mist and fog to help convey a specific artistic concept. In my short film, the traveler's journey in his consciousness is rather free and uninhibited, which also taps into the same concept. I think that "no man's land," as a development trend today, carries an inner-dialogue with and aesthetic reference to traditional Chinese philosophy. On the other hand, when we reach "no man's land" through means of technology, what does that mean for the future? Are we moving towards a positive direction, or something else? The 18th BMW Art Car asks precisely this question. (Translated by Frank Qian)



# 张恩利 Zhang Enli

亚瑟·索尔维  
关于张恩利  
作品的札记

**Arthur Solway  
on the Work of  
Zhang Enli**

对话张恩利  
经验是画家的敌人  
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Trap:  
A Conversation  
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从东北到上海  
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**From Manchuria  
to Shanghai  
Jacob Dreyer on  
Xiao Hong**

刘窗的树  
**Liu Chuang's Trees**

1. 张恩利, 汉斯·乌尔里希·奥布里斯特与张恩利的访谈, 上海美术馆, 2011年。

2. 格雷戈尔·穆尔, 《清醒之梦》, “人性”展, 香港 K11 艺术基金会, 2017年3月。

## 源自平凡生活: 关于张恩利作品的札记

### Out of an Ordinary Life: A Notebook on the Work of Zhang Enli

亚瑟·索尔维  
Arthur Solway

在有些人看来, 张恩利的艺术生涯已经进入中段, 然而他已经保持了三十年的创作热情, 成功地获得了广泛的赞誉。对艺术家来说, 职业生涯的中段可能相当艰苦, 充满了不确定性, 甚至颇为残酷; 此时已然不再年轻, 却也没有远离全盛期。在挣不脱的时间之手的牵引之下, 尽管眼力逐渐老去, 却仍坚守着信念, 运用来之不易的内省智慧思考着在某种程度上依然不变的问题: 现在做什么? 接下来做什么? 我要向何处去?

大概在2006年或者2007年, 我第一次接触到张恩利的绘画, 那时他刚刚从早期的具象绘画转而开始专注于描绘熟悉或者寻常的事物——纸箱子、容器、桶、床、烟头、球、插座, 还有粗陋的瓷砖内饰——它们以自己的方式变成了普通物品的“肖像”, 或者说, 我们这个日常世界的静态呈现。这些(绘画)母题或日常世界的构成部分也许看起来不过是我们生活中积攒或丢掉的普通物件, 但是对于张恩利来说, 它们就是他创作实践的源泉——保持观察的力度, 专注、密切的观察让任何的无动于衷变得几乎不可能。每一件物品都拥有自己的意义——不多也不少。任何相关的、个人的或者象征性的涵义或联系都会随着时间的推移而改变。最终留下的就是与人类无关的它们自己的“人性”, 是随着时间的推移而留存的图像。“我觉得我们都在寻找被遗忘的元素,” 张恩利说, “好比垃圾场里有无数的人在寻宝。”<sup>1</sup>

回顾一番张恩利在1990年代创作的阴暗、抑郁的具象绘画作品, 很容易看出那时他通过诸如《悲伤》(1992) 那样饱含情感的画面表达自己: 一个男人独自弯腰坐在桌子旁, 头和脸都埋在胳膊里。或者像《酒吧》(1995)、《老人与鸟》(1994) 那样, 攫取了一两个人——几乎总是男人C形单影只的日常生活片段: 喝酒, 抽烟, 吃东西, 打扑克。从一开始就不可能不会注意到这些早期作品跨越了两个世界: 一方面深受欧洲的影响, 显然是在向德国表现主义的代表人物致敬, 例如乔治·格罗兹(George Grosz)、埃米尔·诺尔德(Emil Nolde)或者恩斯特·路德维希·基什内尔(Ernst Ludwig Kirchner); 另一方面反映了张恩利自己在上海未免杂乱无序的生活——20世纪末的上海正在经历经济、社会改革的阵痛。那时的上海也许并不难想象, 正如格雷戈尔·穆尔(Gregor Muir)在他的《清醒之梦》一文中所写的那样, 当上海这座城市不可阻挡的加速转型就在眼前发生之时, 张恩利这些本地艺术家被“未来的震撼所吸引了”。<sup>2</sup>

1. Zhang Enli. Hans Ulrich Obrist interview with Zhang Enli. Shanghai Art Museum 2011  
2. Gregor Muir, “The Waking Dream,” Human K11 Art Foundation Hong Kong, March 2017

I first encountered Zhang Enli's paintings in 2006 or 2007, shortly after he transitioned from his earlier figurative works and began to focus on paintings of familiar or commonplace objects—cardboard boxes, containers, buckets, beds, cigarette butts and balls, electrical sockets and stark, tiled interiors—which, in their own way, would become portraits of ordinary things or static parts of our everyday world. And, while these motifs or parts of a world might seem like nothing more than the banal, mundane things we accumulate and discard throughout life, for Zhang they occupied the root of his practice—that is, to sustain the power of looking, to observe something so intensely, so closely that any feeling of indifference becomes virtually impossible or negated, and simply slips away. Every object carries the weight of its own meaning—nothing more, nothing less. Any associative, personal, or symbolic connotations or connections can surely change over time. What remains is how things can retain their own kind of humanity without a human presence. What remains, in the end, is how images hold up over time. They are, perhaps, our measure and evidence of reality, those memorable elements that brace us against the forces and production of time. “I feel that we all search for forgotten elements,” Zhang says. “It's kind of like a garbage dump with countless people inside, searching for treasure.”<sup>1</sup>

Now reaching what some might consider his mid-career point as an artist, Zhang Enli has successfully sustained a widely admired and continuous presence for nearly 30 years. For some artists, the mid-career threshold can be daunting, fraught with uncertainty, even cruel; neither fashionably young nor past one's prime. Having remained steadfast, lead by time's ever-present hand with a capacity to look back on many years of work with the hard-won wisdom of introspection, albeit with older eyes, the echoing questions might somehow remain same: What now? What next? Where am I going?

Looking back at Zhang's dark and moody figurative works from the 1990s, it is evident that he was feeling his way through emotionally charged scenarios. In paintings like *Sad* (1992), a man sits alone slumped over a table, his head and face buried in his arms. Or in paintings like *Bar* (1995) or *Old Man and Bird* (1994), where solitary figures or couples—almost always men—are captured in candid moments of daily life, drinking, smoking, eating bar snacks, playing cards. From the outset one would be hard-pressed not to consider how these early works straddle two worlds: one steeped in European influence with an obvious nod to German Expressionism, to artists like George Grosz, Emil Nolde, and Ernst Ludwig Kirchner, while, in the other world, there is Zhang's rough and tumble chronicle of life in Shanghai at a time when the city was going through its late-twentieth-century growing pains, still shabby in the wake of economic and social reform. It might not be difficult to imagine, as Gregor Muir observes in his essay “The Waking Dream,” how artists like Zhang were “gripped by a sense of future shock,”<sup>2</sup> as the city's unstoppable, accelerated transformation took place before their eyes.

《两斤牛肉》，1993年  
布上油画  
160 x 100 厘米

*Two Jins of Beef*, 1993  
Oil on canvas  
160 x 100 cm

Courtesy ShanghART Gallery and the artist



### 屠夫、舞者、饭桌旁的众人

如果愿意花些时间逛逛上海里弄和菜场，就还能找到肉铺子，生肉的上方挂着粘苍蝇的纸或者轰苍蝇的旋转布条。张恩利一些最早期的作品就是屠夫的肖像，例如《二斤牛肉》（1993）、《肉市男人（二）》（1997），还有延续到2000年的“屠夫”系列。在这些作品基调阴郁，似乎被鲜血浸透，画中人物被放大强调的双手和臂膀正忙于买卖。他们的面前摆着大块的牛肉或者猪肉，厚重而血腥。张恩利的笔触暗含着某种力量，画笔似乎就是沉重的刀，血淋淋地切入了画面。这不禁让人想到伦勃朗的《被屠宰的公牛》（The Slaughtered Ox, 1655）或者查姆·舒汀（Chaim Soutine）1925年的《生牛肉》（Carcass of Beef）。不过对张恩利的屠夫系列影响最深的应该是弗朗西斯·培根的《人与生肉》（Figure with

### Butchers, Dancers, and around the Dinner Table

Anyone who has spent time wandering the back alleys and open-air markets of Shanghai can still find slabs of raw, unrefrigerated meat displayed on makeshift butcher block tables beneath twirling strips of flypaper. Among Zhang's earliest portraits of butchers at work, as in *Two Jins of Beef* (1993), and *Meat Market 2* (1997), which would continue up until 2000 with the series "Old Butchers," the paintings we find are dark and blood-soaked, featuring men with outsized hands and arms engaged in their trade. Large slabs of beef or pork lay before them, their entire surfaces thick and fleshy. Zhang's brushstrokes convey a certain force, as if the brush served as the painter's heavy blade to literally flesh out the images. One cannot help but think of Rembrandt's The

Meat, 1954), 还有他的其他作品。培根基于迭戈·委拉斯开兹（Diego Velazquez）的《教皇英诺森十世肖像》（Portrait of Innocent X, 1650, 罗马多利亚潘菲利美术馆）重新创作了《人与生肉》，把教皇放在了肉铺生牛肉之间。培根小时候对肉铺很是着迷，对伦勃朗和舒汀描绘的生肉也无法忘怀。后来他受到了战后存在主义思潮的影响，意图通过作品提醒观众人类是多么脆弱——他解释说，“我们都可能成为尸体。”<sup>3</sup> 张恩利根据自己观察到的当今人们的生活状况和冷漠表达了类似的想法，“麻木在我们的日常生活中随处可见……大多数时候我们是肉，偶尔也扮演屠夫的角色。”<sup>4</sup>

从2000年的“舞蹈”系列开始，张恩利的注意力更多地转向了社会。他在上海香格纳画廊自己的首次个展上展出了那些作品。成立于1996年的香格纳画廊当时还是新生事物，不过已经迅速成为了当地艺术家热衷的艺术空间。

“舞蹈”系列作品色彩的不透明度和厚度与“屠夫”系列类似，都是饱和的浑浊红色、赭石黄、褐色、灰色和黑色。然而前者的画面中不再是孤独的一个人或者静止的两个人，而是充满活力的、外向的、运动的多个人，争抢着舞池和画布上的空间。显然这是一个突破。拥挤喧嚣的舞厅被压缩进复杂、紧凑的画面之中，观察者的视角略高，似乎是在俯视，而不是身在舞池中。男性和女性的舞者看上去都有些笨拙，也不大符合解剖学上的比例。根据装束判断，我们可以猜测他们属于本地的工人阶级，只是普通的夫妇在当地酒吧或者舞厅里享受一夜而已。

值得关注的“吃”系列也出现在2000年。与“舞蹈”系列一样，“吃”系列也让观众的视线运动起来，以将画面场景和构图全部纳入视野。艺术家运用开阔的俯览视角描绘出热闹的餐馆：人们围坐在一起吃火锅，桌子上摆着鱼片、烟灰缸和西瓜；大家不停地抽烟，边吃边聊。这些作品具体化了对此种日常仪式的热忱和痴迷。想一想，你的中国朋友或者熟人一天之内会问多少次当下最迫切的问题：“你吃了吗？”

2001年发生了另外一些变化，画面开始更为通透、开放；色彩也变得更薄、更淡，笔触也更轻松。画面更为明亮，不再杂乱而阴暗，也不再填满每一寸画布。例如在《吃（2）》里，八个人围坐在圆桌边。整个场景感觉很放

*Slaughtered Ox* (1655) or Chaim Soutine's visceral *Carcass of Beef* from 1925. But, perhaps above all, Francis Bacon's *Figure with Meat* (1954)—and Bacon's work in general—looms large in Zhang's butcher paintings. Based on reproductions of Diego Velazquez's *Portrait of Pope Innocent X* (1650; Galleria Doria Pamphilj, Rome), Bacon depicted the Pope flanked by sides of beef, a motif drawn from Bacon's own childhood fascination with butcher shops, as well as the haunting images of raw meat made by Rembrandt and Soutine. Influenced by postwar Existentialist thought, Bacon intended his paintings to remind viewers that the human condition is fragile—that, as he explained, "we are potential carcasses."<sup>3</sup> Zhang himself has made similar pronouncements about the human condition: "Indifference is in plain sight in our everyday life [. . .] Most of the time we are simply flesh waiting to be butchered; occasionally, we are the butchers."<sup>4</sup>

A shift to more socially engaged paintings would follow, beginning in 2000 with a series titled "Dancing." These paintings would also mark a surefooted departure from the previous works of lone or isolated figures, and were shown in Zhang's first solo exhibition in Shanghai at ShanghART. At the time the gallery, too, was an emerging space, established in 1996 but quickly becoming a much-coveted venue for local artists.

The opacity of color and density in the "Dancing" paintings were not, however, dissimilar to those in the butcher paintings—saturated with muddied reds, yellow ochre, brown, gray, and black. Rather than solitary figures or motionless couples, the obvious breakthrough was the all-over movement and outward rowdiness of a roomful of embracing couples, competing for space on the canvas as well as on the dance floor. These compressed, complex, and compacted views of the crowded dance halls are seen slightly elevated, suggesting a bird's-eye elevation rather than the throngs of a mosh pit. The dancers, male and female, are clunky, anatomically disproportioned, and, judging by their

3. 芝加哥美术馆。（永久收藏标注）

4. 张恩利，“人性”展，香港 K11 艺术基金会，2017年3月。

3. The Art Institute of Chicago. (permanent collection annotation)

4. Zhang Enli. *Human*. K11 Art Foundation, Hong Kong. March 2017

松，很亲密，视角好像是在私人包厢里窥探，而不是在嘈杂的餐馆大厅里。桌子上已经没什么东西了，突出了桌子本身的圆形，也许饭局行将结束。一个男人给自己倒了一杯酒，桌子对面的一个女人正在啃剩下的排骨。其他人在抽烟。自此，张恩利延续了这种戏剧性的转变，画面变得更为松散；画得也更快，好让稀释过的油彩随意流淌，创作过程的偶然性也让人愈发觉得作品更像是素描而不是油画。与此同时，张恩利开始引导视线，创造出视线“地图”——每一道线条、每一滴色彩、每一个色块的细微差别——引领我们的视线在移向下一个物象之前先观察其独处时刻的姿态这种循环对张恩利来说也许是启示真相的图像工具。它也一定让张恩利想起了八十年代中期在无锡轻工业大学艺术学院学到的画面组织、构图、界定作品结构空间和意图的必要基础知识——然后任随绘画把艺术家带到意想不到或者未知的领域。

#### 线、水管、软管，若有若无的格子

有时我们在研究艺术家早期作品的主题的时候会立刻发现一些启发性的线索。《无题》(2002)也许就是如此：一位小山一般笨重的男人正在收起缠绕在一起的软管。大部分画面只有黑白灰等等单调的色彩，不过人物腰线上方敞开的外衣里略露出一些红色。同样地，这件作品——之后更多作品也是如此——更像是素描而不是绘画，着重于处理复杂的线条，而不是色彩和体量。画面的重点是前景中的软管，扭曲缠绕看似永无止境，然而男人有条不紊地整理软管，把它缠在前臂上。这是以线或者软管为主题的最早的作品之一，这样的主题在后来的十二年里愈发清晰。这些作品虽然抽象但很显然基于我们日常生活中常见的物品，它们在本质上就是悬链线——在两个或者多个点之间悬挂的线条形成的弧线——连接了画布的边缘。它们时而打结、扭曲，时而缠绕在一起，就像是失败的编结。这些作品运用了微妙的书写性线条，可以说是内化的书法或者描述张力与松弛、平衡与反平衡的个人化

attire, local and working class. Ordinary couples enjoying a night out at on the town at their local bar or dance club.

The year 2000 also brought on other highly charged scenes of raucousness with Zhang's "Eating" paintings. As in "Dancing," the "Eating" paintings are all about activating the eye, setting the eye in motion to take in the scene and composition in its entirety. Wide, hovering views of cavorting restaurant patrons gather around tables heavy with communal hotpot, plates of fish, ashtrays, and watermelon, chain-smoking and talking between courses. These paintings embody a certain zeal and obsession with everyday ritual. Think for a minute how often you might have been asked by a Chinese friend or acquaintance the most urgent or pressing question of the day: "Have you eaten?"

Something else occurs by 2001, when the paintings take a turn toward more translucent and open surfaces; the oil paint becomes thinner, washy, and the artist's brushstrokes feel less labored. The paintings lighten up, are no longer chaotic and dark, nor do they fill every inch of space. In *Eat (2)*, for example, eight people gather around a circular table. The scene feels casual, immediately intimate, as if eavesdropping in a private dining room rather than the ruckus of a noisy restaurant. The center of the table looks fairly empty, to accentuate the circularity of the table itself, suggesting that the meal might be coming to an end. A man pours himself another drink, while a woman across the table gnaws on what might be the remains of a plate of spare ribs. Others are having a smoke. Going forward, Zhang would follow this dramatic shift; the paintings would become looser, painted faster, allowing the thinned out oil paint to drip and run, to feel haphazard and part of a process, increasingly more like drawing than painting. Something else was happening, too, in how Zhang began to guide the eye, creating a kind of mapping for the eye—taking in the



《无题》，2002年  
布上油画  
170 x 150 厘米

Untitled, 2002  
Oil on canvas  
170 x 150 cm

Courtesy ShanghaiART Gallery and the artist

语言。这一系列中规模最大的作品是《链接》(2014)和《黄管》(2015)。作品描绘的对象简化为连接在一起的几根线或者管子,在色彩冲淡的单调背景上形成了一种绳索结构。作品的尺寸非常大,因此人们能体会到其整体性。自从2003年以来,隐隐约约的铅笔线条格子几乎成为了张恩利所有作品的中心元素,这些格子原本是用来辅助放大草图或者照片的,却已经超越了其基本功能。格子还能带来进一步的结构感,为作品的构图和节奏划分出视觉区块,促使艺术家和观众的视线不断移动。当我们看到管线、软管和塑料管的时候,可以轻松地将自己的个人经验普遍地与常见的功能(或功能障碍)联系起来,例如电线、通信电缆以及家里的上下水管道。然而,张恩利关注的并不是为其作品中出现的任何一件物品赋予特别的意义;相反地,这些物品除了那些我们认为的功能之外并没有意义,也不包含任何隐喻,依然对主观诠释保持着开放性。正如菲利普·皮罗特(Philippe Pirote)为张恩利2015年在台北当代艺术馆的展览“闲置”所写的介绍那样:“我们以几近痴迷、如同偏执地试图解开纠结缠绕的金属线般的态度观赏张恩利的绘画,便可感知到个别符号的另类意义,以及各种诠释在转瞬之间的相互取代。”<sup>5</sup>格子本身也是如此,我们将它与日历联系在一起,从而划分了我们的日月年;我们通过对格子的想象做出区隔,获得精确度和秩序。

#### 之上、之下: 树与天空

在西欧和东方文化中,“树”这个主题贯穿了整个艺术史,一直都是人类最普遍接受的象征符号之一。生命树、知识树、许愿树——树既神圣又世俗,是时间流逝、生命循环、季节、资源、重生和死亡的日常隐喻。

同时,一些树也就是树而已。除了枝叶、树皮、树干之外没有其他东西。在炎热的夏天,我们躲在树荫下,对着城市街道上投下的斑驳光线赞叹不已。在冬天阴冷的早晨,我们对着光秃秃的脆弱枝条感慨万千,或者在秋



《黄色管子》, 2015年  
纸上水粉  
200 × 270 厘米

*A Piece of Pipe*, 2015  
Wash on paper  
200 × 270 cm

Courtesy ShanghART Gallery and the artist

nuance of every line, drip, fluid field of color—that leads us across each figure engaged in his or her private moment before moving to the next, until we come full circle. This circularity, as a pictorial device, might have been a revelation for Zhang. On the other hand, it could have simply taken him back to what he must have learned years ago, at the Arts and Design Institute of Wuxi’s Technical University, in the mid-1980s, about organizing images, composition, defining a work’s structural space and intentions—and then allowing the painting to take the artist to places unexpected or unknown.

#### Wires, Pipes, Hoses, on and off the Grid

Sometimes, noticing motifs in an artist’s early work, we immediately find ourselves in the throes of a Rosetta stone moment. For Zhang Enli, *Untitled (2002)* might be one of those moments, where a hulking, mound-like figure of a man stands laboring before a tangled coil and mess of a water hose. For the most part this painting is monochrome, limited to black, white, and gray, with only a splash of red peeking out above the man’s waistline and open jacket. Again this work—and those that would soon follow—is more about drawing than painting, the complex handling of lines rather than color and mass. The primary focus is on the hose in the foreground, its seemingly endless curves and twisted loops, as the man methodically disentangles and winds the disorderly heap around his forearm. This painting is among the earliest with a length of cable or hose as its central subject, but more would begin to steadily emerge over the ensuing 12 years. At once abstract yet clearly based on existing objects found in our everyday world, these paintings are essentially catenaries—arcs of simple lines or wires suspended or hanging freely between



6. 克里斯·摩尔,《从树到天空》中引用张恩利的话,民生美术馆,2010。  
7. 莫妮卡·德马特,“人性的,太人性的”展览,2004年。

天终于到来之际,我们对着火红的树冠肃然起敬。在张恩利的作品中,树这个主题最早可以追溯到2003年。然而,直到2010年在上海民生美术馆全面展示了十多幅以树为主题的大型绘画作品之后,艺术家与树之间近乎自传式的关系才为人所了解。这一系列叫做“天空”,观众们凝视画面仿佛置身于树叶和树枝织就的绿毯之下。艺术家只使用了单一或调和的嫩绿色以快速的笔法创造出一种结构化的复杂性。迅捷的笔触又让人想到了书法般的快速涂写,创造出体量感和丰满度。想象一下,走在公园里,天气极好,晴朗无云,你躺下来向上张望。“我们将天空的意义融入作品之中,”张恩利说。<sup>6</sup>那一片天空逐渐打开,就像是光圈,视线穿过其中,漂浮在空中,趋于平静,与空间融为一体。

与“天空”系列不同,张恩利在2014年创作了一系列古老而精致的“弯曲的树”。“天空”系列中的树是没有根的,枝叶与树干分离;而“弯曲的树”系列中的老树没有叶子但是可以看到弯弯曲曲的枯萎枝干。虽然这些老树与艺术家那些扭曲的管线存在着微妙的联系,但它们似乎是出自艺术家的想象而不是他拍摄的照片——自从2000年以来,张恩利的大部分作品都把照片当作视觉线索或者参考。这些老树也许与如何面对死亡有关,但这种对峙是“通过去神秘化的凝视”<sup>7</sup>实现的。

#### 空间绘画与“无形”

毋庸置疑,张恩利已经发展出持久、稳固的轨迹。一个系列清楚地说明了下一个系列将是什么。以前和现在的绘画作品开始几乎无缝地结合在一起,形成了凝聚力和逻辑线索,不断地触碰连续性和不连续性的概念。张恩利早期的“空间绘画”好比是脏兮兮的瓷砖墙壁和地面、电源插座和管道被拆掉以后留下的痕迹构成的“视觉陷阱”,尺寸很大,是在木板上仅使用水彩画出来的。换句话说,只是粗略地完成。还有一些空间绘画则把“空

two or more points, bridging the edges of the canvas. Sometimes knotted, twisted, or tangled together like a macramé project gone awry, these works suggest subtle scribbles, jottings, an internalized calligraphy or personal language describing tension and slack, balance and counter-balance. These paintings, unlike the darker, figurative works, are airy and open, as if drawing in space, defying mass or gravity, almost weightless—painting about air rather than earth.

Among the largest paintings in this series are *The Connection* (2014) and *The Yellow Pipe* (2015). Reduced to just a few wires or pipes joined together, forming a kind of sling against a stark field of washed out color, their scale produces an experience of totality. The faintly drawn pencil-line grid has become a central component in nearly all of Zhang's paintings since 2003, existing beyond its fundamental graphic design application in scaling up an image from a sketch or photograph. It serves to bring a further sense of structure on which to plot out the visual field or chart the course for the composition and rhythm of the work, keeping the eye in motion for the artist as well as the onlooker. When we think of pipes and wire, hoses and plastic tubing, we can easily bring our own individual associations to things that universally or literally connect all of us to ordinary utilitarian function (or disfunction), from the flow of electrical energy and lines of communication to household plumbing. But Zhang isn't interested in assigning specific meaning to any of the objects or things that inhabit his works; rather, the thing itself remains free of meaning, void of any specific metaphor other than what we perceive as its potential use, maintaining its matter-of-fact openness to subjective interpretation. As Philippe Pirotte comments in his introduction to Zhang's 2015 Taipei MoCA exhibition "Self-Sustained": "By almost obsessively tackling the same motifs like, for example, the play of messily entangled wires, we perceive alternate meanings of individual signs, and interpretations displace one another

《拆除的空间2》, 2011年  
布上油画  
250 × 249 厘米

*Destroyed Room 2*, 2011  
Oil on canvas  
250 x 249 cm

Courtesy ShangHART Gallery and the artist



间”本身当成了画布，例如《拆除的空间2》（2011），或者《储藏室》（2011）——房间里摆了两排货架，货架上放满了纸箱子，纸箱子里不知道装了些什么。显然这些关于房间的绘画来自于照片，应该是艺术家自己拍的照片，而不是他想象的空间或者记忆中的房间。但是最近，或者从2015年起，“空间绘画”系列进一步转向沉浸式的抽象建筑装置，绘画动作本身就是创作体验，因此必须被视为现场创作的特定场域作品。艺术家使用抹布而不是传统的画笔作画，因此颜料被涂抹、擦拭在墙上、地板上和天花板上——色彩随意流淌，并没有任何事先的计划，也不在之前预定的区域之内。艺术家跟随着自己的感觉迅速、自信地创作，色彩和空间逐渐定型，形成整体，寻求共生。尽管创作过程本身和得到的结果似乎相当偶然、随意，很少或几乎没有想法贯穿其中，但最终呈现的是处于高度掌控之下的图像，表现力十足。在最近一次与艺术家的对话当中，我们说到了他最新的组画，我问他为什么它们被称之为“无形”（这组作品也派生自建建筑现场装置）。张恩利告诉我，他的新画“是关于感受而不是观看，”与之前那些以物品或东西为主题，似乎无关乎人的存在的许多作品相比，新作品中的情感因素也许更容易被识别出来。然而，“无形”并非完全没有参考外部世界。张恩利继续使用照片作为参考，要么是从网上找的，要么是自己拍的快照——水沟里湿漉漉的叶子，或者看起来好像是龙卷风的倒转的树——这些照片被简单地打印出来作为视觉效果的提示，帮助确定画面的布局、色彩的调配，或者其他作画之前需要预先决定的事项。这些看起来好像是以闪电般的速度完成的作品实际上是细工慢活。它们不会轻易地向观众透露立即可辨的参考对象；除了创作过程本身之外，也不会努力地让观众发掘其他更多的东西。“无形”需要一整套完全不同的经验来体会。观看之时必须不带有任何立即的、先入为主的判断，也不应该存有好或坏的简单概念。观看之时不能过度思考“观看”动作本身。我们也以这种方式让自己被感动。（译/盛夏）

《天空》，2010年  
布上油画  
250 × 300 厘米

Sky, 2010  
Oil on canvas  
250 x 300 cm

Courtesy ShanghaiART Gallery and the artist

almost instantaneously.”<sup>5</sup> The grid, too, is up for grabs as we readily associate it with daily calendars, the demarcation of our days, tracking the months and years; we think of the grid to compartmentalize, bring precision and order.

#### Above and Below, the Trees and the Sky

Throughout the history of art, in both western European and eastern cultures, trees have been one of mankind's most universal symbols, the tree of life, the tree of knowledge, wishing trees—trees as representing both the sacred as well as the profane; as earthly metaphors for the passage of time, the cycle of life, the seasons, sources of sustenance, rebirth and death.

Then there are trees that are simply trees. Nothing more than limbs and leaves, bark and trunk. We take refuge in their shade on scorching summer days, marveling at the dappled light cast along city streets and sidewalks as we stroll beneath them. We ponder their frail and skeletal barrenness on dark winter mornings, or find ourselves awestruck under a full canopy of leaves as if set on fire when autumn finally arrives. For Zhang Enli, the subject of the tree goes back as early as 2003. It wasn't until 2010, however, that a full exhibition of a dozen or more large-scale tree paintings was presented at the Minsheng Museum in Shanghai, signaling something almost autobiographical about the artist's relationship with trees. This series, titled "Sky," pulls viewers directly beneath a hovering blanket of leaves and branches into an all-over thicket of brush strokes limited to a single, modulated, verdant color applied quickly, creating a lush structural complexity. An accumulation of quick strokes, again seemingly calligraphic jottings in which to create volume and fullness. Think of yourself in a park on a gorgeous day: the sky is clear, cloudless, and you are simply lying on your back looking up.



"We take the meaning of the sky into the work," Zhang says,<sup>6</sup> as the visible pockets of sky open up and operate like apertures through which the eye drifts upward into emptiness, toward tranquil, unified spaces for the eye to rest.

Zhang produced a series of old and gnarly trees in 2014. Unlike the trees of the "Sky" paintings, which were rootless, disembodied from their trunks, the old trees are leafless with contorted, withering branches. While these old trees share a subtle connection with the artist's wiry catenary works, they seem to have emanated from the artist's imagination rather than Zhang's personal photographs, which he continues to use as visual cues or notational snapshots for nearly all of his works since 2000. The old trees are, perhaps, paintings about facing one's mortality, facing the inevitable "with a demystifying gaze."<sup>7</sup>

6. Chris Moore. "Through Trees to Sky" quoting Zhang Enli. Minsheng Art Museum, 2010  
7. Monica Dematté. *Human, Too Human*. 2004



### Space Painting and the Intangibles

Zhang Enli has built an enduring, solid trajectory. One series of paintings clearly informs the next. Paintings from the past and present begin to coalesce almost seamlessly in charting a cohesive, logical path, one that continually risks notions of continuity as well as discontinuity. Zhang's earlier "Space Paintings," distressed *trompe l'oeil* interiors outfitted with faux off-white tile walls and floors, electrical wall sockets, or missing plumbing fixtures, were conceived as complete, walk-in fabrications made with only watercolor on wood panels. In other words, a barebones execution. There were also "Space Paintings" that functioned as standalone canvases, such as *Destroyed Room 2* (2011) and *Storeroom*, in which cardboard boxes are stacked in a shelf-lined room, their contents unidentified. Clearly these rooms were constructed from photographs that the artist likely took himself rather than imaginary spaces or rooms from mem-

《无形》，2016年  
布上油画  
250 x 249 厘米

Intangible, 2016  
Oil on canvas  
250 x 249 cm

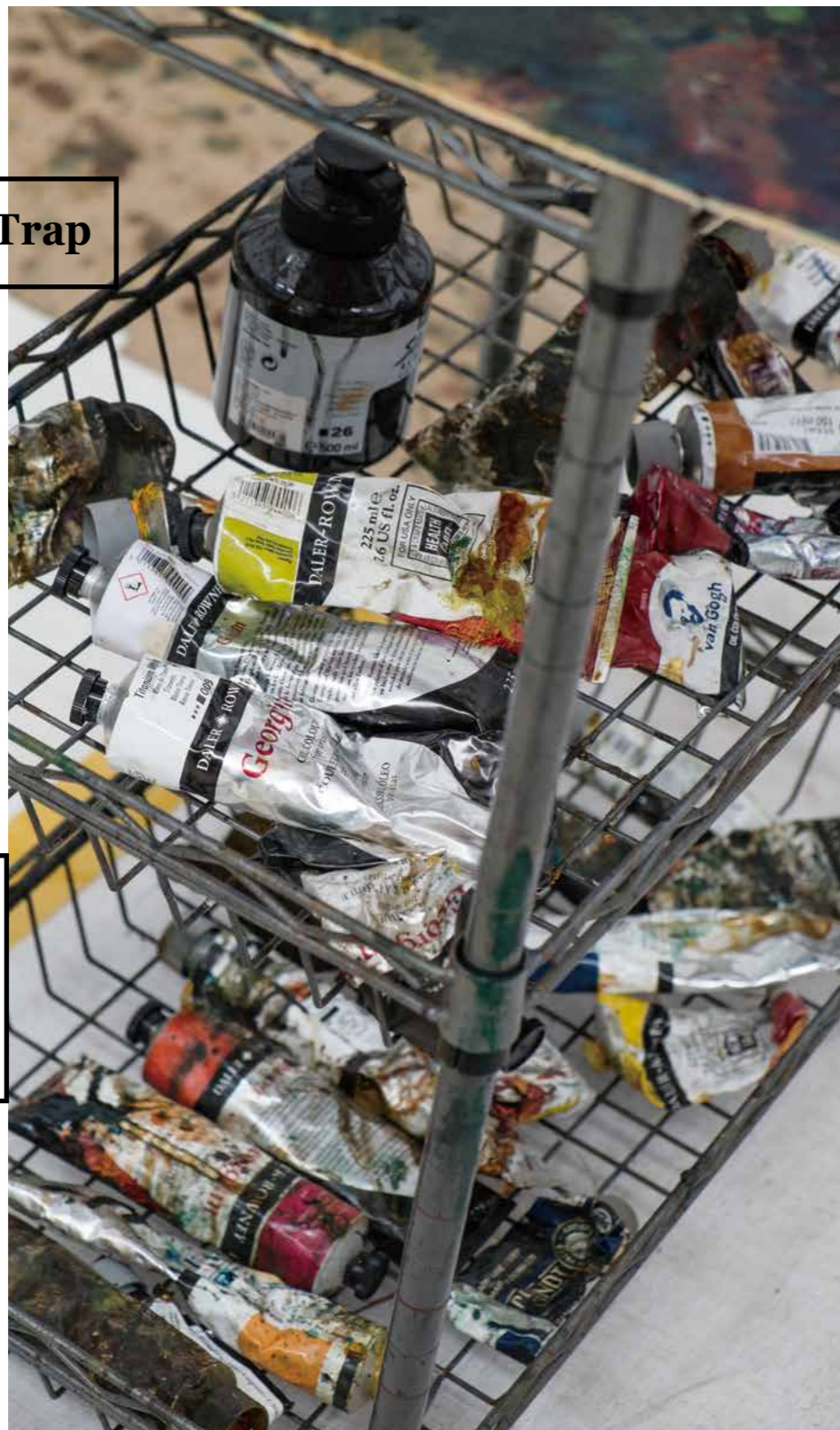
Courtesy ShanghART Gallery and the artist

ory. But recently, since 2015, the "Space Paintings" have taken a further turn, becoming immersive, abstract architectural installations in which the act of painting is the experience, and which therefore must be viewed as site-specific works made in situ. Using rags rather than traditional brushes, the paint is literally smeared and wiped over walls, floors, and ceilings—rivers of color applied without any predetermined plan other than the designated areas for the work's execution. A fast, confident hand is at work as the artist feels his way through the space while the painting and site begin to gel, defining its all-over composition, seeking symbiosis. And, while the process and subsequent result feel haphazard and random with little or no thought, there is, in the end, a highly controlled appearance, expressive and palpable. In a recent conversation with the artist, I asked him why his latest group of paintings, which also stem from architectural, on-site installations, are referred to as "Intangibles." Zhang told me his new paintings "are about feeling rather than seeing," that there is an emotional factor that is more readily discernible than in many of his earlier paintings of things or objects void of any human presence. The new "Intangible" paintings embrace a certain illegibility but are not without some references taken from the outside world. And while Zhang continues to use photographs either found, taken from the internet, or snapped—wet leaves in the gutter or a tree inverted like a tornado touching ground—simply printed out, serving as visual prompts to help determine pictorial strategy, range of colors, or other preliminary decisions before taking a paint-soaked rag to canvas. As viewers we wouldn't have any idea or clue about identifiable real world sources for the seemingly random splotches of color. One must take in the overall surfaces. To make the surfaces tangible only insofar as feeling how they impact the eye and forget about seeking content. These are slow paintings that look as if they were made at lightning speed. They don't attempt to easily reward the viewer with comfortable, immediately identifiable references, nor do they strive to reveal anything more than the process of their making. The "Intangibles" argue for a whole set of different tools to experience them. One must look without immediate or preconceived judgement, or simplified notions about good or bad. One must look without over-thinking the act of looking. In this way we, too, allow ourselves to be touched. In some ways, too, Zhang's new paintings exemplify his path over the past 30 years. When the journey circles back on itself, we encounter the midlife discovery that it's all been one continuous work, one art, one ordinary life in which extraordinary things can happen.



相信经验是  
画家的敌人

Experience is a Trap



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A Conversation  
with  
Zhang Enli

对话张恩利

张恩利

**LEAP:** 您平时日常的规律是什么? 在上海的时候, 每天都有固定的时间在工作室画画吗?

**张恩利:** 一般九十点钟来工作室, 时间也不一定。在上海的大部分时间是在工作室。

**LEAP:** 平时在工作室就您一个人吗?

**张恩利:** 就一个人。画画需要很安静。有人在这儿办公看电脑就没法画了。

**LEAP:** 这个安静不止是说声音上的安静? 还是这个空间只有您一个人在的感觉更重要?

**张恩利:** 对。声音也是要安静的。

**LEAP:** 对您创作的过程很感兴趣。单从画面上看, 不太容易推测到创作过程的时间轨迹, 比如近几年的这些线条为主的系列是一种更为流畅、恣意的推动, 还是一个比较精准的设计?

**张恩利:** 看状态。时好时坏。有的时候会画出一种很满意的画, 像我这样的画可能画坏也就画坏了。

**LEAP:** 那“画坏了”的感觉出现后, 会把它先放置到一边然后过一段时间再去修改吗?

**张恩利:** 基本上不修改, 但是过程当中有一些自己不是很确定的东西或者觉得可能不是自己要的东西就把它放在一边。

**LEAP:** 比如说像这幅画的创作时间大概是多久?

**张恩利:** 这个画改来改去时间比较长, 这个作品之前完全是另外一张画。

本文图片拍摄于张恩利工作室。  
All photos taken in Zhang Enli's studio

摄影: 为瓦  
Photo: Vera Zhou

**LEAP:** What's your daily schedule like? When you're in Shanghai, do you set certain times for studio work?

**Zhang Enli:** I usually arrive at the studio at nine or ten, but it's not set in stone. Most of the time I spend in Shanghai is spent painting.

**LEAP:** You work alone in your studio?

**ZE:** That's right. It needs to be very peaceful. I can't paint with someone in the room working or on the computer.

**LEAP:** Do you mean peaceful as in quiet? Or is the feeling you have when you're alone in the space more important?

**ZE:** Yes, but it also needs to be quiet.

**LEAP:** I'm curious about the process of your work. Looking at each painting, it's difficult to gauge the time spent on it. The "Intangibles" series that you've completed in recent years, for example. Is it a flowing, unrestrained expression, or does it result from careful planning?

**ZE:** It depends on the situation, whether things are going well or not. Sometimes it goes very smoothly. But with my works, if something goes wrong, then it feels wrong.

**LEAP:** When it feels wrong for you, do you set it aside for some time and then come back and make alterations?

**ZE:** In general, I don't make alterations. But if, while painting, there are some things that I'm unsure about or things that I think might not be what I'm looking for, then I'll set it aside.

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Zhang Enli

**LEAP:** 层次看上去比其他的更厚一些。

**张恩利:** 对,但我觉得这张画可能要放起来了。

**LEAP:** 这个放起来是什么考虑?

**张恩利:** 我觉得可能是转变其中的一个东西。它是一个从A到B的中间的部分,这部分一般情况下我都会放起来,只留给未来看这个时期的转变过程当中的一些尝试。

**LEAP:** 这种摸索或者试验其实是非常特别的作品。

**张恩利:** 未来看也许是特别的,也有可能是不需要的。

**LEAP:** 早期的摸索状态的作品您都还存着吗?

**张恩利:** 不多,包括前些年的现在都毁掉了。有时候需要很长时间地先放着,可能放个一年两年觉得没价值了就不要了。

**LEAP:** 那之后会后悔吗?有可能当时觉得那个方向不好,但过几年又有一个反观?

**张恩利:** 我觉得不会后悔,就像一棵树一样,你要不停地把周围的这些不需要的树杈砍掉,要不然这颗树长不高。可能偶有一张画你在过程当中觉得非常好,但是它可能会阻碍你未来想要达到的目的。我觉得这是一个关键点,你不是在画一张完美的画,关键在于它是不是未来你要做的那个东西。因为这对于画家的影响是非常大的。很多画家为什么有时候会突然从某一条线走到另外一个道路上,可能是在他的成长过程中的某一天画了一张很吸引人的画,可能它潜藏的商业性非常好,所以突然一个系列就出来了,市场反应非常好,之后他就这样做了。

**LEAP:** This painting, for example. How long did it take you to finish this?

**ZE:** I spent a long time going back and forth on this one. It used to be a completely different painting.

**LEAP:** It appears that the layers are a bit thicker than on other paintings.

**ZE:** That's right. But I think I may have to put this one aside.

**LEAP:** How do you make that decision?

**ZE:** I believe this one may be something in mid-transformation. It's something between A and B. I usually set aside everything that's in this state, so that, in the future, I'll be able to see what kinds of transformations were occurring during this period.

**LEAP:** These kinds of probing experiments make for strong works.

**ZE:** Maybe they'll seem exemplary in the future, but perhaps they don't need to.

**LEAP:** Do you still have all of the early exploratory works you made?

**ZE:** Not many. Even the ones from the past few years have been destroyed. I set aside those that will take me a long time to finish, but sometimes after I put them aside for a few years I decide that they have no value, and I don't want them.

**LEAP:** 您肯定是想要把那些可能在以往不想要的方向生长的杂枝给剪掉。

**张恩利:** 对。

**LEAP:** 对于下一步您想要走的方向目前有预想吗?

**张恩利:** 最近几年在探讨这样的事情,实际上也是在反思之前,因为也有差不多快三十年了。我觉得人不论做什么都要坐下来翻翻自己的历史,因为有的时候你会忘掉最初你所做的一切。

**LEAP:** 回到画面上的问题,可以在很多画作上看到画面底部的网格线,让人想到您早年学习设计的背景。所以关于画面构成,还是回到您控制和随性之间度的把握这样一个问题。

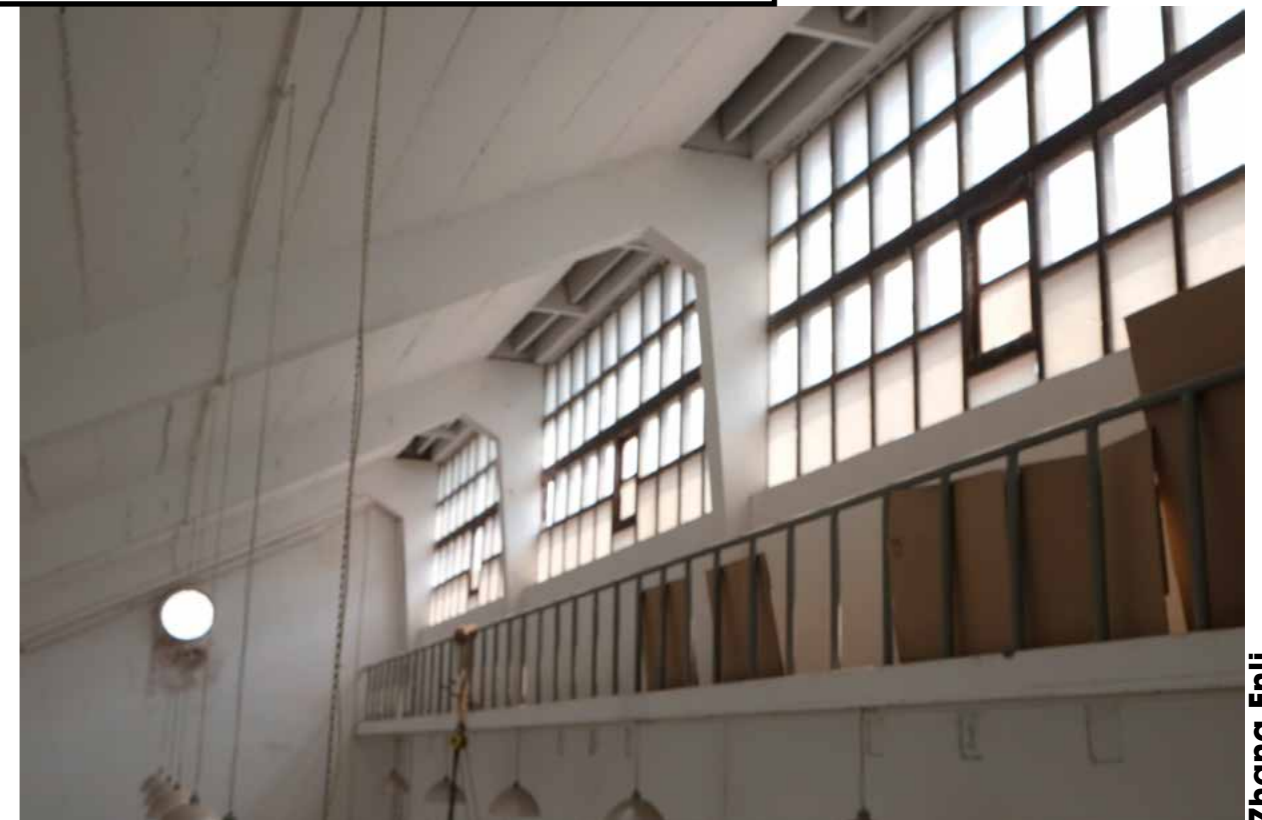
**张恩利:** 早年学得比较杂,这个杂让自己建立了一个比较综合的控制能力,而不是说我是学油画的,所以我得怎么样做:没有这样一个方法论告诉我说怎么样做底,然后怎么样去构图,怎么样去描绘。自己就得不断去摸索,这个过程是比较好的,让你用自己的土办法去表达,而不是用某种绘画的标准去画。有的时候缺点成为了一种优势。

**LEAP:** 摆脱了很多教条的限制。

**张恩利:** 摆脱了僵化的、现有的东西。因为不是学绘画出身的,所以说很多的条条框框都没有了。

**LEAP:** 在画面上经常能看到的铅笔线的网格痕迹,是一种帮助构图的依据?

**张恩利:** 铅笔线其实是一个主观的东西,就像一个比例。它也成为我大部分画面的一部分。有的时候不一定有道理,所有的理由都是自己添加上去的,但是这种存在是有道理的,存在一定是有充分理由的。



**LEAP:** Will you regret that later? You may think a certain direction is a misstep now, but you could change your mind in a few years.

**ZE:** I don't think I'll regret it. Just like a tree, you need to constantly trim back the unnecessary limbs that fork out of it. Otherwise it won't grow tall. Sometimes there's a painting that you think is fantastic when you're working on it, but actually it's obstructing your future growth. I think this is crucial. You're not making a perfect painting—the focus should be on the things you want to make in the future. This can have a tremendous impact on a painter. It's the reason many painters suddenly change from one line of work and take a different route. Perhaps during the development of their work they paint something that really draws people in. If the commercial prospects of the work are strong, they'll turn it into a series, and, if the market responds, they'll continue on in that vein.

**LEAP:** Can you foresee in advance which direction you'd like to head next?

**ZE:** I've been exploring that question a lot these past years. Actually, predictions are also a way to reflect on the past, because I've been at this for almost 30 years. I think that, no matter what you're doing, you need to sit down and reflect on your past. Sometimes you forget what it was you were doing when you started.

**LEAP:** In many of your paintings we can see a grid beneath the pictorial surface, bringing to mind your design background. So I'd like to come back around and ask you about the relative degree of control when you compose a painting.

**ZE:** When I was young I studied all kinds of things. This variety of influences in my background gave me a relatively comprehensive ability to control the work. That ability did not come from a study of oil painting—there was no methodology that told me how to construct the underlayer, make the composition, and then fill out the subject. I had to constantly explore these methods on my own. That was a good way of going about it, because it pushed me to use my own basic approaches to express myself instead of using a certain painterly standard. Some deficits became advantages. I never bought into certain frameworks.

**LEAP:** Is the pencil grid something you use to assist your composition?

**ZE:** The pencil lines are actually a subjective thing, like a scale. They have also become an important part of my paintings. Sometimes there might be no reason for something, and the reasons are just things you map onto it. But these must exist for a reason. There must be a good reason for their existence.

**LEAP:** Just like your selection of subjects. In recent years you've often painted still lifes. The still lifes you decide to depict have a certain presence that does not require explanation. They have their own reasons for existing.

**ZE:** That's true. Some things simply exist with no theory to them. Sometimes we don't need to find reasons for them.



**LEAP:** But there are also some very clear selections, such as your paintings of trees. Trees are very specific, quotidian, and prone to romanticization. But you don't attach any meaning to your interpretation of these trees, do you?

**ZE:** Right.

**LEAP:** So how did you initially decide you would spend so much time on this subject?

**ZE:** Sometimes the subjects come in a progression. Trees were like that, as I've been painting them for close to 15 years. After I painted the first tree, in 2003, I just continued on painting them. Ancient scholars were passionate about trees, and this also influenced me.

**LEAP:** You often take photographs to document the environment around you, such as trees by the roadside. I'm interested in the relationship between these photographs and what appears on the canvases.

**ZE:** They're actually quite different. Sometimes I take a photo to observe a tree or some particular feature of a tree. But later I realized that the way westerners paint trees is quite different than the way Chinese painters do. Chinese people use the leaves to organize the tree, but westerners use the form of the tree. I'm trying to use Chinese ways of understanding trees, and I use the photos to ward off some conceptual aspects. I observe how the leaves grow and how trees are formed. All of these details are very interesting, but there's a language that transcends the details. There is no default to my work. No one can say that, in order for me to paint trees, I need to use an ink brush or look at how scholars in ancient China painted trees. Ultimately, I think it's not in the external form of the tree, but in how people understand what the tree is.

**LEAP:** Does that also apply to the other work you do based on photos, such as your still life series?

**ZE:** Yes, the photos are just a foundation. Sometimes I find details in the photos that my eye didn't catch. For example, I'll casually take a photo and then notice, "How did that happen?"

**LEAP:** 这就像您对一些素材的选择, 比如前些年画的很多静物。您选择描绘的物件有一种不需要解释的存在感, 自有它们存在的理由。

**张恩利:** 是的, 有些东西它没有理论它就存在了。有的时候不要去找理由。

**LEAP:** 但还是会有一些很明确的选择, 比如说您画树。树是我们每天都会看到的, 非常具象又很容易被浪漫化的存在。但您在创作中并没有赋予这些树任何可以解释的信息, 对吧?

**张恩利:** 是的。

**LEAP:** 那一开始是怎么决定接下来将大量的时间放在这样一个题材上的呢?

**张恩利:** 有的时候题材都是串着在做, 包括树画了很多年了, 快十五年。2003年画的第一张树, 然后就陆陆续续地持续画了很多年。因为中国古人对树的那种情感特别深, 这也影响了我。

**LEAP:** It is difficult to find the foundation of reality in your recent works. With your series of abstract lines, for instance—what was your process for creating those?

**ZE:** Reality was hard to find in the portraits I painted in the 1990s as well. There are also paintings that appear to be simple shapes, but are actually realist. I think this is the expressive power of painting: within an external appearance that we recognize—the thing you are painting—you hide the personal things you want to express.

**LEAP:** Looking back on your creative progression, there isn't any trace of literati painting styles in the 1990s work. Elements of this tradition became more prominent later.

**ZE:** Actually, I have little to do with the literati tradition. I don't belong in that category.

**LEAP:** Perhaps it's that you intentionally avoid the methods.

**ZE:** That's true. Sometimes you want to step back from particular questions and just paint, because those questions are terribly trivial and concrete. These concrete questions can be very present, so sometimes you need to step back and look at the essential things, like the impression of your place in society. You shouldn't make work based on some feeling you have about some social issue. I think my work has always revolved around "me." This idea of "me" refers to the importance of the individual in society. This is a traditional question that will probably always be relevant. All philosophies, all incidents, everything we debate when we talk about the artistic imagination, they all revolve around people. If you depart from that, everything is uncertain. Nothing can be proven, because any point of view can be subjective and objective.

**LEAP:** 我知道您平时有在拍照记录身边的一些场景，比如路边的树。我感兴趣的是这些摄影图像和画布上的画面的关系是怎样的？

**张恩利:** 实际上变化还挺大的。因为有的时候你拍一张照片是为了观察树，观察树的一些特征，然后你会想，西方人实际上画树跟中国人不同，中国人是用树叶来组织树的一种式，但是西方人是树的形。我在试图完全用中国的方式去理解当代的树。所以我用照片摆脱了一些概念的东西，观察树杈怎么长的，这些树是什么样的形态，这些细节都是很有意思的，语言都在细节上面。这样就没有了阻碍，你不会说我要画树，就得看看中国古人是怎么画树的，非得要用毛笔。我认为实际上不在于外形，而在于古人如何认为这个树是什么。

**LEAP:** 这是不是也同样适用于其他从照片开始的创作，比如静物的系列？

**张恩利:** 对，照片只是一个依据。照片有的时候会发现一些眼睛所忽视的细节。比如你随意拍一张照片，然后你意识到这怎么会是这样的，很有意思。

**LEAP:** 后来的一些画不那么容易找到所谓现实的依据，比如说看上去更为抽象的“无形”系列，那个创作的过程大概是怎么样的？

**张恩利:** 九十年代画那些人的时候也是很难找的。还有很多表面看上去很简单的东西，其实也是很现实的。我觉得绘画的表现力也在于此，它其实是通过一个我们认知的外表——也就是说你画的是另外一个东西——把你要说的那种隐含的人的内心的东西画出来。

所有的一些观念、所有的事件、所有人们争论的关于艺术的想象都是围绕着人，如果离开这一点所有都是不确定、不能确信的，任何的事件和观点都有主观性和客观性。

Everything we debate when we talk about the artistic imagination revolves around people. If you depart from that, everything is uncertain.



**LEAP:** 如果回溯性地往回看您的创作脉络,您九十年代的画对场景和人的表现比较看不到中国文人画的气息,这种气息是到后来静物的系列开始有些显性。

**张恩利:** 实际上我也不太文人,肯定是不属于这种类型的。

**LEAP:** 或者说是在故意去不要用这种太显性的方式。

**张恩利:** 对,这也是有的,有的时候要远离一些问题去画画,因为问题都是非常琐碎和具体的。这些具体的问题有的时候很近。有的时候你需要更远一点去看一些本质的东西,关于人在社会当中的一种感受。而不是说由于某些事件的发生触发了一些感受再去做作品。我觉得自己一直围绕着“我”,“我”指的是人在社会中的一种重要性,也许这样的看法是一个既传统又非常永恒的问题。所有的一些观念、所有的事件、所有人们争论的关于艺术的想象都是围绕着人,如果离开这一点所有都是不确定、不能确信的,任何的事件和观点都有主观性和客观性。

**LEAP:** You have always maintained an individualist attitude and position. That's been consistent over time.

**ZE:** Artists have 30 or 40 years at most to do their work. In terms of world history, this is an incredibly short time, but, in reference to a person's life, it's quite a while. So, when you start thinking about an issue, you don't think about it for just one or two days.

**LEAP:** Because you've been working for so many years, everyone can look back and see your progression. It's only natural to try to guess what new directions you will head in.

**ZE:** Sometimes you want to shatter their predictions about where you might be headed. Sometimes, if life goes too smoothly, you lose that element of careful consideration. Sometimes you need to stop for a moment. You need to halt its progress because, if you don't interrupt it, it will become rigid and repetitive.

**LEAP:** The feeling you mentioned earlier—about whether or not a work is in a good state—do you now have enough experience now that you can easily distinguish whether you're in a good place and can control these things?

**ZE:** You can't rely too much on experience. Trusting experience is a trap for painters. Sometimes you need to forget your experience. Too much experience can quickly become a bad thing.

**LEAP:** But how can someone who has spent such a long time engaged with these things to just forget your experience? When you're facing the canvas, how do you return to a more basic state?

**ZE:** That's the key. I think what's most important is that you remain conscious that you're not painting just to paint. For me, this has been the most useful method of breaking free of my experiences.

**LEAP:** 看得出您一直保持着自己非常个人的态度和空间,而且是很有恒常性的。

**张恩利:** 对,因为艺术家可以做事的时间可能是三十年、四十年,以总的世界的时间概念来说非常短,但对每个人的生命来讲是很长的,所以考虑问题不是说一天两天的问题。

**LEAP:** 但因为您已经做了这么多年,大家自然可以往回去看到这样一个脉络,也会想要去猜测您接下来创作的走向。

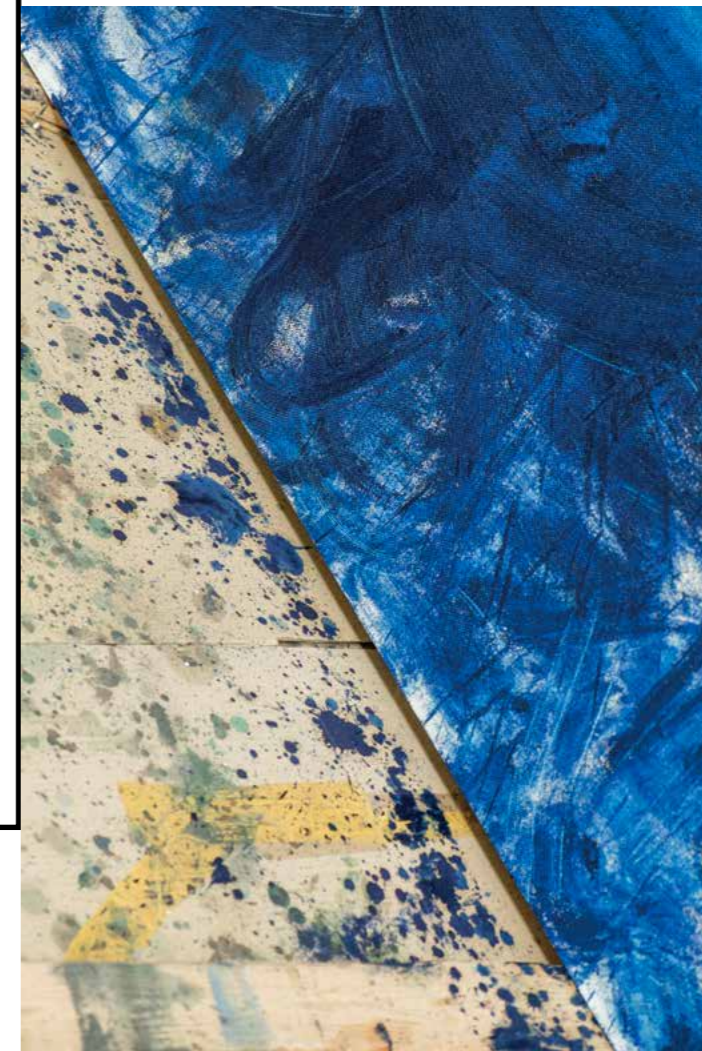
**张恩利:** 有的时候就要把这种可以推断的脉络打断。有的时候人生太顺畅可能你会缺少思想方面的因素,有的时候就是要停顿一下,不让他顺下去,顺下去也会变得僵化和重复。

**LEAP:** 您刚才说到那种状态的感觉,这幅画画坏了或者今天状态很好,是否已经有足够的经验能够更容易地感知到自己的状态以及怎么去控制这些东西?

**张恩利:** 但不能太相信经验,相信经验也是一个画家的敌人。有时候就是要忘掉经验。经验太多了是一个贬义词。

**LEAP:** 但像您已经有这样大的创作体量和时间怎么去忘掉已有的经验?面对画布时怎么去找到一种回归朴素的感觉?

**张恩利:** 这个是关键。我觉得最关键的是还要有一种意识就是不是为了画画而画画。这个对我来讲是摆脱既有经验的最好的办法。



**LEAP:** 不是为了画画而画画？

**张恩利:** 对，不是单纯为了完成一幅画而画画。还是要回到最初想画才去画的心态。绘画是一种需要，而不是一种必须要完成的工作，不是要完成一个量。

**LEAP:** 实际上您刚才说的，一直想要打破自己的既有经验或习惯去做一些新的东西，那我们能在画布上看到的最明显的转折点就是从最初的那些人物场景，黑色的背景上非常浓厚的颜料，转而变成越来越薄的画面，留白越来越多。

**张恩利:** 有的时候是社会大背景的改变，围绕你周围的东西都改变了，实际上你无意识当中也就改变了。这种改变就是你不能抱着之前认定的所谓真理不放，因为你不能说我们生活在一种悲惨世界，就永远是黑色的，我觉得并不是这样的。2000年前后是整个社会的一个转折点，包括城市、环境、经济的转变，整个体制和人所有的观念都发生了变化，还有一个就是对于文化的既定的一种认知的改变。

**LEAP:** 所以就像您刚才说的，面对这样的社会问题您是在用自己的一种主观性去消化，而不是策略性地应对或者构思如何反映这些问题，是吗？

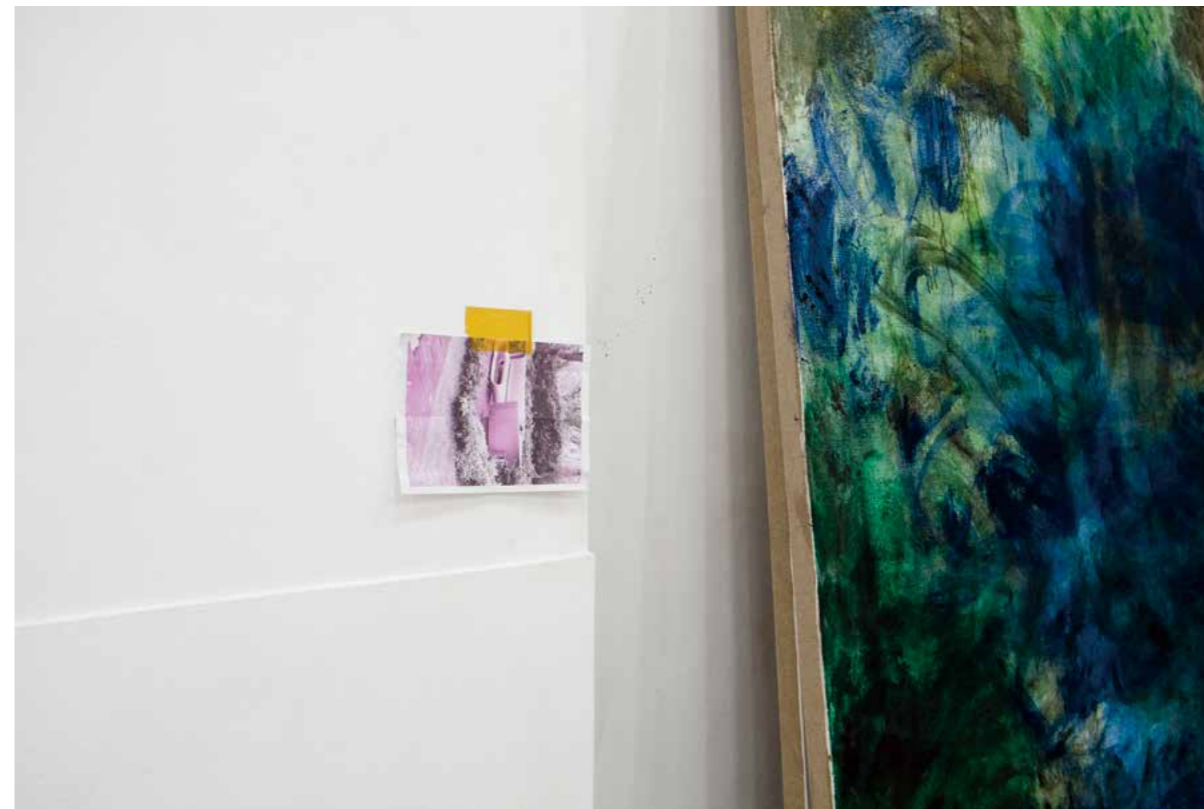
**张恩利:** 是。

**LEAP:** Not painting just to paint?

**ZE:** Yes. I'm not painting just to produce a painting. For someone my age, it's easy to form an idea. You have a firm idea and a method, including which materials and techniques you'll use. It all comes together like a unified system, like in an assembly line. This way of working ultimately leads to something like automated production. After painting so many years, I constantly think that I need to break free from the experience I've accumulated. That may be the only way for me to inject new vitality into my work. Otherwise you become exhausted churning out product. This is especially true given the kind of capital that's out there now, particularly in China. In the 1980s and 90s, we didn't have this access to capital. Your decision to paint was completely based on your instinctive desire. Now the market is great, especially for painters. I think this is something you need to be careful of. The key that you need to consider is: What is someone seeking to do when they paint? Why do they paint? I'm still thinking about this now: Why do I paint? It can't be just to sell paintings. I've painted a lot of things in the past several decades. I think I may have passed through a period in which I was just meeting my material needs, a period right when I was starting out. In your twenties, you start to question why. That's the kind of longing I've sought to preserve.

**LEAP:** If, as you say, you're always striving to break down your past experience or habits and create new things, the most obvious turning point we can see in your work is from the black and thick backgrounds of your early paintings of peoples and scenes to the lighter and thinner surfaces of your later works.

**ZE:** Sometimes it hinges on larger changes in society. When all the things around you are changing, you're subconsciously changing as well. What changes is that you cannot keep hold of the truth you once believed to be true. You can no longer say that we live in a tragic world, forever shrouded in darkness. I don't think that's true. Around the year 2000, all of society shifted. Cities, the environment, economics. The whole system, all of our judgments, it all changed. There was also a cognitive shift in regard to culture.



**LEAP:** 比如2000年那个阶段的转变，是一种更感性、自然的变化，还是一个经过深思熟虑构思的东西？

**张恩利:** 我觉得还是深思熟虑的，说得好听一点。因为实际上你没有办法本色即自然，因为早年这十几年并不是一个很短的时间，它已经让我在很多方面想了很多。在九十年代的时候是外来的西方艺术对中国的影响非常大，那十年之后就完全不同了，关于表现主义、关于人、关于人的黑暗，这些东西都改变了。现在人更多尝试的是一种实验性的、不确定的方式，用一种更显现的方式去表达，更加带有一种批判现实的立场去思考艺术问题。那我可能就没有受到那么多这种方式的影响。九十年代初的时候对于绘画的迷恋很多时候是来源于人的本能对于画家的想象以及对这种艺术生活的渴望。但是走到今天考虑的可能就是一个人必须得建立他从生到死的认知过程，我觉得这个对我自己是非常有意义的。一个人怎么去认知外界，是通过书本呢还是外来的知识？还是通过自身？我选择通过自身的体验来感知这个社会。所以在这一点上就不存在一种更实验的方法，不会过多地从形式上去考虑问题。

**LEAP:** 也不会从外部现实中寻找可用的要素。

**张恩利:** 是，现在看来会觉得自己是更有道理的，因为你只有从自身的经验出发。虽然这些经验是比较狭隘的或者是非常个人的，但是它这种感触实际上是最让你确信的。一棵树长出来，有时候嫁接会让这颗树长得很快，但可能你就迷失了方向，到最后也还是在变化。可能一个人就是一部历史，我是从这样的一个简单的历史思考方式去想的。

**LEAP:** 但肯定也是有踌躇的吧？比如某些时刻会去想那下一步怎样，还是说其实是在一个更平稳的、更淡定的心态去寻找自己最想做的？

**张恩利:** 这个我想的一个人可能还是得预设几十年的路线。实际上，一个人一辈子只能做一件事情。

**LEAP:** And you use your subjective viewpoint to digest these social issues, rather than strategically responding or planning out a reaction.

**ZE:** Correct.

**LEAP:** The change you went through around the year 2000, was it a natural shift based on intuition, or was it the result of thought and deliberation?

**ZE:** I think it was the result of thought and deliberation. In truth, it's impossible to remain completely unaffected. After all, the first part of my career was more than a decade, so of course I thought deeply about many of these topics then. In the 1990s, the influence of western art was strong. But, just ten years later, everything was completely different. Beliefs about expressionism, about people, about the darkness in people, they all changed. Now people are trying more experimental, uncertain methods. They use more obvious approaches and consider issues in art in a critical way. I was probably less influenced by that kind of approach. In the early 1990s, obsession with painting was usually based on someone's instinctive dream of being a painter or their desire for this kind of artistic life. But, at present, all I'm thinking about is the cognitive structure one has to build, beginning at birth and ending with death. This is extremely interesting to me. How does one understand the outside world? Through books? Other information? Or is it through the self? I have chosen to understand society through my personal experience. On this point, no method is more experimental than this one. A formal approach won't work.

**LEAP:** Which also means that you don't need to search for material in the outside world

**ZE:** That's true. And now I see a certain truth to this approach, because you have no real experience to apply beyond your own. Even though this experience is rather narrow or extremely personal, your contact with reality will still be the most convincing evidence for you. As a tree grows, sometimes a graft can help it grow faster. Still, it's possible to lose your way, and it continues to change until the end. Perhaps a person is just a history, and I start by thinking through this short history.

**LEAP:** There must still be hesitation along the way. Do you sometimes stop to think about what the next step should be, or are you quite confident about the state of things now, calmly seeking out whatever it is you want to do?

**ZE:** I think you have to decide on a route for decades of travel. After all, a person can only do one thing with the course of a life.

## 沟通中缺失的都在作品里

张恩利与香格纳以及豪瑟沃斯画廊都有着长期稳定的合作关系。LEAP和豪瑟沃斯画廊的主创，伊万和曼努埃拉·沃斯夫妇坐下来谈了谈他们第一次拜访张恩利工作室时的情况。  
*Zhang Enli enjoys longstanding relationships with both ShanghART and Hauser & Wirth. LEAP sits down with Iwan and Manuela Wirth to reminisce about their first visit to Zhang's studio.*

## What's missing in the communication is there in the work

**LEAP:** 你一开始是怎么认识张恩利的?

**伊万·沃斯:** 我想那是在2005或2006年的时候,当时伦敦豪瑟与沃斯画廊的总监(Hauser & Wirth)格雷戈尔·缪尔(Gregor Muir)把他介绍给我们,现在缪尔已经是泰特美术馆的总监了。每一个新到岗的画廊总监心中都有一个他希望介绍给画廊的艺术家。画廊的规模越大,这项工作就越困难,但这在当时还是有望达成的。当时他谈论张恩利的方式与任何一个策展人谈论中国艺术家的语气都不一样,因而我们首次来到了上海,并且承诺要办一场展览。

**LEAP:** 当时他的工作室里有什么?

**沃斯:** 那时上海正在进行城市改建工作,拆除的规模令人难以置信,情况很惨烈,接着又突然停止了。张恩利没想到六个月之后工作室居然还在那里。由此而生的强烈怀旧之情也正是他作品的尖锐之处。那些作品的氛围很轻松。在某些时刻,你会立刻察觉,你正在进行的访问非常重要——你就是分辨得出来。有时,你做了一个展览,而那个展览决定了一个艺术家的事业前景,展览中的每一件作品都会令你回忆起当初的那个瞬间。他的作品非常非常有感染力,无论是在上海还是在欧洲做展览都很有意义。我们第一次办展是2007年在苏黎世。

**LEAP:** How did you get to know Zhang Enli originally?

**Iwan Wirth:** I think this was back in 2005 or 2006, when he was introduced to us by Gregor Muir, who today is director at Tate, but then was director of Hauser & Wirth in London. Every new gallery director has an artist who he wants to bring into the gallery. With a big gallery that becomes increasingly difficult, but then it was still possible. He was talking about Zhang in a way I had not heard a curator talk about a Chinese artist before, so we came to Shanghai for the first time and committed to do a show.

**LEAP:** What did he have in his studio?

**IW:** You could not believe the extent of the destruction that was going on in the city then. It was brutal, but then it stopped. He didn't think the studio would still be there six months later. That was also the poignancy of the work, this great nostalgia. The work was very relaxed. There are times that you know right away it's an important visit—you can tell. Sometimes you do a show and it defines a career, and every work refers back to that moment. It was very, very powerful, and it made total sense here as much as it did in Europe. The first show was in 2007 in Zurich.



**LEAP:** What was the reception like for that first show?

**IW:** It was, surprisingly, a very great success. People felt that subtleness and that humbleness of his work. It has this deep soul and humanity in a very different way. We sold out in the first show, which was unusual for an artist that people hadn't known. He had already had a show at the Kunsthalle Bern, and Luc Tuymans talked about him, so there was already a context for the work, which affected not just the collectors but the intellectuals too.

**LEAP:** How do you present Zhang Enli to someone coming to the work for the first time? Is there a peer group that would refer to?

**IW:** You leave people alone with the work. And it triggered people's curiosity in the beginning that he was, and still is, our only Chinese artist. The work was very different from other Chinese artists, at the time, as it stood so far apart in that the painting language was so detached. He had worked out the idea of a very international language, but much contemporary art from China at the time had the opposite message.

**LEAP:** What about when you first brought him to London?

**IW:** The London audience seemed very different, because they knew Chinese art through Saatchi—a very different perspective on Chinese painting. We had early support from writers and critics, maybe because it was profoundly different. Zhang immediately found a group of fans. Then, when Gregor became head of the ICA, one of his early projects was Enli with the Space Painting. Usually when a director first arrives at an institution coming from a commercial gallery he or she absolutely does not show artists from the program they had been working with previously, but with Gregor and Enli there was that close friendship.

**LEAP:** 第一次展览的反响如何?

**沃斯:** 令人惊喜, 那次展览非常成功。人们可以感受到他作品中的细微和谦逊之处。他的作品有深刻的灵魂和对人性的独特解读。我们首个展览的作品全部售出了, 这对于一个大家还不了解的艺术家来说是很少见的。当时他已经在伯尔尼美术馆 (Kunsthalle Bern) 办过展览了, 而且吕克·图伊曼斯 (Luc Tuymans) 也谈论过他, 这为我们对他作品的讨论提供了合适的语境。与此同时, 不仅仅是藏家, 学者们也受到了影响。

**LEAP:** 你是怎样向第一次见到张恩利作品的人介绍他的? 有没有以同辈的艺术家团体作为参考?

**沃斯:** 你需要做的是让人们独自面对作品, 这会引起人们的好奇心, 想知道他何以从当初到现在始终是我们所代理的唯一一个中国艺术家。当时, 他的作品和其他中国艺术家的作品有很大的区别, 和大家距离很远——因为他的绘画语言疏离于其他人。他创造出了一种非常国际化的语言, 而当时绝大部分的中国当代艺术传递的却是相反的信息。

**LEAP:** 你第一次把张恩利的作品带到伦敦展出时情况如何?

**沃斯:** 伦敦观众的反应似乎很不一样, 因为他们已经通过萨奇美术馆了解了中国当代艺术, 他们会从一个不同的视角看待中国绘画。我们很早就得到了作家和评论家的支持, 这大概是由于张恩利非常与众不同, 他很快就有一众仰慕者。之后, 格雷戈尔成为了伦敦当代艺术学院的院长, 他最早的展览项目之一就是张恩利的空间绘画。通常当一个有商业画廊背景的总监进入学院时, 他或她通常不会展出在之前的项目中曾合作过的艺术家的作品, 但格雷戈尔和张恩利是很亲近的朋友。

**LEAP:** How do you maintain the relationship with an artist who is so far from the gallery?

**IW:** It is more of a language barrier than a question of distance. He was the first artist in the gallery where we couldn't have the kind of conversation that we would have liked to have. Geographically there is a distance, but spiritually we are very close. That's why it works. You can feel that there is always something more that he would like to add, but then on the other hand there was never a lack. With his work so naked and direct, what was missing in the communication was there in the work. And it's closer than LA.

**LEAP:** Zhang Enli works with two very strong galleries, Hauser & Wirth and ShanghART, and you both seem equally actively involved with his career. I find it interesting that that can happen over such a significant geographical divide. It's not always the case, as often galleries in different geographic markets have very different presentations.

**IW:** That's where we collaborate closely with Lorenz Helbling. Because we work very closely, both sides always know who we are talking to and developing conversations with. Neil Wenman took over working with Zhang after Gregor, and they meet probably around five times a year. Zhang has been to shows in Somerset, he went to the opening of the LA gallery. He's very much part of the gallery family. He came in ten years ago, before the gallery became a global gallery. London started in 2003, and LA later, so those artists grew with us. They knew the gallery when it was smaller. It is a different gallery now.

**LEAP:** 你是如何与那些在地理位置上和画廊相距甚远的艺术家维持合作关系的?

**沃斯:** 比起空间上的距离, 语言障碍是更大的阻隔。他在画廊里是第一个和我们无法进行理想对话和交流的艺术家。在地理层面上, 我们距离遥远, 但在精神上我们很靠近。这就是我们的合作得以成功的原因。你能够感觉到他总是有些未尽之言想要补充, 但另一方面, 我们的交流中却没什么遗漏的部分。因为他的作品如此赤裸且直白, 以至于我们对对话中缺失的信息在作品中已经表达过了。而且比起洛杉矶, 上海还算是比较近的。

**LEAP:** 张恩利和两个实力雄厚的画廊都有合作, 一个是豪瑟与沃斯画廊, 一个是香格纳画廊, 而你们两方面似乎都很积极地参与到了他的艺术生涯中。有趣的是, 这种合作居然在两间画廊相距如此遥远的情况下发生了。这种案例不太常见, 因为针对不同市场的画廊也通常有不同的展览模式。

**沃斯:** 这就是我们与劳伦斯·何浦林 (Lorenz Helbling) 保持密切合作的原因。得益于我们的紧密合作, 两边的画廊始终都很清楚我们在和谁进行交流。在格雷戈尔离开后, 尼尔·温曼 (Neil Wenman) 接替了他的工作, 继续与张恩利合作, 他们每年大概要见五次面。张恩利来看过我们在萨默塞特郡的展览, 也去过我们在洛杉矶的空间。他一直是我们的画廊大家庭中活跃的一分子。他在十年前加入, 当时我们还没有成为一个国际性的画廊。2003年的时候我们设立了伦敦的空间, 洛杉矶的还要再晚一些, 因而我们的艺术家是和我们一起成长起来的, 他们在我们还是一个小画廊的时候和我们认识了。现在我们的画廊已不可同日而语。

张恩利和伊万·沃斯, 2007年

Zhang Enli and Iwan Wirth, 2007  
Courtesy Hauser & Wirth and the artist



**LEAP:** 你们要和那些一早就与画廊建立了合作关系的艺术家保持合作, 在这个方面, 画廊的转型使你们的工作变得更易了还是更困难了?

**沃斯:** 我想, 与那些一早就加入的艺术家维持合作会更容易些, 因为他们见证了我们一路走来的过程, 也参与过我们的讨论。当你协助建立了某些东西, 你就会以一种特别的方式感受到它的DNA。



格雷戈尔·缪尔、伊万和曼努埃拉·沃斯在张恩利的工作室, 2007年

Gregory Muir, Iwan, and Manuela Wirth in Zhang Enli's studio, 2007  
Courtesy Hauser & Wirth and the artist

**LEAP:** Does that transformation make it easier or harder to maintain the relationships with the artists you began working with early on?

**IW:** I think it is easier probably for an artist who has been around for that long, because they have seen and discussed every step along the way. When you help build something, you feel a part of its DNA in a different way.

**LEAP:** Shifting gears, I'd like to talk about the shape of Zhang Enli's market, and how the gallery works with him. When the Chinese market goes through turbulent moments of collectors coming into the market and then leaving the market, how do you insulate an artist from that? How do you reconcile an international market and a Chinese market?

**IW:** I think it's just two different markets, really. We place works very well, but you can't always know for sure. There are about 100 works that have been placed, and very little has shown up again in the secondary market. They tend to be the ones sold to China. We have increased the prices massively. In the first show the smaller paintings were USD 5000 or 10000, and now those paintings are sold at around USD 50000 to 100000. We are always careful, and we can pick where we want to sell. We watch the Chinese auction market and sometimes buy on behalf collectors—when an early work pops up, for instance. Sometimes you are surprised at certain prices that are achieved. It's erratic. What is critical to our role is getting his work into longstanding European and American collections that will end up in museums and secure his place in international art history.

**LEAP:** 换一个话题, 我想谈谈张恩利市场地位的建立, 以及画廊在这过程中是如何与他合作的。当中国艺术市场经历藏家入出出的动荡阶段时, 你是如何使艺术家免受波及的? 你又是怎样协调国际市场和中国的不同步调的?

**沃斯:** 我认为这本来就是两个不同的市场, 真的。我们放出作品时做了很好的安排, 但你永远不能完全掌握情况。我们大概出手了一百件作品, 但只有很少的作品再次在二级市场中出现。那些通常都是售往中国的作品。我们大幅提升了作品的价格。在第一次的展览上, 小幅作品标价五千至一万美元, 而这些作品现在的价格大概在五万到十万美元。我们一直很谨慎, 而且我们也可以选择我们想要出售作品的地点。我们关注着中国的拍卖市场, 有时也会以藏家的名义买入作品, 比如当一件早期作品出现的时候。有时, 你会感到诧异, 作品竟然拍出了如此之高的价格, 这种情况难以预测。我们最重要的工作是让他的作品能够进入欧洲和美国的长期收藏体系中, 最终进入美术馆, 以确立他在全球艺术史中的地位。

**LEAP:** 在他的艺术实践中, 有没有商业上比较成功, 或者相较不那么成功的例子? 艺术史方面的情况又如何?

**沃斯:** 空间绘画并不是一个商业型的项目, 但这个项目推进了他在艺术史上的地位。一些人会认为张恩利不是抽象画家, 而对另一些人来说他是。他的作品在尺幅上也大幅增加了。

**LEAP:** 在中国, 他应该是唯一一个艺术成就很高, 却又没有经历过市场价格过高情况的画家。

**沃斯:** 显然, 在这方面香格纳的工作做得很好。我们会交换信息, 分享我们了解到的藏家以及藏品的情况。而且劳伦斯在瑞士, 所以我们会共享信息。很多曾经咨询过香格纳的亚洲藏家也会来找我们。我们作为一个团队展开工作, 所以市场中的投机把戏不会骗到我们。这样, 市场会逐渐稳定下来, 而那些投机的买家也会因而丧失兴趣。张恩利的性格也起到了积极作用。他的个性很欧洲化, 这也是他和其他艺术家能够愉快相处的原因。他就像保罗·麦卡锡 (Paul McCarthy), 他们也成为了好友。张恩利只关心作品本身。

**LEAP:** Are there moments in his practice that have been more or less successful from a commercial perspective, or from an historical perspective?

**IW:** The space paintings aren't so much of a commercial project. But they have pushed him artistically. For some people Zhang Enli is not an abstract painter, and for others he is. His scale has also now gotten much larger.

**LEAP:** He is probably the only painter in China with this level of success who hasn't experienced those kinds of peaks in values.

**IW:** ShanghART is clearly doing a great job here. We exchange information and share what we know about this collector, about that collection. And Lorenz is Swiss, so we share that. We get a lot of inquiries from Asian collectors who have tried ShanghART and then come to us. We are working as a team, so the speculative side of the market can't really trick any of us. That stabilizes things, and after a while those kinds of buyers lose interest. Zhang's personality also helps. He is very European. That is also why he always get on so well with the other artists. He's like Paul McCarthy, with whom he has also become friends. He is only concerned with his work.

**LEAP:** You mentioned Zhang Enli's early work. Are people interested in it because it informs Zhang's later work? Or are they really two separate markets?

**IW:** It's super strong. We wish we had more. We have a waiting list for those works. We never showed that material, so the western collectors feel they missed out and never had access to it. If they love his work, they want to have that work. They don't need five. But it wasn't student work, it was already mature work at that time.

**LEAP:** 你提到了张恩利的早期作品。人们关注这些作品，是否是因为它们对张恩利晚期的作品有所启发？还是说这两类作品真的分属两个不同的市场？

**沃斯:** 他早期的作品很有力量。我只希望我们有更多这类的藏品。我们手中有一张等着购买这些作品的藏家名单。我们从未公开过相关的资料，因而西方的藏家会觉得他们错失了机会，再也不会得到这些作品了。如果他们喜欢一件作品，他们就会希望能够持有那件作品，他们无需拥有五件。但那些早期作品并不是学生习作，张恩利那时候的作品就已经很成熟了。

**LEAP:** 我们知道，通常来说，要让机构内的策展人认真对待中国的绘画作品很困难。我们是否需要担心张恩利的市场地位会影响到他在机构对他的评价？

**沃斯:** 我认为他的市场地位被严重低估了。他作品价格的风险并不高，从他的职业生涯来，现阶段也很安全。就算他打算完全停止创作，他的地位也会非常稳固。

**LEAP:** 你认为张恩利在接下来的十年中会有怎样的发展？你对他中期乃至长期的发展有何规划？

**沃斯:** 我想我们会继续这种画廊展和机构展同时进行的模式，同时我们正在准备制作一个作品目录，因此学术方面的相关讨论也会相应增加。现在的中国藏家和五年前的中国藏家有非常大的区别。只要中国的当代艺术和艺术市场继续发展，社会的文化构造就会有利于张恩利的前景。(译/沈凡怡)

**LEAP:** We know that it is often difficult to get institutional curators to take Chinese painting seriously. Do we ever have to worry that Zhang Enli's market is leaving behind his institutional position?

**IW:** I think he is really underrated in the market. It is neither a price point nor a point of his career where he is at risk. Even if he were to stop working altogether, he would still be rock solid.

**LEAP:** Where do you see Zhang going in the next ten years? What is the medium- to long-term vision to where you want him to be?

**IW:** I think it is a steady continuation of this combination of gallery shows and institutional shows, and we are starting to do a catalogue raisonné, so there will be an increase in the scholarly work through that. Chinese collectors are very different from Chinese collectors five years ago. As far as the market and the art world in China go, the cultural fabric is moving in the direction of Zhang Enli.

尽管张恩利在上海已经住了大约二十年，他其实出生在中国东北的一个省份，吉林。基于这两地之间的关系，LEAP对中国文化的现代化过程做了一些注解。

*Although he has lived in Shanghai for some two decades, Zhang Enli was born in the northeastern province of Jilin. LEAP reads the relationships between these two places as fundamental sites of Chinese cultural modernity.*

表面上看，满洲和上海，这两个地方截然不同：一个是东海之滨的商业化大都会，另一个地处遥远荒芜的北方，两者截然不同，西田幾多郎认为是佛教“净土”：一种可以改造自我的纯粹状态。一边是白茫茫的大地真孤独，一边是孤独蔓延的潮湿地。实际上，都市和荒原在本质上是相关的，这两个地方都是中国现代化的发生地，在中国漫长的历史中它们是缺席的——东北那茂密的森林，大片的沼泽地，原野冰封，就如在江南湿地上拨地而起的大上海一样，此前在中国历史上并无踪影，但是二者却有着不可分文化连接，曾经的空白地带，却经历了彻底现代化的转变，与乌托邦/殖民地伪满洲国的反乌托邦的关联，上海所承载的意义远非表面那么简单。若想将中国的现代性作为一种美学去理解，最好从这里开始：其中有两种可能性，一种是内在的欲望，一种是外在的愿望。那么为什么说是孤独的呢？中国艺术探讨的主观性，描述的并非一种业已存在的生命形式，而是本应该存在的形式；我们的同好并不多。也许其他人很快就会到来。

如果中国人曾经和环境和平共处，或者说努力追求天人合一，那么现代人却在试图破坏和征服自然——自然成为外在（祖国，领土）和内在的（自我）载体。现代性将内外付之于可想象的合理的指导形式，表现出来就是完美的组织结构（乌托邦，城市，现代化）。这些虚构的目标其实从未实现；海市蜃楼般的幻想与实际并不相符，而物质社会却已实现（老百姓每天能吃上肉，住大房子，国家有很高的GDP），很显然，人们的愿望远非物质上的满足，精神被强压在追求物质的枷锁里，人更需要

## 漂泊的漫游者 The Uncommercial Traveler

■ 卓睿  
Jacob Dreyer

Manchuria and Shanghai are, on the face of it, radically different: the southern commercial metropolis finds its opposite in the great northern wasteland. The corruption of city ways couldn't be more different from Manchuria, which Nishida Kitar considered to be the "pure land" of Buddhism: a tabula rasa capable of transforming the self. A great white field of loneliness; a large wet hive of loneliness. In truth, the city and the wasteland are intrinsically linked, the two sites of Chinese modernity, neither of which really existed in the *longue durée* of Chinese history—the forests, swamps, and frozen plains we now call Dongbei did, as did the marshes and swamps that Shanghai is built upon, but the cultural associations that have now latched onto what used to be emptiness are thoroughly modern, and tied to the utopia/ dystopia of colonial Manchuria, and Shanghai signifies something much more than its literal meaning. If we want to understand Chinese modernity as an aesthetic, we'd better start here, in this pair: two possibilities taken to the extreme, the desire for inside and the desire for outside. Why loneliness? The subjectivity explored by Chinese art does not describe a form of life that exists, but one that should exist; there aren't many of us here yet. Maybe the others will arrive soon.

If humans in China once lived in harmony with their surroundings, or tried to, in modernity humans have tried to destroy and overcome nature—nature both external (the homeland, the territory) and internal (the self). Modernity subjects both



Photo: Ryan Carter

自我救赎，一切犹如一个装满空气的金罐儿。东北的辽阔荒原和上海的海市蜃楼，正是中国现代性的发源地。东北，净土一片；上海，罪恶之都。艺术家若想探讨中国现代性的议题，就不能绕开这两个地方。

20世纪，中国的现代化穿过了一个黑格尔式的三段论：美学，政治，经济。哈尔滨是一个很好的研究案例。上世纪20年代，萧红那些写饥饿的小说，代表美学。40年代，革命者如丁玲毅然决然放弃艺术转向农村，是政治。80和90年代，无论是波斯特酒店董事长刘延年，还是臭名昭著的乔四，属于经济范畴。这三部分基本都想搞清楚一个问题：那就是如何让人们在酷寒的天气状况下生活得快乐。与世界格格不入的个体处于被集体吞噬的危险境地。自我被人潮淹没，被他人捆绑；萧红的笔下，孤独的行人在街上慢慢融化，确切说，也许是冻僵了。从祖国、故土，到阿基佐姆的无尽之城，高速列车奔驰，美学、政治和经济三重门带领我们来到了一个自然被人力所征服的世界。今天，沿着一条崭新的高速路北上，途经高楼林立的小区，就来到萧红的出生地；返程时，途中则能看到核电厂、高架桥。

在这场自我改造的文化苦旅中，萧红被命运裹挟着游走，从黑龙江呼兰县一个地主家庭颠簸到上海，她的经历预示了我们今天所经历的经济变化。她写得并不尽如人意。风格并非问题；关键是她以切肤之感，将环境对人的扭曲折磨流水账般记录下来。在每个十字路口，她

inside and outside to instrumental forms of logic imagined to culminate in perfect organization (utopia, the city, modernity). These phantom goals are never obtained; vanishing in perspective, these mirages do not correspond to materiality—when the material reality is obtained (meat every day, larger homes, higher GDP), it becomes apparent that the desire was never really for the material outcome, but for a psychological redemption of the self pinned to material goals, a piñata of gold filled with air. The great northern wasteland of Dongbei and the watery mirage of Shanghai are the two spaces in which Chinese modernity ovulated. Dongbei, pure land; Shanghai, devil city. Artists who took Chinese modernity seriously had to reckon with both.

In the twentieth century, the Chinese modern passed through a Hegelian triad: aesthetics, politics, economics. Harbin is a good case study. In the 1920s, with Xiao Hong's hunger novels: aesthetics. In the 1950s, with revolutionaries like Ding Ling, who wished to discard art for agriculture in the wastelands: politics. In the 1980s and 90s, with Liu Yannian, former manager of the Post Hotel in Harbin, or Qiao Si, notorious mafioso: economics. These three templates basically sought to comprehend the same thing: how can we make people in freezing weather live happily? The individual, standing outside of logic, indigestible, is the cliff that these waves of organization sought to erode.

的写作都是对物质世界无穷的展示：面包，冷，血，就这些。中国现代性也是一个物质上的问题。东北被看作是一个受华夏文明传统洗礼的地方，但实际上并非如此，从某种意义上，它类似西伯利亚和加利福尼亚，既是充满希望的拓荒之地，又是流放者聚居之处。

这位《生死场》的作者离开北国的严寒来到上海，是理所当然的选择。她的作品预示着欲从周边环境脱离出来的一种早期意识，迥异于1949年之后的社会；她是一个现代作家。尽管这种现代性只体现在局部，被看作是一种缺失，从世界里抽离出来而非投身其中；所以她燃烧了生命，成为在自己点燃的火苗中献祭的女巫。在31年的生命里，她行遍中国每个被蒙上现代化色彩的地方：有冰封的怒吼的边疆要塞；有哈尔滨的中央大街，在那里她和爱人贫困落魄，差点被卖到妓院；在北平，她找到了自我；在雨水冲刷的沪上，她见到了鲁迅、茅盾、胡风；香港、武汉，都留下了她的足迹。世界比自我大很多很多。最终，自我的洪流从现实世界的裂缝中决堤，慢慢的，个性化的痕迹被荡涤，人不再锋芒毕露，一切变得真实起来。艺术迈向政治的道路开启。

当萧红离开严寒的哈尔滨南下来到上海滩，陷入了政治的海洋，正如她从个性化的创作中走向死亡，也预示了中国现代化意味着什么。人潮人海成为埋葬她的坟墓。她个人转向了对大众意识的关注，试图用笔去书写自然，而这个自然，正是中国民众本身。凝视，饥饿，呼号：在这里我们发现了自己，在这里我们从事着人类的劳动，栖居着，思考着。

反抗自然的美学战争被称之为艺术；反抗自然的政治战争是社会主义；反抗自然的经济战争在何处呢，在上海。如伪满洲国一样，上海本身就是一个人造之城。但是艺术本身也是一个人工制品，中国的两个现代化的综合艺术之作就是上海这座城市和黑龙江的广袤农场；二者都是由城市知识分子创造，中国20世纪的艺术和文学在这两地穿梭，而且是以截然不同的角度。

在上海，来自蛮荒之地的艺术家们丧失了自我；无论曾经是有多么棱角分明，与众不同，就如萧红那般，作为

The self sank into the population, interlocking with the others; Xiao Hong describes the lonely individual in the street slowly melting—or perhaps freezing. From *zuguo*, the motherland, to Archizoom's No-Stop City, realized in the form of the high-speed train, the triple gate of aesthetics, politics, and economics has led us into a world where nature is controlled, no longer volatile, tamed by the will to power. To go to Xiao Hong's birthplace today, you drive north on a new highway past apartment blocks; the return trip, past nuclear power plants and shiny bridges.

Xiao Hong is a cipher in this bitter road of self-transformation, circulating as she did from a Manchurian aristocratic home in Hulan County, Heilongjiang, to Shanghai—she presaged the movement along the national economic grid that we all live through today. Her work is badly written. The style isn't the point; rather, she is a diarist of the distortion and management of the environment through the power of perception. At every juncture, her writing is relentlessly material: bread, cold, blood. The question of Chinese modernity is a material question. Dongbei codes as traditional and Chinese even though, in reality, it is neither; in truth, it is somewhere between Siberia and California, between promised land and threatened exile.

It's natural that the author of *The Field of Life and Death* left those cold fields for Shanghai. Her work signaled an early awareness of the desire to be independent from one's environment, and of the atomization of society after 1949; she is a modern writer. This modernity, though, is only ever partial, conceived as a lack, an alienation from what is, rather than an inhabitation in the world; that's why she burned out, a witch immolated in her own flames. In her 31 years, she spent time in every key site of Chinese modernity: in a cold, angry rural fort; on Central Street, Harbin, living in sin with her lover before he attempted to sell her into prostitution; in Beijing, discovering herself; in rain-lashed Shanghai, seeing Lu Xun, Mao Dun, and Hu Feng; in Hong Kong; in Wuhan. The world is greater than the self. Eventually, the emanations of the self flood all interstices of

艺术家的她不留一丝痕迹地消失了。伪满洲国覆灭后，东北恢复了原先的称呼，这个情感炽烈、带着浓重的东北口音、一贫如洗的女文青，她鲜明的个性在北平游刃有余，但是在上海，却毫无施展之处，东北特色的美学诉求被无孔不入的商业化洪流湮灭，街巷里弄流出的污水是另一种生活的写照。中国的经济发展，先于艺术和政治，为社会打造了一个真正现代化的主体，这种作用力下的生活版本通俗庸常：在上海静安区的四季饺子王，顾客可以吃到真正的东北猪肉汤，也就是“杀猪菜”，这里还能喝到进口的比利时啤酒，那段暴烈激情的北国岁月在日常的琐碎中被消融掉，人们关心的只是下一顿吃什么。东北人身上的那种直率坦荡激情四溢的生活方式，在这里无法找到共鸣：2016年，萧红的故事被改编成一个平庸的浪漫片，她的人生在银幕上变得平淡无奇，这位中国文学的女巫被塑造成一个有中国特色的西尔维亚·普拉斯。大众继续清洗着过去，就如中国已经被席卷到了悬崖的边缘——风暴骤停后，世界将一分为二。（译/王丹华）

the known world and, in the process, cease being self, cease being particular, and become real. From art to politics.

When Xiao Hong left the solid, icy streets of Harbin for the watery illusions of Shanghai, it was to drown in the sea of politics, as she went from her personal art to, in death, a universal signifier for what Chinese modernity might mean. The waves of the people became her tomb. The passage of her individuality into mass consciousness is an attempt to describe nature—a nature which, above all, is the Chinese population itself. Glances, hunger, yells: nature is where we find ourselves, in which we do the human work of building, dwelling, and thinking.

The aesthetic campaign against nature is called art; the political campaign against nature, socialism; the economic campaign against nature, Shanghai. Like Manchuria, Shanghai is intrinsically artificial. But art is itself an artifice, and China's two modern *Gesamtkunstwerk* are the city of Shanghai and the vast farms of northern Heilongjiang; both were created by urban intellectuals, and the art and literature of China's twentieth century sifted through both spaces, always dialectically in opposition to each other.

In Shanghai, artists from the wilderness lose themselves; no matter how irascible or unique, as Xiao Hong undoubtedly was, the artist vanishes without a trace. The distinctiveness of what, after Japanese Manchuria was liberated, came to be called Dongbei—the salt, the violence, the strong accent, the shabby chic—conquers Beijing by assertiveness, but, in Shanghai, Dongbei's aesthetic melts into the flows of commerce, rivulets of greasy water drooling through the alleys. More than art or politics ever could, China's economy has created a true modern subjectivity, a generic and clichéd format of how to be: at Four Seasons Dumpling King in Shanghai's Jing'an district, you can have your Manchurian pork stew, known as "killed pig soup," with imported Belgian beer, and the history of violence and passion that is Dongbei is trivialized, commodified as another option for dinner. The sincere and forthright emotional way of life that has characterized Dongbei finds no audience here: Xiao Hong's life story became a cheesy romantic film in 2016, normalizing her work and making the banshee of Chinese poetry into a gentrified Sylvia Plath with Chinese characteristics. The great masses of people continue to wash past as China is swept ever closer to the cliff of nature—over which, once passed, the world will crack in two.

张恩利关于法桐树的绘画是他广为流传的作品题材之一。这些树在上海市中心的法租界旧址一带随处可见。维护法桐有其难度，秋冬季节凋落的宽大树叶很难清理，而树种飘絮对人们眼睛和呼吸道的刺激又会持续整个春夏。在北京工作的艺术家刘窗也在作品中呈现了城市环境中的树。他的“抑花”系列关注用以控制杨树和柳树飘絮问题的园艺科技。每年春天，中国的许多城市都会因为此类问题而停转。刘窗的作品作为一种工具，能够介入自然与文化的架构并且干扰权力的运作；同时，它们也是对“人类纪”中城市的记录。

*One of Zhang Enli's most widely circulated bodies of work involves the trees known as London planes, ubiquitous throughout the former French Concession in downtown Shanghai. Their management is considered problematic because the broad leaves are hard to dispose of throughout the fall and winter, and their seeds irritate the eyes and lungs throughout the spring and summer. Urban trees appear also in the work of Beijing-based Liu Chuang, whose "Blossom Bud Restrainer" series looks at the horticultural technologies used to manage the poplar and willow trees that bring many Chinese cities to a virtual standstill every spring. A tool to engage with the nature-culture construct and the workings of power, Liu's work is also a document of the anthropocene city.*

刘窗，《活的遗迹》，2017年，摄影

Liu Chuang, *Traces of Living*  
2017, photography

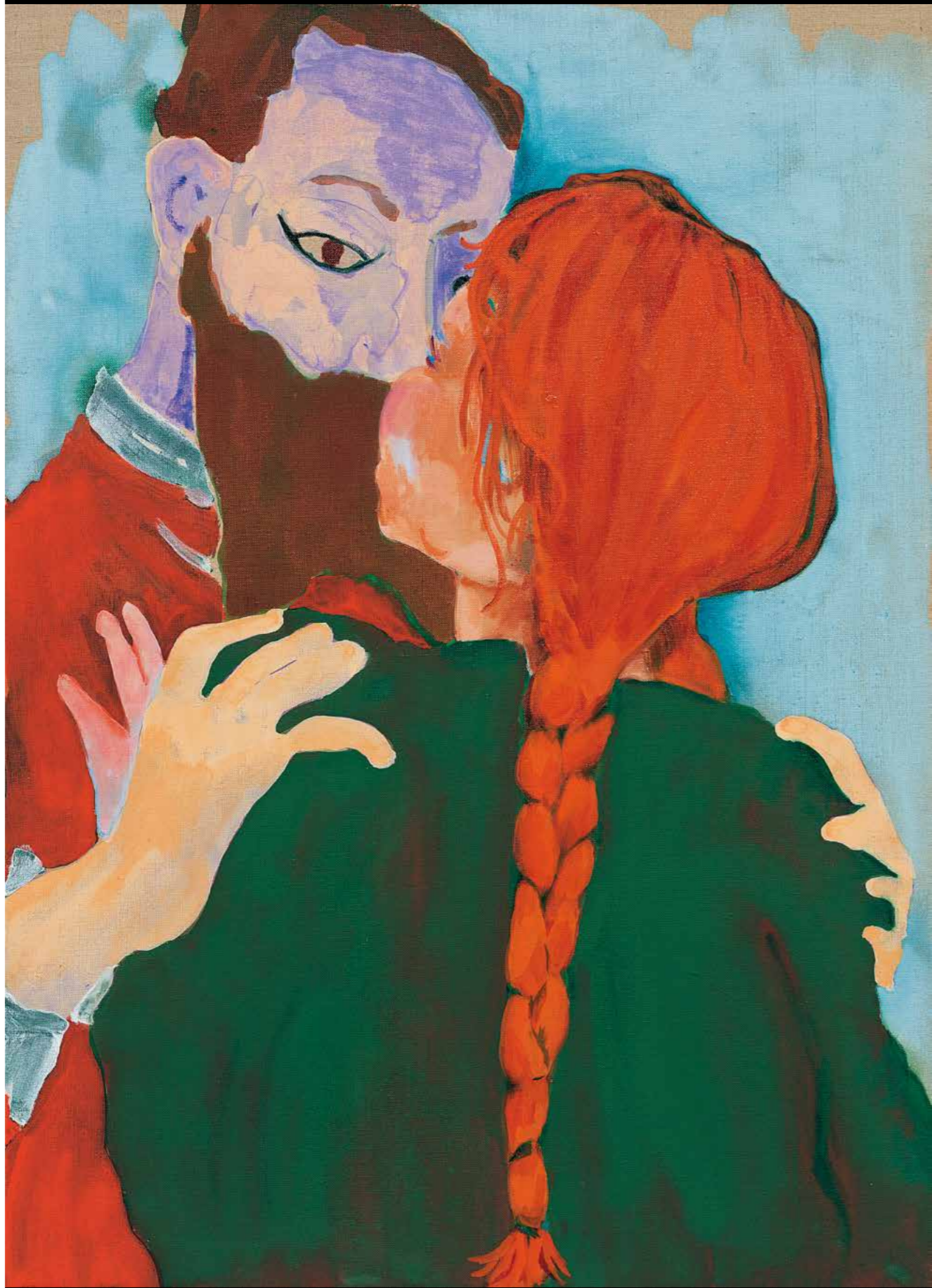


## 树 Trees

刘窗  
Liu Chuang







# 劳拉· 欧文斯 Laura Owens

邓祖儿  
谈劳拉·欧文斯  
的创作  
Joey-Tang on  
Laura Owens's  
work

沃迪斯当代艺术中  
心的“十幅画”  
“Ten Paintings”  
at CCA Wattis

斯塔·蒙塔纳镜头下的  
博伊尔高地  
Boyle Heights  
captured by Star  
Montana

高文雅记述Ooga  
Booga  
Samantha Culp on  
Ooga Booga

尚端的  
博伊尔高地报告  
A Report from  
Boyle Heights by  
Danielle Shang

首页：《无题》，2006年  
亚麻布上丙烯和油画颜料  
74.3 x 54 厘米

Previous Page:  
*Untitled*, 2006  
Acrylic and oil on linen  
74.3 x 54 cm  
Courtesy the artist

## 劳拉·欧文斯：一个小天堂

# Laura Owens: A Minor Heavens

邓祖儿

Jo-ey Tang

#1)

Sunset. Pollution. Pollution. Sunset. Two words that come to mind when I think of the art of Laura Owens. I recite in forward and reverse orders to glean how one moves into the other, how one sustains or abates the other, how one anticipates the other, and how one cadence recedes into or onto another. It is an incantation, a stutter, and a forced palindrome. Kinetics. I think of music, and the way in which these cloyingly dirty, gritty, sublime motions operate. Musical motifs of a reprise, a refrain, a rondo, a round, a da capo, and an ostinato. All and none of these at once. Or is Owens's work a perpetual serenade?

*A refrain: A repeating phrase. Played at the end of each verse in a song.*

*A reprise: Repetition of an earlier part of a composition after the development section.*

*A rondo: A form where the principal theme is repeated several times. The rondo was often used in the final movement of classical sonatas, symphonies, and concertos.*

*A round: The melody is sung by multiple voices to form a "round." After the first voice begins, the next voice starts singing after a couple of measures are played in the preceding voice. All parts are repeated continuously.*

*Da capo: Capo is Italian for "head." In sheet music, an instruction to repeat the beginning of the piece before stopping on the final chord, where it's marked fine.*

*Ostinato: A persistently repeated phrase throughout a composition.*

#1)

落日。污染。污染。落日。当我想到劳拉·欧文斯的作品之时，这两个词总会蹦出来。我翻来覆去地念叨，看看它们如何融汇，如何支持或者彼此消灭，如何发展或者彼此吸收。这是一段咒语，一段结结巴巴、硬生生凑成的回文。动感。我想到了音乐，以及其中翻腾着的甜腻、肮脏、粗暴和高尚。重奏、叠句、回旋、轮唱、从头重复、固定音型。什么都是，或者什么都不是。或者，欧文斯的作品就是一再反复的小夜曲？

重奏：乐章展开之后重复开头的部分。

叠句：重复的短语。一首歌每一节末尾重复的部分。

回旋：重复数次的主旋律部分。经常出现在古典奏鸣曲、交响乐和协奏曲的结尾。

轮唱：多个声音唱出来的旋律构成轮唱。在第一个声音开始之后，下一个声音逐渐加入。所有的部分都被不断重复。

从头重复 (Da capo)：Capo是意大利语的“开头”。在乐谱中，“从头重复”标记的意思是在完成最后乐章之前重复开头的部分。

固定音型：在整个乐章中不断重复的片段。

这些词语其实都不适合描述劳拉·欧文斯的作品，音乐是要被听到的，不过还是可以借助它思考欧文斯的作品背后的脉络。她的作品如何同时包含了对立的两极，又如何融汇。从整体上看，它们痴迷而顽固，排演、重复、重编、崇敬、狂欢、斥责、复苏。在某种程度上，它们既是落日又是污染——具有双重标签。两个特征互相激励。一个变得强烈，另一个就会更强烈。尽管如此，我们还是更享受落日而不是污染。既精确又危险，两者都是绝对的事实。它们共同带来的东西比自身能够带来的更多。它们实现了超越。

污染能够改变落日，让落日变得更加瑰丽。我现在身处美国中西部，如果你也在这里就会知道农场扬起的灰尘为傍晚增添了壮丽的光辉，逐渐伸展到远方，似乎直到天际。劳拉·欧文斯营造的就是“似乎”状态。这是她的特征。就像是落日，走向有限、走向衰竭，尽管如此，还会再次发生。或者我们也许不再是我们，但落日保持不变。我们对此并不确定，因为我们没法回到过去，也许每次落日都改变了构成我们认知的成分，改变了我们的化学平衡。劳拉·欧文斯的作品为我们带来了传播的尽头、失落的尽头、时间流逝的尽头。

#2)

为了实现轻松感，劳拉·欧文斯的作品需要耗费不少心力，需要大量快乐，才能在松散与细致之间、草率与精湛之间开拓出雕塑般的空间。作品的张力是矛盾的表现还是移情作用的共存？或者像量子力学的双狭缝实验一样，光和物质同时表现出波粒二象性？

欧文斯常常运用的技巧让我想到了“强迫透视”——例如欣喜若狂地拥抱比萨斜塔的游客照——对象陷入了平面变成了厚涂，随意的笔触被裹挟。反过来，“强迫透视”也把我们这些社会动物拉在了一起。有些人永远也不会出现在此类照片里。他们从来不想待在我们这个空间里，因为它可能让他们脱离自我认可的神圣边界。我觉得他们就是从来不理解或者否定劳拉·欧文斯的同一批人。

These descriptions can never befit Laura Owens's work, for, like music, it needs to be heard, but they are pathways to think through how her work moves. How it occupies polar opposites and conceives itself via a constellation of convergent polarized points. How, seen all together, they obdurate, obstinate, rehearse, repeat, rehash, revere, revel, revile, and revive. They are both, in a way, sunset and pollution—coincisions. They amplify each other. The more intense one, the more intense the other. Ultimately, though, we enjoy the sunsets, not the pollution. Precise and perilous, they are factoids, mired in absolutes. They conjure more than they could conjure. They exceed.

Pollution can alter sunsets, making them more beautiful than they already are. Or, if you are in the midwestern United States of America, as I am now, the dust from the farms imbues the end of day with a magnificent glow, with gradients stretched out to their perceptual limits, and seemingly infinite. It is that state of the "seemingly" that Laura Owens operates out of. She makes that her kick. And it is always sunset, towards a finitude, towards exhaustion, with the knowingness that it will happen again, albeit differently. Or perhaps we become different, and the sunsets remain the same. We don't know for sure because we cannot go back in time, and maybe each sunset alters our perceptual compound and our chemical balance. Laura Owens's work opens us up to the end of transmission, of dropping out, of something's time's-up.

#2)

To achieve the easy-breezy quality in Laura Owens's work takes labor—work—and a lot of joy, in order to carve out a sculptural space notched between looseness and meticulousness, between slapdash and virtuosity. Is the tensile aspect of the work a kind of contradiction or a kind of



有时候欧文斯的作品就像是玩笑或者视觉的笑料，比如她从2015年开始创作的陶瓷表情符号（她做得太早了还是太晚了？答案是她做了）。笑脸符号起源的争论——是1960年代为保险公司工作的哈佛·鲍尔（Harvey Ball）或者1970年代为《法兰西晚报》工作的富兰克林·路弗兰尼（Franklin Loufrani）的创造，还是出自法国的史前洞穴壁画——也许说明了欧文斯视觉工具箱中的材料是如何在简化的交流中引起回响的（请看以下的#4）。

### #3)

我尝试了许多种方式来说明劳拉·欧文斯的作品，希望简化其复杂性，归纳为简单的并列，结果发现自己的表达实在有限：

秘密的装饰艺术  
后现代编结艺术  
小天堂

empathic coexistence? Is it even a contradiction? Or is it like the quantum mechanics double-slit experiment, in which light and matter can display characteristics of both waves and particles?

Owens often employs techniques that remind me of forced perspective—think of the ecstatic tourist holding up the leaning tower of Pisa—where recesses into surfaces become impasto traces, and haphazard strokes are bound up in a sculptural flux. In turn, that forced perspective brings us together as social beings. There are people who would never put themselves in the situation of being in such photographs. They are the ones who would never want to inhabit this space of the we, as it might rid them of the sacred boundaries of the sanctioned self. I wonder if these are the same people who would never understand or would refuse Laura Owens.

Sometimes Owens's works are winks, or visual gags, as in her ceramic emojis from 2015 (is she too early or too late?



左：《无题》，1997年  
布上油画颜料、丙烯和喷枪  
243.8 × 304.8 厘米

Left: *Untitled*, 1997  
Oil, acrylic, and airbrushed oil on canvas  
243.8 x 304.8 cm  
Courtesy the artist

右：《无题》，2000年  
布上丙烯、油画颜料和石墨  
182.9 × 168.9 厘米

Right: *Untitled*, 2000  
Acrylic, oil, and graphite on canvas  
182.9 x 168.9 cm  
Courtesy the artist

《无题》, 2015年  
亚麻布上丙烯、油画颜料、乙烯基漆和丝网印刷墨  
274.3 x 213.4 厘米

Untitled, 2015  
Acrylic, oil, vinyl paint, and screenprinting inks on linen  
274.3 x 213.4 cm  
Courtesy the artist

妄想自大的宽宏大量  
梦寐以求的谜团  
雕塑的灵魂  
一次性的永久性  
不痛不痒的全息图  
.....

#4)

如果说劳拉·欧文斯早期的作品像是适合啜饮的巴西拉帕霍茶, 那么她近期的作品就像是直接从冷榨果汁店端出来的饮品, 非常适合大口大口地喝下去。她最近雄心勃勃的作品似乎出自一套算法, 适合各种倾向、态度、心情、日程、化学失衡和欲望。她创作的速度超过了我们不断拉动滚动条的瘾头, 似乎要自由自在地挥洒所有。她的作品蕴含着跟上并且超越这个世界的凶猛意图。别忘了, 她从大约2009年开始已经出版了一百多本手工书(平均每个月一本)。因此, 她的作品为“速记简写”给出了普通书写的诠释。

欧文斯在1990年代早期的雕塑作品中使用了从派对用品店买来的物品。在《我的消费者遗产》(1991)中, 从购物袋里扯出了一串用薄纸剪成的舞蹈小人。在《裙子》(1993)中, 淡粉红色的纸片被折成了精致的礼服。在《生日派对》(1991)中, 一块带有两道奔马图案的桌布挂在墙上, 上面装饰着纸巾折成的“裙子”以及一缕长得不可思议的洋娃娃的金发。这件作品把庆祝用品变成了装饰, 让它们重新指向自我。这些早期的实验性作品萌发出一种悲哀却深刻的感伤, 又带着一丝令人不舒服的甜蜜。在欧文斯近期的作品里, 她并没有去掉这种感伤, 而是使之戏剧化, 匹配甚至超越了目前处于永恒的数码意识中的我们的生活。为我们高清的生活绘制高清的图画。相比之下, 1990年代的作品更接地气, 温暖而惬意。它们述说了渴望。那么, 我们如何跨越她早期作品和近期作品之间两极化的时空和情绪的分化呢?(请看#6和#7)

#5)

我很想主观地沉浸在劳拉·欧文斯的作品里, 然而它们迫使我立刻呼唤客观性。当我关注细节的时候, 这些作品却不断向外延伸, 否定了我真正的乐趣——或者, 这就是乐趣如何总是通过一套消费的规矩被消费的? 我发觉自己试图把她的每一件作品都放在美国式的、社会习俗的、乏味的文化环境中审视, 同时还考虑到了政治的紧张变化。欧文斯抓住了那些可能被当作大规模生产的产品而被忽略的东西, 它们也许昙花一现、可转发、可转帖, 或者被遗忘、被替代, 但是她抓住了它们, 通过她自己的

The answer is that she did it.) The debate on the origin of the smiley—insurance man Harvey Ball in 1960s, Franklin Louf-rani in the 1970s for France-Soir newspaper, or a prehistoric French cave—might illuminate how the materials in Owens’s visual toolbox echo in a hall of mirror of shorthand communication (see #4 below).

#3)

I tried many ways to articulate and thus reduce the complexity of Laura Owens’s works into simple juxtaposition, but find myself lacking in eloquence:

- Undercover Art Deco
- Macramé Postmodern
- Minor Heavens
- Megalomaniac Magnanimity
- Aspirational Conundrum
- Sculptural Ghosts
- Disposable Perpetuity
- Anodyne Hologram

#4)

If the early works of Laura Owens are like sipping a slow-brew of the Brazilian Lapacho tea, her recent works are gulps straight out of a cold-pressed juice-boost emporium, very very good for you. Her recent and ambitious output seems as if generated by an algorithm, as flavors that might fit any propensity, attitude, mood, plan of the day, chemical imbalance, and aspiration. Her speed of production outpaces our capacity for endless scrolling addiction, towards a point of exhaustion, a release. Her work possesses a ferocity that keeps up with the world and surpasses it. And let’s not forget the production of over 100 handmade books, which she began around 2009 (that makes for an average of a book a month). Her production thus gives a longhand to the shorthand.

In her early 1990s sculptural things, Owens sourced her items from party supply stores. In *My Consumer Heritage* (1991), tissue paper cut into dancing shapes of solitary woman figures wisp out of a gift bag. In *Skirt* (1993), the palest

# ARMY SAYS ALARM REAL

## 13,000,000 Register With Draft Boards

### Nation's Storehouse of Man Power Listed in Three-Day Check

Southern California began its fourth registration of war-important man power yesterday with volunteer registration on duty at nearly 700 stations representing Los Angeles County's 107 local draft boards.

Lines already were formed at some stations as early as 7 a.m. and will continue to 9 p.m. during today and tomorrow's registration.

Some 13,000,000 men between the ages of 18 and 26 are expected to register in the nation by the end of the three-day check. Unlike registrants of previous years, however, they will provide a storehouse of man power for civilian jobs instead of becoming a ready force of front-line warriors.

### LINE UP FOR BLACK

A bumper crop of slushes waited a station under the jurisdiction of Ernest N. ...

... men had registered at the office. A times the line of waiting registrants extended the entire length of the block between Broadway and Hill St. Another ...

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## Draft Tightening in Fall Foretold

### Induction of Men With Wholly Financial Dependents in Prospect

WASHINGTON, April 25. (AP) — The House of Representatives today passed a bill that would tighten the draft by including men with wholly financial dependents in the list of those who must register.

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## President to Oppose 40-Hour Week Change

### President Will Make Clear in Message to Congress He's Against Law's Suspension

WASHINGTON, April 25. (AP) — President Dwight D. Eisenhower today said he would oppose a bill to suspend the 40-hour work week law.

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## Roaring Guns Mark Blackout

### Identify Aircraft Used in Mystery

San Diego, Calif. (AP) — The Navy today said it was investigating reports that Los Angeles' early morning blackout and anti-aircraft action were the result of unidentified aircraft sighted over the beach area.

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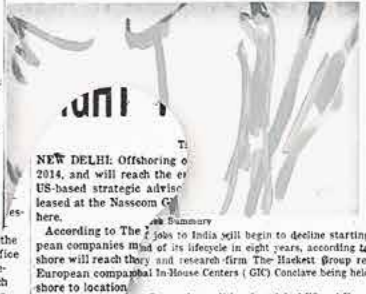
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## NEW DELHI, Offshoring of 2014, and will reach the US-based strategic adviser

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手,通过工艺表现其内在的感染力。她满怀信心地记住了(而不是放弃)我们怀疑可能不会持久的东西,而最终那些事物确实经受住了时间的考验。

应该亲身去看看劳拉·欧文斯的作品,虽然它们在我们移动设备的屏幕上看起来也完美无缺。它们很适应数字化认知的便携性。尽管它们在屏幕上看起来很不错,却无法展现它们经历的精巧的创作过程。亲身去看欧文斯的作品会得到更好的体验,而不是更糟。这好比是一个窍门。为了达到这个目的,她的艺术蕴含着对图像表征的抵制。正在尝试数码或传统绘画技法的年轻一代艺术家可能会错过这一点。乍看之下,欧文斯作品中空白的可能性也许是什么诱惑、圈套,一个反向的陷阱。她的作品清楚地表明要注重细节,要跨越在屏幕上观看和在作品面前实际观看的不同体验。

#### #6)

格子的形式在劳拉·欧文斯的作品中无处不在,在不同地方出现。它们之前大多数是被画出来的,不过最近更多的是挂在或者连接在绘画之外的雕塑般的元素。大约在2011年前后,它们以网图或者棋盘的形式出现。在2007年,它们变成了架子。在1999年,它们又看起来像是纱窗。这要取决于画面中其他的对象,还有我们是否能够透过它们看到什么。大约在1999年,它们看起来像是苏格兰花格布的纹样。它们有时被分开,呈现出X的形状,占据了死空间、空白区,或者成为这些区域的负空间。在更早的1994年或者1996年,格子像是烙印在我们视网膜上的广阔的天空。在她的手工书里,格子图案往往是丝网印刷的,看起来像是构成位图或者从位图分离出来的像素,或者在不同程度上再现了ASCII码图像的细节构成。2016年,在旧金山沃迪斯当代艺术中心,这些ASCII码图像被放大成房子一样大的壁画,看起来像是蜂群,气象云图,或者被撕开的纸的毛边以及以上的所有。

#### #7)

当我快写完这篇文章的时候才发现劳拉·欧文斯来自美国俄亥俄州的欧几里德,离我刚住了一个月的地方不过154英里远。我不清楚她在那里看到的落日与我在俄亥俄州哥伦布市这里看到的落日是不是差不多,当时叫车公司的司机正载着我去一家拉面店,经过了一片玉米地和美式足球场。那次旅程似乎没什么特别意义,但在欧文斯带领我们去回望的那个世界里它总是不断复现。这里的落日对我来说是新的体验,我觉得很美。虽然它们不是我见过的最美的落日,但世上一定没有不好看的落日。我听说是农场施肥的扬尘让落日变成了这个样子,这与肥料里的硝酸盐有关。如果说我从劳拉·欧文斯那里学到了什么,那就是我必须亲身去看。(译/盛夏)

pink scrap of tissue paper is scrunched into the form of the pithy garment. In *Birthday Party* (1991), a hanging tablecloth lined with galloping horses, adorned with scrunched tissue paper and an impossibly long strand of blond doll's hair, turns celebratory props into decorations, pointing them back at themselves. These early experimentations germinate an elegiac yet incisive pathos, with a discomfiting sweetness. In her recent works, Owens has not made rid of this pathos, but has dramatized it to match, even outpace, our present lives in the perpetual digital awareness. HD paintings for our HD lives. The paintings of the 1990s are, in contrast, earth tones, balmy. They yearn. How do we bridge, then, this sense of polarization, in the bifurcation of temporalities and moods between her recent works and her early works (see #6 or #7)?

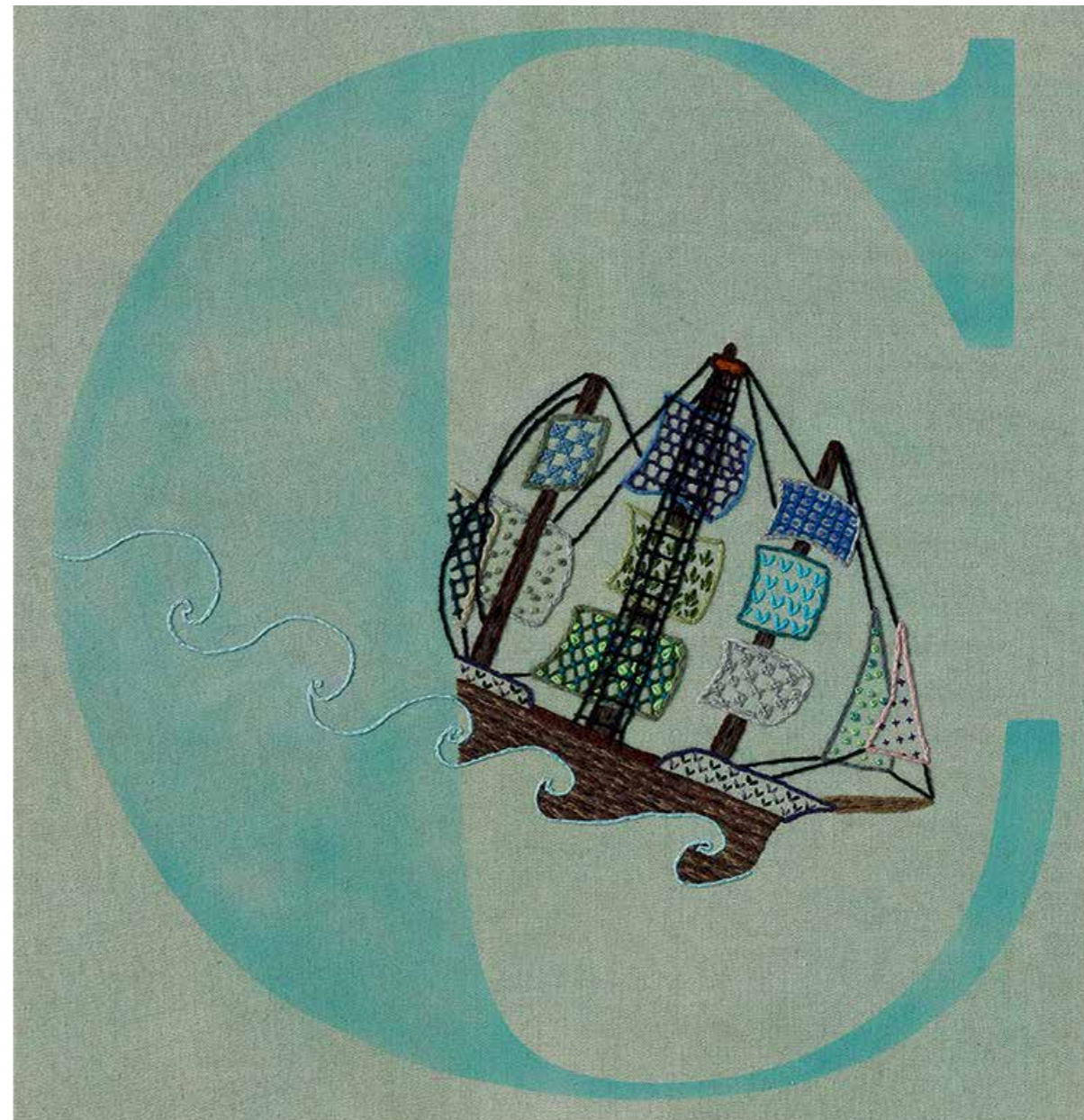
#### #5)

I want to subjectively revel in Laura Owens's work, but it throws me off into an urgent call for objectivity. The works reach out as I close in on details, denying me real pleasure—or is that how pleasure is consumed, always via a set of protocols, acknowledged as such for consumption? I find myself in an attempt to situate each work in the cultural matrix of Americana, changing social mores, and vapidness, alongside political exigencies. Owens takes what could be passed up as mass production, ephemera, forward-able, repost-able, and, perhaps, forgettable and replaceable by wresting it back into the domain of the hand, her hand, of craft, to get at the undertow. She buoyantly stamps (not stamping out) the memory of something that we might suspect not to withstand time, but that does anyway.

Laura Owens's works should be seen in person, though they are perfectly fine with loitering on our screen-based devices. They travel well and pack well in the portability of our digital consciousness. The works look good on screen, but they also knowingly lie about the meticulous handling of materiality and the deftness of their processes. They go undercover. Owens's works look better, not worse, in person. It might seem like a trick. To that end, her art embodies a resistance to representation. Younger artists who dabble in squishes and strokes, digital or painted, might miss this point. The belief and the investment in the possibility of vacancy

《无题》(局部), 2012年  
手工染色亚麻布上丙烯、油画颜料、乙烯基漆、木炭笔、  
纱线和绳子, 33块板  
90.2 x 84.5 厘米 (每幅)

Untitled (detail), 2012  
Acrylic, oil, vinyl paint, charcoal, yarn, and cord on  
hand-dyed linen, 33 panels  
90.2 x 84.5 cm (each)  
Courtesy the artist



#### #6)

in Owens's work, at first glance, is what allures and snares, like a reverse trap. Her work is a clarion call for paying attention to details, to cross that hurdle of the screen-based interface between the viewing self and the physical self in front of an artwork.

Grids are everywhere in Laura Owens's work, and they are moving targets. Mostly painted, they recently appear as sculptural elements that hang off and connect panels of paintings. Around 2011, they hover as a grid graph or a chessboard. In 2007, as a trellis. Or in 1999, as a mosquito window screen. It depends on what else is in the picture, and whether or what we can see through it. Around 1999, they appear as swatches of

《无题》(局部), 2012年  
手工染色亚麻布上丙烯、油画颜料、乙烯基  
漆、木炭笔、纱线和绳子, 33块板  
90.2 x 84.5厘米(每幅)

Untitled (detail), 2012  
Acrylic, oil, vinyl paint, charcoal, yarn, and  
cord on hand-dyed linen, 33 panels  
90.2 x 84.5 cm (each)  
Courtesy the artist



tartan fabric. Sometimes, when they break apart, they appear as X's, which could occupy dead spaces, voids, or act as negation to those dead spaces and voids. Even earlier, in 1994 or 1996, the grid is an expanse of sky with our retinas burnt. In her handmade books, they are often screen-printed and appear as pixels, coming together or falling apart from their bitmap structure, or in varying dimensions that resemble details of ASCII drawings. In 2016, at the Wattis Institute, San Francisco, these ASCII drawings are blown up to form warehouse-size murals of what appears as swarms, weather patterns, edge tears of paper, and all of the above.

#7)

It is only at the end of this writing that I discovered that Laura Owens is from Euclid, Ohio, USA, 154 miles away from where I landed a month ago. I don't know if the sunsets she knew there look anything like what I witness here in Columbus, Ohio, where my Lyft drivers bring me past cornfields and American football fields to a ramen joint. It is a trajectory that makes no sense at first, yet somehow, resolutely, always occurs in a world that Owens has us look back into. The sunsets here are new to me and I find them beautiful. They are not the most beautiful I've seen, but certainly no sunsets are bad. I was told that the fertilizer dust from the farms makes the sunsets the way they are. It has something to do with the nitrate in it. Though, if I've learned anything from Laura Owens, it is that I would have to see it for myself.

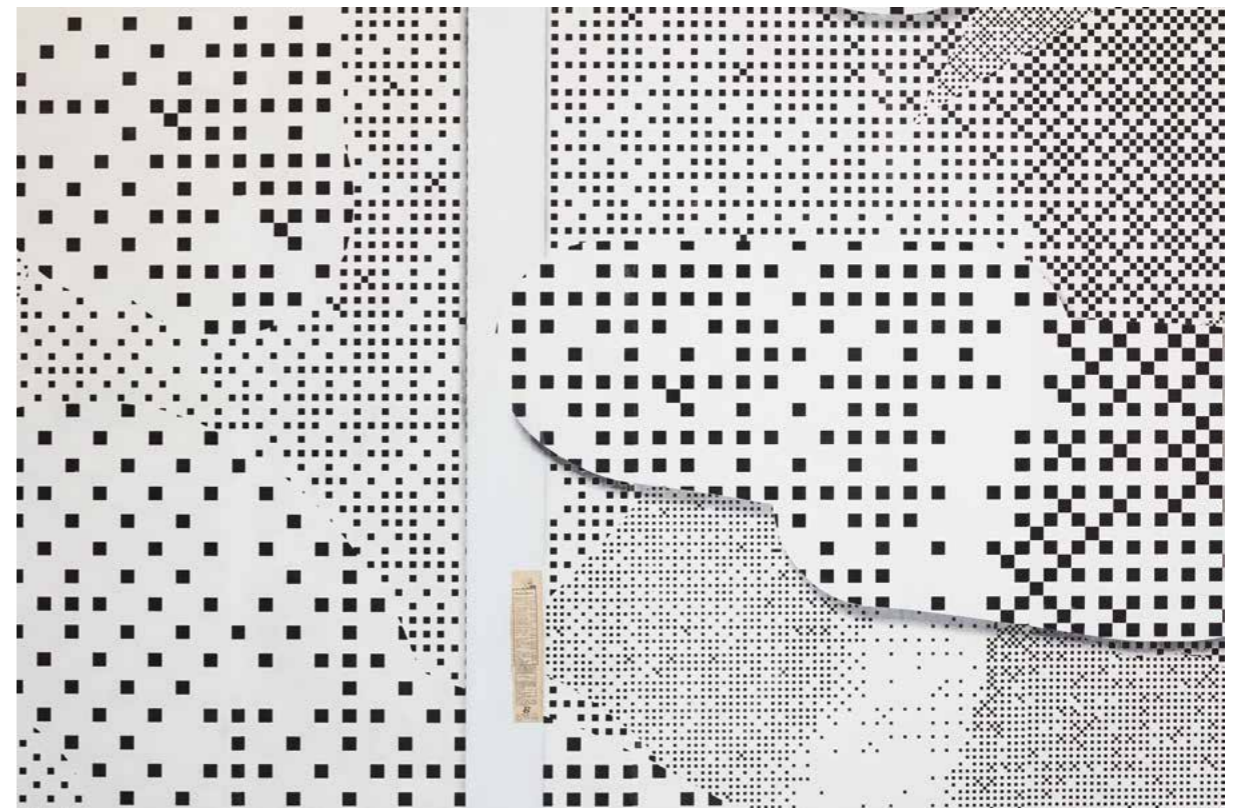
## 劳拉·欧文斯: 十幅绘画 Laura Owens: Ten Paintings

去年在旧金山的沃迪斯当代艺术中心, 劳拉·欧文斯将主展厅的每面墙壁用丝网印刷、植绒、手工印刷和彩绘的墙纸覆盖。这是一个由墙和纸组成的名为“十幅绘画”的展览, 或者用策展人安东尼·胡伯曼的话说, “展览中的绘画画的是纸, 是画纸上有纸张图案的纸本绘画, 这些纸的绘画扮演着绘画。绘画的绘画在第二个展厅里展示。”

*Last year at the CCA Wattis, Laura Owens covered every wall of the main gallery with silkscreened, flocked, painted, and hand-printed wallpaper. It's an exhibition of "Ten Paintings" that is literally wall and paper, or as the curator Anthony Huberman puts it, "This is an exhibition of paintings of paper with paper paintings of paper patterns on painted paper performing as painting. Paintings of paintings hang in a second gallery."*

《无题》(局部), 2016年  
墙纸上丙烯、油画颜料、丝网印刷墨、木炭笔、彩色粉笔、  
石墨和沙

Untitled (detail)  
2016  
Acrylic, oil, silkscreen inks, charcoal, pastel pencil,  
graphite, and sand on wallpaper  
Courtesy Gavin Brown's enterprise and the artist





“十幅绘画”展览现场，沃迪斯当代艺术中心，2016年

Views of “Ten Paintings,” CCA Wattis Institute, 2016

左：《无题》，2016年  
墙纸上丙烯、油画颜料、Flashe 颜料、丝网印刷油墨、炭笔、油粉笔、石墨和沙子

Left: *Untitled*, 2016  
Acrylic, oil, Flashe, silkscreen inks, charcoal, pastel pencil, graphite, and sand on wallpaper

右：欧文斯的祖母艾琳·欧文斯的刺绣和十字绣作品（1971-1995年），第二展厅展览现场。

Right: Embroidery and cross-stitch works by Owens's grandmother, Eileen Owens, made between 1971 and 1995. Installation view in the second gallery

Courtesy Gavin Brown's enterprise, New York; Sadie Coles HQ, London; Galerie Gisela Capitain, Cologne, and the artist  
Photo: Johnna Arnold







## 我梦见了洛杉矶 I Dream of Los Angeles

斯塔·蒙塔纳  
Star Montana

在博伊尔高地出生和长大的摄影艺术家斯塔·蒙塔纳，是洛杉矶地区人文生活最为重要的记录者之一。她在洛杉矶Main美术馆举办的个展“我梦见了洛杉矶”作为美术馆活动“Beta Main”的一部分，于今年9月刚刚闭幕。其中展出的肖像作品本质上是这座城市的集体群像，为这个通常只在抽象语境下被讨论的议题增添了一缕生气。

*Star Montana, born and raised in Boyle Heights, has become one of the foremost documentarians of a human side of LA. Her portraits in "I Dream of Los Angeles," a solo exhibition that closed in September, 2017, at Beta Main, are ultimately the collective portrait of a city, bringing life into a context too often understood only in the abstract.*





356 Mission画廊是由三名性格各异的管理者所共同经营的，他们分别是艺术家劳拉·欧文斯、她的画廊主加文·布朗和作为Ooga Booga书店创办人所为人熟知的姚文迪（音译）。借此机会，LEAP也去Ooga Booga勘察了一番。

*356 Mission is run cooperatively by three distinct personalities: artist Laura Owens, her gallerist, Gavin Brown, and Wendy Yao, best known as the force behind art bookstore Ooga Booga. LEAP visits and browses the shelves.*

仅仅经过13年，Ooga Booga就成为了洛杉矶最具有影响力的文化坐标之一。Ooga Booga通常被描述为一间“艺术书店”——确实，他们不仅向艺术家们出售炫酷无比的艺术书籍，同时也出售艺术家书。然而，更准确地说，Ooga Booga的功能更在于连接了洛杉矶独立文化的历史和现在。

事实上，Ooga Booga的主人兼创始人姚文迪（Wendy Yao，音译）早在1990年代早期就在南加州扮演了重要的角色。当时的她与现在已经是一名著名艺术家的姐妹姚书安（Amy Yao）还是十几岁的孩子，但是在那时，她们就已经与朋友姚书安·瑞安（Emily Ryan）共同成立了名为“姚书安丽的时髦青柠檬”（Emily's Sassy Lime）的朋克乐队组合。我在13岁的时候是一个躁动不安的暴逆女孩。1995年，我买了她们最著名的一张摇滚唱片《绝望，害怕但是开放》（Desperate, Scared, But Social）。从那时起，这些女孩就成为了我的灵感来源（当然也是我头疼的来源）。这不仅因为她们暴力的音乐，还因为她们其实没有比我大多少，但是却已经过上了自给自足的生活。不久之后，姚书安还成为了位于中国城重庆路上著名的中国艺术品（China Art Objects）画廊创始人之一——这也标志着这一区域即将成为洛杉矶艺术新地标的开始。高中期间，我总是和我的朋友们一起去看那些在当时令人摸不着头脑的展览开幕，然后再去位于一间肉类仓库里的“味儿”（The Smell）——这是一个欢迎任何年龄的人的传奇音乐表演场地。我们做这些事的时候还得瞒着父母，因为那时，夜间的洛杉矶市区仍然被看作是一座危险的鬼城。

## 致Ooga Booga的 一曲赞歌 Ooga Booga: An Appreciation

高文慧  
Samantha Culp

In just 13 years, Ooga Booga has become one of the most influential cultural institutions in Los Angeles. Usually described as an “art bookstore”—and yes, they do sell achingly cool books by and for artists—Ooga Booga functions more as a link between LA indie culture’s past and present.

Owner/ founder Wendy Yao first made an impact on the southern California scene even earlier—back in the early 1990s, when she and her sister Amy Yao (now a well-known artist) were just teenagers who teamed up with their friend Emily Ryan to form the punk band Emily’s Sassy Lime. I bought their Kill Rock Stars album *Desperate, Scared, But Social* in 1995, when I was a 13-year-old aspiring riot grrrl, and the sisters became an inspiration (and a kick-in-the-pants) not only for their jangly, petulant tunes, but for the fact they were scarcely older than me and already living the DIY dream. Later, Amy was one of the founders of China Art Objects, an art space on Chinatown’s Chung King Road that marked the emergence of that area as a new hub of LA art. In high school, my friends and I would often go to some shambolic opening there, and later head to a show at The Smell, the legendary all-ages music venue in an old meat locker—all the while lying to our parents, because downtown LA was still considered a dangerous ghost town at night.

Just around the block from Chung King Road and its



2004年,文迪在位于重庆街街角鳞次栉比的画廊中开设了Ooga Booga。在那个谷歌地图还没有兴起的年代,即便你知道你在找的是什么,要真正找到在那种隐蔽在一般人视线里、躲在广东人开的面包房二楼楼上的不知名的地方仍然是一件难事。虽然那时我并不住在那里,但是每次我去洛杉矶的时候,都会带着一些新的好玩意儿离开Ooga Booga:一盒加尔文·约翰逊(Calvin Johnson)的混音磁带、一本日本的摄影书、一件婴儿大小的连体衣——上面的图案是一只看上去像戴着墨镜的比特尼克鸟(我把这件衣服带回了北京,并且送给了艺术家曹斐的第一个孩子作为礼物)。就是在狭小却温暖的Ooga Booga里,我第一次看到了当时已经开始蠢蠢欲动并且马上就要爆发的艺术潮流:花边、未经煨烧的瓷器、《Apartamento》杂志等。我早就做独立杂志了,并且认为独立杂志是来自另一个时代的复制品(我所指的是1990年后期)。但是当我仔细浏览了一遍Ooga Booga的书架之后,我就意识到,独立杂志其实从未离开——它们大概也就是稍微进行了自我调整而已。无论是当时的Ooga Booga还是现在的Ooga Booga,都比其他任何地方都更加有效地模糊了独立杂志、艺术家书以及艺术书籍的界限(对不起了,Printed Matter)。同时,它也是最初几个在创意产业里跨越了由“味觉”和洛杉矶当代艺术博物馆(MOCA)之间形成的断层的空间之一,而这一切还仍在继续。

2013年,Ooga Booga开设了第二个空间,名为Ooga Twooga。新址位于洛杉矶博伊尔高地(Boyle Heights)一处1100平方米的艺术空间内,是文迪、画家劳拉·欧文斯(Laura Owens)以及艺术经纪人加文·布朗(Gavin Brown)共同创立的356 Mission的一部分。Ooga Twooga的空间比中国城的空间大,毫不费力地在这个犹如洞穴的庞大空间内连接了从加里·印第安纳(Gary Indiana)到曾吴(Wu Tsang)的展览,再到时装表演、异装选美、社区烹饪工作坊以及(有时令人感到不安的)政治激进会议等功能。新空间再次走在了时刻处于不断变化的洛杉矶全新技术版图的前沿。但是无论是Ooga Booga还是新空间,就像储存了远古时期的水的冰山一样,反映着这样的变化、方向以及到目前为止发生的一切。我们也都清楚,独立杂志是不会消失的。(译/薛冰砚)

proliferating galleries, Wendy opened Ooga Booga in 2004. Before Google Maps, even if you knew what you were looking for, the space felt like a secret hidden in plain sight, wedged on the second floor of a nondescript office building above a Cantonese bakery. Though I wasn't living there, I would stop by every time I was in LA, and end up walking out with some new treasure: a mixtape by Calvin Johnson, a photo book from Japan, an infant-sized onesie illustrated with some kind of beatnik bird wearing sunglasses (that one I took back to Beijing as a gift for Cao Fei's first child). The tiny, sunny space of Ooga Booga was where I first glimpsed trends that would soon take over: macramé, unglazed ceramics, *Apartamento* magazine. I had long since stopped making zines, and kind of thought they were a relic from another time (that time being the late 1990s), but perusing the Ooga Booga shelves realized they had never gone away—maybe just cleaned up their act a bit. The shop, then as now, blurs the distinction between zine, artist book, and art book more effectively than anywhere else (sorry Printed Matter), and was one of the first spaces to cross the invisible faultlines in the creative world that separated The Smell from MOCA. And these lines keep fuzzing.

In 2013, Ooga Booga opened its second location (Ooga Twooga) as part of 356 Mission, a 1,100-square-meter art space in Boyle Heights run in collaboration between Wendy Yao, painter Laura Owens, and art dealer Gavin Brown. Ooga Twooga is larger than the Chinatown branch, and seamlessly connected to the cavernous space that hosts everything from exhibitions by Gary Indiana and Wu Tsang to fashion shows, drag pageants, community cooking workshops, and (sometimes fraught) political activism meetings. This space heralded another shift of the LA art landscape, which is ever mutating. But Ooga Booga (one and two), like a glacier storing ancient water, serves as a repository of this change, and the paths and strategies taken so far. And the zines will always be there.

作为洛杉矶河东岸356 Mission画廊建筑群的一部分,劳拉·欧文斯的工作室坐落在一个毗邻艺术区的,名叫博伊尔高地的地区。近来该地区因为士绅化发展而引发了一些争议。

*Laura Owens's studio, part of the 356 Mission complex on the east bank of the Los Angeles River, is located in a neighborhood called Boyle Heights adjacent to the art district. LEAP learns about the recent gentrification controversies in the area.*

在洛杉矶房地产市场爆发的阴影下有一处名为博伊尔高地的地方。它位于洛杉矶河和洛杉矶城区的东部。在当地的92000名居民中,94%的居民属于拉丁裔、33%的居民生活在贫困线以下、17%的居民是未登记移民,只有11%的居民有自己的房屋。犹太移民、日本移民以及塞尔维亚移民早在1940年代之前就已经移居此地。但是博伊尔高地逐渐堕落成了一个社会经济欠发达的孤立社区。2014年,一些非裔家庭甚至遭到燃烧弹的威胁并被逼出了这一区域。

2012年,艺术家劳拉·欧文斯租下了一幢厂房,并开设了画廊356 Mission,旨在吸引那些寻求更大、更便宜的展示空间的画廊,并促使新一波画廊迁徙到博伊尔高地。这一举措在当时并没有吸引到多少关注。麻烦始于三年后。当时,实验性车上流动戏剧《跳房子》(Hopscotch)与当地居民发生了矛盾。几个月之后,MacCarone(音译:马卡隆)画廊的画廊主受《纽约时报》采访时称,博伊尔高地是一个危险的地方。作为回应,名为年轻人建设博伊尔高地(CALÓ YouthBuild)下属的特许学校组织了一场针对画廊和区域士绅化的抗议。随即,包括社区邻里联盟(Union de Vecinos)、捍卫博伊尔高地(Defend Boyle Heights)、博伊尔高地反对艺术入侵和驱逐联合会(Boyle Heights Alliance against Artwashing and Displacement,简称BHAAAD)以及洛杉矶居民联合会(LA Tenants Union)联手成为了这一运动的带头人。然而,与其将抗议的矛头指向法律制定者、开发商和地产商,他们将目标放在了非商业区域的新租客——密森路和安德森街沿途的艺术家和画廊身上。这些人就像一群跑腿的走狗,帮着投资人将低收入的居民赶走,同时将犯罪的罪名扣到拉丁裔族群身上。他们多次发起激进的示威,要求当地的画廊和艺术中心,其中甚至

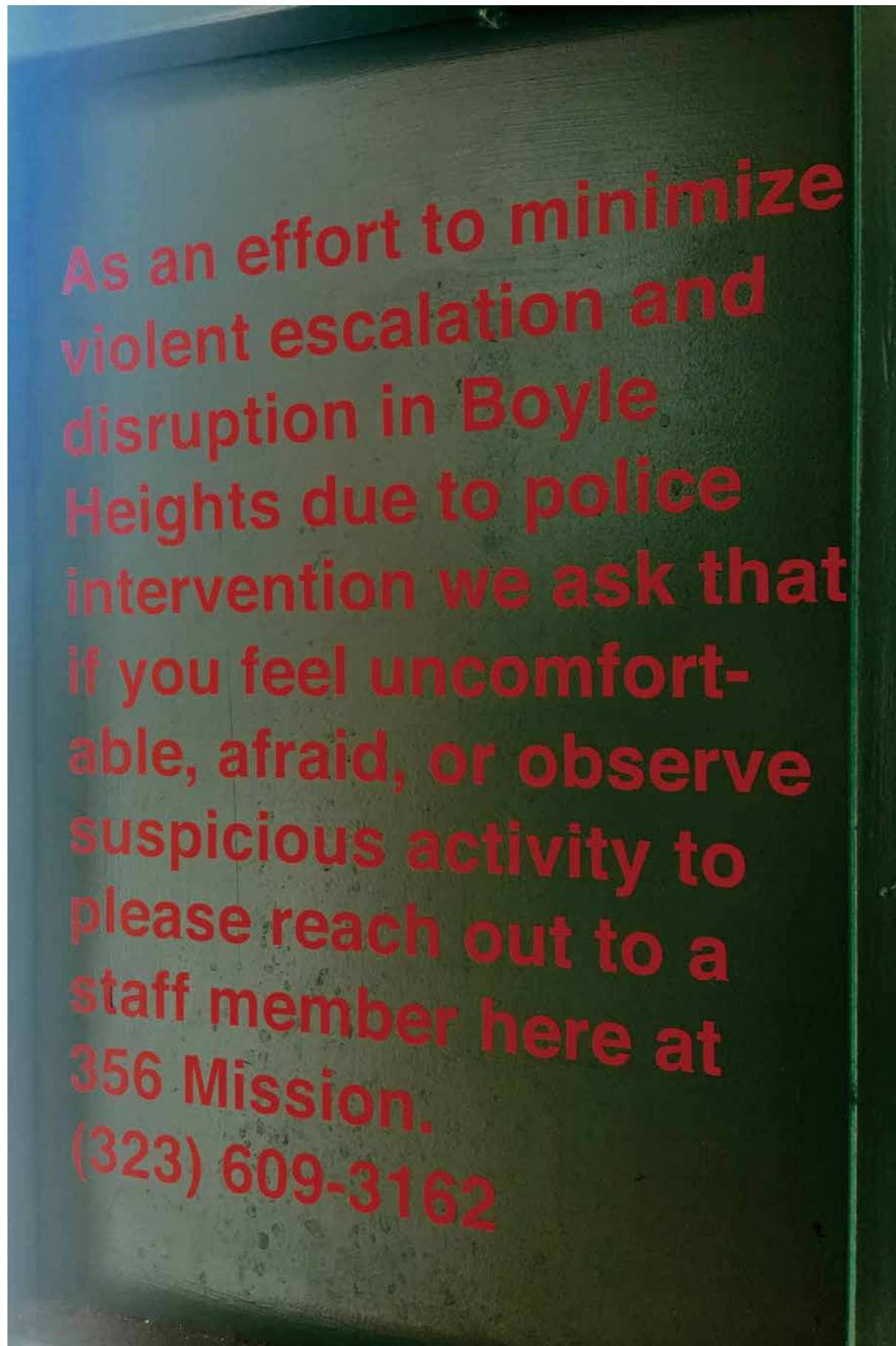
## 一份博伊尔高地的报告

# A Report from Boyle Heights

尚端  
Danielle Shang

In the shadow of LA's real estate boom lies Boyle Heights, on the east side of the Los Angeles River and across from downtown. Of its 92,000 residents, 94% are Latino, 33% live below the poverty line, 17% are undocumented immigrants, and only 11% own their homes. Jewish, Japanese, and Serbian immigrants settled there before the 1940s, but it has gradually slumped into a socio-economically deprived and insulated neighborhood. A few black families were driven out by firebombs in 2014.

When artist Laura Owens rented a warehouse and opened 356 Mission in 2012, ushering in a new wave of gallery migration to Boyle Heights's desolate industrial zone in search of larger spaces and cheaper rents, it did not attract much attention. Trouble began three years later when the experimental mobile opera Hopscotch clashed with locals. A couple months later, the owner of MacCarone Gallery described Boyle Heights to the *New York Times* as a dangerous place. In response to her derogatory comment, CALÓ YouthBuild charter school staged a protest against galleries and gentrification. Immediately, Union de Vecinos, Defend Boyle Heights, Boyle Heights Alliance against Artwashing and Displacement (BHAAAD), and LA Tenants Union assumed the leadership of a movement. Instead of confronting lawmakers, developers, and landlords, they targeted new renters in a non-residential area—the artists and galleries along Mission Road and Anderson Street—as foot soldiers helping investors displace low-income residents and criminalize Latinos. They staged numerous militant protests, demanding that galleries, including Self-Help Graphics & Art, established in the neighborhood in 1970 to protest the Vietnam War and



包括1970年就在这一街区成立以反对越南战争并支持拉丁族群权益运动的Self-Help Graphics & Art (直译:自救平面图像和艺术) 离开。

2016年秋季, 三间画廊向洛杉矶警署报告称遭受了人为破坏和仇恨犯罪的威胁。三间画廊中的一间是Nicodim Gallery (音译: 尼克狄画廊)。画廊的大门上被人漆上了“去你妈的白人艺术”的标语。然而, 当时画廊正在展出中国艺术家童昆鸟的展览。为了化解矛盾, 由备受尊敬的艺术家、教育家查尔斯·盖恩斯 (Charles Gaines) 带领的“艺术家政治运动联合会” (the Artists' Political Action Network) 于2017年2月邀请了抗议者聚集在356 Mission进行对话。然而这场会议很快演变成了扮演了纠察队角色的抗议者和无视抗议者的艺术家的战场。针对画廊的暴力行为继续以网络上的谩骂和线下的人身攻击等形式加剧。在这种对峙中, 第一个受害者是PSSST。这是一间代理了女性艺术家、跨性别艺术家以及少数族裔艺术家的非营利空间。激进的画廊反对者们甚至举行了一场派对来庆祝PSSST终止营业。2017年夏季的短短的几周内, 当摩托车黑帮势力蒙哥摩托车俱乐部 (Mongols Motorcycle Club) 搬到安德森之后, 事件渐渐平息。然而当一名对立帮派成员被杀害之后, 蒙哥摩托车俱乐部走了, 抗议又回来了。

最近, 一间名为Weird Wave Coffee (直译: 怪波咖啡) 的小咖啡店站在了这一运动的风口浪尖。虽然这间咖啡店仍然不断地遭受来自反士绅化的激进主义者们的破坏和抗议, 但是随着人们聚集在这间咖啡店以显示团结, 咖啡店的生意也有所起色。即便备受媒体同情的抗议者们也开始意识到, 街区的星巴克反而被当作后士绅化的成果而被给予放行。一系列混乱终于引起了议员何塞·胡萨尔 (Jose Huizar) 的注意。他严厉地谴责了这种针对小型企业主的暴力行为, 并且宣布洛杉矶已经开始进行一系列的房屋改造计划, 其中就包括向博伊尔高地区域被房地产商控制的居民们普及面对非法的租金上涨和驱逐, 居民们应该受到法律保护的常识。

“漂绿”——一种极其聪明地掩饰在政治正确的表象之下的市场营销行为, 似乎渐渐开始笼罩一些组织了抗议行为并在媒体面前代表了博伊尔高地的激进组织头目: 其中, 伊丽莎白·布兰妮 (Elizabeth Blaney)、她的姻亲莱昂纳多·维尔基斯 (Leonardo Vilchis)、瓦尔特·森特菲特 (Walt Senterfitt) 以及唐特·瑞昂 (Dont Rhine) 都是激进艺术家群体Ultra-Red (直译: 红外的) 成员和组织者。(译/薛冰砚)

support the Chicano Power Movement, get out.

In the fall of 2016, three galleries reported vandalism and hate crimes to the LAPD. One of them was Nicodim Gallery, whose gate was tagged with “Fuck White Art” while Chinese artist Tong Kunniao’s exhibition was on view. In an attempt at conciliation, the Artists’ Political Action Network, led by highly respected artist and educator Charles Gaines, invited protestors to a dialogue at 356 Mission in February, 2017. The meeting quickly turned into a battleground between protesters, who picketed, and artists, who proceeded without the participation of protesters. The violence against galleries then escalated, taking the form of online trolling and in-person. The first casualty was PSSST, a nonprofit space representing women artists, queer artists, and artists of color. To celebrate its closure, anti-gallery activists held a party. For a short few weeks, in the summer of 2017, when Mongols Motorcycle Club moved to Anderson, things became quiet. After the murder of a rival gang member, Mongols disappeared, and demonstrations returned.

Lately, however, a small coffee shop, Weird Wave Coffee, is on the frontline. While the store continues to be vandalized and protested by anti-gentrification activists, it has also seen a surge in business, as many people come to show solidarity. Even media sympathetic to the protestors have become alarmed by the fact that the Starbucks in the neighborhood is given a pass, arbitrated as post-gentrification. The chaos finally caught the attention of Councilman Jose Huizar, who denounced targeting small business owners and announced that the city is working on several housing initiatives, including a campaign to inform tenants of rent-controlled properties in Boyle Heights that they are protected from illegal rent increases and evictions.

Suspicion of greenwashing—of a clever marketing campaign camouflaged within a politically correct cause—has begun to loom over some well-off ringleaders of the activist organizations who have orchestrated demonstrations and represented Boyle Heights to the media: Elizabeth Blaney, her brother-in-law Leonardo Vilchis, Walt Senterfitt, and Dont Rhine—all members and collaborators of the artist-collective Ultra-Red.



# 村上隆 Takashi Murakami

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利兹·海瑟-格拉斯谈村上隆  
Liz Heise-Glass on  
Takashi Murakami

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对话村上隆：  
恍惚混乱状态  
Takashi Murakami Talks  
Trance Chaotic State

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莫斯科车库当代艺术馆的  
卡缇娅·伊诺泽谢娃谈  
“辐射瀑布之下”  
Checking in with  
Katya Inozemtseva  
from Moscow's Garage  
Museum

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麦肯基·沃克  
谈东浩纪的御宅哲学  
McKenzie Wark on  
Hiroki Azuma's Otaku  
Philosophy

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查尔斯·穆卡的中野百老汇  
Nakano Broadway by  
Charles Munka

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对话贝浩登画廊  
A Conversation with  
Galerie Perrotin

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芝加哥当代艺术博物馆的迈  
克尔·达令谈村上隆的绘画性  
MCA Chicago's Michael  
Darling on the Painterly

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马睿奇谈芸祭  
Orion Martin on  
GEISAI

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蒂姆·布鲁姆谈与村上隆的美  
国往事  
Tim Blum of Blum+Poe  
bridging Murakami and  
America

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波士顿美术馆策展人安·西  
村·莫尔斯谈“怪异的传统”  
MFA Boston's Anne  
Nishimura Morse on  
“Lineage of Eccentrics”

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亚历山德拉·濑野谈陶艺  
Alexandra Seno on Pots

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对话高古轩的  
尼克·西门诺维克  
Going Global with  
Gagosian's Nick  
Simunovic

## 村上隆： 超扁平先知

### Takashi Murakami: The Prophet of Superflat

#### 利兹·海瑟 – 格拉斯 Liz Heise-Glass

伴随着他的艺术创作和作为其艺术实践的补充，村上隆对超扁平运动的概念化和确立上，发挥了积极作用，在他所引领的这一运动中，他既是创作者又是信徒。作为一名艺术家，理论家，策展人，村上隆帮助创造和定义了一种非常具有特色的日本艺术景观，并将其打包输出给全球的观众。从上世纪90年代末，他就开始为北美，欧洲和日本的艺空间策展，解读和推广日本艺术家作品，为他和他的同行所创作的作品建立起自己的语汇和语境。受传统日本绘画和战后御宅文化、动漫和动画文化的影响，村上隆的超级扁平理念跨越很多媒介。在2001年远赴美国的一些重要空间巡展前，他的“超扁平”展览最初在日本的PARCO画廊展出，从那次的展览到他和他的旗下的艺术家们在Kaikai Kiki画廊的作品；从他2005年在纽约日本协会的“小男孩”展，到他2016年与“并置”杂志（Juxtapose Magazine）的合作，村上隆在全球观众对日本艺术和文化的理解上起着决定性作用。

Alongside and as a complement to his own artistic practice, Takashi Murakami has had an active role in conceptualizing and defining the movement of which he is the figurehead—Superflat, of which he has been both author and apostle. Working in tandem as an artist, theorist, and curator, Murakami has helped to create and define a very specific vision of Japanese art, packaging it for export to a global audience. Curating exhibitions for north American, European, and Japanese art spaces since the late 1990s, he has interpreted and promoted the work of other Japanese artists, building his own vocabulary and context for the work that he and his peers create. Inspired by traditional Japanese painting as well as the postwar culture of otaku, manga, and anime, Murakami's conception of Superflat encompasses many media. From his "Superflat" exhibition, which was originally shown at the PARCO Galleries in Japan before travelling to several major spaces in the United States in 2001, to his work with his roster of artists at Kaikai Kiki; from his acclaimed "Little Boy" exhibition at Japan Society in New York in 2005 to his recent collaboration with Juxtapose in 2016, Murakami has worked to define a global understanding of Japanese art and culture for a world audience.

首页：《花，花，花》（局部）  
2010年  
布上丙烯和金箔纸，铝框装裱  
150 x 150 厘米

Previous Page: *Flowers, Flowers, Flowers* (detail)  
2010  
Acrylic and platinum leaf on canvas mounted on aluminum frame  
150 x 150 cm  
Courtesy Kaikai Kiki Co., Ltd and the artist

#### Becoming Superflat

Murakami's "Superflat" exhibition was accompanied by an English-Japanese language catalogue, titled *Super Faratto / Super Flat*, which includes "The Super Flat Manifesto," Murakami's primary explanation of this neologistic new movement. In this one-page attempt at self-definition, Murakami describes a visual form that negates cultural hierarchy. "The world of the future," he begins, "might be like Japan is today—super flat."<sup>1</sup> In Murakami's estimation, the layers of contemporary Japanese culture—which includes traditional painting (in which the artist holds a PhD), Japanese pop art, erotic art, and hardcore anime and manga culture (grouped by Murakami as otaku)—have merged together, high with low, old with new. Superflat art borrows from all of these cultural traditions, compressing them into a single space. As Murakami analogizes it in his manifesto: "One way to imagine super flatness is to think of the moment when, in creating a desktop graphic for your computer, you merge a number of distinct layers into one."<sup>2</sup>

Murakami's manifesto—as any good manifesto should—attempts to go beyond defining a visual style. In his short, one-page declaration, he also alludes to the broader cultural implications and connections that this style carries. Superflatness is about more than pure aesthetics: it also describes a contemporary worldview derived from Japan's twentieth-century history, the nation's postwar westernization, and the country's concomitant consumer culture. Murakami writes:

1. Takashi Murakami, "The Super Flat Manifesto," *Super Faratto / Super Flat* (Tokyo: Madorashuppan, 2000), 7.  
2. Murakami, 7.

村上隆：超扁平先知  
“村上隆：章鱼吃掉了自己的腿”展览现场，芝加哥当代艺术博物馆，2017年

View of "Takashi Murakami: The Octopus Eats its Own Leg," MCA Chicago, 2017  
Courtesy MCA Chicago



## 超扁平进程

村上隆的“超扁平”展推出了一本题为“超扁平” (Super Faratto / Super Flat) 的日英双语画册, 其中收录了“超扁平宣言”, 这是村上隆对这个名称崭新的新运动的重要解释。在这篇一页长的自我诠释中, 村上隆描述了这种打破文化等级的视觉形式。“世界的未来”, 他这样开篇, “也许就像日本的今日之状, 是超扁平的。”<sup>1</sup> 在村上隆的预言中, 当代日本文化的层面, 包括传统绘画 (这个专业为艺术家提供博士学位), 日本波普艺术, 色情艺术, 硬核动画和动漫文化 (被村上隆归类御宅) 已经混为一体, 无论高雅还是通俗, 陈旧还是新生。超扁平艺术从这些文化传统中借鉴, 将其融汇到一个空间。村上隆在他的宣言中做出这样的类比: “你可以这样想象什么是超扁平: 设想一下这样的时刻, 为了给你的电脑设计一个桌面, 你将一堆图层合并成一个。”<sup>2</sup>

村上隆的宣言, 就如任何有所追求的宣言那样, 除了对特定的视觉风格下定义之外也试图做到更多。在他简短的一页长的宣言中, 他也对这种风格所承载的更广域的文化含义和关联进行探讨。超扁平不仅仅是纯粹的美学概念: 它也描述了一个源自日本二十世纪历史的当代世界观, 这个国家战后的西化, 以及随之而来的消费文化。村上隆这样写道:

这本书希望对“超扁平”重新思考, 它作为一种世界观, 曾经并且依然是日本文化的组成部分, 它是将过

*This book hopes to reconsider “super flatness,” the sensibility that has contributed to and continues to contribute to the construction of Japanese culture, as a worldview, and show that it is an original concept that links the past with the present and the future ... In this quest, the current progressive form of the real in Japan runs throughout. We might be able to find an answer to our search for a concept about our lives. “Super flatness” is an original concept of Japanese who have been completely Westernized. Within this concept seeds for the future have been sown. Let’s search the future to find them. “Super flatness” is the stage to the future.*<sup>3</sup>

Superflatness may be the present and the future, in Murakami’s eyes, but that does not necessarily mean that it is an unambiguously positive state. Embedded in Murakami’s writing and exhibitions centered on Superflat is a trace of critique as well—for the cultural forms it elevates, and for the historical circumstances that brought it into being.

The idea of (super)flatness connects back not only to Japanese art history, but to World War II and the dropping of atomic bombs on Hiroshima and Nagasaki in 1945. The literal and symbolic flattening of these Japanese cities provides the ground zero for the reconfiguration of Japanese culture and identity that followed. The increased availability of American cultural products, including Dis-



“村上隆：章鱼吃掉了自己的腿”展览现场，芝加哥当代艺术博物馆，2017年

View of “Takashi Murakami: The Octopus Eats its Own Leg,” MCA Chicago, 2017  
Courtesy MCA Chicago

去、现在和未来连接在一起的具有原创性的观念。在这一诉求下, 这种反映日本现实的一直在变化的形式无处不在。我们也许能够找到一种关于我们生活概念的答案。超扁平是来自日本的一个概念, 现在已经彻底被西化。在这个概念里, 未来的种子已经种下。让我们去未来寻找它们。超扁平就是通向未来的舞台。<sup>3</sup>

在村上隆看来, 超扁平可以是现在和未来, 并不意味着它是一个明确的状态。他的写作和展览对超扁平的关注, 也是一种批评上的脉络梳理, 包括对它所代表的文化形式和形成它的历史环境的探讨。

(超级)扁平的思想不仅和日本艺术史有关, 而且也与二战和1945年广岛和长崎原子弹爆炸有着历史渊源。这些日本城市在爆炸中夷为平地, 从“平”的字面和象征意义上来说, 它们都成为了接下来的日本文化和民族身份重构的零起点。美国文化产品如迪斯尼动画片在日常生活中的渗透, 对日本波普文化中的平面图像和动画在视觉上产生了决定性作用, 而美国占领期间西方资本主义意识形态和商业模式的入侵也极大地影响了日本的文化。在村上隆的眼里, 这种日本对西方—尤其是美国—的从属性, 已经对日本当代文化产生很明显的却



《花球 2》  
2002年  
布上丙烯、木板  
100厘米 (直径)

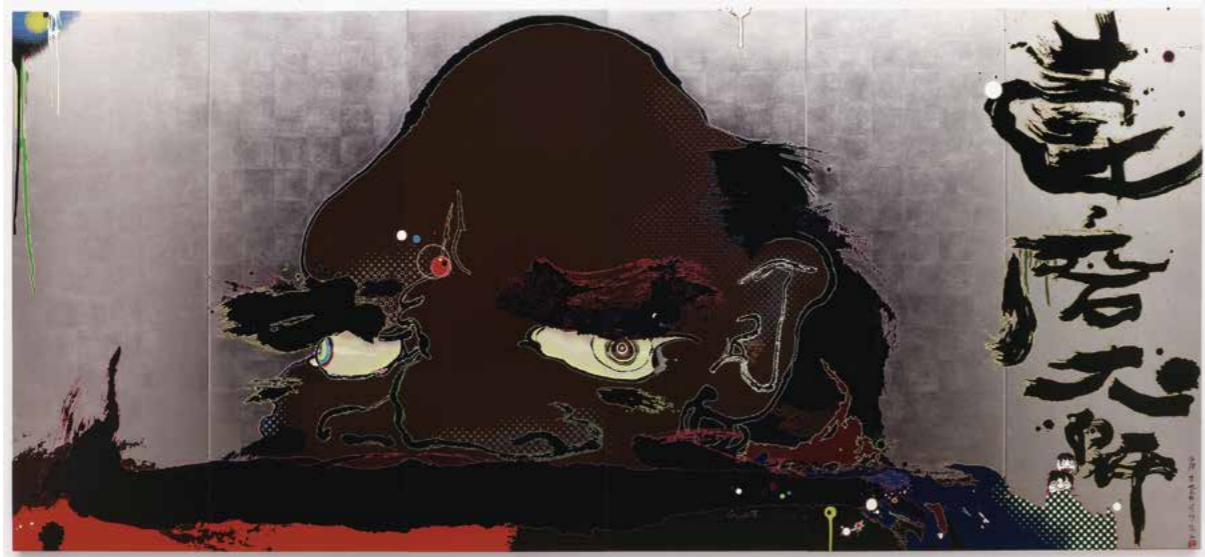
Flower Ball 2  
2002  
Acrylic on canvas, wood  
100 cm (diameter)  
Courtesy Galerie Perrotin

ney animated movies, had a definitive visual impact on the still and animated styles of Japanese pop culture, and the importation of capitalist western ideals and business models during the period of American occupation markedly shaped Japanese consumer culture as well. In Murakami’s eyes, this subordination of Japan to the west—and, specifically, to the United States—has had a marked and not altogether positive impact on the contemporary culture of Japan, forcing it into a position that lacks depth, maturity, power, and self-determination. While much of the art that fits into Murakami’s vision of superflat has clear links to anime and other youth-obsessed elements of popular culture, the pictorial flatness of postwar Japanese visual art and entertainment can also be seen as a retreat from three-dimensional realism, one aimed (though unconsciously) to force images of cataclysmically destructive violence into an abstract visual space.

Murakami followed his esoteric manifesto with another, more concrete analysis of the idea of superflatness. His writing, “A Theory of Super Flat Japanese Art,” teases out some of these threads more fully, and provides a histori-

1. 村上隆, “超扁平宣言”, (东京: Madara 出版, 2000年), 第7页。
  2. 同1, 第7页。
  3. 同1, 第7页。
3. Ibid, 7.





- 4. 同1, 第15页。
- 5. 同1, 第25页。
- 6. 同1, 第25页。
- 4. Ibid, 15.
- 5. Ibid, 25.
- 6. Ibid, 25.

《云中之龙—靛蓝》  
2010年  
布上丙烯，木板装裱  
363 x 1800 厘米

Dragon in Clouds—Indigo Blue  
2010  
Acrylic on canvas mounted on board  
363 x 1800 cm  
Courtesy Kaikai Kiki Co., Ltd and the artist

并非完全正面的影响，结果就是它本身陷于一种缺乏深度和成熟性、丧失力量和自决权的状态。虽然村上隆所理解的超扁平艺术大多都与动漫以及年轻人沉迷的其他流行文化有直接关系，战后日本视觉艺术和娱乐在画面上的平也可以说是从三维空间的现实中撤离，旨在（尽管是无意识的）将翻天覆地的灾难性画面全部压到一个抽象的视觉空间里。

在深奥难解的宣言之后，村上隆紧接着又以另一篇文章，对超扁平思想进行更为详实的分析。他的《超扁平日本艺术理论》对这些线索进行了更充分的梳理，更为这一当代运动提供了一个历史语境。村上隆开始从日本的艺术史中寻找蛛丝马迹，指出江户时期的“古怪艺术家”的作品画面上的平面性就是超扁平作品间接的来源。江户时期绘画中扁平的透视和凝固的动作令村上隆找到了两者之间的联系。在70末和80年代的动画中可以看到这种透视和运动的表现方式，动画师金田伊功（Yoshinori Kanada）的作品就是很具体的表现一扁平的透视和凝固的动作激发了对时间感独特的理解以及对单点视角的排斥。对于具有金田伊功风格的动画师而言，村上隆写道：“他们依照垂直和水平线条构建画面。他们并没有将主画面平衡，而是建立极小的平衡，伸向四方的每个角落。”<sup>4</sup>

画面中心的缺席也体现在村上隆经典的平面设计风格中：图像和人物充斥画面，人物僵硬死板。我们目不暇接，找不到可停留之处和焦点。大多数人物都面向

cal context to this contemporary movement. Murakami begins by drawing connections to Japanese art history, pointing to the pictorial flatness in works of the “eccentric artists” of the Edo period as a source of indirect inspiration for superflat work. It is in the sense of flattened perspective and frozen motion in Edo-era painting that Murakami finds kinship. This approach to perspective and movement is then traced through to late 1970s and 80s animation, epitomized in the work of Japanese animator Yoshinori Kanada, where it inspired an unusual sense of timing, and a rejection of single-point perspective. The animators who worked in the Kanada style, Murakami writes, “constructed their images along vertical and horizontal lines. Rather than balancing the main picture, they establish a minimum balance that reaches out toward each of the four corners of the square.”<sup>4</sup>

This lack of a center can be seen in Murakami’s own iconic, all-over graphic style: a profusion of images and characters create a densely populated field on the picture plane, an extreme solidity of figures. Our eyes move constantly across the scene, finding no resting place or focal point. Most of the figures face front, and there is no sense of three dimensionality or perspective; behind the figures, there is only ambiguous space. The field and its occupants are more than flat—they are superflat. Mu-

前方，三维或三维视角根本就不存在；这些人背后只有模棱两可的空间。空间和它的占领者不仅仅都是平的，而且是超扁平。村上隆的分析文章以“超扁平主义的诞生”一章结束，文中他将超扁平的旗帜放到了当下以及未来的“特殊的日语义”中。<sup>5</sup>他回到起始，对超扁平进行另一番解读，指出这是一种打破上下阶层，打破艺术与娱乐分界线的文化形式：

“超级扁平”是一个先锋，开创了新纪元，是在此之前未被看见的画面的创造……它处于缺乏权威性和权利，不被肯定也没有成本的日本文化的核心。然而人们能从中看到一个崭新的未来的雏形。例如，还未曾有人严肃看待过娱乐和艺术的融合所产生的图像，但这种融合已经发生。更多的融合依然在路上。那种大融合正在产生另一种“超扁平”的画面：我们本身。<sup>6</sup>

#### 超扁平宇宙

村上隆在策展领域初试牛刀要追溯到1996年，当时他为日本的画廊和零售店组织了日本和美国艺术家展览。从那时起，他陆续策划了20多个艺术项目。但是，他策划的最具突破性的展览是2000年在东京和名古屋的PARCO画廊举行的“超扁平”展，2001年巡展来到洛杉矶的MOCA，沃克艺术中心（Walker Art Center）和西雅图的亨利画廊（Henry Art Gallery）。一方面，画册里收录了村上隆执笔的“超扁平宣言”；另一方面，展览也成为了他创作过程中的视觉论文。

在美国巡回展中，“超扁平”包括20名日本艺术家、动画师、平面设计师、插画师、商业摄影师和时尚设计师的作品。在洛杉矶，展览几乎完全被包装成村上隆风格：博物馆的太平洋设计中心外面覆盖了打印出来的黑胶，将方形建筑变成了村上隆最具代表性的有很多眼睛的怪物。在室内，他向超级扁平的前辈致敬，在画廊的墙壁上投影放映了金田伊功的电影，后者的作品成为村上隆灵感的一部分。在这场密集的展览中，金田伊功的三部影片《银河铁道999》（1979）、《再见，银河铁道999》（1981）和《幻魔大战》（1983）让人在视觉上得以片刻休息。展览大部分作品都来自村上隆的超扁平美学领域里活跃的更年轻的日本艺术家和团体。

村上隆将扁平作为一种美学现象，将不同的文化类别容纳到一个空间，按照这一思路，展览中的作品可以说我们常规上所说的美术作品，包括动画，时尚，平面设计和其他类型作品。“超扁平”中有一件震撼之作，

akami closes his analysis with a section titled “The Birth of ‘Super Flat’-ism,” where he plants the flag of Superflat on the present and future of a “unique Japanese sensibility.”<sup>5</sup> Evoking another interpretation of Superflatness, Murakami returns to where he began by alluding to a cultural form without the traditional hierarchies of high and low, art and entertainment:

*[Superflat] is a pioneer, an epoch, and the creation of heretofore-unseen images... It is the art at the center of a Japanese culture that lacks prestige, authority, celebration, and cost. In it, however, one can see the budding saplings of a new future. For example, no one has yet taken a serious look at the image resulting from the integration of the layers of entertainment and art. But that integration is already occurring. Much integration is still underway. That integration is producing yet another “super flat” image: us.<sup>6</sup>*

#### The Superflat Universe

Murakami’s first curatorial credit dates to 1996, when he began organizing exhibitions of Japanese and American artists for galleries and retail spaces in Japan. Since then, the artist has added over 20 curatorial projects to his already extensive resumé. But his breakthrough curatorial project came in 2000, with the “Superflat” exhibition, which was originally shown at the PARCO Galleries in Tokyo and Nayoga in 2000, and then appeared in an expanded version at MOCA Los Angeles, Walker Art Center, and Seattle’s Henry Art Gallery in 2001. While the catalogue contained Murakami’s textual manifesto of Superflat, the exhibition acted as his visual thesis for a movement in the making.

In its American iterations, “Superflat” included the work of 20 Japanese artists, animators, graphic designers, illustrators, commercial photographers, and fashion designers. In Los Angeles, the exhibition was literally wrapped in a Murakami package: the outside of the Museum’s Pacific Design Center was covered in printed vinyl that transformed the boxy structure into one of Murakami’s iconic, many-eyed monsters. Inside, Murakami paid homage to the predecessors of Superflat, projecting films by the Japanese animator Yoshinori Kanada, who serves as one of the Murakami’s central inspirations, on the gallery walls. While projections of three of Kanada’s films, *Galaxy Express 999* (1979), *Goodbye Galaxy Express 999* (1981),

来自中桥克成 (Katsushige Nakahashi) 复制的二战时期日本的战斗机, 规模一样, 但是相较原物软塌塌的毫无气势, 这也令人将超扁平 and 战争史联系到了一起。时尚小组20471120将他们的东京商店复制, 展现他们的结构主义充满幻想色彩的时尚, 平面设计公司Groovisions将他们的“小家伙”贡献出来, 这些雕像穿着桔黄色连衣裤, 发型不一。就如展览里其他的人物一样, 这些造型缺乏深度和能动性, 很空洞, 而超扁平思想的核心正是如此。展览还有一些插画作品, 用动漫的视觉语言探索想象中的世界里的汹涌暗流。町野变丸 (Henmaru Machino), 富沢仁志 (Hitoshi Tomizawa), Bome等人的作品关注的是性的主题, 通常以夸张的方式呈现关于年轻女性的幻想式的图像。

随着“超扁平”展的成功, 村上隆2002年在巴黎的卡地亚艺术基金举行了自己的作品展, 然后来到伦敦的蛇形画廊。作为面向欧洲观众的超扁平展三部曲之一, 这次展览以“填色画”作品实证了村上隆的超扁平理论。三部曲的最后一个展览是2005年举办的“小男孩: 日本爆炸的亚文化艺术”展。展览在纽约的日本协会艺术空间举行, 与公共艺术基金合作, 公共装置遍及城市各处, “小男孩”以1,500多件作品更全面地呈现了日本当代文化, 其中包括批量生产的玩具, 动画和电视片段, 动漫出版物, 日本怪兽电影元素。题目“小男孩”意味着展览的概念从“超扁平”系列里脱离出来, 村上隆以更直接的方式探讨二战和日本战后状况。小男孩, 是二战临近尾声时在广岛投下的原子弹的代号, 这个称呼也指日

and Harmagedon (1983), served as visual anchors in the visually packed exhibition, the majority of the show was populated by younger Japanese artists and collectives working in the vein of Murakami's Superflat aesthetic.

Reflecting Murakami's concept of Superflat as an aesthetic phenomenon that compresses cultural categories into a singular space, the exhibition included what might be deemed fine art alongside animation, fashion, graphic design, and other creations. "Superflat" included a striking work by Katsushige Nakahashi that replicated a WWII-era Japanese fighter plane as a full-scale but flaccid copy, again recalling Superflat's historical link to the War. The fashion collective 20471120 installed a replica of their Tokyo store to display their deconstructivist, fantasy-inspired fashions, and the graphic design firm groovisions contributed a small army of their "chappies"—identical statues wearing matching orange jumpsuits but sporting different hairstyles. The chappies, like other characters seen throughout the show, capture a kind of vacantness that can be interpreted within the terminologies and ideas of superflat—they're depthless, thoughtless, and passive. The exhibition also included illustrative works that draw from the visual vocabularies of animation and manga to explore the fetishistic undercurrents of these imaginary worlds. Works by Henmaru Machino, Hitoshi Tomizawa, Bome, and others explore sexually charged images

and subjects, often embodied in exaggerated and fantastical images of young-looking female characters.

Following the successes of "Superflat," Murakami had an exhibition of his own work at the Cartier Foundation in Paris in 2002, which then traveled to the Serpentine Gallery in London. Thought of as part of a three-part arch of Superflat shows, Murakami's "Coloriage" used his works as object lessons in Superflat theory, this time for a European audience. The finale to this trio of exhibitions came in 2005, with Murakami's exhibition "Little Boy: The Arts of Japan's Exploding Subculture." Presented at the Japan Society Gallery in New York, with public installations, staged throughout the city in partnership with the Public Art Fund, "Little Boy" offered an even more expansive vision of contemporary Japanese culture, with over 1,500 objects on view—including art alongside mass-produced toys, clips from animation and TV, drawings from manga publications, and elements from Japanese monster movies. The title of the exhibition, "Little Boy," signals a shift away from the earlier "Superflat" show: here, Murakami seems to engage the subject of World War II and the postwar condition of Japan in more direct terms. Little Boy, after all, was the codename given to the atomic bomb dropped on Hiroshima at the close of WWII, and also implies a stunted development in contemporary Japanese culture. As Dong-Yeon Koh writes, "[T]he artist uses the phrase 'Little Boy' to represent the self-image of postwar Japan as an impotent and emasculated nation, both symbolically and figuratively."<sup>7</sup>

The subtle critique embedded in Murakami's theories of Superflat are brought into sharper relief in the "Little Boy" exhibition. As the Japan Society's text for the exhibition explains:

In Murakami's view, the specific historical events and processes that inform otaku culture include military aggression and defeat in the Pacific War (1932-1945); the devastation of the atomic bomb; Japan's military and political dependence on the United States; and the replacement of a traditional, hierarchical Japanese culture with a disposable consumer culture ostensibly produced for children and adolescents. The title also refers to the infantilization of the Japanese culture and mindset, evident in the fixation on cartoon imagery, 'cute' products, and young markets—a result, Murakami argues, of Japan's economic and political dependence on the west. These unresolved conflicts, "Little Boy" suggests, are the explosive context of Japan's pop culture.

Under the banner of "Little Boy," some of the youthful and kawaii-inspired tendencies of the Superflat aesthetic take on a more troublesome connotation. "Little Boy" included displays of postwar Japanese toys, including cases crammed with shining figurines of children and animals from the Kitahara Collection from the 1960s and 70s, collections of plush and plastic figures of Doraemon characters, Godzilla figurines made at different points in time, and an array of Hello Kitty merchandise. Alongside these mass-produced objects were drawings by manga artists Tohl Narita, Ōtomo Shōji, and Hideaki Anno; neo-pop works by Yanobe Kenji and Noboru Tsubaki; paintings and sculptures by Chinatsu Ban, Yoshitomo Nara, Chiho Aoshima, and Aya Takano; and public-scale works by Chinatsu Ban, Chiho Aoshima, and Murakami himself.

7. Dong-Yeon Koh, "Murakami's 'little boy' syndrome: victim or aggressor in contemporary Japanese and American arts?," *Inter-Asia Cultural Studies*, Volume 11, Number 3, 2010, 396.

“村上隆：章鱼吃掉了自己的腿”展览现场，芝加哥当代艺术博物馆，2017年

View of "Takashi Murakami: The Octopus Eats its Own Leg," MCA Chicago, 2017  
Courtesy MCA Chicago



8. Pamela Lee, *Forgetting the Art World* (Boston: MIT Press, 2002), 59.

9. Yumi Yamaguchi, *Warriors of Art: A Guide to Contemporary Japanese Artists* (New York: Kodansha International, 2007), 9.

## Conclusion

As an artist, Murakami is unequivocal; his works have become some of the most iconic, valuable, and easily recognized objects on the contemporary art market. Yet, as a curator and a theorist, Murakami is ambivalent. Through his writings and exhibitions, he has sought to define a zeitgeist reflected in Japanese art and popular culture alike. Yet his relationship to this culture is exceedingly complicated, and his idea of Superflat is contradictory in its many definite, divisible layers. Murakami's concept of Superflat refers, simultaneously, to a visual tendency towards one-dimensionality; an elimination of cultural hierarchies of high and low into one equal, flat plane; the collapse of Japanese cultural traditions that came with the end of World War II; and a superficial culture deprived of depth, history, and independence.

In his *Superflat* book, Murakami wrote about the Superflat aesthetic in a way that gave it a historical context within the traditions of Japanese art, but, as his exhibitions have shown, the real historical context for Superflat goes back not to the Edo period, but to 1945, and the atomic bomb. While Murakami sees Superflat as the defining aesthetic of contemporary Japan (in a way that some critics find reductive in light of the cultural hybridity of the nation), it is also one that is indebted to and dependent on western aesthetics and institutions. In some ways, Murakami's packaging of contemporary Japanese culture seems both dependent on and specifically for American audiences.

As Pamela Lee has written, Murakami's concept of superflat reflects a "canny manipulation of American conceptions of Japaneseness."<sup>8</sup> Yumi Yamaguchi writes, "With his Superflat series, Takashi Murakami strategically set out to translate the postwar popular culture of Japan, and, in doing so, he has created a foundation for Japanese contemporary art to be understood by the west."<sup>9</sup> Murakami's ambivalence can be understood as an internal tension, writ large on the cultural stage. The struggle to define, visualize, and proselytize Superflat mirrors Murakami's contrasting impulses—to both embrace and reject the influence of the west on contemporary Japanese culture; to celebrate and critique the obsessive, fantastic, and escapist cultures that the aesthetic mirrors so closely.



“村上隆：章鱼吃掉了自己的腿”展览现场，芝加哥当代艺术博物馆，2017年

View of “Takashi Murakami: The Octopus Eats its Own Leg,” MCA Chicago, 2017  
Courtesy MCA Chicago

7. 高东延 (Don-Yeon Koh), “村上隆‘小男孩’的征兆：受害者和攻击者在当代日本与美国艺术中的表现?”，《跨亚洲文化研究》，第11期，No.3，2010年，第396页。

本当代文化的矮化成长。学者高东延 (Dong-Yeon Koh) 写道：“艺术家用小男孩这个称呼，代表战后软弱无力的日本，这种称呼是带有象征和比喻意义的自我写照。”<sup>7</sup>

村上隆超扁平理论里潜在的批判性在“小男孩”的展览里得以突出展示。正如日本协会对展览的解读：

在村上隆的观点中，和御宅文化有关的具体历史事件和过程包括军队的入侵和太平洋战争的失败 (1932-1945)、原子弹爆炸、日本在军事和政治上对美国的依赖，以及面向儿童和成人的一次性消费文化对日本传统等级制文化的取代。这个题目也指日本文化和精神面貌的幼稚化，尤其是卡通形象、宣扬“可爱”的商品和年轻人主导的市场的定形，结果就是村上隆所说的对西方在经济和政治上的依附。“小男孩”的展览表明这些未解决的冲突就是日本流行文化所处的爆发性语境。

在“小男孩”的标语下，超级扁平美学中一些受到年轻化和“卡哇伊”文化影响的发展趋势具备了更为复杂的含义。“小男孩”也展出了战后日本生产的玩具，其中有来自六七十年代的北原藏品 (Kitahara Collection)——塞满了发亮的孩童和动物人形的盒子，绒毛和塑料的哆啦A梦人形，不同时期制造的哥斯拉手办，以及一排排的Hello Kitty周边。和这些批量生产的货品一起展出的是动漫画家成田亨 (Tohi Narita)、大友克洋 (Ōtomo Shōji) 和庵野秀明 (Hideaki Anno) 等人的画作，矢延宪司 (Yanobe Kenji) 和椿昇 (Noboru Tsubaki) 新的波普作品，坂知夏 (Chinatsu Ban)、奈良美智 (Yoshitomo Nara)、青岛千穗 (Chiho Aoshima) 和高野绫 (Aya Takano) 等人的绘画和雕塑，以及坂知夏、青岛千穗和村上隆本人的公共艺术作品。

## 小结

做为一个艺术家，村上隆目标非常明确清晰；他的作品已成为当代艺术市场最具标志性、最有价值和最易识别的作品之一。但是做为策展人和理论家，他却处于有些矛盾的境地。通过写作和展览，他试图去定义日本艺术和流行文化中的一股时代思潮。然而，他与这种文化的关系异常复杂，他关于超扁平的想法在很多清晰的又可剥离的层面都自相矛盾。他关于超扁平的概念，同时指向很多方面，既包括走向一维的视觉倾向；又有文化层级的消除，高级低级都被放到一个平等的平面上；此外还有随着二战结束日本文化传统的崩盘；失去深度、被略去历史和缺乏独立性的很表面的文化。

在他关于超扁平的书里，村上隆将超扁平美学放在日本传统艺术的语境中做出讨论。然而，正如他的展览所呈现的，超扁平产生的历史语境不是江户时期，而是1945年的原子弹爆炸。尽管村上隆将超扁平视为当代日本社会的决定性美学 (在一些评论家看来，这种论述对于具有混杂性的日本民族文化来说太过简略)，超扁平文化也同时受惠且依赖于西方的美学和机构。在某些方面，村上隆对当代日本文化包装既依靠美国观众，也专门为美国观众所做。



8. 帕米拉·李 (Pamela Lee), 《忘记艺术世界》(波士顿: 麻省理工学院出版社, 2002年), 第59页。

9. 山口由美 (Yumi Yamaguchi), 《艺术战士: 当代日本艺术家指南》(纽约: 柯丹莎国际出版社 Kodansha international, 2007年), 第9页。

就如帕米拉·李 (Pamela Lee) 所写, 村上隆的超扁平理念反映了一种“对美国概念中的日本文化的狡猾操纵。”<sup>8</sup> 山口由美 (Yumi Yamaguchi) 写道: “在他的超扁平系列里, 村上隆有策略地将日本战后流行文化进行解读, 通过这种方式, 他为日本当代艺术被西方理解打下了一个基础。”<sup>9</sup> 村上隆情感上的两面性可理解为一种内在的紧张, 在文化舞台上表现得更为明显。对超扁平下定义, 将其视觉化, 改变它的宗派, 这都是村上隆内在冲突的写照, 一方面接受西方对日本当代文化的影响, 同时却又对此很排斥; 赞赏和批判这一美学近距离所表现的那种压抑的、充满幻想的又逃避现实的文化。(译/王丹华)

“村上隆: 章鱼吃掉了自己的腿”展览现场, 芝加哥当代艺术博物馆, 2017年

View of “Takashi Murakami: The Octopus Eats its Own Leg,” MCA Chicago, 2017  
Courtesy MCA Chicago

对话村上隆:  
恍惚混乱状态

Trance Chaotic State:  
A Conversation with  
Murakami



**LEAP:** 您目前状态如何? 今年秋季的展览开幕在即, 能否分享一下筹备情况?

**村上隆:** 每天都承受着巨大的压力, 心情很差。感觉一直被紧逼着, 只能一味地创作, 实在是对自己的人生产生了怀疑。

**LEAP:** 连续亮相芝加哥、波士顿和莫斯科, 当下可以说是您于美术馆展出的重要时期。我们应如何整体理解三个不同的展览? 每个展览的构成有何不同? 为何选择当下这个时期?

**村上隆:** 何时举办展览并不是我可以决定的。我只能接受安排。不仅是我自己, 身边的工作人员也都为了筹备展览精疲力尽, 每天处于恍惚混乱的状态。每个展览的方向性都取决于该美术馆的策展人。比如在(莫斯科)车库(当代艺术美术馆)的展览, 馆长安东(Anton Belov)与策展人凯提雅(Katya InozeTMseva)极其缜密的策展风格让人有些望而生畏。最值得一提的是, 该展将于莫斯科还原我位于东京郊区的制作厂房。能否成功再现着实令人期待。

**LEAP:** 芝加哥当代艺术博物馆的展览“章鱼吃掉了自己的腿”以日本画的历史脉络为基础, 着重呈现了您的绘画作品。请问这一方向性是否有助于我们理解您今后的创作? 在您的整体创作活动中, 绘画占据怎样的位置?

**村上隆:** 我非常喜欢《加勒比海盗2》中章鱼船长戴维·琼斯这一角色。该展览是对他的致敬之作。之所以能看出日本历史的痕迹, 是因为我大学时代主修了日本画这一老掉牙的学科。

**LEAP:** 最近看到您在Instagram上发布的展览“陶艺·当代艺术究竟有何关联”。该展提出了很多有意思的问题。通过您对陶艺的研究, 我们对当代艺术会有哪些新的理解呢?

**村上隆:** 日本在战败后经历了经济的复兴与下挫。在辉煌与黑暗的光影之间, 陶艺是一门诞生于影的艺术。动漫亦如此。广告艺术则是唯一能被称为沐浴在光芒中的艺术, 可惜已不复存在。我希望能让人重新认识这样的现实。

**LEAP:** Where are you right now, and how are you spending your time in the leadup to the openings this fall?

**Takashi Murakami:** I'm in a bad mood every day with a lot of stress. I'm just being forced to make works. In fact, I've started to question my way of life.

**LEAP:** Between the shows in Chicago, Boston, and Moscow this is an important moment for your museum presence. How can we understand these different exhibitions together? What are the differences in how they are put together? And why now?

**TM:** I don't get to decide the schedule of the exhibitions. It is decided arbitrarily. And it's not just me—everyone is exhausted preparing for the exhibitions, and in a state of chaos and confusion. The direction of each exhibition is decided by the curator of the institution. Anton Belov and Katya Inozemseva at the Garage in Moscow are organizing the show in an extremely detailed and precise way. Most significantly, the exhibition will include a restaging of my studio from suburban Tokyo. It will be very interesting to see whether it will be a successful representation or not.

**LEAP:** 从去年在横滨的展览起, 您开始公开展示自己的个人收藏。您曾表示, 最初是将收藏当做一种实验, 以求体会藏家购买自己作品时的心情。请问如今您收藏的目标是什么? 您是如何在推出年轻艺术家与寻求艺术史叙事的种种考量中掌握平衡的?

**村上隆:** 我收集了一万多件旧物和上百件当代艺术作品, 完全没有考虑过有怎样的意义。

**LEAP:** 您个人的工作室和Kaikai Kiki的推广部门之间有何样的关系? 是怎样的管理结构? 又有怎样的相互作用?

**村上隆:** 在东日本大地震之前, 我一直关注艺术行业中存在的管理不善, 思考如何建立新的体制改善现状。然而在目睹了数万人丧命于海啸的残酷现实后, 这些事情都显得没有意义。现在, 我更希望通过电影和动画向孩子们传递信息。在美术馆也希望可以尽可能呈现从孩子们的视角出发的作品, 但目前还是以大人的视角为主线。



“村上隆：章鱼吃掉了自己的腿”展览现场，芝加哥当代艺术博物馆，2017年

View of "Takashi Murakami: The Octopus Eats its Own Leg," MCA Chicago, 2017  
Courtesy MCA Chicago

**LEAP:** Your MCA Chicago exhibition, "The Octopus Eats Its Own Leg," focuses on your painting in the art historical context of *nihonga*. Is this an important direction for understanding your work going forward? How should we position painting within your overall activity?

**TM:** I really like Davy Jones, the octopus captain in *Pirates of the Caribbean 2*. The exhibition was a tribute to him. You can see in it the traces of Japanese history, because I majored in *nihonga*—the good old-fashioned discipline of Japanese painting—when I was in college.

**LEAP:** Lately on Instagram you have been posting an essay on "What is the relationship between ceramics and contemporary art?" This exhibition poses many interesting questions. Ultimately, what can we learn about contemporary art through your study of ceramics?

**TM:** In the twilight between glory and darkness, ceramics is an art that fermented and aged in the shadow of economic recovery and stagnation in postwar Japan. The same goes for anime and manga. The only form of art that is bathed in light is advertising, but it has subsided. I hope to remind people of this reality.

**LEAP:** Since last year in Yokohama you have been showing your personal collection. Previously you referred to your initial collection as a form of experimenting, of wanting to know how collectors felt when they bought your work. What is the goal of your collecting now? How do you balance the diverse initiatives of promoting young artists and finding narratives from art history?

**TM:** I have collected some 10,000 old objects and some hundreds of contemporary artworks, but I don't know what it means.

**LEAP:** 目前您与日本的艺术界是怎样的关系? 2016年在森美术馆的展览后, 在您看来情况是否有所改善?

**村上隆:** 东日本大地震后, 日本开始积极促进少数群体的社会融合。我也与非营利组织日本财团一起在福岛等受灾地区资助了多个社区美术馆\*的建立。

**LEAP:** 在多哈的展览“Ego”中, 自画像成为组织作品的重要概念。我们董事会主席邵忠先生的办公桌上摆放着一幅他化作一朵太阳花的肖像。您曾经称您的早期作品为日本的肖像。请问自我与自画像之间又怎样的关系?

**村上隆:** 一个艺术家的自画像会在他死后被视为至宝。任何艺术家都会想在展览目录中载入自画像。因此即便在我活着的时候给出种种诠释, 自画像终究要等到我死后才能真正达成其原本的使命。

**LEAP:** 2010年凡尔赛宫的展览后, 还有哪些公共语境是您有兴趣探索的? 如果受邀在东京皇居举办展览, 您会呈现怎样的作品?

**村上隆:** 我希望更多参与到一些回馈社会的活动中, 比如上面提到的福岛“初始美术馆”的建设。

**LEAP:** 2000年至2005年, 您一手策划了展览项目“超扁平”。在艺术界恐怕没有第二个人可以对日本文化进行如此全面的梳理与呈现。作为极少数代表整个文化, 并为其发声的艺术家, 您如何对待自己肩上的重任。

**村上隆:** 超扁平为世界提供了新的视角。目前, 我正在研究填补“物派”与“超扁平”之间20年空白的艺术运动。成果一经发表, 日本战败后的艺术框架会更为牢固。

**LEAP:** What is the relationship between your own studio and Kaikai Kiki's promotion wing? What is the management structure, and how do they influence each other?

**TM:** Before the Tohoku Earthquake, I wanted to fix management inadequacies in the art industry by establishing a new system. But, after witnessing the harsh reality of tens of thousands of people losing their lives in the tsunami, these matters seem meaningless. Now I feel very strongly that I should convey my messages to young people through film and anime. In museums, I hope to present works that appeal to children but, for now, exhibitions are still designed to be adult-oriented.

**LEAP:** What is your relationship with the Japanese art scene now? Since the Mori exhibition in 2016, has your outlook on the situation there improved?

**TM:** After the 2011 earthquake, Japanese society started to actively integrate and engage minorities. Along with the nonprofit organization called Nippon Foundation, I have helped found and supported a number of community museums in Fukushima and other areas.



“村上隆：章鱼吃掉了自己的腿”展览现场，芝加哥当代艺术博物馆，2017年

View of "Takashi Murakami: The Octopus Eats its Own Leg," MCA Chicago, 2017  
Courtesy MCA Chicago

**LEAP:** 距离1993年最初的“Mr.DOB”问世已有20余年。随着时间的流逝, 该形象在您心中有怎样的变化? 今天他承载的意义是否与当年有所不同?

**村上隆:** 不知不觉DOB已经成为我的自画像, 随着时间变形、分裂, 时而扭曲丑恶, 仿佛折射着我人生的欢喜与梦想、困苦与衰老。

**LEAP:** 在与Mako Wakasa的访谈中, 您曾说过:“(我的作品)是被歧视人群的奋斗史”、“在日本所有厌恶不公正、不平等的人都成了御宅族”。我被这一文化表征的政治维度深深打动。

您目前的作品又在描绘怎样的事物和人? 在御宅文化已成为全球现象的今天, 您如何看待其政治作用?

**村上隆:** 其中可能有些误解。我认为御宅族正因为远离政治, 才得以拥有世界上独一无二的超强表现力。

**LEAP:** 持“超扁平”这种概括性理论框架开始职业生涯的艺术家并不多见。在这种背景下, 您有感到过局限性吗?

**村上隆:** 没有。

**LEAP:** 东浩纪在《动物化的后现代：御宅族眼中的日本社会》中推测, 您的作品之所以在国际上取得成功是因为您在创作中截取了御宅文化的表层元素, 并将其从它们的文化体系中移除。您是否赞同他的分析? 您的作品对御宅这一流行文化的体系是否也有所呈现?

**村上隆:** 2011年之后发生了很多事情, 对于东浩纪先生的分析不想发表看法。

**LEAP:** 在您的作品中, 崇高似乎于性(My Lonesome Cowboy, Hiropon)、灵(五百罗汉、Oval Buddha)与暴力(Mushroom Bomb)之间循环往复。在您今后的作品中, 美学剩余又将会指向何处?

**村上隆:** 谁不喜欢色情的东西呢。特别是小孩子, 对大便, 以及有关性的东西充满兴趣。我是在这个层面思考性的。

**LEAP:** In the Doha exhibition, “Ego,” self-portraiture became an important concept to structure your work. Our chairman Thomas Shao keeps a portrait of himself as one of your flowers over his desk. You described your earlier work, especially curatorial, as a portrait of Japan. What is the relationship between ego and portraiture?

**TM:** A self-portrait of an artist might be the most valuable after their death. Any artist would like to include their self-portrait in an exhibition catalogue. I could give all kinds of interpretations, but the self-portrait can only reach its designated aim once I am dead.

**LEAP:** After showing at Versailles in 2010, what other public contexts would you be interested in exploring? What would you show if you were invited to exhibit in Tokyo's Imperial Palace?

**TM:** I hope to participate more in activities that give back to society, like the Hajimari Art Center in Fukushima I mentioned.

**LEAP:** When you finished the "Superflat" curatorial project in 2000-2005, it would be fair to say that no one else represented such a comprehensive view of Japanese culture in the art world. How do you deal with this burden of representation, of standing for an entire culture in the way that only a few artists do?

**TM:** "Superflat" provided a new perspective to see the world. At the moment, I am researching on and trying to fill the 20-year gap between Mono-ha and Superflat. Once the work is published, the framework for postwar Japanese art will become stronger.

**LEAP:** You created the first "Mr. DOB" work in 1993, more than 20 years ago. Can you speak to how this character has changed in your mind over this period? Does it still stand now for what it stood for back then?

**TM:** DOB became a character or portrait of myself unexpectedly. Deformed and fragmented as time goes, sometimes distorted and evil, it seems to reflect the happiness, dreams, miseries, and decay in my life.

**LEAP:** In an interview with Mako Wakasa, you described your work as revealing the repression of otaku culture: "My work is a record of the struggle of the discriminated people." "In Japan, all the people who resent injustice and inequality become otaku." I am struck by the political dimension to this representation. What or who is represented in the work you are making now? What do you make of the political agency of otaku culture now that it has gone global?

**TM:** There might be a slight misunderstanding. I think otaku has the unique and unprecedented expression exactly because it is far from politics.

**LEAP:** It is rare for an artist to enter the art scene with an overarching theoretical framework like Superflat. Have you ever felt constricted by this background?

**TM:** No.

**LEAP:** In *Database Animals*, Hiroki Azuma speculates that your work succeeds in the art world because you isolate surface elements of otaku culture and remove them from their cultural system. Would you agree with this analysis, or do you believe that the system of otaku popular culture is also present in your work?

**TM:** Many things happened after 2011. I do not want to comment on Mr. Azuma's analysis.

**LEAP:** 我们近期在新闻中了解到福岛核电站发现了更多核燃料熔毁。关于如何面对核问题，您在《水母看世界2》的制作过程中是否有了新的见解？能否与我们分享？

**村上隆:** 回顾日本特摄电影的历史，有很多杰出的作品以怪兽电影的形式诠释国家的含义。我希望以最当代的表现形式诠释这种方法。

**LEAP:** 对于那些从美学层面采纳“超扁平”的艺术家，如果不同时参考战后日本的社会结构，是否还有什么意义？对于来自中国以及世界各地，那些对此似乎有所误解的仿效者，您有什么看法？新波普美学的全球化是否有任何益处？

**村上隆:** 顺其自然吧。最近一切都看得很淡，没有什么激进的想法。自身的作品创作，特别是电影和动画不是很顺利。精力都集中在自己的问题上，很少关心别人的事。

**LEAP:** 如果一定要在您的全部作品中选择一件最为重要的，您会选择哪件？有哪些艺术家的作品对您产生重要影响？

**村上隆:** 我作为当代艺术家发表的第一件作品《复节奏》。影响我的艺术家包括安塞尔姆·基弗、安迪·沃霍尔、杰夫·昆斯、达米恩·赫斯特、大竹伸朗、宫崎骏、大友克洋。(日译中/林晓慧)

《772772》  
2016年  
胶印石版画  
64.77 x 97.9 厘米

772772  
2016  
Offset lithograph  
64.77 x 97.9 cm  
Courtesy Garage Museum of Contemporary Art



**LEAP:** Within your work the sublime seems to cycle between the erotic (*My Lonesome Cowboy, Hiropon*), the spiritual (*500 Arhats, Oval Buddha*), and the violent (*Mushroom Bomb*). Where do you see the aesthetic excess moving next?

**TM:** First of all, who doesn't like erotic stuff? Especially kids, they are fascinated by feces and sexual matters. I think about sex from this perspective.

**LEAP:** We have been reading in the news lately about the discovery of more melted nuclear fuel at Fukushima. Now you are finishing the *Jellyfish Eyes 2* film. Have you learned anything more about how we can deal with the nuclear issue that you can share?

**TM:** In the history of Japanese special effects films, many brilliant works interpret the nation through the form of a monster film. I want to use the most contemporary expressions to interpret my ideas.

**LEAP:** Can there be any meaning for artists who adopt the Superflat aesthetic without reference to the social structure of postwar Japan? What would you say to your many imitators in China and elsewhere, who seem to misunderstand this point? Can this globalization of neo-pop aesthetics ever be a good thing?

**TM:** Let it go. Recently I have been taking things lightly, without many radical ideas. My ongoing creations, especially film and anime works, are not going so well. I have been focusing on my own issues, and am rarely concerned with other people's problems.

**LEAP:** If you had to pick the most important works in your oeuvre, which ones would they be? What about the works by other artists that have been most influential for you?

**TM:** *Polyrhythm*, the very first work I presented as a contemporary artist. Those who influenced me include Anselm Kiefer, Andy Warhol, Jeff Koons, Damien Hirst, Shinro Ohtake, Hayao Miyazaki, and Katsuhiro Otomo.

村上隆在莫斯科车库当代艺术博物馆的新展览“辐射瀑布之下”将会在2018年2月4日揭幕。策展人卡缇娅·伊诺泽谢娃与LEAP分享了展览筹备的过程。

*“Takashi Murakami. Under the Radiation Falls” is open at Moscow’s Garage Museum of Contemporary Art through February 4, 2018. Curator Katya Inozemtseva shares the process with LEAP.*

## 高强度劳动的乐趣： 对话卡缇娅·伊诺泽谢娃

### A Conversation with Katya Inozemtseva: The Pleasure of Intense Labor



**LEAP:** 莫斯科的观众是怎样看待亚洲艺术的？当地是否有亚洲艺术的忠实粉丝？

**伊诺泽谢娃:** 这展览一定备受欢迎，我们已经做了三年的展览宣传了。在7月份的时候，我们就在美术馆门前举办了日本文化节J-FEST：人们对于日本文化非常感兴趣。我们目前正在筹备展览预售票的销售，因为我们预期会有很多观众前来观展，大约三十万人左右。

**LEAP:** 你是如何构思展览结构的？

**伊诺泽谢娃:** 所有工作都是从艺术家工作室开始的。我第一次去拜访村上隆的工作室时，我完全震惊了。这工作室有一种奇异的文艺复兴或中世纪气息，有组织性的艺术劳动，就像是一个公社一样。那次工作室访问基本确认了展览的整个结构，我以此将展览分为了五个章节。在东京工作的第一周也非常紧张，村上当时负责照料我们，带我们四处逛，去看他的众多创作场地和灵感来源。我意识到，他的艺术发展的每一个方向——从雕塑到动画及艺术衍生产品——是同样重要的，我感觉村上真正意义上的传统艺术家。我基于俄国形式主义传统提出的问题是：“他是怎样创作这些作品的？”村上隆其实是一个分析型的艺术家；你甚至能够在他的绘画中清晰看到他解读从动画影像到轰炸场面不同文化领域的视觉产物的过程，以一种建筑师的方式处理这些元素。

**LEAP:** What kind of audience is there for Asian art in Moscow? Is there a devoted following?

**Katya Inozemtseva:** It’s going to be super popular, as we have been promoting this for three years. In July we had J-FEST, a Japanese culture festival, in front of the museum. The interest is huge. Now we are organizing a pre-sale system for visitors, as we’re expecting so many. We expect around 300,000 people.

**LEAP:** How did you come up with the structure of the exhibition?

**KI:** Everything started in the studio, the first time I visited the studio I was amazed. There was a strange Renaissance or Medieval feeling in the studio, a very organized type of artistic labor, almost like a commune. Basically that studio visit informed the structure of the exhibition, driving me to these five chapters. The first week in Tokyo was very intense. Takashi was looking after us and there was so much to see, all of his different working spaces and inspirations. I realized that every direction his art takes is important, from sculpture to animation and merchandise. I felt that, ultimately, Takashi is a traditional artist in the best sense of the word. The question I was posing to myself, in the spirit of Russian formalism, if you like, is, “How is this art made?” He is quite analytical; you can see, even in his paintings, that he is reinterpreting imagery from different cultural realms, from anime to bombings, playing in an architectural way with these elements.

“小男孩”是一个重要的节点，因此我们想要完整呈现L“小男孩”。所有人都会谈到村上隆的创作和动画文化的关系，因此我们也想要展现这一点。我们搭建了一个镜面走廊，其中放了6000个塑料玩具及动漫人物手办。我们想要完整地再现中野百老汇商业街的感觉，展现村上隆从中野百老汇获得灵感并再反哺这文化的经历。在五个月的展期内，观众在美术馆外的花园处就能看到展览的其中一部分——“工作室”。我们的公共项目安排旨在生动地展示工作室的运作方式。我想要强调的是，我们也在和一个非常优秀的建筑师团队合作，找到完美的空间解决方案。举例来说，在中央展厅，我们要以极度严谨的方式去陈列绘画和物件，但我们也要让观众看到作品的背面，因为所有合作创作者的名字都写在这些画的背面。从来没有人见过这样的陈列方式。

**LEAP:** 你能否展开谈谈你之前提到的印象：村上隆是一个传统艺术家？

**伊诺泽谢娃:** 他是一个非常“日本”的艺术家。他有博士学位，他基于自己的创作发展理论。在看到这些严谨的绘画之后，你就会意识到其中既有技术革新和创造性手段，也有一种非常传统的创作方法。这些创作的核心是：观众在面对这些作品时得以重新正面思考日常的喜悦和辛勤的劳动。甚至辛勤劳动的地位更重要——在传统艺术创作的意义上。村上隆的作品质量非常惊人。这是真正的对于艺术的奉献，而对于我来说这是一次启发。这就是为什么我对左派附庸风雅的艺术评论家感到有些气愤的原因。很少艺术家能够有如此充沛的精力真正的娱乐大众——让成人、孩子、受过教育及没受过教育的大众感到喜悦。我们也翻译了辻惟雄《奇想的系谱》中的一篇文章，观众可以在展览画册中读到这篇文章的首个俄语翻译版本。（译/李博文）

Little Boy was a key influence, so we wanted to include his “Little Boy” project. Everyone also talks about his connection to the anime scene, so we wanted to show that physical connection in his work. We built a mirrored corridor filled with 6000 plastic toys and anime characters. It’s about reproducing the experience of the totality of Nakano Broadway. He came to this area of Tokyo dreaming of becoming an anime artist, so we wanted to represent him taking energy from this place and then giving it back. One part of the exhibition, the studio, will be visible from the park outside, so people outside can see it over the five months of the exhibition. Our public program aims to keep the studio animated to show how it works. I should emphasize that we are working with a very good team of architects who helped us find key solutions for the goals of the project. In the central gallery, for example, we had to show military order with all of these tight rows of paintings and objects, but then we will also show the back of his canvases, where the names of all of his collaborators are written. No one has ever seen such perfect backsides of canvases.

**LEAP:** Could you expand more on what you said before, that you thought he was a very traditional artist?

**KI:** He’s a very Japanese artist. He has a PhD, he theorizes his approach. When you see how his paintings are organized, you realize there are some technical updates and inventions, but still this is quite a traditional way of making work. At its essence, dealing with this work you come to appreciate the pleasure of everyday, intense labor. I would say that it’s more about this type of labor, in the sense of a traditional approach to art. When I see the quality of these pieces, it’s just amazing. We’re talking about real devotion. For me this was a revelation. That’s why I have been getting a bit angry lately with leftist high-brow art critics. Very few artists have this energy of being entertaining in the best sense of the word—being able to be appreciated by adults, children, educated, uneducated. For the catalogue we are translating Nobuo Tsuji’s essay from *The Lineage of Eccentrics* for the first time into Russian.



艺术圈以外，哲学家东浩纪是就村上隆的作品发表过最激进的言论的人物之一，他以关于御宅族的理论为人们所熟知。麦肯齐·沃克为我们介绍并点评了这位学者的著作。

*Outside of the art context, one of the most aggressive interlocutors of Takashi Murakami's work has been the philosopher Hiroki Azuma, best known as the theorist of otaku. McKenzie Wark introduces and analyzes his work.*

浅田章 (Asada Akira) 在1998年介绍东浩纪的创作时写道：“东浩纪未来的实践会证明，他的‘御宅族哲学’完全不是一种‘哲学式的御宅族’。”这最起码包含了几层意义。一个“御宅族”一般是指一个有痴狂爱好的年轻男性，这爱好的客体有时候是动画或是漫画，有时候是其他事物。这是在1980年代早期日本伦理恐慌时期出现的现象，但是这现象决不限于日本文化内部。的确，在今天，我们见识过许多“理论型御宅族”，他们作为理论的消费者熟悉关于理论的一切，并在博客上为自己的收藏做策展。

Otaku: Japan's Database Animals (Minnesota 2009) 是东浩纪2001年著作的英译版本。这和浅田的新学术主义 (New Academicism) 不同，前者不带讽刺意味地完全投身至一个流行媒体宇宙之中。这本著作将理论转移至媒体之中去，而不是反过来。

御宅族亚文化经历三个阶段。第一次御宅族潮流是在1960年代早期出现的。他们当时最为痴迷的、最具代表性的媒体产物即是电视动画《机动战士高达》(1979)，另还有一些B级怪兽或科幻电影作品。第二次御宅族潮流即是如东浩纪一般在1970年代出生的一代人，他们的流行文化瑰宝是《无限地带23》(1985)。第三次御宅族潮流则在1980年代前后发生，在这时，最受追捧的媒体产物是电视动画《新世纪福音战士》(1995)，另有神秘事件及电脑游戏等。

某些人——比如著名的超扁平视觉艺术家村上隆——认为御宅族和江户时代的木刻版画艺术有关，因为后者貌似有独特的创作方法：艺术家在创作衍生性作品时不断挪

## 御宅族哲学：论东浩纪 Otaku Philosophy: On Hiroki Azuma

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As Asada Akira said when he introduced Hiroki Azuma in 1998: "Azuma's future will prove that his 'otaku philosophy' is not at all the same thing as an 'otaku of philosophy.'" This bears at least a couple of comments. An otaku is usually a young man with an obsessive interest, sometimes in anime or manga, but sometimes in other things. It was a phenomenon about which there was a moral panic in Japan in the early 1980s, but it is by no means restricted to Japanese culture. Indeed, there seems to be no shortage of theory-otaku around these days, who know everything about it as consumers and curate their collections of it on blogs.

*Otaku: Japan's Database Animals* (Minnesota 2009) is a translation of a book by Azuma from 2001. It is different from the New Academicism of Asada in fully inhabiting a pop media universe without ironic detachment. It translates theory into the media rather than vice versa.

The otaku subculture passes through three stages. The first wave of otaku were born in the early 1960s. The emblematic media work for them to obsess over was the TV anime *Mobile Suit Gundam* (1979), along with B-grade monster and sci-fi movies. The second wave were, like Azuma, born around 1970, and watched *Megazone 23* (1985). The third were born around 1980, and for them the emblematic work is the TV anime *Neon Genesis Evangelion* (1995), along with mysteries and computer games.

Some, such as the famous Superflat visual artist Takashi Murakami, think of otaku as connected to Edo-era Japanese

用彼此的创作母题。但是，对于东浩纪来说，御宅族是跨国后现代主义的产物。

御宅族现象来源于战后从美国输入的文化形式。“御宅族文化的历史是改编的历史——是关于如何使美国文化“本土化”……御宅族很可能的确是江户时代文化的继承者，但是两者的关系并不是完整的、线性的。在御宅族和日本传统之间盘踞着美国的影响。”(11页)

因为历史的断裂，战后日本文化痴迷于“日本性”。“御宅族文化在根源上有一种创建‘伪日本’的复杂愿望。”(13) 这在1980年代带来了一次奇特的转折，导致当时后现代理论打着新学术主义的大旗在日本受到空前欢迎的独特现象。他们的基本论点是：既然日本从未能够变成一个真正意义上的现代社会，它就可以迅速地飞跃成为一个后现代社会。“现代性等同于西方，而后现代性等同于日本”(17) 我记忆犹新的是，在1980年代的日本，人们对于日本文化非常自信。这状况是有一定魅力的，但这也意味着有意识的自我催眠。这意味着忘记近代历史，并为当下和未来而狂欢——最起码，在经济泡沫破灭前狂欢。

在石黑昇 (Noboru Ishiguro) 创作的动画《无限地带23》(1985) 中，1980年代的日本成为了在一艘太空飞船上创造出来的虚拟世界。东浩纪写道：“1980年代的日本完全是一个虚构世界。但是，只要这个虚构世界还存在一天，这就是一个让人感到舒适的世界。”(19) 最起码，在经济泡沫破灭前。但是，对于御宅族来说，虚拟的、CGI式的日本会一直如此存在下去。

人们愿意虚构的世界往往是科幻未来世界或是江户时期的日本——就像是明治维新 (1868) 或是同盟国军事占领日本 (1945) 从未发生过一样。东浩纪将这种虚构与异轨 (détournement) 实践联系在一起。异轨指某文化产品的忠实粉丝创作衍生作品，而“官方”产品随后又受这些衍生作品的滋养：“御宅族文化的产品进入了一个无限循环的模仿抄袭链之中。”(26) 虚构的世界因此从历史时间的概念及对原作品的忠实性中自由地漂移、远去。

东浩纪将御宅族文化实践视作是对于让-弗朗索瓦·利奥塔 (Jean-François Lyotard) 所谓的“宏大叙事的衰败”的一种回应。利奥塔的概念可能和乔迪·迪恩 (Jodi Dean) 或其他拉康学者所谓的象征有效性的衰败 (decline in symbolic efficiency) 有关。在利奥塔的说法中，人们对于历史时段背后的叙事丧失了信仰，尤其是马克思主义式的历史叙事，或许也对自由资本主义关于“基于理性、科技、和平贸易以及消费者愉悦度的进步论”的宏大叙事丧失了信仰。

御宅族自称为御宅族，这个词与家或家庭有关，意味

woodblock print art, with its supposedly unique approach to derivative works in which artists recycle motifs from each other. But, for Azuma, otaku is a product of a transnational post-modernism.

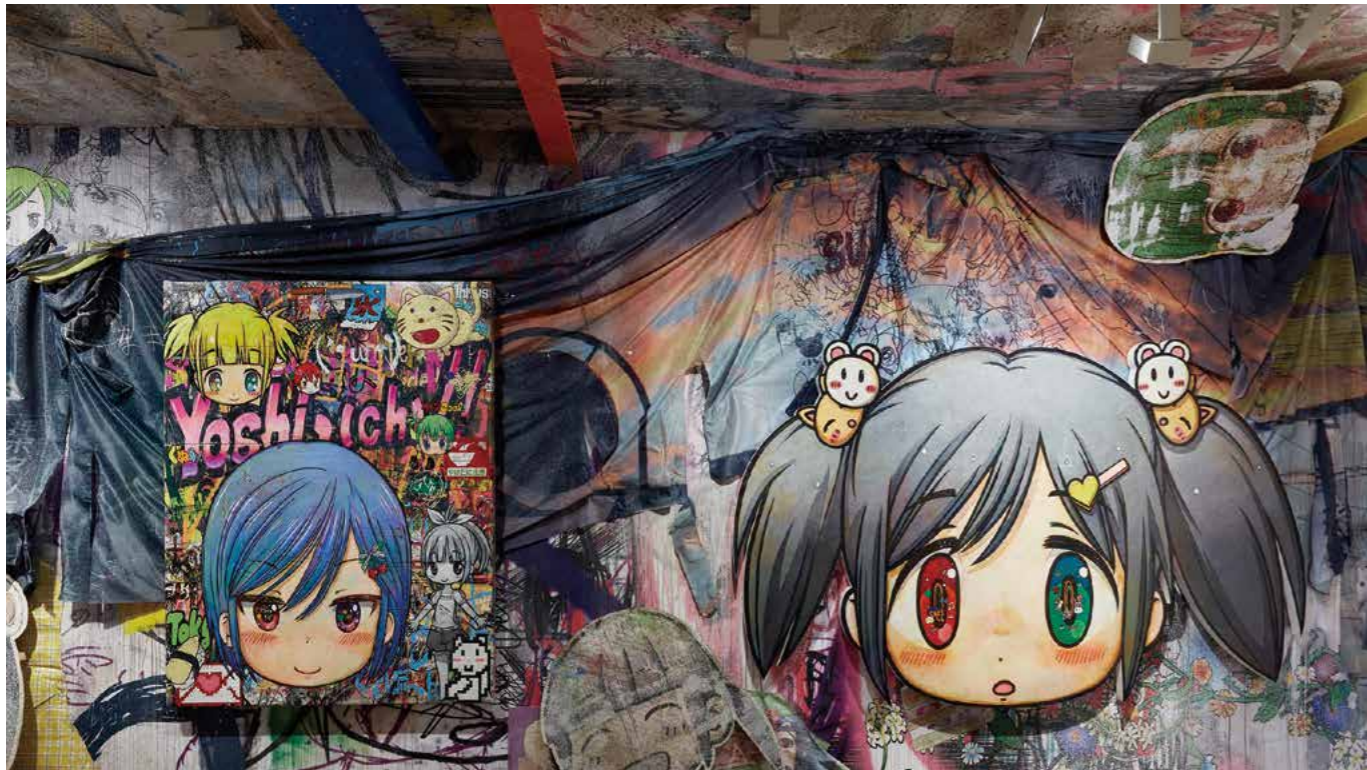
Its origins are in cultural forms imported from the United States after the war. "The history of otaku culture is one of adaptation—of how to 'domesticate' American culture... Otaku may very well be heirs to Edo culture, but the two are by no means connected by a continuous line. Between the otaku and Japan lies the United States." (11)

Postwar Japanese culture was obsessed with Japanese-ness because of a lack of continuity. "Lurking at the foundations of otaku culture is the complex yearning to produce a pseudo-Japan." (13) This took a strange turn in the 1980s, and accounts for the globally unique popularity of postmodern theory in Japan under the banner of New Academicism. The idea was that, since Japan had never quite managed to be a proper modern society, it could get a jumpstart on being a postmodern one. "Whereas modernity equals the west, post-modernity equals Japan." (17) As I remember well, there was a certain charm about Japanese cultural confidence in the 1980s, but a certain willful blindness as well. It was a way of forgetting the recent past and celebrating the present and future, at least until the economic bubble burst.

In the anime *Megazone 23* (1985), by Noboru Ishiguro, 1980s Tokyo turns out to be a computer-simulated world created on a futuristic spaceship. Azuma: "Japan in the 1980s was entirely a fiction. Yet this fiction, while it lasted, was comfortable to dwell in." (19) Until the economic bubble burst, at least. But, for otaku, the simulated, CGI Japan kept on going.

The preferred worlds to simulate were either sci-fi or Edo period Japan, as if the two breaks of the Meiji restoration (1868) and the occupation (1945) had not happened. Azuma links simulation to the practice of détournement, or the fan-based making of derivative works, from which "official" products then borrow in turn: "the products of otaku culture are born into a chain of infinite imitations and piracy." (26) Simulacra thus float free from both the notion of an historical time and from the authoring of original works.

Azuma sees otaku cultural practice as a response to what Jean-François Lyotard called the decline in grand narratives, which is perhaps not unrelated to what Jodi Dean and other Lacanians call the decline in symbolic efficiency. In the Lyotard version, there's a loss of faith in an underlying story of historical



着“窝在家里的男孩”。他们用家中数量庞大的杂志、动漫及手办收藏创造了一个可供栖居地“龟壳”。东浩纪：“我们可以把御宅族神经质的、以垃圾亚文化的材料构建“保护壳”的行为视作是这样的一种行为，用以填补宏大叙事消失后出现的断裂。”（28）

东浩纪进一步提问：虚拟世界可以为了什么样的人——或者说什么样的“后人类”——产生怎样的文化？他叙述的奇特之处在于，宏大叙事的衰落并不意味着虚拟现实、被解读了的流动运动、开放的语言游戏，或者戏仿实践的进步，甚至也没有出现什么后现代版本的文字编码。代替了个人作品的文本或表象背后的宏大叙事的，是一个数据库。

御宅族分阶段消灭宏大叙事。在第一个阶段，他们以虚构的叙事代替了关于战后发展的官方宏大叙事。在第二个阶段，他们更多关注对所有具体事物赖以存在的虚构宇宙的详尽阐述。在第三个阶段，作为组织原则的、处于具体文化产物背后的数据库出现了。

我们可以尝试去推敲东浩纪对于与历史决裂的坚持。在《新世纪福音战士》中，绫波丽及其他角色都是以第二次世界大战时日本的海军战舰命名的。这可能意味着历史隐喻仍然与我们同在。但是，当然，批判性思考的其中一个困境便是去侦测那些真正新的事物的产生，而不是把新事物简单地视作旧事物的对立面；或者更糟糕——把新鲜事物视作是现存事物的不同展现形式而已。因此我认为，我们有必要去思辨式地推进东浩纪的论述，去观察这种论述可以发展到何种地步。

time, particularly its Marxist form, but perhaps also liberal-capitalist grand narratives of progress tied to reason, technology, peaceful trade, and consumer comfort.

Otaku refer to themselves as otaku, a word related to home and family meaning something like “homeboy.” With their libraries of magazines and anime and figurines, they create a carapace in which to live. Azuma: “we can view otaku’s neurotic construction of ‘shells of themselves’ out of materials from junk subcultures as a behavior pattern that arose to fill the void from the loss of grand narrative.”（28）

Azuma proceeds by asking: what kind of culture can be made out of simulacra, and for what kinds of human, or maybe post human life? What is curious about his account is that the decline of grand narratives does not give way to a procession of simulacra, to decoded flows, or to open-ended language games, or to blank parody, to give the code words for some versions of the postmodern. Rather, what replaces the grand narrative “behind” the text or the screen of the individual work is a database.

Otaku extinguish the grand narrative in stages. The first wave replace the official grand narratives of postwar progress with fictional ones. The second wave care more about the detailed exposition of an alternative universe that all particular works abide by. By the third wave, the database itself emerges as the organizing principle behind particular cultural artifacts.

One could push back a bit on Azuma’s insistence on a break with the past. In *Evangelion*, the Rei Ayanami charac-

Mr.  
《东京，我认识的城市，在傍晚时刻：如同我内心的黑洞》  
2016年

Mr.  
*Tokyo, the City I Know, at Dusk: It's Like a Hollow in My Heart*  
2016  
Courtesy Galerie Perrotin

东浩纪认为有一种新的关于数据库及虚拟世界的双重表述。后者并不是自由地飘浮着的，而是受限于数据库的。在这个意义上，他的论述与许多其他后现代著作不同，他并不认为老旧的文化建筑的消失意味着疯狂的、无政府主义式的事物的诞生。虚拟世界和数据库之间的张力取代了宏大叙事和隐喻式的碎片化叙述之间的张力，因此，在认知层面，世界不再能以詹明信（Fredric Jameson），以及他的追随者托斯卡诺（Alberto Toscano）或金凯尔（Jeff Kinkle）的方式来进行标注。

讨论至此，我们已经和亚历山大·盖洛威（Alex Galloway）把互动界面作为模拟现实的理论相去不远。

“判断一个复制品的标准并不是这个复制品和原作的距离，而是这个复制品和数据库的距离”（61）在这个意义上，本雅明关于复制品和原作的对比讨论也并不太有效。“御宅族文化的外层表面被虚拟现实或衍生产品所覆盖。但其内里的是设定和人物的数据库，再更深层的，则是萌元素。”（58）

畅行于世的叙事性或电影式通道已经不复存在了。取而代之的是通过搜索引擎及互动界面达到的数据库及虚拟现实。搜索引擎及互动界面将御宅族文化早期关于数据库与具体文化产品的关系具象化、实体化。

关键在于，这是一个有组织性的文化：“充斥于这个社会的虚拟现实从未以一种混乱的方式传播……他们的有效运作完全仰仗于数据库层面的掌控”（60）一个文化产品的创作者甚至不再是复制品的生产者了——萌元素的泛滥取代了作者作为创造性中介的地位。

宏大叙事曾经以马克思主义式的完整性、启蒙理性的完成，或是后工业时期的进步等形式确保了作品背后的无形深度。那么，在消除了这无形的深度之后，创作者变成了什么？人类变成了什么？

关于这个问题，东浩纪在此时回到了因科杰夫（Alexandre Kojève）的论述之中去。人类本身并不是人类，因为人类不过仅是另一种动物而已。让我们成为人类的，是抵抗自然性的抗争，是让我们变成别的什么的抗争。历史就是抵抗自然及人类的动物本质的抗争。

ter and others are named after World War II Japanese naval ships. The allegorical may still be with us. But surely one of the struggles in critical thought is to detect the appearance of the new as something other than a binary reversal of the old; or, worse, to simply erase novelty as a mere appearance of an underlying sameness. Hence I think it's worth speculatively pursuing Azuma's line of thought to see where it goes.

Azuma thinks there's a new kind of double articulation of database and simulacra. The latter do not float free but are constrained by the database, and here he differs from much postmodern writing in not seeing the loss of an old cultural architecture as leading to something wild and anarchic. The tension of simulacra versus database replaces that of grand narrative versus allegorical fragment, and hence the world cannot be cognitively mapped in the way that Toscano and Kinkle, following Jameson, still seek.

Here we are closer to Alex Galloway's concept of interface as simulation. “A copy is judged not by its distance from an original but by its distance from the database.”（61）In that sense, Walter Benjamin's contrast of copy and original no longer gives much purchase either. “The surface outer layer of otaku culture is covered with simulacra, or derivative works. But in the deep inner layer lies the database of settings and characters, and further down, the database of moé-elements.”（58）

Gone is the narrative and cinematic passage through the world. Rather, it's a matter of the mediation of database and simulacra by search engines and interfaces, which make actual and material the intuition of an earlier phase of otaku culture about the database behind the particular work.

That this is an organized culture is key: “the simulation that are filling up this society have never propagated in a chaotic fashion... their effective functioning is warranted first and foremost by the level of the database.”（60）The author is no longer even a producer of copies. Rather, in place of the creative agency of the author is the permutation of moé-elements.

What becomes, not just of the author, but of the human,

对于因科杰夫来说,战后现代性的问题是:工业生产如此完整地满足了动物性需求,以至于消灭了人类与自然相抗争的运动,消灭了人类想要成为他者的天性,而正是这种天性确保了一种欲望,确保了创造历史的实践。因科杰夫在日本短暂观光,得出这样的一个印象:日式的民族自大文化找到了另一种道路。这些自大的人们创造了一种纯粹形式化的欲望游戏。切腹或仪式性自杀,对于因科杰夫来说,完美地体现了这些自大的人们成功地将人类荣耀与动物性本能区分开来,前者超越了后者。

先不论文化层面的陈词滥调,御宅族似乎通过塑造一种形式性的、人工的动物形象,扭转了上述自日本人建立的人类形象。御宅族清楚他们仅在和虚拟现实打交道,而从数据库抽取出的萌元素确保了真实情感的存在。这些虚拟现实能够迅速满足感情需要,并以此阻止想要超越并克服自然的欲望。后历史人类——或称后人类动物——将形式与内容抽离,不再想要转换内容,而只是想要改变那形式,那虚拟现实。

东浩纪将战后文化划分成三个阶段:理想主义时期(1945-1970),虚构时期(1970-1995)及动物时期(1995以降)。他将齐泽克及斯劳特戴克(Peter Sloterdijk)提出的“与宏大叙事的不恭联系”或是因科杰夫的日本追随者体现出的自大倾向仅视作是属于第二个时期的。御宅族的第三个时期不再需要与宏大叙事保持一种负面的联系。他们舍弃了这些事物,以亲近数据库。因此,御宅族的崛起也意味着现代性已然完全崩塌。

御宅族的需求中有这样一种矛盾张力:他们需要能够带来情感回报的小型碎片叙事,也渴望理解作为世界的基础的数据库。有的人会以黑客的方式从软件中提取内容资料以直接制作游戏或其他内容材料的衍生作品。

需求可以通过这样的方式满足,但是欲望不能,因为欲望对于因科杰夫来说永远是“对于他人的欲望的欲望”。这就和贝尔纳·斯蒂格勒(Bernard Stiegler)所谓的“主体化过程的短路”相去不远。对于东浩纪来说,这也解释了以下这个矛盾:御宅族的性观念有时相对保守,但他们往往也喜爱高度恋物式的事物。后者有效地满足了一种与爱、性及欲望等传统概念无关的生理需求。

东浩纪不认为御宅族行为是恋物式的,尽管这的确是一个值得大篇幅讨论的主题。在劳拉·穆尔维(Laura Mulvey)大肆传播的经典弗洛伊德屏幕理论中,男性目光参与了一种窥视癖似的观看欲望,但是这目光受到女性形象阉割力量的威胁。其中一种驯服这种威胁的方式就是恋物运动,女性的身体通过这种运动被缩减为一种恋物部件。或许东浩纪在讨论的是一种次等发展:充满威

after this erasure of the invisible depth behind the work once provided by the grand narrative, whether in the form of the Marxist totality or the completion of enlightenment rationality or post-industrial progress?

Here Azuma returns to Kojève. The human is not human in itself, as the human is merely another animal. What makes us human is the struggle to negate nature and make ourselves something other. History is the struggle to negate both nature and human animal-nature.

The problem with postwar modernity for Kojève is that industrial production fulfills immediate animal needs so completely that it erases the struggle against nature, and even against the human nature of the other that might ground a desire and an act of making history. Kojève made of a tourist's glimpse of Japan the thought that the Japanese snob-culture found another way out. The snob creates a purely formal game of desire. Seppuku or ritual suicide is then Kojève's emblem of the snob making a formal distinction between human honor and animal instinct, by overcoming the latter with the former.

Cultural clichés aside, perhaps the otaku reverses the snob's formal construction of the human with a kind of formal and artificial construction of the animal. The otaku know they are dealing only with simulacra, but the moé-points extracted from the database enable real emotions. These simulacra immediately sate emotional needs, foreclosing the formation of the desire to overcome and negate nature. The post-historical human, or post human animal, detaches form from content and no longer aims to transform the content, only the form, the simulacra.

Azuma dates postwar culture in three stages: the idealistic age (1945-1970), the fictional age (1970-1995) and the animal age (1995 onwards). Azuma sees the cynical relation to grand narratives thematized by Žižek and Sloterdijk, or the snob as it appears in Kojève's Japanese admirers, as only the second of these stages. The third stage of the otaku no longer needs to maintain a negative relation to grand narratives. They dispense with them in favor of the database. Hence, with the otaku, the collapse of modernity is complete.

There is a tension in otaku needs between small fragments of narrative that deliver emotional pay-offs and the interest in understanding the underlying database. Some would even take something of a hacker approach and extract the content files from the software to make derivative works directly with the game or other content materials.

胁的女性身体形象被缩减为部件,因此我们也可从数据库中随意重新架构这些部件,以创造一个萌点的集合。电影机械姬(2015)或许是至今为止将这个主题推向最为极致地步的文化产品。

宏大叙事及隐喻式的碎片化叙述的陈旧模式将自身交付给一种阐释学的过程:某个特定文化产品的碎片可被解读为一个庞大历史时间遗失或破灭了的部分。但是这种新模式或许不再是一种有深度的模式。东浩纪管这叫“超平”(hyper-flatness)。他与列夫·曼诺维奇(Lev Manovich)所坚持的一样,将软件层面视作一种普遍化了的“超媒介”(meta-medium)。对于东浩纪来说,我们能做的只有视角控制这件事。你可以从不同的角度去观看数据,但是你不能穿过碎片看到整体的底部真相,整体仅是数据库而已。

谁拥有并控制数据库?如果老旧的宏大叙事体系是上层建筑的产物的话,这种新形式的文化力量事实上直接属于基础建设领域。我称作“矢量阶级”的人们负责探寻社会无意识这个一般性意志。他们大部分情况下行使这种职责,用虚拟形象满足我们的动物性需求。拉扎拉托(Maurizio Lazzarato)曾指出,物种的情感生活在当今是一种机器奴役活动。

但是,在阅读东浩纪著作时,在从数据库中摘取出这些文字时,我们仍然能够得到某种愉悦。他似乎先于很多人意识到,理论写作及阅读的物质基础发生了改变,也成为了数据库的一部分。他的写作就像是御宅族实践,在虚拟现实——动漫或哲学中——游离。(译/李博文)

\* 原文 2015 年发表于 Public Semina  
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While needs can thus be sated, desire cannot, as desire is always, for Kojève, desire for the other's desire. Here we have something akin to what Bernard Stiegler calls short circuits of subjectivation. For Azuma this also explains the difference between the sometimes rather conservative sexuality of otaku and their tastes for what might otherwise be considered highly fetishistic material. The latter efficiently satiates a genital need disconnected from residual notions of love and sex and desire.

Azuma deflects the idea that otaku behavior is fetishistic, although it is a topic that could do with some elaboration. In the now classic Freudian screen theory popularized by Laura Mulvey, the male gaze partakes in a scopophilic desire to look, but is threatened by the castrating power of the image of the woman. One strategy for containing that threat is fetishism, where the body of the woman is reduced to a fetishistic part. Perhaps Azuma is talking about a second-order development. Having reduced the threatening image of the female body to parts, it can then be reconstructed out of the database at will as ensembles of moé-points. The movie *Ex Machina* (2015) might be the furthest end point of this theme so far.

The old model of grand narrative and allegorical fragment lent itself to a hermeneutic procedure in which the fragment of a particular work could be read as a lost or ruined bit of a larger historical time. But perhaps the new model is no longer a depth model. Azuma calls this hyper-flatness. He anticipates Lev Manovich's insistence on the software layer as a generalized meta-medium. For Azuma, there's only view control. You can look at the data different ways, but there's no way to read through the fragment to the underlying truth of the totality to which it belongs, other than as database.

Who owns and controls the database? If the old grand narratives were products of the superstructure, then the new forms of cultural power are actually directly infrastructural. What I would call the vectoral class ends up in charge of the means of detecting the general will as the social unconscious. They use it mostly to make a buck off rewarding our animal needs with simulacra. As Lazzarato has noted, the affective life of the species is now one of machinic enslavement.

Still, there's a certain pleasure in reading Azuma's writing, in selecting it from the database. He seems to have grasped sooner than many that the material conditions of theory-writing and reading had themselves changed, and become also part of the database. His own writing works like otaku practice, moving sideways through simulacra, whether of anime or philosophy.

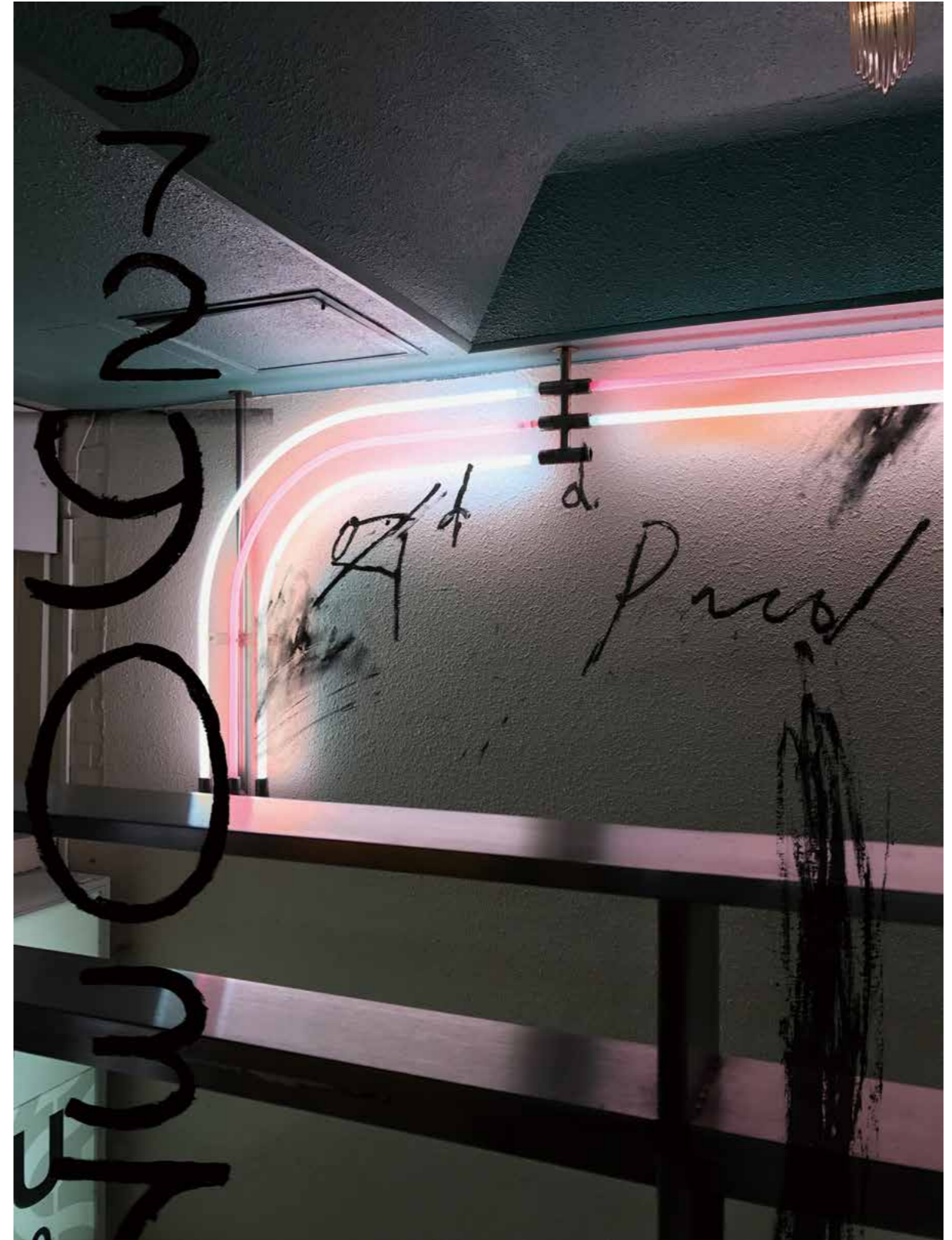
## 通用语 Lingua Franca

查尔斯·穆卡  
Charles Munka

近来搬至东京的艺术家查尔斯·穆卡的创作涉及多个层面。他在作品中融合了对材料质地和形态的感受，同时建立了一套处理现成物表面的系统化工作方法。2017年9月他在东京的法国学院展出了系列作品“通用语”。LEAP委托他在此基础上拓展此次的作品，对中野百老汇附近的区域进行考察，那里是村上隆一度频繁光顾的御宅文化商场。

Artist Charles Munka, recently relocated to Tokyo, works in several layers, transferring textures and gestures into his work while making systems and series of marks on found surfaces. His "Lingua Franca" series was exhibited in September, 2017, at the Institut Français Tokyo. LEAP commissioned him to extend the work into an examination of the environment around Nakano Broadway, the otaku mall that was once a frequent haunt of Takashi Murakami.





## 对话贝浩登： 作品往返



## A Conversation with Perrotin: Sending Drawings Back and Forth



作为与村上隆的个性最为相投的画廊家，艾曼纽·贝浩登为画廊和艺术家之间的合作关系提供了一个重要的研究案例。LEAP对贝浩登和画廊合伙人中岛悦子进行了一系列的“拷问”。

*As the gallerist whose personality most closely resembles Takashi Murakami's work, Emmanuel Perrotin is an important case study in artist-dealer collaborations. LEAP pesters Perrotin and gallery partner Etsuko Nakajima.*

**LEAP:** 画廊早在1993年便开始与村上隆合作。你为什么会上横滨，是如何开始了解村上隆的创作的，又是什么吸引了你？你能否谈谈你和村上隆关系的个人史？

**艾曼纽·贝浩:** 我和日本有很特殊的联系。我在二十五岁的时候曾参加横滨的一个当代艺术博览会，第三届日本国际当代艺术博览会（The 3rd Nippon International Contemporary Art Fair），那是我第一次见到村上隆。我记得他站在一群人中间；他说日语，因此我一句话也听不懂，但是人们似乎很被他所吸引。村上隆能够和任何人交流，抓住任何人的注意力。他似乎能够散发纯正的能量。这让我想要更多地了解他的创作。我们马上安排了见面，但是我们两个人谁也不会说英语，我们几乎完全通过画画来进行交流！两年后，我在纽约的葛莱美西国际艺术博览会（Gramercy International Art Fair）活动上展出了村上隆一系列基于漫画创作的绘画，这些画都卖光了。再两年后，在1995年，我在巴黎画廊给他做了展览，然后我们又在巴塞尔举办了展览。

**LEAP:** The gallery began its relationship with Takashi Murakami in 1993. What brought you to Yokohama then? How did you come to know Murakami's work, and what initially attracted you to it? Can you share your personal history with him?

**Emmanuel Perrotin:** I have a very special relationship with Japan. When I was 25, I took part in the Yokohama contemporary art fair, NiCAF, where I first met Takashi Murakami. I remember he was in the middle of a group: he was speaking Japanese, so I didn't understand a thing he was saying, but people seemed very attentive to him. Takashi was able to communicate with anyone, to draw anyone to him. He seemed to radiate pure energy. It really made me want to get to know his work. We took to each other immediately, but since neither of us spoke English, we communicated mostly by sending drawings back and forth! Two years later, I showed a series of his paintings inspired by manga at the New York's Gramercy International Art Fair. They sold out and the year after, in 1995, I exhibited him in Paris and Basel.

**LEAP:** 村上隆和画廊的合作关系是否为画廊提供了独特的方向？他是不是进入亚洲的通道？

**贝浩登:** 从1990年代开始，画廊便积极与日本艺术家及更广大范围内的亚洲艺术家发展合作关系。但是2012年是一个转折点：我在亚洲开设画廊，这为我们打开了渠道，创造了我从未想到过的机会。只参加区域内的艺博会肯定不能做到这一点；画廊必须长时间全心全意投入以保持与高层次艺术家及收藏家的关系。我们去年6月在东京开设的画廊是我们在区域内的第三个画廊；第一个在香港（2012年开设），第二个在首尔（2016年开设）。

**LEAP:** 村上隆在贝浩登的欧洲、美国及亚洲展览计划中的位置如何？他在画廊规划中的伙伴艺术家都有谁？

**贝浩登:** 去年，村上隆在横滨美术馆展出了“超扁平藏品”（Superflat Collection），其中有不少贝浩登艺术家的作品：卡沃斯（KAWS）、莫瑞吉奥·卡特兰（Maurizio Cattelan）、贝尔纳·弗里茨（Bernard Frize）、泰利·理查森（Terry Richardson）、克拉拉·克利斯塔洛娃（Klara Kristalova）和JR。展览提供了一个有趣的视角，让观众得以一窥村上隆美学理念的源泉，得以理解他想要反抗艺术门类之间或艺术年代之间的阶级化区分的努力。那展览引人深思。

**LEAP:** Has Murakami's relationship with the gallery allowed it to grow in directions it otherwise might not have? Was he a gateway to Asia?

**EP:** Since the 1990s, the gallery has been forging tight relationships with Japanese artists and Asian artists in general. But 2012 was a turning point: establishing my gallery in Asia has opened doors and created opportunities I never dreamed about. It wouldn't have been possible by only participating in art fairs; a strong commitment is necessary to work on a long-term basis with high-level artists and collectors. The gallery we opened last June in Tokyo is our third location in Asia after Hong Kong (opened in 2012) and Seoul (opened in 2016).

**LEAP:** How does Murakami fit within the Perrotin program in Europe or the United States and Asia? Who are his peer artists within the gallery program?

**EP:** Last year, Murakami unveiled his "Superflat Collection" at Yokohama Museum of Art, which included several artists from the gallery: KAWS, Maurizio Cattelan, Bernard Frize, Terry Richardson, Klara Kristalova, JR. This exhibition provided an interesting insight into the sources of his aesthetic ideas, rejecting hierarchical divisions between artistic genres or eras. It was really inspiring.

《慧可断臂—我心中爆发了对上师的热爱，所以我将我的手臂献给了他》  
2015年  
布上丙烯和金箔纸，铝框装裱  
100 x 100 x 5 厘米

*Eka Danpi (Eka's Amputation) — My Heart Burst with Adoration for My Master and So I Offer My Arm to Him*  
2015  
Acrylic and platinum leaf on canvas mounted on aluminum frame  
100 x 100 x 5 cm  
Courtesy Galerie Perrotin



**LEAP:** How will the new Tokyo space support Murakami's reputation in Japan? Are there specific exhibition plans in place?

**EP:** Takashi set up the Kaikai Kiki gallery in Japan several years ago, developing an interesting program of exhibitions. Besides our roster of Japanese artists (Mr. and Aya Takano), Perrotin Tokyo will also present international artists to a Japanese audience. For our opening in June we were honored to bring together a collection of recent paintings by the 97-year-old master Pierre Soulages, who has a strong relationship with Japan. And this fall the Tokyo gallery hosts solo shows of Paola Pivi, who participated in the Yokohama Triennale 2017, and Toilet Paper, the collaboration between Maurizio Cattelan and Pierpaolo Ferrari.

**LEAP:** What is the day-to-day of working with Murakami and his studio like? Between Kaikai Kiki and the studio, is his staff almost the size of the gallery?

**Etsuko Nakajima:** As the gallery and artist have such a substantial history, over 20 years, we have developed an amazing partnership. Most importantly, the artist has been able to produce historical pieces of art, and the gallery has had the opportunity to present these pieces. Of course there is a huge amount of work that goes on behind the scenes by both the gallery and the artist's studio, and honestly, like a family not everyone always gets along all the time, but we all love each other. In terms of staffing, Takashi's studio has far exceeded the gallery staff, due to his wonderfully diverse imagination and appetite for hugely ambitious projects.

**LEAP:** Other than bringing him to the international art world, what has the gallery done for Murakami in terms of positioning and understanding? Is the gallery a filter or lens for his practice?

**EN:** There has always been a distinction between being a dealer and a gallerist. What that means to me is that, beyond selling an artist's work, there is complete symbiosis between gallery and artist. There is nurturing and support, inspiration and perspiration. True collaborations between artists and galleries evolve into a distinct ecosystem of collaboration, which encompasses a complete context of equal support and inspiration. Honestly the idea of being a lens or filter, while intellectually or theoretically interesting, becomes tertiary in the face of years of practical application.

**LEAP:** 贝浩登在东京开设的画廊能够为村上隆在日本的声誉带来什么样的贡献？目前有什么样的展览计划了吗？

**贝浩登:** 村上隆在几年前建立了Kaikai Kiki 画廊，进行了一系列有趣的展览。贝浩登东京画廊除了会展出我们画廊的日本艺术家之外[Mr.及高野綾 (Aya Takano)]，也会为日本观众带来国际艺术家的展览。很荣幸的是，我们将在6月份举办97岁的大师级艺术家皮埃尔·苏拉热 (Pierre Soulages) 的近期绘画作品，而苏拉热和日本有深厚的联系。东京画廊也将在这个秋季带来波拉·彼薇 (Paola Pivi) 的个展——她参加了今年的横浜三年展；另外还有《厕所杂志》(Toilet Pper)——卡特兰和摄影师皮埃尔·菲拉里 (Pierpaolo Ferrari) 联合创立的工作室兼杂志项目。

**LEAP:** 和村上隆的每日沟通工作是什么样的？他的工作室是什么样的？Kaikai Kiki和工作室的成员加起来是不是几乎和画廊的工作人员一样多？

**中岛悦子:** 因为贝浩登和村上隆的悠久合作史——超过二十年的合作经历——我们发展了一种美妙的伙伴关系。最重要的是，艺术家创造了非常棒的作品，而贝浩登有机会去展示这些作品。当然，贝浩登画廊和艺术家工作室在幕后进行了非常大量的工作，而事实上，就像是在一个家庭里一样，我们时而有意见分歧，但是我们彼此友爱。而工作人员方面，村上隆的工作室的成员数量远超画廊，因为他的想象力无比多元，也总想要进行大型的、野心勃勃的项目。

**LEAP:** 除了将他带到国际艺术界之外，画廊在艺术家定位及公众理解方面为村上隆做出过什么工作？画廊是不是他创作的滤镜？

**中岛:** 艺术品商人和画廊主之间有本质的区别。这对于我来说意味着除了销售艺术家的作品之外，画廊和艺术家之间必须要有一种共生关系。互相催化、支持，为彼此带来灵感并一同奋斗。老实说，“成为艺术家的滤镜”尽管听起来是一个有趣的概念，但是在多年的实践面前显得并不太重要。

**LEAP:** 什么样的收藏家对村上隆的创作感兴趣？谁是他最重要的收藏家？

**中岛:** 这么多年来，我深深地意识到，村上隆的独特视角触动了许许多多收藏家。他超越了代际、国家和文化差异，并通过许多不同媒介的创作证明了自己。理所当然的，世界各地的重要私人或公共收藏中都有他的作品。更重要的是，因为他的艺术创作源于日本街头亚文化，所有感兴趣的人都可以成为收藏他作品的人。

**LEAP:** 村上隆如此大量、频繁地制作产品及艺术品牌衍生品，这对于他的艺术市场行情是否有什么影响？

**中岛:** 在西方，在波普艺术诞生之后，许多艺术家在他们的艺术创作中加入了品牌运作的因素，而人们往往对这种创作持有偏见。而村上隆的品牌运作一方面是西方殖民运动的入侵，而另一方面则比西方的公关或市场活动要有创意得多。品牌定义了他找寻自己的艺术风格及个人声音的努力，因此这不仅仅是一个市场运作结果。这意味着高度个人化的、极度在意细节的艺术身份。(译/李博文)

**LEAP:** What kind of collections are interested in Murakami's work? Who are the most significant collectors of his work?

**EN:** What has been the most profound realization over the years is that Murakami's vision has touched so many collectors. He has permeated generations, countries, and cultures, and has made a point to create such a wide variety of pieces in so many media. Of course his works are in all the major private and public collections around the world. And, most importantly, because of the unique origins of his artistic vision in street level Japanese subcultures, he allows anyone who is interested to become a collector.

**LEAP:** When an artist works so extensively with products and branding products, is there any effect on the market for his work?

**EN:** In the west, with the invention of pop art, many artists have incorporated brands within their artistic visions, frankly getting the short end of the stick. In the case of Murakami, brands and branding have been both an intrusion of western colonization and, in many ways, far more creative than the standard market strategies of the PR campaigns of the west. Brands defined his search for his own artistic vision and voice, and so it cannot be just a simple question of a market result. It in fact becomes a question of a highly personal and detailed artistic identity.

## 对话迈克尔·达令： 一种对于绘画性的理解

### A Conversation with Michael Darling: An Understanding of the Painterly

芝加哥当代艺术博物馆举办的展览“村上隆：章鱼吃掉自己的腿”于2017年9月24日闭幕。LEAP 向策展人迈克尔·达令就流行文化和绘画之间的张力进行了提问。

*“Takashi Murakami: The Octopus Eats its Own Leg” closed at the Museum of Contemporary Art in Chicago on September 24, 2017. LEAP asks curator Michael Darling about the tensions between pop and painting.*

**LEAP:** “章鱼吃掉了自己的腿”主要聚焦绘画作品。除了村上隆自己近年专注于绘画之外，其中还有什么缘由吗？

**迈克尔·达令:** 其实对他来说，推出这样一个展览不是轻而易举的。村上认为自己的绘画和雕塑创作是同步进行的，同时还有版画和商业产品。所以我当时确实得去说动他，让他相信这个展览专注于绘画是有价值的。我认为这样会使他的创作历程变得清晰直观——从接受日本画训练到艺术生涯早期，再到成熟期。我试图构建一个富有教育意味的展览来呈现这一历程。而且我想，假如我们的方向分散到雕塑或商业产品上去，可能那会减弱我想阐明的东西。即使在过去三十年间绘画是他最主要的媒介，村上还是会从综合计划的角度作全局考量。

**LEAP:** 在你看来，他的绘画在过去十年内有什么变化？其他策展人曾指出他自地震后创作发生了转变，更加从历史自省的角度关注传统。

**达令:** 实际上比那要早，从2007、2008年起，他的作品中出现了更多明显的传统历史日本图像。地震和海啸坚定了他朝这一方向发展的想法，也给了他更多继续挖掘这一素材的理由。他关注的是永恒、死亡与生命意义。在地震海啸之后，他的作品中爆发出了巨大的创新。

**LEAP:** “The Octopus Eats its Own Leg” is primarily focused on painting. Was there a reason for that, other than the fact that Murakami himself has been concentrating on painting lately?

**MD:** For him it actually wasn't the obvious way forward for a show like this. Murakami sees himself as someone who makes sculpture and painting simultaneously, as well as prints and commercial products. So I really had to convince him of the value of focusing on painting. This way I thought you would be able to see more straightforward developments from his nihonga training through his early and mature career. I was trying to put together a very didactic display to show that progression. And I thought if we had too much diversion into sculpture or commercial products, it might detract from what I was trying to get across. Even though he has painted more than anything else over the last 30 years, he still thinks about everything as a comprehensive project.

**LEAP:** 能不能向我们解释一下他的绘画作品是怎么在工作室完成的？在创作的实质执行阶段，集体或个体参与的成分有多少？

**达令:** 他的绘画作品在推进过程中要经过非常多的步骤，而且尺幅也相当大。最近一幅描绘地震的作品有三百个人参与，由一百块木板拼接而成。通常一幅画是先由村上隆用铅笔打底稿，把他在画面中呈现的构造和形象画出来。接着扫描铅笔底稿，把线条清理干净，将形象卡通化或者做成独立人物。然后这些形象在电脑里被进一步制作、细化，直到他得到一批各式各样的形象。在这之后，每个形象都通过丝网印刷变得细节丰富、独一无二，仅仅一个形象就用了许多张丝网。接着所有的东西都汇聚在巨大的画布上。丝网印刷的过程确实需要亲自动手。虽然感觉像是大批量生产，但实际上它需要将颜料和纸张通过丝网印在画布上，它干得很快，然后更多的颜色被添上去。事实上这带有很强的绘画性，但却看不见任何笔触，它和手之间产生了某种距离，引发了一种诡异的感觉——如此精确的同时，又表现出对绘画性的理解。

**LEAP:** 正是这里体现了技艺的概念，对吗？

**达令:** 是的，这些作品展现了难以置信的技艺。它们具有绝对的精准度和非凡的复杂性。

**LEAP:** 如果把村上隆的绘画按时期粗略地划分，你认为有几个时期？

**达令:** 在我们的展览里，第一个时期是1993年以前的发展期，那时他遵循日本画传统，并试图将其和西方的观念方法连接起来。然后从1993年到2001年前后，Mr. DOB和“超扁平”的概念逐渐发展起来。2001到2007年间，无论是画作的尺幅、复杂性还是作品的商业程度都大大增加了，在这期间他对消费主义和资本主义进行了许多思考。从2008年起，他追溯史料，开始对日本艺术史进行探索，同时也参考中国和印度的历史，探寻相似之处。这不单单是日本历史。（译/钟山雨）

**LEAP:** How do you see the painting changing over the past decade? Other curators have written about a shift, since the earthquake, towards a more historically introspective focus on tradition.

**MD:** It really started earlier than that, around 2007-2008, when he started to bring more overtly traditional, historical Japanese imagery into his work. And the earthquake and tsunami confirmed his thought about moving in that direction, and gave him more reason to keep pursuing that material. He's looking at timelessness and death and what brings meaning to life. After the earthquake and tsunami you see a big explosion of innovation in his work.

**LEAP:** Could you explain how his paintings are made in the studio? In terms of the material process, how collective or individual is it?

**MD:** The paintings have many many steps as they are being developed, and the scale is quite large. A recent painting that depicts the earthquake had 300 people on, with 100 different panels all connected together. It usually starts with a pencil sketch by Murakami, working at compositions and figures he would like to have in the painting. Then those pencil sketches get scanned, the lines are cleaned up, and the figures are made into cartoons or standalone characters. Those are developed further in the computer until he has developed a range of different figures. And then silkscreen is used for each of the figures, who are all detailed and unique. You have multiple different silkscreens just to create a single figure. Then all those are combined across giant canvases. The silkscreening process is really hands-on. It sounds like mass production, but really it's the application of paint and paper adapted through the screen onto the canvas. It dries quickly, then more color. There's a real painterliness here, but you don't see any brushstroke, and there's a certain distance from the hand, which evokes an uncanny feeling—they are so precise but present and understanding of the painterly.

**LEAP:** If you were to break down a rough periodization of Murakami's painting, how many periods will there be?

**MD:** In our show, the first period is pre-1993, which is developmental, when he was working in a nihonga tradition and trying to marry it with western ideas and approaches. And then from 1993-2001 or so it saw the development of “Mr. Dob” and the idea of Superflat. Then it would be 2001-2007, when he was pumping up the scale, the complexity of the paintings, and the commercialization of his work, thinking of consumerism and capitalism. From 2008 and after, he has been returning to historical sources and exploring Japanese art history, which also includes Chinese and Indian references shared between these countries. It's not just Japanese history.



作为一名艺术家、策展人和收藏家，村上隆不仅完成了大量的艺术工作，他还是当代日本文化的重要推手。LEAP见证了他在艺术博览会和画廊方面付出的辛劳如何塑造了今天的艺术圈。

Aside from his extensive work as an artist, curator, and collector, Takashi Murakami has made waves as a promoter and dealer of contemporary Japanese culture. LEAP looks at his efforts to mold the art world through his art fair and gallery endeavors.

1992年，村上隆 (Takashi Murakami) 的博士学位研究致力于使用日本传统材料和技术的绘画风格——日本画 (Nihonga)。在此期间，他做出了一件带有明显卡哇伊风格的雕塑作品，正是这种风格让他日后成名。这便是《海风》(Sea Breeze)，一件高达3.5米，由9个对称排列的汞灯组成的雕塑作品。虽然它的寓意并不非常明确，但这件早期作品的灵感据说来自于1987年的动画电影《王立宇宙军：欧尼亚米斯之翼》，这部电影由日本传奇动画制作公司Gainax拍摄，此后它还出品了《新世纪福音战士》。在《王立宇宙军：欧尼亚米斯之翼》这部动画电影的高潮部分，宇宙飞船的发射使得两个交战的国家和平。在村上隆的这件雕塑作品中，耀眼的灯光仿佛重现了火箭飞天的一幕。

然而在对村上隆作品的批判性评论中，这种对于流行文化的隐晦参考几乎很少被提及。第一个被引用的作品通常是被看作村上隆个人化身，抑或是被看作艺术家动漫密友的《眨眼先生 (Mr. DOB)》(1993)。这两件作品之间的差异非常明显：在《海风》中，村上隆引用一种模糊的、可能很少被关注的文化。一年后，DOB先生的诞生标志着艺术家接管了创作者这个角色，并且制作出了更适应艺术宣传风格的、以自己为原型的标志性角色。这两件作品之间的对比反映出了村上隆职业生涯的轨迹：从流行文化的虔诚粉丝蜕变为这种文化的缔造者。这种改变预示了他在接下来的十几年中积极追求的愿望：将动画、漫画和“卡哇伊”这些文化符号转化成推动日本当代艺术发展的力量。

## 芸祭：村上隆塑造 日本艺术界的法宝 GEISAI: Murakami's Bid to Shape Japan's Art World

马睿奇  
Orion Martin

In 1992, while working on his Ph.D. in *nihonga*, a style of painting that employs traditional Japanese materials and techniques, Takashi Murakami made a sculptural work that looks nothing like the *kawaii*-branded icons he would later become famous for. *Sea Breeze* stands 3.5 meters tall and is made up of nine symmetrically arranged mercury lamps. Though its meaning is not explicit, this early work is rumored to be a reference to *Royal Space Force: The Wings of Honnêamise*, a 1987 anime film by legendary Japanese studio Gainax, which would later go on to make *Neon Genesis: Evangelion*. At the film's climax, a space shuttle launch stuns two warring nations into peace. *Sea Breeze's* glaring lamps recreate the view of those watching the rocket lift off.

In critical reviews of Murakami's work, this obtuse reference to pop culture goes largely unmentioned, and the first work cited is usually "Mr. DOB" (1993), Murakami's signature character and anime alter ego. The comparison between the two works is striking: in *Sea Breeze*, Murakami referenced a cultural touchstone so obscure it is likely few noticed. The following year, with "Mr. DOB", Murakami took over the role of creator and produced his own line of iconic characters in a style more tailored to art world propagation. The contrast between these works reflects Murakami's career—moving from reverent fan of pop culture to creator of the same—and signals the desire he would vigorously pursue in the decades to come: to make the cultural signifiers of anime, manga, and

这一目标首先在艺术家本人的创作中体现出来，村上隆常常运用动漫风格的人物来评论日本的流行文化乃至国际政治。然而，除了他的艺术家身份外，村上隆同样关注日益成形和成长的日本艺术世界。芸祭 (GEISAI) 从它于2002年的成立至2014年的结束，这个艺术节成为了村上隆影响日本当代艺术最重要的途径之一。该艺术节每年举办两次，每年一次在东京，另一次在迈阿密和台北之间交替。GEISAI开放的操作系统给有抱负的艺术家们提供了一个直接与买家沟通的平台，且价格通常都很适中。此外，GEISAI还会邀请知名人士，例如草间弥生 (Yayoi Kusama) 和奈良美智 (Yoshitomo Nara)，来担任名誉评委从而评选出杰出作品。

GEISAI有时会被认为是村上隆支持日本流行文化发展，尤其是漫画与动画文化的一种手段，然而事实并非如此。因为日本已经拥有且将继续拥有全球最活跃的文化产业之一。这个产业系统的关键在于生产链，这些生产链将知识产权渗透到资本日益增长的地方，典型的例子就是从漫画到动画到国产实景电影再到好莱坞电影。然而GEISAI从未带有增强或是补充这些产业的目的。

相反，通过品牌化日本艺术家以及日本藏家的培养，这个艺术节旨在重新将日本流行文化能量注入国际与日本国内的当代艺术市场。和主流动画与漫画产业诸多要求相比，GEISAI的“门槛”明显更低。日本漫画家松本大洋 (Taiyou Matsumoto) 在谈到他的《乒乓》系列漫画创作经历时说道：“我醒来起床后，坐在一张堆满CalorieMate能量饼干的桌子前开始画画，之后就就这样一直到夜幕降临。我没有办法这样生活下去”。那些不能在这样一种环境下高产的艺术家和插画师们，直到最近都很少能在日本国内拥有其作品的销售渠道。然而，GEISAI开放的操作系统和艺术评论的缺失给予了年轻艺术家一个参与面向公众的文化创作的机会，甚至很多艺术家在他们青少年时期就参与了进来。

GEISAI艺术节与村上隆的大众心理学理论和艺术营销术语——“超扁平” (superflat) 息息相关。虽然这一理论已经被日本以及其他外国艺术家们所运用，“

kawaii into a force driving the development of the Japanese contemporary art.

This goal was expressed first and foremost in his own work, which frequently employs anime style characters to comment on Japan's pop culture and international politics. But, beyond his personal trajectory as an artist, Murakami has also focused on growing and shaping the Japanese art world. From its founding in 2002 to its final iteration in 2014, the GEISAI fair was one of the primary outlets for Murakami's interventions into Japanese contemporary art. The fair took place twice annually, with one annual fair in Tokyo and another moving between Miami and Taipei. An open application system allowed aspiring artists to interact directly with buyers, and prices were modest by art fair standards. The fair invited celebrity judges such as Yayoi Kusama and Yoshitomo Nara to jury awards for outstanding work.

GEISAI is sometimes described as a method by which Murakami supported the development of Japanese pop culture, specifically manga and anime, but this is not the case. Japan already had, and continues to have, one of the most vibrant cultural industries in the world. Key to this system are production chains that move intellectual property through arenas that involve increasing amounts of capital, typically from manga to anime to domestic live action film to Hollywood film. GEISAI was never intended to enhance or supplement these industries.

Instead, the fair was an attempt to redirect the engines of Japanese pop culture towards the contemporary art market, both internationally, through the branding of Japanese artists, and domestically, through the cultivation of Japanese collectors.

Compared to the relentless demands of the mainstream anime and manga industries, GEISAI's barriers to entry were strikingly low. Speaking of his work on the manga series Ping Pong, Japanese cartoonist Taiyou Matsumoto wrote, "I would

超级扁平”依然为村上隆的Kaikai Kiki公司旗下的艺术家们提供了一个学术背景。不难预料，大批想要追寻村上隆艺术足迹的，以及他所管理运营的艺术家和插画师们出现在了艺术节上。一种“超级扁平”的GEISAI风格由此生根。在2004年的GEISAI中，年仅20岁的松井蕙里菜(Erina Matsui)，凭借着她以宇宙飘浮动物为背景的超现实自画像，获得了当年艺术节的金奖。这届艺术节的评委埃尔维·尚戴斯(Hervé Chandès)邀请松井蕙里菜参加来年在巴黎举行的群展。很快她的作品被一些重要藏家所收藏，包括弗朗索瓦·皮诺(François Pinault)。松井蕙里菜不同于许多Kaikai Kiki旗下的艺术家，诸如青岛千穗(Chiho Aoshima)和Mr.，她的作品没有明确地参考日本流行文化。然而，她的绘画作品是易懂有趣的，且这种风格契合于明信片的复制生产中。她正是GEISAI展会中因被大众关注而茁壮成长的典型例子。

艺术市场迅速地对GEISAI艺术家们获得的早期成功给予回应。2006年，《艺术新闻》刊登了一篇有关此艺术节的文章，题为《新兴日本艺术家们的“廉价”交易》。当时，佳士得也举办了以GEISAI为主题的非正式拍卖活动。第二年，艺术节被临时搁置。村上隆当时在接受《亚太艺术》(ArtAsiaPacific)的采访时表示了他对“短期且目光短浅的艺术市场”的失望与沮丧。

尽管该艺术节很快重新开放并且持续了七年，但是2007年的重新聚焦暴露了村上隆对于GEISAI展会的一些核心矛盾。虽然他经常谈到希望GEISAI能够支持日本国内艺术产业的成长(村上隆最喜欢的类比例子就是日本流行音乐的突破性成功)，但是他很少提到那些对于村上隆的兴起持怀疑态度的日本现存画廊。GEISAI既不关注日本的流行文化，也不专注于日本的当代艺术界。相反，村上隆构想了一个介于两者之间的，一个能成为日本流行文化产业另一个支柱的国内艺术市场。2011年，参观者投票系统被引入该艺术节，并由村上隆亲自宣布投票的结果。他坚信广泛的消费群体基础相比一定数量的画廊，更能选出杰出的艺术家：“当产业通过大众的筛选，只有精华才能得以保留”。

wake up, sit at a desk stacked with CalorieMate bars, start drawing, and the next thing I knew it'd be evening. It was no way to live.” Artists and illustrators who do not thrive in such an environment have, until recently, had few outlets to present their work in Japan. GEISAI's open applications and lack of artistic review gave young artists, many in their teens, a chance to take part in public-facing cultural production.

The GEISAI fairs were closely associated with Superflat, Murakami's pop-psychology theory turned art marketing jargon. Superflat provided an academic context for the artists represented by Murakami's promotional organization Kaikai Kiki, though it has since been applied to other artists, both in Japan and abroad. Predictably, the GEISAI fairs were full of artists and illustrators who wanted to follow in the footsteps of Murakami and the artists he managed, and a kind of superflat-inspired GEISAI style took hold. Erina Matsui, who makes surrealist paintings of herself among cosmic floating animals, won the gold medal at GEISAI 2004 at the age of 20. Hervé Chandès, who served on the jury that year, asked her to participate in a group show in Paris the following year, and she was soon being collected by major collectors, including François Pinault. Unlike many Kaikai Kiki artists, like Chiho Aoshima and Mr., Matsui's work features no explicit references to Japanese pop culture. Yet her paintings are accessible and funny, painted in a style that easily lends itself to postcard reproduction. She is exactly the kind of artist that thrived in the mass-audience focused GEISAI fairs.

The art market was quick to respond to the early success of GEISAI artists—in 2006, The Art Newspaper carried an article on the fair titled “Rising Japanese stars at bargain prices,” and Christie held an unofficial GEISAI-themed auction. The next year, the fair was temporarily put on hold, and Murakami expressed his frustration with the “short-term, short-sighted art market” in an interview with *ArtAsiaPacific*.

Though the fair soon reopened and went on for another

尽管村上隆曾表达过对于国际藏家的轻蔑，GEISAI却是他在海外推销日本艺术的一种方式。用他的话来说，该展能“为西方受众着重展现亚洲艺术的独特性”。以Kaikai Kiki旗下的艺术家为例，他们在风格上象征性地参考使用日本当代和古代文化，来创造出辨识度极高的日本艺术作品。虽然该艺术节在2014年终结，但是对这种日本流行文化艺术的接受度达到了前所未有的高度。奈良美智所创作的表情丰富的小女孩，无论在国际还是在日本本国都很受欢迎，这些作品的转型成功意味着它们不仅不能被批判性地置于一个艺术背景环境中讨论，而且成为了像手机封面图案这样的大众文化的产物。

现在，虽然村上隆在创造一个新的日本当代艺术市场的个人尝试中投入更少的精力，但他依然无惧于在大众市场将高雅艺术与媚俗相结合：他最新的绘画作品描绘了福音战士大战哥斯拉的场景，并且此作品已经应用于日本便利商店7-11的预付卡上。(译/俞梦)

seven years, the 2007 refocusing illustrates some of the core contradictions of Murakami's vision for the GEISAI fair. While he spoke often about his hope that the show would support the growth of a domestic art industry (his favorite analogy was the breakout success of J-pop music), he made little reference to Japan's existing galleries, which have always viewed Murakami's rise with skepticism. The fair focused neither on Japan's pop culture nor on its contemporary art world. Instead, Murakami envisioned something in between: a domestic art market that would be another wing of Japan's pop culture industry. In 2011, a visitor voting system was introduced, and Murakami personally narrated the results as they came in. He spoke often of his belief that a broad consumer base would choose more outstanding artists than a select number of galleries: “When industries pass through the sieve of the general public, nothing but the good stuff should remain.”

Though Murakami voiced his disdain for international collectors, the fair was also one method he used to market Japanese art abroad. In his words, the fair was “emphasizing the peculiarities of Asian art to the western audience.” In the case of Murakami's Kaikai Kiki artists, that meant using stylistic and symbolic references to Japanese culture, both contemporary and ancient, to create recognizably Japanese work. Though GEISAI was shuttered in 2014, acceptance of this kind of Japanese pop culture art is at an all-time high. Yoshitomo Nara's embattled girls are adored both internationally and in Japan, and their crossover success means they can be viewed critically in an art context or as a mobile phone cover motif.

Murakami now spends less of his time trying to personally create a new market for contemporary art in Japan, but he remains unafraid to combine high art and kitsch for the mass market: a recent painting features Evangelion fighting Godzilla and is available on prepaid cards at Japanese 7-Elevens.

蒂姆·布鲁姆是第一个在村上隆和美国之间搭桥牵线的人。LEAP探究了他们背后的故事。

*Tim Blum of LA's Blum & Poe Gallery was the first to make the natural connection between Takashi Murakami and America. LEAP asks for the stories.*

## 对话 蒂姆·布鲁姆

### a Conversation with Tim Blum: Art-Historical Refinement Coupled with Sheer Pleasure

#### 搭配纯粹乐趣的 艺术史学

**LEAP:** 能否和我们谈谈你与村上隆的渊源？你们是怎么认识的，又是什么引起了你对他作品的兴趣？

**蒂姆·布鲁姆:** 1990到1994年间我在东京生活。1991年，一个和我共事的人给我看了他的作品。我们去银座的Aires画廊看了他的首次个展，展出的绘画非常有吸引力。他们出版了一本很不错的小书，里面有一篇榎木野衣(Sawaragi Noi)写的文章，非常精彩有趣。我和村上隆就是在那儿认识的，我们相处得很融洽，从那时起开始作为朋友互相交换信息。我向他展示了不少洛杉矶的艺术。所以1991年是个起点。

**LEAP:** 画廊从那之后有许多发展变化，你觉得他和你们当下的计划相符吗？从那时开始，他是不是对你们画廊合作的艺术家有一定影响？

**LEAP:** Could you start by walking us through your history with Murakami? How did you meet and what got you interested in his work?

**Tim Blum:** I was living in Tokyo between 1990 and 1994. In 1991 someone I was working with showed me his work. We saw his first show at Gallery Aires, a gallery in Ginza. The painting was very intriguing. They published a nice little book with a text by Sawaragi Noi which was very good, interesting, obviously well-done. So we met there and became quite friendly and began to exchange information, as friends. I showed him a lot of art from Los Angeles. So 1991 was the beginning.

**LEAP:** As the gallery has evolved since then, how would you say he fits into your program now? Has he had an influence on the artists you've brought into the gallery since then?

**TB:** Yes. He has a big impact in the art world. He's interested in history. Ultimately these relationships are all intertwined, which is very important to me. We've also become involved with Lee Ufan and Mono-ha, and the further exploration of postwar art, and Murakami eventually has shown in his own gallery all of this ceramics and Mono-ha work. There's a lot of push and pull, a lot of history that overlaps together. All postwar Japanese art is very important for me. It's not just about Murakami's work but also the story around, how it's contextualized.



**LEAP:** Looking at how Murakami has entered the international art world and become a global phenomenon, what have you done to help frame or translate him?

**TB:** In the beginning it's all about context. We first showed his *nihonga* paintings. In the beginning we were very obsessed with the history. We always hold on to that most important part, that story and context are more important than anything else, even the market. The first exhibition we did with LA MOCA was a landmark because people didn't have an understanding of Japanese contemporary culture. They thought it was a bit cliché, so we provided a pop culture context alongside the art-historical context. As time went by he had other shows, like the one at Bard's Center for Curatorial Studies Museum in 1999, which told a really beautiful story of his work. That's when the west started to figure out how his work fits into the global story. That was at the beginning of globalization in general and also the globalization in the art world. The way he developed the Superflat concept helped people look at global art. People are able to look at culture in a more complex way.

**LEAP:** What do you think of Takashi's collection, his ceramics and his interest in historical painting?

**TB:** They are amazing, and they shock people. A lot of people don't know Murakami's interested in art history, because his own works are often anti-aesthetic. They would never have expected what they saw in the Yokohama collection show. He has a very sophisticated eye. He embodies the Superflat: he can be high, he can be low. He is all of that in one. The collection is another articulation of complete art-historical refinement coupled with sheer pleasure.

**布鲁姆:** 是的。他在艺术界的影响力非常深远。他对历史很感兴趣。这些各种各样的关系最终交织在一起，对我来说是很重要的。我们也开始做跟李禹焕(Lee Ufan)和物派有关的展览，并且深入探讨了战后艺术，而村上终于在他自己的画廊里展出了陶瓷作品和物派艺术。其中有许多角力，也有很多历史交叠。对我来说，所有的日本战后艺术都很重要。这不仅仅是关于村上隆的作品本身，还和围绕这些作品的种种来历和故事，以及作品置于什么样的语境有关。

**LEAP:** 村上隆从进入国际艺术界到成为一个全球现象，回看这一历程，你在其中做了什么来推动或是转译他？

**布鲁姆:** 起初都是语境的问题。我们先是展出他的日本画作品。一开始我们非常痴迷于那些历史，直到现在我们坚持把故事和语境当作比什么都重要的部分，甚至高于市场。我们和洛杉矶现代艺术博物馆合作的第一个展览是里程碑式的，因为那时候人们对日本当代文化一无所知。他们觉得那无非是些老套的东西，所以我们就将流行文化语境和艺术史语境并置呈现给他们看。后来他举办了其他展览，像1999年在巴德学院策展研究中心，那个展览把他作品的故事来历讲得出色极了。从那时起，西方开始逐渐了解他的作品是如何呼应全球语境的。那时正是全球化的开端，也是艺术界全球化的开端。他提出并发展的“超扁平”概念有助于人们认知全球化艺术。现在人们看待文化的方式更加复杂了。

**LEAP:** 对于村上隆的个人收藏、陶瓷和他对历史画的兴趣，你有什么看法？

**布鲁姆:** 令人惊叹，也让人们感到震惊。许多人不知道村上对艺术史的兴趣，因为他自己的作品常常是反美学的。那些人肯定没料到会在他的横滨收藏展上看到那些东西。他的眼光非常老练。村上隆是“超扁平”的体现：他可雅可俗，集各种特性于一身。而他的收藏，正是纯粹愉悦与艺术史的绝对高雅并置的又一呈现。(译/钟山雨)

“村上隆：怪异的传承”——与辻惟雄以及波士顿美术馆的合作展览将从2017年10月18日展至2018年4月1日。策展人安·西村·莫尔斯和LEAP讨论了村上隆在历史上的位置。

“Takashi Murakami: Lineage of Eccentrics,” a collaboration with Nobuo Tsuji and the Museum of Fine Arts, Boston, runs from October 18, 2017, to April 1, 2018. Curator Anne Nishimura Morse tells LEAP about Murakami's place in history.

## 对话安·西村·莫尔斯： 18世纪的当代



## A Conversation with Anne Morse: The Contemporary Eighteenth Century

**LEAP:** This exhibition is a collaborative project between Takashi Murakami, Nobuo Tsuji, and yourself. What has the working relationship been like?

**Anne Nishimura Morse:** This has been a team exhibition. When I first spoke with Takashi last December, he really wanted to make sure that we highlighted the contributions that Nobuo Tsuji has made to his thinking and the development of his art. For the MFA that is a good thing, because we also wanted to look at the relationship between the contemporary the and traditional. Tsuji is an innovative thinker in terms of Japanese art, so the exhibition is organized into different sections around certain concepts: ornamentation, playfulness, religiosity, eccentricity, Superflat. The three of us got together and looked at the MFA's extensive traditional collection, deciding which works would best embody these principles, and then which of Takashi's work would be highlighted. So Tsuji has been the spiritual leader.

**LEAP:** 这个展览是村上隆、辻惟雄和你的合作项目，你们之间的合作进行得如何？

**安·西村·莫尔斯:** 这是一个团队合作的展览。我去年12月第一次和村上隆交流时，他强烈表示希望我们能够强调辻惟雄对他在思考以及艺术创作发展方面的影响。这对波士顿美术馆来说是件好事，因为我们也想了解一下当代艺术和传统艺术之间的关系。在日本传统艺术方面，辻惟雄是一个很有创意的思考者，因此我们依照不同的概念将展览分成了几个部分：装饰物、趣味性、宗教热、怪异癖以及超扁平。我们三个人一起去看了波士顿美术馆规模庞大的传统艺术藏品，判断哪些作品能够最好地体现这些概念，再决定要重点展示村上隆的哪些作品。因此辻惟雄是我们的精神领袖。

**LEAP:** 村上隆的作品和美术馆的传统艺术藏品在展览中分别占多少比重？

**莫尔斯:** 展览中的每个部分都有一件或以上村上隆的大型作品压阵，旁边会并置陈列多达十几件美术馆本身的藏品。显然，这不是一次回顾展，但它应该能够有助于阐明一些人们在文章中喜欢随意套用的概念。

《云中之龙—红色的转变：在辻教授对我说“为什么你不自己画一次？”之后我画下了自己愤怒的样子》（局部）  
2010  
布上丙烯  
367 x 180 厘米

*Dragon in the Clouds — Red Mutation: the Version I Painted Myself in Annoyance after Professor Tsuji Told Me “Why Don't You Paint Something Yourself for Once?”* (detail)  
2010  
Acrylic on canvas  
367 x 180 cm  
Courtesy Museum of Fine Arts Boston



**LEAP:** 你认为透过这些当代艺术作品来重新审视你的古代艺术藏品会给你带来什么收获？

**莫尔斯:** 我们希望通过村上隆平易近人的作品能够对日本画的某些方面进行说明。我们的收藏在19世纪期间成形，那也是日本艺术史的正式开始的时间。辻惟雄对日本艺术史有些不同的想法，因此现在我们看待日本艺术传统的角度会有一些变化。我们希望，透过村上隆的作品，人们可以在传统作品中观察到一些之前没有看到的东西。例如，村上隆的作品《云中龙》(Dragon in Clouds) 会告诉人们，创作与18世纪的相关原作是如此具有当代性，如此不同寻常。

**LEAP:** 波士顿美术馆在2001年和村上隆合作过一个展览，也是将当代艺术和美术馆的传统艺术藏品放在一起。这次的展览和之前有什么不同？

**莫尔斯:** 我们2001年办那个展览的时候，村上隆作为一名艺术家才刚刚崭露头角，开始在美国参加一些重要的展览。当时我们谈过类似现在这个展览的项目，他和辻惟雄也有一些短暂的接触，但我们之间的联系还没有这么紧密。实际上，辻惟雄去看了当时的那个展览，虽然他和村上隆那时候没有见到面，但从那时起他们就开始了密切的合作。尤其是2011年的地震和海啸发生之后，村上隆变得更加内省，也更多地回顾日本传统。就像你在他的“罗汉画”中所看到的一样，而这一切的转变都和那时的事有关。（译/沈凡怡）

**LEAP:** What's the ratio of Murakami works to traditional works from the collection?

**ANM:** Each of the six sections is anchored by one or more large-scale Murakami works, then that's juxtaposed with up to a dozen works from the collection. It's certainly not a retrospective, but it should help to articulate what is meant by these concepts that people throw around in their essays.

**LEAP:** What do you think there is to gain from reapproaching your historical collection through these contemporary works?

**ANM:** What we're hoping is that the accessibility of Murakami can illuminate certain aspects of Japanese painting. Our collection was formed in the nineteenth century, at the beginning of the formal history of Japanese art. Tsuji's ideals are another kind of Japanese art history, so we're looking at it in slightly different ways now. We're hoping that, through Takashi's work, people will see things in the traditional work they might not have seen before. For instance, Takashi's *Dragon in Clouds*, by juxtaposition, will show people the how contemporary, how eccentric the eighteenth-century original actually is.

**LEAP:** The MFA hosted an exhibition with Murakami in 2001 that similarly mixed contemporary art with traditional Japanese work from the collection. What is this exhibition doing that's different?

**ANM:** When we did that show in 2001, Takashi was still really an up-and-coming artist just starting to get major exhibitions in this country. We talked about doing something like this, and he and Tsuji had been in touch briefly, but at that point they hadn't yet connected so closely. Tsuji actually saw the exhibition, though they didn't get to meet there at the time, and they've been working together closely since then. Particularly since the earthquake and tsunami in 2011, Takashi has become much more introspective, and looked back more to tradition as well, like you see with the arhat paintings, so it all comes back here.

村上隆的作品也许以超光滑的表面质地和批量生产的制作模式闻名，但他的美学理念中也包含了对当代陶瓷作品的精湛工艺以及侘寂氛围的赏鉴。

*Takashi Murakami's own work might have a reputation for a hyper-slick, mass-produced appeal, but his aesthetic also involves an appreciation for the artisanal, wabi-sabi vibes of contemporary ceramics. LEAP does the pot thing.*

村上隆在为东京Kaikai Kiki画廊举办的“关于陶瓷和雕塑的沉思时刻”展览 (An Occasion for Contemplating Ceramics and Sculpture) 写的导语中表示：“2017年，Kaikai Kiki画廊和村上隆已经远远落后于当代陶瓷。”在把超扁平艺术带给世界之后，村上隆现在的任务是宣传新兴的日本陶瓷有多么了不起。策展人、流行教主、艺术家、藏家们在过去十年已经成为当代日本陶瓷忠实且贪婪的鉴赏家，但村上隆目前的活动强调了他决心将陶瓷作为一种器物，一种概念以及一种媒介推广给更广大的受众群。

村上隆Instagram及Facebook社交账号中一些仔细的粉丝会注意到，在他工作室里的作品与他和他著名的朋友亦即收藏家坎耶 (Kanye West) 以及法瑞尔 (Pharrell Williams) 的合影中间，他一直在发布他最喜欢的陶制品，有时也会长篇大论地赞扬当代日本陶瓷，讨论其重要性。

物派在20世纪70年代达到了顶峰，而超扁平艺术从21世纪早期开始流行全球。村上隆认为这两者之间一件重大事件发生了：一个迷人的陶艺社群诞生了，它既呼应了日本的茶艺传统，又与当下的世界产生了联系。这是值得我们思考的现象。

村上隆的收藏作品包括青木亮 (Ryo Aoki)，安藤政信 (Masanobu Ando)，志村妙 (Shin Murata) 以及小岛由梨 (Aso Kojima)。以日本长达数个世纪的制陶传统来衡量，他们都是相当受人敬仰的大师。他们了解材料以及材料漫长且丰富的历史，同时他们又展现了最高水平的技艺。陶瓷艺术强调技术性，而且对体能要求

## 从超扁平到超级陶瓷？ 村上隆和他对日本陶瓷的探索 From Superflat to Superpot? Takashi Murakami and His Quest for Japanese Ceramics

亚历山德拉·濑野  
Alexandra Seno

Writing an introduction to “An Occasion for Contemplating Ceramics and Sculpture,” an exhibition at his Kaikai Kiki Gallery in Tokyo, Takashi Murakami declared: “In 2017, Kaikai Kiki Gallery and Takashi Murakami are fully getting behind contemporary ceramics.” After bringing the world his vision for Superflat, he is now on a mission to spread the gospel of how super new Japanese pottery can be. The curator/ trendmaker/ artist/ collector has been a committed and voracious connoisseur of contemporary Japanese ceramics for more than ten years, but his current campaign underscores his determination to develop a larger audience for pottery as objects, as concept and as medium.

Careful followers of Murakami’s Instagram and Facebook accounts will have noticed that, between posts of his paintings in the studio, and snaps with famous friends/ collectors like Kanye and Pharrell, he has been sending out to the universe images of his favorite potters and occasional multi-part screeds on the virtues of contemporary Japanese ceramics, and why it matters today. Murakami argues that, between Mono-ha, which reached its zenith in the 1970s, and Superflat, which only gained global prominence in the early 2000, something important happened: the emergence of an intriguing ceramics community that responded to and engaged the traditions and baggage of the Japanese tea ceremony while existing in the present moment. And this is worthy of consideration.

Murakami’s collection includes work by the likes of Ryo Aoki,

很高。将笨重的黏土变成最简约的物件需要经过一番费力的工作。一旦弄错了黏土的配比，那么在风干过程中整块物件都会破裂。如果温度调剂不好，器物也会在烧制的过程中碎裂。最重要的是，日本在陶器方面拥有悠久的历史。由于陶瓷在茶艺中处于中心位置，瓷器中也隐藏着复杂的文化密码。

村上隆佩服瓷器家能够在制造器具时将上述所有因素都考虑在内。单单这一点来看，他们的作品就具有摄人心魄的美感。例如，安藤政信就制造出了优美沉静的杯碟：质量和厚度都刚刚好，选用恰到好处，偏暗或者偏亮的中性色彩上釉。他的茶杯刚好能握在手中。有时他会使用金属釉料为陶器镀上一层光泽。他的立体作品是对器物比例，平衡感以及制作工艺的综合研究。安藤可以说是使村上隆心跳加速的瓷器家的典范了。作为日本的茶艺师，他工作居住在日本乡村地区，以便操练手艺。

许多日本陶艺家都居住在偏远地区，如此他们便可以安心工作，同时也不会因制陶时窑中排放出的烟雾和工作时的噪声打扰到周遭的人。他们的目标是制造出所有人都可以享用的具有美学价值的物品。虽然日本的零售店将大多数陶器作品列为奢侈品，然而大多数物品还是在人们购买能力之内的。这些是人们从早到晚都会用到的物品，他们能将一种简约之美带入我们的日常生活。村上隆对陶器长期的热爱有着明确记录。多年以来，他一直在日本国内举行当代日本瓷器展。同时，他还经营着Oz Zingaro，一家展出新式陶瓷的画廊。

2016年，横浜艺术馆 (Yokohama Museum of Art) 举办了首次村上隆个人的超扁平藏品大型公开展览会，安塞尔姆·基弗 (Anselm Kiefer)、荒木经惟 (Nobuyoshi Araki) 以及莫瑞吉奥·卡特兰 (Maurizio Cattelan) 的作品和其他400多件陶瓷作品共同展出，这些陶器大多是日本陶艺师的作品。今年早些时候，村上隆在十和田艺术中心 (Towada Art Center) 展出了他收藏的300份陶瓷作品。在最近一场村上隆在Kaikai Kiki举办的名为“陶器和当代艺术有何关系” (What Is the Relationship between Ceramics and Contemporary Art) 的展出中，他表示，自2016年起，我一直在思考20世纪90年代所谓的泡沫经济崩溃后，特别是在视陶器为“提高生活质量的工艺品”的语境之下，日本的当代陶器现状如何。经过这些年，我突然意识到从本源上来看，作为当代生活器具的陶瓷与当代艺术有着一定的联系。(译/李路缘)

Masanobu Ando, Shin Murata, and Aso Kojima. By the measures of Japan’s centuries of ceramics-making, they are highly revered masters—individuals who possess the understanding of the material and its rich history, as well as the skills to execute craftsmanship to the highest standards. The ceramic arts are technically and physically demanding. Turning lumps of clay into the simplest objects can be back-breaking work. Get the composition of the clay wrong and the piece might collapse during the drying process. Get the temperature wrong and the work will break during firing. On top of that, Japan has a deep history with pottery. Because ceramics are central to the tea ceremony, the embodiment of what it means to be cultured, many complicated codes apply.

The types of ceramicists Murakami admires create work that take all these into account. And, for this alone, the aesthetics are heart-stoppingly beautiful. Masanobu Ando, for example, makes the most quietly elegant cups and plates: objects of just the right weight and thickness, finished with just the right glazes in dark or light neutral colors. His tea bowls fit into the hand. Sometimes he will use whispers of metallic glazes that make them shimmer just so. His sculptural objects are studies in proportion, balance and skill.

Murakami’s long standing pot love is well-documented. Over the years, he has sporadically curated exhibitions of contemporary Japanese ceramics at home and in the United States. He has also operated Oz Zingaro, a gallery in Japan devoted to new pottery.

In 2016, when the Yokohama Museum of Art held the first large-scale public exhibition of Murakami’s own Superflat Collection, work by the likes of Anselm Kiefer, Nobuyoshi Araki, and Maurizio Cattelan were displayed alongside about 400 ceramic items, mostly by Japanese potters. Earlier this year, Murakami curated a show at the Towada Art Center featuring more than 300 ceramic pieces from his collection. For “What Is the Relationship between Ceramics and Contemporary Art,” another recent Kaikai Kiki exhibition that Murakami put together at Kaikai Kiki, he said: “Since 2016, I have been contemplating the state of contemporary ceramics in Japan following the collapse of the so-called Bubble Economy in the early 1990s, in particular the context surrounding the ceramics in the sub-genre of ‘lifestyle crafts.’ Along the way I happened to realize that, at its origin, contemporary lifestyle ceramics might have something to do with contemporary art.”



## A Conversation with Nick Simunovic: Menacing and Creating at the Same Time

**LEAP:** 与村上隆在高古轩遍布全球的关系网中进行合作,你对于他作品获得的地方性反馈有什么看法?香港、东京和纽约对展览有什么不同的评价?

**尼克·西门诺维克:** 在日本,东京森美术馆举办的展览于村上隆而言是一个分水岭,一个为初次亮相而举办的派对。他出现时普遍地受到周遭艺术家的否定和拒绝,因此森美术馆展览的成功很令人振奋—为了接待数量庞大的观众,展览进行到最后一周时每天都二十四小时开放。而关于村上隆在香港和西方社会的反响如何,这就涉及到他艺术项目复杂性的核心问题。一些人看看他的作品,然后就将其作为漫画或其它什么的随意打发了。从表面上看,他的作品也许与日本文化紧密相连,但他试图通过他的作品乃至超扁平艺术来表达的信息远比这丰富和复杂。你必须理解村上隆作品所围绕的文化建筑。我的看法是,观众是否愿意与这种文化建筑进行互动决定了他们对村上隆作品的反应。尽管漫画在西方并没有很多读者,也没有被当作一个文化现象,但村上隆最初受到拥戴却是在西方,部分原因是人们能够找到自身与作品背后情感的联系。

艺术家村上隆和高古轩的合作关系尽在画廊香港地区的总监尼克·西门诺维克的掌握之中。LEAP很想知道国际化运作的感觉如何。

*Gagosian's Hong Kong director Nick Simunovic runs point for Takashi Murakami's relationship with the gallery. LEAP wonders what it's like to go global.*

## 对话高古轩: 一边威胁一边创作

**LEAP:** Working with Murakami across Gagosian's global network, what's your perspective on the regional reception of his work? Is the commentary different in Hong Kong, Tokyo, New York?

**Nick Simunovic:** I think the Mori exhibition in Tokyo was a watershed moment for Takashi in Japan, a coming-out party of sorts. When he was coming up, he was roundly rejected and criticized by other artists, so the Mori show was an empowering accomplishment—the last week or so it was open 24 hours a day to accommodate the crowds. In terms of how the work is received in Hong Kong or the west, it gets to the heart of the complexity of Takashi's project. Some people look at his paintings and dismiss it as manga or something else. There's a surface level that can seem very much tied to culture. But what he's trying to convey through his work, and Superflat in general, is so much more dense and complex. You have to understand the architecture around which all of Takashi's work exists. I would say that the reception of his work is based on the willingness of the audience to engage with that. He was embraced first in the west despite the fact that manga is not widely read or understood as a cultural phenomenon there, partly because people can relate to the feelings behind the work.

**LEAP:** 你有最喜欢的村上隆作品吗?

**西门诺维克:** 有一件,2002或2001年创作的《呕吐的Tan Tan》(Tan Tan Bo Puking - a.k.a. Gero Tan)。这件作品尺幅很大,但它的精彩之处不在此。作品仍是村上隆经典的图像风格,但处处都留有激烈表达在一瞬间留下的痕迹,暗示着他是从何处获得关于这个角色的灵感的——当时他因感染一种胃部细菌而生了重病。作品表现的是一个主导了画面构图的怪物,然而它既气势汹汹又富有创造力,因而兼具这两种驱动力。像那些微笑的卡通向日葵一样,这件作品也流露出一些伤感的情绪。它是我见过最令人印象深刻的图像之一。(译/沈凡怡)

《呕吐的 Tan Tan》  
2002 年  
布上丙烯,木板装裱  
360 x 720 x 6.7 厘米

*Tan Tan Bo Puking - a.k.a. Gero Tan*  
2002  
Acrylic on canvas mounted on board  
360 x 720 x 6.7 cm  
Courtesy Gagosian



**LEAP:** Do you have a favorite Murakami work?

**NS:** There's a work, *Tan Tan Bo Puking - a.k.a. Gero Tan*, from 2002 or 2001. It's a colossal work, but that's not what makes it great. It's just classic Takashi iconography, but is also full of these intense moments of expression that hint at where he got the idea for this character, when he was really ill with a stomach virus. It's a monstrous figure dominating the composition, but it's menacing and also creating at the same time, so has both of these drives simultaneously. It also reveals this sadness that you sense hiding behind the cartoonish smiling flowers. It's one of the most impressive pictures I've ever seen.



# 于吉 Yu Ji

瞿畅谈于吉实践中的空间

Qu Chang on  
the Spatiality  
in Yu Ji's Work

于吉谈野草和石头  
Yu Ji on Wild  
Grass

闹市中的于吉工作室  
In the Studio with  
Yu Ji

赵识

谈于吉实践中的声音  
Josh Feola on  
Sound in Yu Ji's  
Practice

## 空间, 空间, 空间, 空间

## Space, Space, Space, Space

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于吉2011年的展览“我独自站立”中呈现了一系列取自改革开放以来城市公共空间形态的雕塑。立方体石膏模块——一方面作用为搭建常用的方砖，一方面模拟出老旧马赛克的效果——被用来堆砌出简单开放的空间造型，一件件分坐于旧木块组合成的形似旧家具的底座上，弥漫着一种粗糙、贫穷的集体记忆与简朴、脆弱的美感。这件名为《公共空间》的作品看似于吉创作中的一个异类：它指向一个具体历史时段中具有阐释意义的一类挟带私密功能的公共空间，在不需言明其意图的前提下，已然朝向着一类与集体主义或公共性相关的社会研究。然而引用瓦尔特·本雅明的《柏林童年》，于吉解释这场对历史细节的回溯所尝试贴近的是一种更原始的记忆，是关联着“空间、瞬间和非连续性”的一手回忆——相异于线性的、自传式的叙事性回忆。此时，本雅明透过碎片式的记忆图像回溯时代的历史意图在《公共空间》的雕塑中似乎是退居次位的，借用他的回忆逻辑，于吉试图搭建的是记忆切片所能够展开并重申的、作为雕塑的空间。作为于吉早期的作品之一，若是以《公共空间》为连接点，将它所散发出的“人”（包括身体、感知、回忆……）、“空间”（包括雕塑空间、展览空间、意识空间……）及“文字”（尤其是文字的内省意义）的相互作用视为于吉艺术实践的发力点，或许能够连接起她作为雕塑艺术家（生产空间）和独立艺术空间运营者（空间生产）的多重工作，并将它们贯通为一个结合着内观与外探的创作整体。

In Yu Ji's 2011 solo exhibition "I Stand Alone," at C-Space, in Beijing, she presented a series of sculptures that drew on the formal qualities of urban public space in reform-era China. Constructed with small plaster blocks—a common material made to imitate ancient mosaics—stacked and layered into simple and open spatial models, the sculptures were mounted on plinths constructed from bits of wood to look like old home furniture. The sculptures both alluded to a crude sense of collective memory, and exuded a plain, fragile aesthetic sensibility. This series, "Public Space," marks a sharp distinction in Yu's practice: it refers to a type of public space that possesses a private function during a concrete historical period. By repeatedly and clearly stating its intention, the piece orients itself toward a kind of sociological study of the relation between collectivism and the nature of communality. Quoting Walter Benjamin's *Berlin Childhood* around 1900, Yu describes this retracing of historical details as an attempt to access a pure, primal area of memory in its "spatial, momentary, discontinuous" form, as opposed to its linear, autobiographical, narrative-based aspects.

In the sculptures of "Public Space," however, this Benjaminian application of fragmentary memory to historical intent takes second place; borrowing this logic, Yu Ji instead attempts to construct a sculptural space in which specific shades of memory can be presented and examined. If "Public Space" is taken as a point of juncture, then the conscious and mutual dispersion of "person" (including body, perception, memory), "space" (including sculptural space, exhibition space, sensory space), and "text" (especially its introspective qualities) is revealed as the main force driving her practice. This reflects her dual role as an artist working in sculpture (producing in space) and the coordinator of an independent art space (giving space to production), connecting introspective observation and outward exploration in a unified whole.

*Green Hair Monster* (detail), 2016  
Sound, sculpture, devices, prints, and other media, site-specific  
installation, dimensions variable  
Installation view at the 11th Shanghai Biennale, 2016

## 瞿畅 Qu Chang



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### 空间

2008年，于吉与合作者邓叶明以上海香山路上的的一座别墅为址成立了上午艺术空间，两年后，空间迁至奉贤路的一个地下空间，从早期结合艺术家工作室及展览场地的空间使用到迁址后对策展、驻留及公共项目的侧重，空间逐步演变为兼具内容生产与公共参与的成熟形态，项目包含青年策展人的展览项目、艺术家个展、剧场/表演、讨论会及驻留项目。与此同时，上午艺术空间作为同辈艺术工作者们聚集、交流的空间功能也始终被创办者们所保留，作为供参与者们交换并拓展视野的平台。在这样一种开放的、交流的、向外延伸的活跃情绪之下，空间也不断以自我审视的态度回看自身的状态和所处的环境。以2011年为起点，可以观察到一批以上午艺术空间的物理存在为考察对象的作品及展览，包括荷兰艺术家Peter Vink通过灯管线条勾勒空间结构与细节的驻留创作，“小明和小红”（刘月和王雁伶）在《赞美诗》中以墙角折纸与二重唱模拟并歌咏一个不可见的平行空间，刘钢在《当空间作为作品》中呈现的一个叠套式的物理平行空间和一批抽象的空间提问，韩馨逸、杨

### Space

In 2008, Yu Ji and her collaborator Deng Yeming opened an Art Space in a villa on Xiangshan Road in Shanghai; two years later, it moved to an underground space on Fengxian Road. From its initial function as both a gallery and provider of artist studios to, after the move, a specific focus on curatorial projects, residencies, and public initiatives, am Space has gradually matured into a place that is both productive and participative. am Space features projects by young curators, solo exhibitions, theater, performance, seminars, and residency programs; at the same time, it also serves as a place of reconnaissance for a new generation of artists and their collaborators and colleagues. An open atmosphere of dialogue has been consistently maintained by its founders, so that it serves as a platform for participants to interact and expand their horizons. As part of this open, outward-looking, and positive environment, am Space also maintains a healthy practice of self-reflection and examination, hyper-aware of the state of its own affairs and environment.



紫和刘辛夷以“地下场所”的语汇及社会意涵为背景所搭建的《密室》。同时，另一批空间内的展览则串联起“城市空间”的线索，通过人与机械的流动以及对城市环境的探险，排列出一系列糅杂着社会观察和城市浪荡者情怀的游戏章节（例如2011年的“交通环流”和“练习迷失”·、2015年的“旅途愉快”）。一系列关乎独立艺术空间现状及功能讨论的机会也聚集着一批实践者们，在空间中不定期发生（2014年的“独立艺术空间在地实践笔记”，2016年的“后沙龙”）。

2015年开始，上午艺术空间发起“无窗的风景”系列，一方面回应地下室空间的封闭特征，另一方面描述着实验音乐/声音实践与空间/场景若即若离的关系，通过与实验音乐人的不定期合作，试探声音如何在空间中释放表演的张力、身体的戏剧性和感官的延伸。跳脱出对空间的单向观察，并从城市空间的丛林收敛至创作者身处的空间，一系列项目使人与空间与媒介的相互关系构成了一系列剧场式的项目，像是于吉与颜峻在《云深处》中呈现的灰尘与声音的浮动剧场、《缓坡》刘月中试图链接人-物-空间的共振进而消弭感知时差的“极点空间”，叶慧审视身体机能发声的音乐项目《听（不）见》，都在来回错向地测试着材料作为身体、身体作为空间、空间作为剧场、剧场作为意识场等等的可能。

#### 空间

关于身体向物、向意识的延伸，自然可以在于吉的个人创作中寻到痕迹，从她大学时自发组织的松散艺术家团体“手感”开始，身体与物件的互相打磨、温度交换以致精神共融就成为于吉处理材料的手段。这些作品中，物件细腻的形变与态变都不无轻柔地暗示着一种漫长进程中的互相作用与渗透。“劳动”是于吉创作评论中的常见词，虽然工匠精神确为创作者所认可并借用的手工形式，然而这个以人为主体、指涉单向人-物关系的动名词似乎并不能准确地说明于吉在雕塑创作中往返渐进的、脱离主客体关系，并携带玄学想象的人-物关系。她在2009年的作品《与人体有关》中，将超过身体尺寸的大理石块打磨成使用过的香皂形状，作品光滑不规则的形态暗示着雕塑与其创作者、肥皂与沐浴者的时间关系，并通过物隐约传递着他/它们相互的动作、皮肤的触感和淋浴间的湿气。作品《绿毛怪》中，于吉在数个石块上植入或缠绕上自己被染成草绿色的头发，是为青苔——人与物灵活互换的关系在这里有以一种更加魔幻的方式被试探着。同样的物-我眼光在其后的《石肉》中亦可窥见：一块

From 2011 to the present, the active life of am Space can be observed through its projects and exhibitions. During his residency, Dutch artist Peter Vink installed neon strip lighting throughout the exhibition space, tracing its structural outline and architectural details; in “Anthem,” artists Xiao Ming and Xiao Hong (Liu Ye and Wang Yanling used origami and sound to simulate and sonify an invisible parallel space. In “As a Space, as a Piece,” Liu Gang presented a layered analogue of the gallery and a set of abstract spatial propositions. Han Xinyi, Yang Zi, and Liu Xinyi used the semantic and social connotations of underground space as a point of departure to construct “Secret Chamber.” Meanwhile, a simultaneous yet separate series of exhibitions at am Space are connected by a focus on urban space. Human and mechanical flows, exploration of the urban environment, and a mixture of social observation and the feelings of urban wanderers make up this freer, discursive chapter of the gallery (for example, “Circulations” and “Practice to Get Lost” in 2011, and “Happy Journey” in 2015). An irregular and ongoing series of discussions focused on the conditions and capabilities of independent art spaces gathers yet another set of practitioners (“The On-Site Practice of Independent Art Spaces” in 2014 and “Post-Salon” in 2016).

Launched in 2015, the “Windowless Scenery” series at am Space responds both to the characteristics of its sealed, subterranean environment, and embarks on an exploration of the uncertain relationship between experimental music or sound practice and space or scenery. Through sporadic collaborative projects with experimental musicians, the series explores the ways in which sound in space liberates performative tension, the theatricality of the body, and the heightening of sensuality. Breaking free from the singular viewpoint of the space bringing it together with the surrounding urban jungle, this project turns the relationship between people, spaces, and media into a series of theatrical events. In “Deep in the Cloud,” Yu Ji and Yan Jun created a floating theatrical atmosphere through a dialogue between sound and dust. In Liu Ye’s “The Gentle Slope,” she attempted to push cognition to its limits and eliminate the time lag of sensory perception by converging human, material, and space; in “Unheard,” Ye Hui explored the musical potential of sound created by the body and its functions. These projects all strove to experiment and explore questions: What if material



《石肉 #6》  
Flesh in Stone #6



《绿毛怪》(局部), 2016年  
声音、雕塑、设备、印刷品及其他媒介, 在地装置, 尺寸可变  
第十一届上海双年展展览现场, 2016年

Green Hair Monster (detail), 2016  
Sound, sculpture, devices, prints, and other media, site-specific installation, dimensions variable  
Installation view at the 11th Shanghai Biennale, 2016

块状态松弛的肢体部块被松弛地塑形浇灌为水泥雕塑, 悬于墙面, 并没有绝对的身体和绝对的水泥, 人与物的边界继续互联并模糊着。

石头作为于吉试探人与物体与空间关系的一个关键媒介, 在2010年后便时常出现在她的创作与空间项目中。在与赵川的一次谈话中, 她谈及石头所承载的情绪, “它是自然万物随着时间消逝与变幻遗留下的沉重死亡感, 好像一股巨大的吸力抽走了灵魂, 只留下焦灼的壳”。这个满载记忆、情绪的地质产物一方面已是一件隆重甸实的雕塑(《精致的静物1号》中, 她几经跋涉寻得一块未被人工活动所改变的天然大石, 通过漫长的工作, 将其制成一幅版画, 一如记录一件庄重的雕塑), 另一面, 作为一个独立的空间实体, 它与人与展览空间的关系已然构成了剧场。正如Charles Merewether在文章中极为到位的描述:“(在于吉的作品中,) 戏剧与雕塑之间的关系形成了互惠的生命力量……作品的价值并不与任何代表性相关, 而是在于其中互动的可能性。”

were the body? Or if the body were space? Or if space were a theater? Or if theater were a sensory space?

### Space

In Yu Ji's practice, the extension of the body towards matter and sensuality can be traced back to nature; ever since she founded the loose independent art collective Feel, during college, here principal methods in the handling of material have been the friction between body and matter and the exchange of energies in search of spiritual communion. In these works, the exquisite deformation and metamorphosis of objects allude to the long, slow, and extremely subtle process of mutual application and absorption. "Labor" is a word that appears frequently in commentary on Yu's practice; although the spirit of art and craft appears, the idea of the subject creating a direct connection between body and material seems unsuited to Yu's work,

### 空间

2013年, 于吉与草台班在新加坡当代艺术机构合作了展览“落地”, 并继而将草台班的剧目《不安的石头》呈现于上午艺术空间, 在草台班创建者赵川语境中指涉着社会的压制、底层的不安、无望的暴戾的石头, 与于吉对石头更加内化、气韵式的解读互相碰撞与胶合, 构成一个充盈着关系张力的场域。与草台班的合作作为于吉探索空间中雕塑与人的行动关系的开端之一, 使于吉和上午艺术空间的实践都逐渐开始朝向观察混合着身体、毛发、声音、动作的人, 透过与尘埃、石头、建材、光影等等物件的转化与沟通, 在空间的距离、回声、壁垒之间不断的交错反射。于吉2016年在上午艺术空间呈现的“黑山”便将她在展览“采硫日记”中的雕塑与录像作为构成空间丛林的“植被”, 而她与李博文、Nunu Kong两位表演者对场域的介入, 则透过各自的思考路线对空间进行意识层面的拓延。在她展于2016年上海双年展的场外作品《绿毛怪》中, 一个雕塑与空间相互作用的“丛林”再次被开垦于PSA的车库空间中, 一批结合她早前创作的雕塑、水果, 以及城市周边收集来的工业废弃物在松散、有机的状态下被排布为一个充盈着潜伏的生命力量的后人场景——剧场性在身体不确切到场的情况下已经形成。

“落地”排练现场, 新加坡当代艺术学院, 2013年  
Rehearsal view of "Settling," Institute of Contemporary Art Singapore, 2013



## 空间

在这个意义下，于吉的创作更像是一种朦胧的诗歌写作——不讲求对每个词组、字句、段落的控制，仅仅在舒适、自然的选择下有节拍地排布韵律，调整文字、意义、节奏的距离。声音韵律、视觉的清爽与文字感受同重，并在他们的共同作用下不下太大力气地形成作品的层次，和可上下游离的肌理——是为一种简单、原始的生命力。从她在早期创作中对文学的引用（本雅明、中国古代文学）到这些文字逐渐隐形，内化地进入她的创作肌理，构成一种向内延伸的空间探索。而这种内省的、文学的气质也始终贯穿着上午艺术空间的实践（此处不再列举，前文介绍的空间展览及作品均呈现这一倾向）。在2017年的“朗读会”中，一批青年写作者和以表演为媒介的艺术家被邀请以一对一的方式，在朗读与表演中形成相互的关系。虽然现场表演与照稿朗读间的变动性并不平衡——更多是表演者单向回应着朗读者的声音和内容——但将文字内化于身体，造就空间探索的尝试仍旧有如阅读文字本身，令人感觉沉静并清晰。

在关于于吉的评论叙述里，不难看到一个时常浮现的悖论：一方面，她细腻的、返璞归真的、关注人物内在关系及材料质感的创作跳脱出了当代艺术观念性的（以致时而投机的）、社会性的固有实践框架，作为一个更加内化、纯粹的异类独立于惯式；另一方面，在她作品中不可见的繁复手工与随之流淌的时间又作为一种观念价值被直接注入对她的讨论当中，成为理解于吉创作时不可回避的“意义”。或许正是这种挟带矛盾又互相提示的观念与物，以至意识与空间、阅读与表演、创作与运营，在回应着她创作中各个角色的戏剧关系和她实践的分层，以及分层中这许多不断延展的空间。

“生肉笔记”展览期间的上午艺术空间，2017年  
am Art Space in September, 2017  
Photo: Zhuang Yan



which has gradually abandoned the conventional subject-object relationship, while retaining the metaphysical connection between body and matter.

In a 2009 work titled *Something to do with the Body*, Yu Ji worked with a large block of marble, carving a bench in the shape of a used bar of soap, its glossy and irregular form alluding to the temporal relationship between the sculpture and its creator, between soap and its function, the faint transferral of which results in their interaction, the tactile sensation of skin and the humidity of the bathroom. In another piece, titled *Green-Haired Monster*, Yu embedded and bound a collection of stones with her own recently dyed bright green hair, resulting in a moss-like appearance. The potential of flexibility and exchange between body and matter are here explored through a more magical, illusory aesthetic technique. The same trope appears in the subsequent piece *Flesh in Stone*, a collection of limp forms resembling limbs, sloppily moulded with cement and displayed on walls, appearing neither quite like body parts or cement, again pushing and blurring the boundaries between body and matter.

Stone plays a crucial role in Yu's exploration of the connections between the body, matter, and space. In discussion with Zhao Chuan, Yu speaks of stone as a kind of emotional vessel: "It is nature's symbol of death, following the gradual vanishing and change of time. It looks as if a great energy has drawn out its spirit, leaving only an anxious and sullen shell." This geological product, holding all of nature's memory and emotion, is, in a sense, already a solemn sculpture. In *Refined Still Life #1*, Yu embarked on a determined search for a large natural rock as yet unspoiled by human activity. She then began the slow process of creating a large print of it, as if transcribing a gigantic, solemn sculpture. Seen another way, as the physical matter out of which her independent art space is constituted, the connection between stone and the human world: the artists and their exhibitions can already be said to be theatrical. As Charles Merewether succinctly put it, in Yu's work theater and sculpture nourish each other, creating a kind of reciprocal vitality. ... The quality of the work is not found in its representative qualities, but in the interactive possibilities held within.

## Space

In 2013, Yu Ji collaborated with the theater company Grass Stage at the Institute of Contemporary Arts Singapore in an exhibition titled "Settling." An extension of a previous theatrical production, *Unsettling Stones*, previously shown at am Space, the exhibition was contextualized by founder Zhao Chuan's interpretation of "stone": social inhibition, low-level disturbance, and hopeless violence, all colliding and melding with Yu's more internalized, poetic conception, producing a field of interactive tension. This collaboration with Grass Stage was an early precursor to Yu's exploration of the relationship between sculpture and bodily action in space, and was the catalyst for a gradual observational shift towards the conscious mashing of body, hair, sound, and action, the dialogue between materials such as dust, stone, building materials, and light amid the physical properties of space: distance, echo, parameters and barriers, producing a state of constant dissonance and reflection. "Black Mountain," presented at Beijing Commune in 2016, took the sculptures and video works from another exhibition, "Diary of Sulfur Mining," and reconstituted them as vegetation within the forest of the gallery space, in which Yu then performed an intervention in collaboration with performers Li Bowen and Nunu Kong; these diverse strands of thought activated the space to create an extended plane of consciousness. In her contribution to the 11th Shanghai Biennale, titled *Green-Haired Monster*, a forest of sculpture and space acting on one another was once again reclaimed, this time within the Power Station of Art's parking garage. A selection of early sculptures, fruit, and abandoned industrial materials collected from the surrounding urban area, was loosely laid out in an organic state, a posthuman scenario full of concealed energy—theatricality produced through an artificial set of conditions in which the presence of the body becomes unsure, unstable.



《吕卡山之舌》(局部), 2017年  
Lycabettus Tongue (detail), 2017

### Space

With this in mind, Yu Ji's work becomes a form of misty poetry—rather than striving for control of individual phrases, words, or paragraphs, snug, organic selections are presented poetically, with the distance of meter, rhyme, manipulation of text and meaning. The natural rhythms of sound, fresh visual elements, and the sensation of text are equally weighted. Their coexistence and shared functions form the substantial layers of the artwork, organic textures floating with a simple, primal energy. In relation to her earlier works, which draw on literature (from Walter Benjamin to classical Chinese literature), the gradual disappearance or internalization of text into her current practice constitutes a spatial exploration gradually turning inwards. This introspective, literary temperament has also begun to influence the direction of *am Space*. In a 2017 event titled "Reading Aloud," young writers and artists working in the medium of performance were invited to pair up, creating a dialogue between recital and performance. Staged performance and literary recital do not share the same level of fluidity (it was more often than not the performers who responded to the sound and content of the readers), but, as text is internalized by the body and incites the exploration of space, it achieves the same calm and clear effect of reading text.

In commentary and criticism on Yu Ji's work, there is a paradox always floating on the surface: in one sense, her sensitive and primordial explorations of perception, materiality, and the inner relations between body and matter cast off the essentially conceptual and social (and occasionally speculative) framework of contemporary art thought, replacing it with a pure, internalized set of concerns apart from style and custom. In another sense, the technical complexity hidden with her work—its flowing, temporal quality—acts as a set of conceptual values directly absorbed into Yu's discussion of her work, which in turn produces an unavoidable sense of meaning. Perhaps, in her work, it's precisely the way that concept and material, consciousness and space, reading and performance, production and operation, illuminate each other: carrying contradictions, responding to the various theatrical roles and many spaces at play, constantly expanding and extending within these layers. (Translated by Dominik Salter Dvorak)

## 对话于吉: 野草

### A Conversation with Yu Ji: Wild Grass

**LEAP:** 我知道你现在正在准备在伦敦画廊赛迪HQ的群展“中国2185”。这回带过去的是哪些作品?

**于吉:** 有三件作品, 一件是去年上海双年展上展出的《绿毛怪》系列其中的单件《公共空间7号》; 一件是三个来自上海的拆迁废墟里的缸, 里面盛了伦敦荒野里杂草榨的汁; 还有一件作品是上海建筑里拆除的螺纹钢, 从伦敦画廊空间的顶部垂下, 加上肥皂和蜡, 是在展览现场制作的一件雕塑。

**LEAP:** 能讲一下这些从城市废墟里挖掘出的材料的渊源吗? 螺纹钢本来的功用是什么? 那些缸子呢? 是上海家庭比较常见的物件吗?

**于吉:** 螺纹钢就是建筑墙体里的根基。缸子很常见, 用来煎中药和炖大肉。

**LEAP:** 所以用缸子盛放野草汁是这样一种对熬制中草药的呼应。我知道植物在你的创作中出现很多。是在最近才开始以液体的形态出现的吗? 收集野草是怎么开始的?

**于吉:** 去年在上双的“绿毛怪”里用了青苔汁, 但是青苔很难榨出汁来。这次试了野草。我很喜欢植物, 很多时候对于工作的想象来自各种夹杂的记忆。比如我这几天发现自己的想法好像源于之前去台北。我特别喜欢他们的青草茶。他们周末的青草市场里一大捆一大捆的植物给我留下了深刻印象。中国是中草药国家。我觉得天性里和植物很亲近。这里有一种信赖。

**LEAP:** I know you're now preparing for the group exhibition "Zhongguo 2185" at London's Sadie Coles HQ. Which works will you be showing there?

**Yu Ji:** I have three works in the show. One is a piece titled "Public Space No. 7," which is a part of the installation *Green Hair Monster*, shown at last year's Shanghai Biennale; another piece consists of three jars that I found in demolition sites in Shanghai, which contain juice pressed from various weeds collected from still-wild areas in London; the third is a sculpture that will be constructed onsite in London, featuring a rebar taken from the ruins of a Shanghai building treated with soap and wax, and hung from the ceiling of the gallery.

**LEAP:** Can you speak about the origins of these materials that have been excavated from urban ruins? What was the original function of the rebar and the jars? Are the jars common to find in a Shanghai household?

**Yu Ji:** The rebar is the kind that's frequently used inside the walls of buildings. The jars are a very common type in Shanghai, used for brewing traditional Chinese medicine or stewing meat.

**LEAP:** 你之前在上海野草中毒的时候有点像神农尝百草以身试药的做法。

**于吉:** 我觉得我想把自己投入到那样一种假设，去野外收集植物，回来酿汁。但是在上海第一次做实验的时候就中毒了。这个过程对我来说很有神秘性，有些迷幻。

**LEAP:** 我的一个观察是你与材料——无论是有机还是无机的——的接触和互动是非常大胆、无所畏惧的尝试，并且愿意用自己的身体承担风险。

**于吉:** 其实我是一个缺乏常识的人，常常犯了判断失误的错。说实话，我喜欢保持一种野生的状态。但中毒这种事情应该算是缺乏常识，不能算无所畏惧。

**LEAP:** 或许“有常识”就是建立在对可能给自己造成伤害的外界物质有所畏惧的基础上的。野草中毒和你在雕塑创作里对其他伤害性更明显的材料的应用其实是很像的，而且有一种浪漫主义的色彩。

**于吉:** 那我可能不小心浪漫了。但真的不想再中毒了，非常可怕。于是你会意识到野草的强大。



**LEAP:** So using these jars to store the juice of grass is a kind of response to their similar use in Chinese medicine. I know that plants feature quite prominently in your practice, but is their transformation into liquid, and liquid as a form in general, a recent concern? How did you begin to collect these weeds?

**Yu Ji:** The installation *Green Hair Monster* from last year's Shanghai Biennale featured the juice of moss, though it's actually incredibly difficult to extract juice from moss; this time I tried with weeds instead. I like plants a lot. My ideas for work often arise out of various confused combinations of memories. For example, over the last few days I realized that my idea for this recent piece actually stems from a previous trip to Taipei. I really like the herbal tea they have there, and the bunches and bunches of plants you can find in the herb markets there left a deep impression on me. In China there's a culture of herbal medicine, and I believe that plants are closely connected to the essential nature of people. There's a kind of mutual trust I find with plants.

**LEAP:** When you were recently poisoned by weeds collected in Shanghai, it reminded me of the legend of Shennong trying hundreds of herbs, to test their effect on the body.

**Yu Ji:** I had wanted to insert myself into that kind of speculative process of collecting plants from wild areas and brewing them. But the first time I actually experimented with it in Shanghai, I was poisoned. The process to me is mysterious, and even psychedelic.

**LEAP:** One thing I've noticed is that your connection and interaction with materials, whether organic or artificial, is very courageous and daring. You experiment fearlessly, and are even willing to put your own body at risk as part of the experiment.

**Yu Ji:** I'm actually just one of those people who lack common sense. I'm constantly making mistakes due to errors of judgement. Something like poisoning oneself I think you could say is the sign of a lack of common sense, rather than an act of fearlessness.

**LEAP:** Perhaps "fear" of the possibility that an unknown material could cause you harm is the necessary basis for "common sense." Being poisoned by weeds, and your use of more obviously dangerous materials in your sculptural work, seem related and also romantic in a way.

**Yu Ji:** Well then maybe I've stopped being so conscious of romanticism. Though I genuinely don't want to be poisoned again. It's a truly scary experience. Afterwards you realized the strength of these plants.

**LEAP:** The appearance of weeds, and their natural affinity, may conceal their danger to people.

**Yu Ji:** That's true. Something interesting that I discovered this time in London while exploring its wild areas, is that nearly all the varieties of weeds there had thorns or hairs, that would sting you the moment you touched them. So exploring those areas become more a task of locating weeds without thorns.

**LEAP:** 野草的质感和天然的亲和力可能不容易让人察觉到危险。

**于吉:** 确实。很有意思的是，这次在伦敦的荒野，我发现几乎所有品种的野生草本植物都有刺或是绒毛的，一碰就被扎得厉害，于是荒野考察变成了寻找没有刺的野草。

**LEAP:** 你的田野调查真的是非常“田野”。

**于吉:** 但我是个彻底的外行。

**LEAP:** 也许是外行才会更有趣，外行才会把自己置入到很未知的环境，愿意承担一定的风险，到现场亲自去面对那个环境，并试图找到自己所需要的。

**于吉:** 嗯，我愿意。这个过程其实非常好玩。我不信任形式感。想试试放掉形式。

左：《绿毛怪—汉普斯特德荒野》（左）和《无刺的友谊》，“中国 2185”展览现场，赛迪 HQ，伦敦，2017 年

Left: *Green Hair Monster—Hampstead Heath* and *Thornless Friendship*, installation view of "Zhongguo 2185" at Sadie Coles HQ, London, 2017

Courtesy the artist

于吉在上海街头收集到的缸子

The jars collected by the artist from the streets in Shanghai

Courtesy the artist



**LEAP:** 这一点我觉得很有意思。因为你在上海很都市的环境里成长。上海的建筑、街景以及家用物件等日常物的造型形式感是非常强的。

**于吉:** 形式感算是人类文明进步中的一个特征吧。

**LEAP:** 比如这次在伦敦展示的几件作品都保存了上海旧物的这些痕迹或叙事。但你在雕塑上的处理好像在很有意识地去弱化这些形式感？

**于吉:** 是的。

**LEAP:** 能看出来你对有机物有种天然的喜爱，比如工作室里的动物、花鸟鱼虫，和作品中反复出现的“肉”的意象。

**于吉:** 嗯，被你归纳了。

**LEAP:** 其实我会对这样的归纳有点疑虑。一个是这么推断会显得太直接，很容易就会想到“自然主义”这样的一种倾向上去。但用“自然主义”去形容你的美学倾向似乎太简单了。

**于吉:** 我试着让自己不要过于简单。有时候觉得无知挺棒的。

**LEAP:** 《绿毛怪》里的那块大石头是怎么找到的？

**于吉:** 石头都是我做的。“绿毛怪”里没有真正的石头。同一块石头出现在了多处现场。余德耀美术馆、新加坡的表演现场等等。

**LEAP:** 是一块历经沧桑的石头了，一定承载着一些感情。

**于吉:** 这块石头已经身经百战了。每展览一次会再改一改它。2016年在北京公社的个展“黑山”中展出的那些雕塑部件也都已经创作了很多年了。一直在修改，呈现出来，再修改。每件作品都是我一点点磨出来的，很有感情。我做实验就直接在它们身上试，所以失败的痕迹也都会留在上面。



艺术家在荒野采草  
Yu Ji collecting weeds in the wilderness  
Courtesy the artist

**LEAP:** Your “fieldwork” is certainly true to its name.

**Yu Ji:** Even though I’m actually a complete amateur.

**LEAP:** Perhaps an amateur’s mentality is much more interesting. Only an amateur would enter themselves into an unknown circumstance, and be willing to take a genuine risk, in order to find what they need from it.

**YJ:** Yes, I think that’s true, and that kind of process is actually a lot of fun. I don’t believe in an innate sense of form, I need to experiment until I come across something.

**LEAP:** I find that really interesting, as you grew up in Shanghai’s urban environment. The formal character of Shanghai’s architecture and urban fabric, as well as its everyday domestic materials, is very strong and distinctive.

**YJ:** Formal sensibility may be a characteristic of the progress of human civilization.

**LEAP:** For example, the new works you’re planning to show in London all contain signs or elements of everyday materials from Shanghai. But you seem to be consciously toning down their formal aspect with your sculptural treatment.

**YJ:** That’s true.

**LEAP:** It’s quite evident that you have a very natural affection for organic matter, from the animals and plants in your studio, to the frequent use of “flesh” in your work.

**YJ:** Yes, you summed it up quite well.

**LEAP:** Though I would hesitate to conclude like this. One could take these interests literally, and quite easily arrive at concepts related to “naturalism,” but to use “naturalism” to describe your ideas and aesthetics seems overly deductive or simple.

**YJ:** I always try to not let myself be too simple, sometimes I feel the unknown is the best route.



于吉采到的野草  
An assortment of wild grass collected by the artist  
Courtesy the artist

**LEAP:** 这个失败是怎么定义的？

**于吉:** 失败就是材料的效果不对，比如强度不够之类的。

**LEAP:** 你创作中的浪漫在于这种试验性。比如像你所说的，“无知”也很让人羡慕。

**于吉:** 因为无知很无畏。

**LEAP:** 试验里面带着一种对未知的接纳，比如试草，试着拉一块石头找泉水，试材料并保留失败的痕迹。

**于吉:** 嗯。平时没有这样想过。我需要一直在一种未知里进行，比如现在拿草、拿植物试来试去。其实我也不太清楚自己到底要做成什么样。很多时候你越来越清晰的是自己不要什么，要的是什么却一直模糊不清的。但我觉得这个模糊，是无法不模糊，是无法清晰，这才是最迷人的东西。

**LEAP:** 跟着感觉走就好。

**于吉:** 对，人是最复杂的。因为人有感觉，而感觉这个东西会游移。

**LEAP:** 在今年“HUGO BOSS亚洲新锐艺术家大奖”入围艺术家的圆桌讨论环节，你说到希望“通过每一次的展览空间所提供的场域，让一些看似无关联的作品得以共存。”你在伦敦展览现场呈现的几件作品彼此之间也有一些微妙甚至拟人化的关联。

**于吉:** 嗯。我不想让大家在现场看到的只是一件作品和另一件它左边的作品，和另一件它右边的作品。我想让展览现场变得凌乱，但又不像是那种所谓浸入式的展览体验。

**LEAP:** Where did you find the big stones in *Green Hair Monster*?

**YJ:** I made them all myself. They’re not actually real stones. The same piece of “stone” has appeared in many different places, for instance, the exhibition at Yuz Museum in 2015, the performance I did in Singapore back in 2013, and many other places.

**LEAP:** It’s certainly well-traveled. The stone must bear with it certain memories.

**YJ:** It’s certainly seen its battles. Every time I have an exhibition I change it in some way. The same applies to my other works as well. The sculptural parts in “Black Mountain” at Beijing Commune in 2016 for example, I had actually first created them many years ago. I’m constantly altering materials, showing them, and then altering them again. All my work is born out of the same gradual process. I chip away at things slowly, and grow an affection with these objects in the process. I often conduct experiments directly onto them, so the marks of various failures are always left there.



**LEAP:** What constitutes a failure?

**YJ:** When the results of experimentation with materials aren't satisfactory, such as when the material isn't strong or intense enough.

**LEAP:** The romanticism in your work is exactly in its experimental nature. Like you have said before, unawareness or ignorance can in fact be enviable.

**YJ:** As ignorance can lead to fearlessness.

**LEAP:** Experiments contain within them an acceptance of the unknown. There is an embracing of the unknown in your experiments with different weeds, or trying to drag a stone to an unknown river in *Diary of Sulfur Mining* (2015), as well as allowing yourself to fail in your experiments with different materials.

**YJ:** I haven't thought about it like that. I always need to be acting within the unknown in some way, picking up some grass here, experimenting with a plant there. I in fact never quite know what something is going to eventually become. A lot of the time, I just know very clearly what I do not want, but what it is that I do want is in fact very vague. But I think, this vagueness can never disappear. The inability to see something with full clarity makes it all the more alluring.

**LEAP:** It's best to follow your gut feelings.

**YJ:** Yes, humans are the most complicated, because we have feelings, and they are constantly in flux.

**LEAP:** 在展览现场制作的螺纹钢雕塑的名字“无刺的友谊”是对伦敦野草的呼应吗？

**于吉:** 是的。感觉好像是在跟植物们建立一种关系。去荒野看它们，然而之后把它们割下带回来碾成了碎渣。

**LEAP:** 变成水也可以被看作是一种柔软化或者温柔？

**于吉:** 变成水好像就跟人有关系了。

**LEAP:** 肥皂和蜡的使用也是一种将强硬的建筑材料温柔化的方式，让它们与人更亲近吗？

**于吉:** 我觉得肥皂很像肉。很早以前有一件二手肥皂做的作品。当时还收了好多粘着毛发的肥皂。

**LEAP:** 人对于毛发的感受其实是很复杂的。

**于吉:** 我2006年的第一件作品是自己的头发。

**LEAP:** 有机物质的使用一直贯穿你的雕塑创作。

**于吉:** 创作的初始都是在自己身上找文章。

**LEAP:** 这里有一个反差是上午空间的项目，都非常明显地体现了一种开放的，对他人的实践的兴趣和支持，所以想追溯一下08年创立空间的初衷。是什么样的契机和动机找到了香山路的空间？

**于吉:** 开始就是契机。那幢房子是早前的一家商业画廊“1918”租用的，后来他们搬到更大的地方，就把香山路的空间出租了。我和拉姆（邓叶明）看到了香山路房子，很喜欢，就租下了。记得08年的房租是3000元。那是自己都不知道怎么能参加展览的年代。

**LEAP:** 那时候自己的雕塑工作室也是像现在这样和上午空间在一起吗？

**于吉:** 那时候没有自己的工作室。一开始的时候觉得把那样的空间当自己的工作室用很奢侈。有那样一个环境应该跟更多的朋友一起分享。

“黑山”布展兼表演现场，北京公社，2016年  
Performance view of “Black Mountain,”  
Beijing Commune, 2016

**LEAP:** 什么时候开始有自己的工作室的？

**于吉:** 09年开始在大学附近租了住房，大厅就是工作室。真正意义上的工作室就是之前在钢笔厂的空间，好像2012年开始的吧。

**LEAP:** 有了真正意义上的自己的工作室以后，材料使用和作品体量上有一个比较明显的转变吗？

**于吉:** 好像还好。从最早30平米的客厅工作室，到钢笔厂100平米的厂房，再到现在，又打回原形——现在的工作区域是36平。

**LEAP:** 现在的36平米的空间被你利用得很好，容纳了那么多东西却没有局促感，还保持了一种舒服的尺度。

**于吉:** 去看贾科梅蒂的回顾展的时候，特别打动我的是他的工作室的尺幅。雕塑与制作雕塑的空间之间的关系，当初给了我很大的鼓舞。

**LEAP:** 期待看到你现在在工作室创作的作品从36平米的空间转换至新的场域（外滩美术馆更开阔的空间），作品与作品之间产生新的距离、呼应和联系。

**于吉:** 嗯，我甚至会故意去强化这些联系。

**LEAP:** During the finalists' roundtable discussion for this year's Hugo Boss Asia Art Award, you said you hoped to “make seemingly unrelated works function and co-exist within the conditions of every exhibition space.” The works that will be shown in London do seem to have subtle, and even anthropomorphic, connections with each other in the space.

**YJ:** Yes. I don't want people to come to an exhibition and see a bunch of unrelated works next to each other. I want to activate the space and make it a little more chaotic, but not in a way that turns it into a so-called immersive environment.

**LEAP:** Is the title of your aforementioned rebar sculpture, “Thornless Friendship,” a response to the weeds you encountered in London?

**YJ:** It is. The idea I guess was to try and establish some kind of connection with the grass, in the process of encountering them in the wilderness, cutting them down, and then, well, crushing them into liquid form.

《绿毛怪》（局部），2016年  
声音、雕塑、设备、印刷品及其他媒介，  
在地装置，尺寸可变  
第十一届上海双年展展览现场，2016年

*Green Hair Monster* (detail), 2016  
Sound, sculpture, devices, prints, and  
other media, site-specific installation,  
dimensions variable  
Installation view at the 11th Shanghai  
Biennale, 2016





于吉在向建筑工人借来的脚手架梯子上测试从屋顶垂下来的新雕塑。  
In the studio, Yu Ji works on a new chain sculpture hung from the ceiling on a scaffolding ladder borrowed from the construction workers renovating the building.  
Photo: Zhuang Yan

**LEAP:** Turning them into liquid could also be seen as a kind of softening, or tendering process.

**YJ:** When it's in liquid form, it feels closer and more relatable to humans.

**LEAP:** Is soap and wax then applied in the same way, as a means to soften these tough building materials, so they are brought closer to people?

**YJ:** I think of soap very much like flesh. Very long ago I made a piece with secondhand soap. At the time I had collected many used bars of soap that had hair on them.

**LEAP:** The human perception of hair is actually very complex.

**YJ:** The very first piece I ever made, in 2006, was made out of my own hair.

**LEAP:** So the use of organic matter has always run through your work.

**YJ:** In the beginning, you always search for ideas within yourself.

**LEAP:** I sense a contrast, in the fact that the projects at am Art Space, the space you co-organize, have always reflected a very open interest in, and support of, the practice of other artists. So to go back a bit to when the space first opened in 2008: what kind of opportunity presented itself, and what motivated you to open the space on Xiangshan Road?

**YJ:** It started off simply as an opportunity. The building had originally been the site of a commercial gallery called "1918." They were moving to a bigger location, so the opportunity to rent the space arose. My partner Deng Yeming and I saw the space, loved it and decided to rent it. I remember that in 2008 the monthly rent was 3000 yuan. That was a time when I had no idea how to participate in exhibitions.

**LEAP:** At the time, was your sculpture studio situated within am Space, as it is now?

**YJ:** I didn't have a studio of my own at the time. Back then I thought that having a space like that as my own studio would be too indulgent. It needed to be shared with more people and friends.

**LEAP:** At what point did you get your own studio?

**YJ:** In 2009 I rented a small apartment near my college. The living room was my first studio. My first "real" studio was in the old Hero Pen factory, which started in 2012 I think.

**LEAP:** Did having a studio in the "real sense" of a studio have a discernible effect on your use of materials, and on the dimensions of your work?

**YJ:** Not so manifestly. My first living room studio was about 30 square meters, and the pen factory studio was around 100 square meters. Now my studio is smaller again, about 36.

**LEAP:** Is your current 36-square-meter studio suited to your practice now? Are you able to store all your work and materials without it feeling cramped?

**YJ:** At the Alberto Giacometti retrospective, I was very moved to see his tiny studio. The scale left a deep impression on me. The relationship between the sculptures and the space in which they were made encouraged me greatly.

**LEAP:** I'm very much looking forward to seeing the works you've made in your studio, transformed in the context of the box-like space at the Rockbund Art Museum, and seeing the connections and dialogues formed between them.

**YJ:** I may even try and deliberately intensify those aspects.



于吉工作室一角  
Inside Yu Ji's studio  
Photo: Zhuang Yan

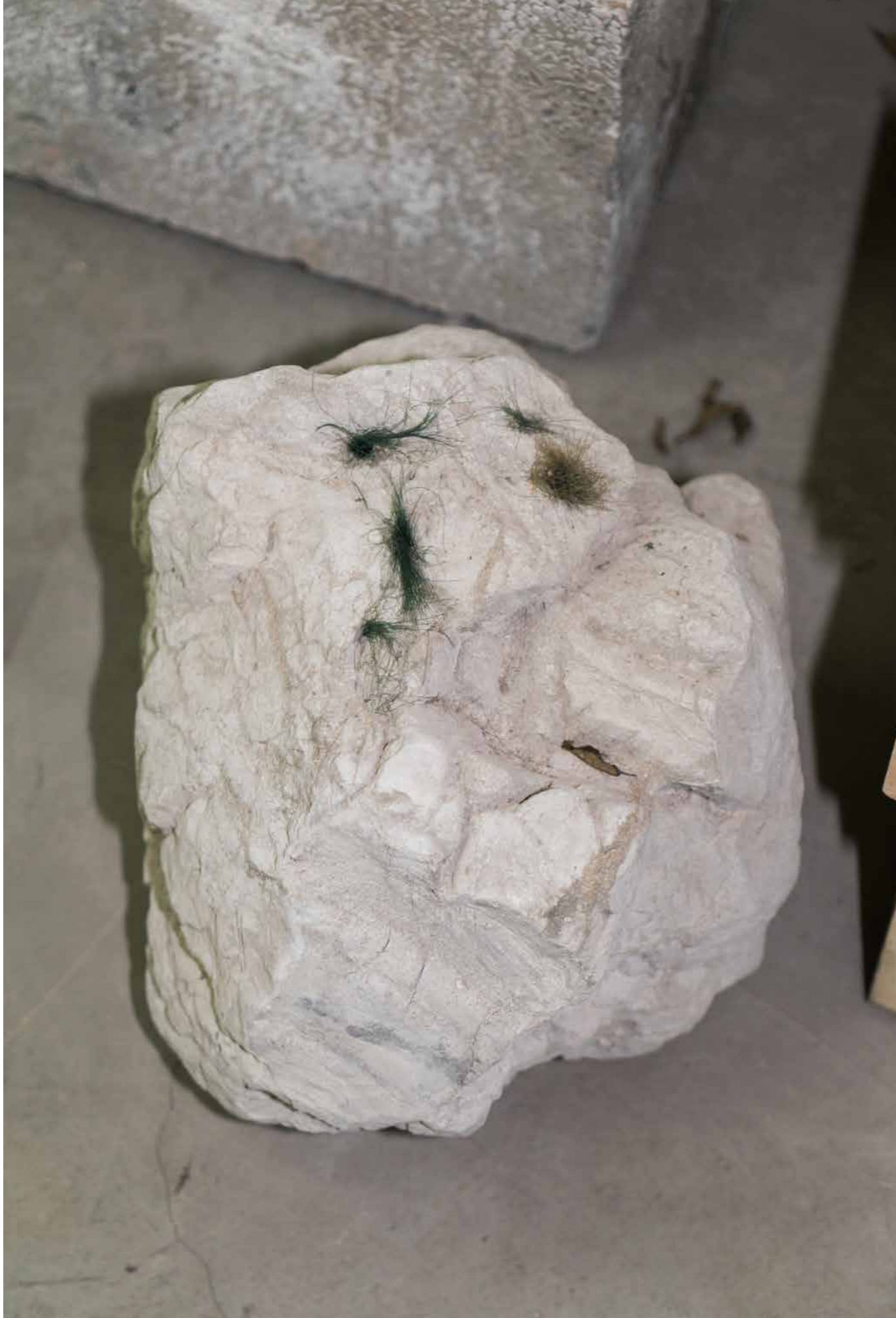


于吉的工作室位于奉贤路的上午艺术空间楼上，那里曾是英租界警局的旧址，而现在空间里回荡的是各种材料和肌理的声响。

*Located above an art space on Shanghai's Fengxian Road in a building that once housed British police officers, Yu Ji's studio is a cacophony of textures.*

摄影：庄严  
Photo: Zhuang Yan







于吉的艺术实践在媒介上从不设限，同时她也和不同机构保持着紧密合作。LEAP探究了她和声音艺术以及实验音乐之间的关系。

*Yu Ji's practice is intensely collaborative and open to a variety of media and institutional partnerships. LEAP looks at her relationship with the world of sound art and experimental music.*

## 来自自然的声音 A Voice from the Natural World

赵识  
Josh Feola

实验音乐在于吉创作脉络中的出现，始于2012年她同颜峻的一次偶然会面——后者是中国最高产最具权威的实验音乐人之一。来自兰州的颜峻早先是以摇滚乐记者的身份被人记住，他曾在《音乐生活》《朋克时代》等杂志上介绍来自全国各地的乐队。从1999年搬至北京到非典肆虐前的几年间，他的兴趣点从摇滚转向了更为深奥、更具实验性和哲学意味的声音探索。2000年代中期，他组织的每周一次的“水陆观音”活动，激发了在北京的整整一代实验音乐人。近一阶段，颜峻更多地活跃于海外，今年早些时候，他延期完成了在柏林德意志学术交流中心 (DAAD) 的驻地项目。

于吉在上海外滩美术馆的一次演出中遇到颜峻，两人随即成为创作上的伙伴，合作至今已有四年，贯穿七个项目。于吉说，“每次的合作都不同”，两位艺术家在不同项目中担任不同的角色。2015年，在颜峻的作品《手势（二）》中，于吉以“舞者”（引号为于吉所加）的角色参与演出。演出中，一小群人手持相机，随意按动快门，同时，于吉在School酒吧（北京的一个朋克演出场所）的地面上即兴做出动作，这块地面平日里是留给观众活动的区域。“那天于吉的表演非常简单，也非常感人，”颜峻回忆道，“她只是缓慢地走完了大约3米的距离。我们都很激动。”在此之前的2014年，作为于吉在北京C空间的个展“念念不忘”的一部分，颜峻组织了一场音乐会，

Experimental music first entered Yu Ji's creative stream after a chance meeting with Yan Jun, one of China's most prolific arbiters of the format, in 2012. Originally from Lanzhou, Yan was first known as a rock journalist, profiling bands from all over the country in magazines like *Music Life* and *Punk Generation*. He moved to Beijing in 1999 and, by the time SARS hit a few years later, migrated from an interest in rock and roll to more esoteric, experimental, and philosophical approaches to sound. His mid-2000s Waterland Kwanyin weekly event series galvanized an entire generation of experimental musicians in Beijing. More recently, Yan has spent more of his energies abroad, and earlier this year finished an extended residency at DAAD in Berlin.

Yu Ji met Yan Jun at a performance at Rockbund Art Museum, and the two soon kicked off a creative relationship that has spanned four years and seven collaborations to date. "Each one is different," says Yu, with each artist assuming different roles for different projects. For her performance in Yan's composition *Gestures 2* in 2015, Yu joined as a "dancer" (quotation marks hers). The performance consisted of a small group of people with cameras clicking the shutters at will, with Yu improvising her movements on the floor of Beijing punk venue School Bar in an area usually reserved for the audience. "Yu Ji's performance was very simple and touching," remembers Yan. "She just slowly walked about three meters. We were all excited." Yan had organized a

将她的装置作品转化为充满活力的演出环境。谈到同颜峻的合作，于吉说，“我觉得我们一直在尝试各种合作方式，当然首先是彼此欣赏和信任”。

尽管于吉说她尚未想过在自己的作品中和其他音乐人或声音艺术家合作，但她开在上海的上午艺术空间却着实为实验音乐提供了一个极为重要的渠道。颜峻在中国组织过的实验音乐活动可以说比谁都多，他间接对上午艺术空间表达了赞赏，认为该空间是一个致力于细心聆听的场所。“就是一个地下室。大小刚好。没有窗户。外面是闹市。”

通过她的艺术空间，于吉结识了一群年轻人，她称他们为“国内一群有趣、独立、激进的音乐人”。在上海，这些人包括艺术家照骏园、卖卖、阿鸣，以及知名粗噪音团体 Torturing Nurse（虐待护士）的联合创始人徐程。2015年至2016年，于吉在上午艺术空间策划了名为“无窗的风景”的一系列的活动，其间她接触到一撮志趣相投的艺术家，这些人通过每周一次的燥眠夜活动聚到一起，2015年，“燥眠夜”转变为磁带厂牌。今年初，她为燥眠夜的核心成员刘心宇策划了一场名为“耳朵选择我”的独奏演出。刘心宇的作品内容是在画廊空间架起一件由四只麦克风组成的装置，来制造回授音。演出长达40分钟，由精致的高频回授组成，分为两个部分。这场演出的录音目前可以在刘心宇的Bandcamp音乐网站页面下载。

“上午空间的独立属性和实践态度决定了这里举办的活动内容。”于吉在谈到她对于此类活动的开放态度时说道。尽管她并未同任何在上午空间结识的音乐人合作，但她尊重他们的活力，她说，“我觉得他们既是各自独立的，也是集体的、一起的，他们非常棒。”

于吉打算在未来扩大同颜峻的合作，除此之外，声音并没有作为至关重要的元素出现在她的雕塑和装置作品当中，只有一件作品例外。这件名为《绿毛怪》的

“撒丽不跳舞”表演现场，北京 SCHOOL 酒吧，2015 年  
Performance view of "Sally Can't Dance," School Bar, Beijing, 2015

concert the year before as part of "Never Left Behind," Yu's solo show at C-Space in Beijing, transforming her installation into a dynamic performance environment. "We've always been trying all kinds collaboration—of course, our mutual appreciation and trust comes first," Yu says of working with Yan.

Though Yu Ji says she hasn't thought about collaborations with other musicians or sound artists in her own work, she does provide a vital conduit for experimental music through her Shanghai gallery, am Art Space. Yan Jun, who's arguably organized more experimental music events than anyone else in China, obliquely praises am Space as a venue oriented toward careful listening. "It's just a basement. Just the right size. No windows. Outside is downtown."

Through her space, Yu has become familiar with a young coalition of what she calls "interested, engaged, and radical local musicians." In Shanghai, these include artists like Jun Y-Ciao, Mai Mai, A Ming, and Xu Cheng, cofounder of internationally renowned harsh noise outfit Torturing Nurse. In the process of curating a series of events called Windowless Scenery at am Space in 2015 and 2016, Yu has also come into contact with a small group of likeminded artists in Beijing formed around Zoomin' Night, a weekly event series that, in 2015, turned into a cassette label. Earlier this year, she hosted a solo performance entitled *The Ear Choose Me* for one of that scene's core members, Liu Xinyu, who used the gallery space to erect a four-microphone installation generating feedback as the content of his work. A recording of that performance—40 minutes of delicate, high-frequency feedback split across two parts—is now available for download on Liu's Bandcamp site.

"am Space's independent nature and practical attitude help determine the activities we hold," Yu says about her openness to events like this. Though she hasn't collaborated with any of the musicians she's met through am Space, she respects their energy, saying that "they are all independ-



综合媒介作品，于去年上海双年展期间出现在上海当代艺术博物馆的车库二层。她在作品中加入了一段田野录音，是她2015年录制的台北附近活火山的声音。“我需要一段来自自然界的聲音，一段深入自然的聲音，”她在解释这件作品时说道。从视觉上看，该作品由自然写实的雕塑形状组成，譬如松散的巨石和被连根拔起的树干，它们被不协调地塞入这个功能性的、钢筋水泥的前发电站车间。于吉说，她有可能会在将来的作品中融入诸如此类的声音元素。这或许说明，她同颜峻以及中国年轻一代前卫音乐人之间的互动正在渗透到她自己的创作脉络当中。（译/潘丽）

ent, but at the same time function as a collective. Together, they're really great."

Outside of her collaborations with Yan Jun, which Yu says she plans to expand in the future, sound has not figured prominently into any of her sculptural or installation works, save one. For *Green Hair Monster*, a mixed media work that she installed across the second floor carpark of the Power Station of Art for last year's Shanghai Biennale, she incorporated a field recording of an active volcano near Taipei that she'd made in 2015. "I needed a voice from the natural world, a voice getting deeper into nature," she explains of the piece, which visually consisted of naturalistic sculptural forms such as loose boulders and an uprooted tree trunk incongruously stuffed within a functional, concrete compartment of the erstwhile power plant. Yu says that she has vague plans to incorporate sound elements such as this into her future works, perhaps indicating that her interactions with Yan Jun and China's younger generation of avant-garde musicians are seeping into her own processual flow.



# 伊莎贝拉·波特罗兹 Isabella Bortolozzi

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伊莎贝拉·波特罗兹  
谈欲望与质疑

**Isabella  
Bortolozzi on  
Desire and  
Questioning**

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卡拉·汉高和马克  
思·皮特高夫拍  
波特罗兹

**Calla Henkel  
and Max  
Pitegoff Shoot  
Isabella**

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詹育杰谈安妮·伊姆霍夫  
Marc Yu-Chieh  
Chan on Anne  
Imhof

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对话藏家赵令勇  
A Conversation  
with William Zhao

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凯伦·阿契  
谈赛斯·普莱斯  
Karen Archey  
on Seth Price

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西蒙·弗兰克  
谈奥斯卡·穆里略  
Simon Frank on  
Oscar Murillo

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曾明俊  
谈詹姆斯·理查兹  
Billy Tang on  
James Richards

## 对话伊莎贝拉·波特罗兹： 我的欲望是去质疑，质疑我的欲望

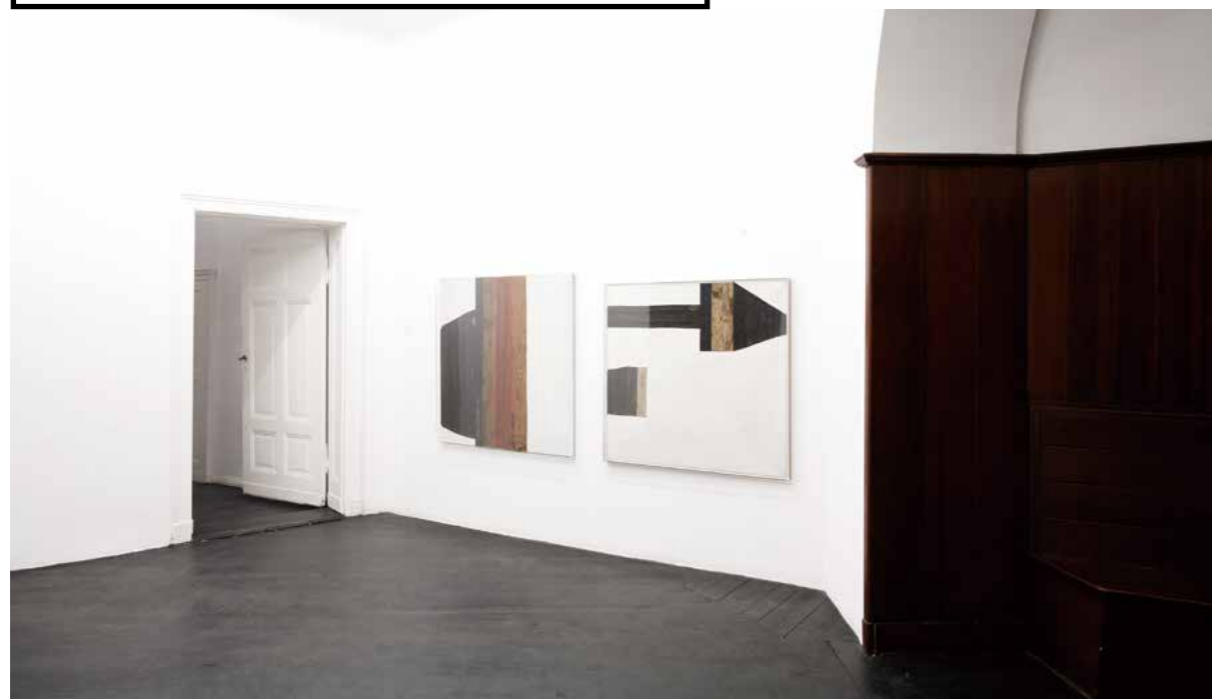
### A Conversation with Isabella Bortolozzi: My Desire is to Question, and to Question My Desire

柏林画廊家伊莎贝拉·波特罗兹不知不觉地成为了一个不可忽视的力量，引领一众聪明的概念艺术家得到了市场的青睐，也赢得了一群野心勃勃的藏家的尊重，尤其是那些来自国力日盛的中国的角色。LEAP请她亲口叙述了自己一路走来故事。

*Berlin-based gallerist Isabella Bortolozzi has quietly become a force to reckon, commanding the adoration of a diverse network of smart, conceptually oriented artists and the respect of ambitious collectors, increasingly including those from greater China. LEAP asks for her story in her own words.*

卡罗尔·拉马，“Autoratristatrice”展览现场  
伊莎贝拉·波特罗兹画廊，2009年

View of Carol Rama's exhibition "Autoratristatrice"  
Galerie Isabella Bortolozzi, 2009  
Courtesy the artist



**LEAP:** 你是如何进入艺术圈的？你的家族有涉猎古典艺术市场，是吗？

**伊莎贝拉·波特罗兹:** 在2004年开创画廊之前，我曾以文学译者的身份工作多年。我的家族没有参与古典艺术市场的活动，但是我的父亲对收藏古代意大利名家的作品充满激情，这是我对于艺术的最初印象。探索他的长达一生的收藏历史（他出生于1914年）及与这些作品相关的故事给我带来了深远的影响

**LEAP:** 在13年前，你是如何一手建立了自己的画廊的？

**波特罗兹:** 我和我长期倾慕的捷克艺术家朱利叶斯·科勒（Julius Koller）一同建立了一个项目空间。我叫朱利叶斯在空间中放了一个问号（他的标志性形象）。我喜欢从问号开始一个画廊事业这个想法。我们就是这样开始的。

**LEAP:** 这么多年来，画廊做过的最重要的展览是什么？

**波特罗兹:** 和伦敦的Cabinet画廊在2013年合作的彼埃尔·克洛索夫斯基（Pierre Klossowski）的展览“不朽的青少年”；卡罗尔·拉马（Carol Rama）在2009年的展览“Autoratristatrice”；赛斯·普莱斯（Seth Price）在2006年的展览“雕塑”；傅丹在2007年的“美好生活”；苏珊·菲利普斯（Susan Philipsz）在2006年的“这里什么也没有”；奥斯卡·穆里略（Oscar Murillo）在2013年的“拉蒙，今天的生意如何？……”；埃德·阿特金斯（Ed Atkins）在2013年的“春天温暖的嘴唇”；曾吴（Wu Tsang）在2014年的“喜悦生命中的一天”；斯蒂文·G·罗德斯（Stephen G. Rhodes）在2009年的“Dar Allers war Ne'er eny Bear Bear”；艺术家小组约斯·德·格鲁伊特和哈罗德·蒂斯（Jos de Gruyter & Harald Thys）在2008年的Ten Weyngaert；杰·钟和前田岳究（Jay Chung & Q Takeki Maeda）在2006年与小组同名的展览；玛利亚·莱（Maria Lai）在2010年的“天蓝色丝带”；丹尼·麦克唐纳（Danny McDonald）在2010年的“倒置宇宙的偶像”；艺术家小组卡拉·汉高和马克思·皮特高夫（Calla Henkel & Max Pitegoff）在2015年的展览Schönebergerufer 00；诺拉·舒尔茨（Nora Schultz）在2010年的“起重机”，以及史蒂夫林克（Steve Reinke）在2016年的“生殖器是多余的”。

**LEAP:** How did you come to the art world originally? Your family was involved in the market for classical art?

**Isabella Bortolozzi:** I worked as a translator for literature for many years before opening the gallery in 2004. My family was not involved in the market for classical art, but my father's passion was collecting Italian old masters, and this was my first encounter with art. Traveling backwards into his collecting paths, and all the stories related to the works he had been collecting over his lifetime (he was born 1914) had a strong impact on me.

**LEAP:** How did the gallery come into being 13 years ago?

**IB:** I opened with a project by Julius Koller, a Czech artist who I had admired for many years. I asked Julius to put a question mark (his symbol) into the space. I liked the idea of opening the gallery with a question mark, so this is how we started.

**LEAP:** 画廊在现在的场址运营了几乎十年时间,而这个空间的格局和风格都是很不寻常的。为什么要使用这样的空间,而此空间对于画廊展览安排有什么影响?

**波特罗兹:** 画廊空间是现成的。所有内部格局(从木质墙面,到不对称的内部空间等)一直就是这样的,我没做过变动。不改变任何布局是一个颇为激进的决定。这种激进性,我希望,能够反映画廊的特质。

**LEAP:** 你的画廊的展览总让人感觉是充满实验性的、没有商业压力的。你如何看待当下的艺术博览会,还有画廊和艺博会之间的关系?

**波特罗兹:** 首先,实验性和商业性不必是断裂的,换句话说,没有商业压力的展览不一定是非盈利性的。我认为这种想法低估了我为感兴趣的藏家的复杂性。我想这个说法回答了你的问题的第二部分。

**LEAP:** 你代理的许多艺术家都不在柏林生活创作。你的画廊事业计划中是否有基于国家或地域关注点?一家画廊是如何和这些散布在遥远各地的艺术家进行合作的?

**波特罗兹:** 谁也不遥远。我们彼此相连。画廊规划中从来没有一种国家倾向。我的规划是有意自私的:这事业由我的欲望所推动。我的欲望是去质询——包括质询这欲望本身——或是去怀疑品味这件事。

**LEAP:** 那又是否青睐某种创作媒介?画廊的许多重要的艺术家似乎都倾向于使用声音或行为艺术等媒介,且伴随着一种特殊的感知力。

**波特罗兹:** 我画廊中的所有艺术家都是重要的,无论他们使用什么媒介。

**LEAP:** Which exhibitions have been the most significant for you over the course of the gallery?

**IB:** Pierre Klossowski "The immortal adolescent" in collaboration with Cabinet Gallery London, 2013, Carol Rama "Autoratratrice" in 2009, Seth Price "Sculpture" in 2006, Danh Vo "Good Life" in 2007, Susan Philipsz "There Is Nothing Left Here" in 2006, Oscar Murillo "Ramón how was trade today?..." in 2013, Ed Atkins "Warm, Warm, Warm Spring Mouths" in 2013, Wu Tsang "A day in the life of bliss" in 2014, Stephen G. Rhodes, "Dar Allers war Ne'er eny Bear Bear" in 2009, Jos de Gruyter & Harald Thys "Ten Weyngaert" in 2008, Jay Chung & Q Takeki Maeda "Jay Chung and Q Takeki Maeda" in 2006, Maria Lai "Il nastro celeste" in 2010, Danny McDonald "Icons of the Invert's Universe" in 2010, Calla Henkel & Max Pitegoff, 2015, "Schönebergerufer 00," Nora Schultz, "Hebezeug," 2010, Steve Reinke, "The genital is superfluous," 2016.

**LEAP:** It has been almost ten years since the gallery moved to its current space, which is unusual in its layout and style. Why fit out the gallery as it is, and how has it affected the program?

**IB:** The space was a readymade. All fixtures and fittings (wooden paneled rooms and asymmetric rooms) were exactly how I found them. The decision not to change anything was the radical decision. This radicalism, has, I hoped, been reflected in the program ever since.



埃德·阿特金斯,“缎带”,展览现场  
伊莎贝拉·波特罗兹画廊,2014-2015年

View of Ed Atkins's exhibition "Ribbons"  
Galerie Isabella Bortolozzi, 2014 - 2015  
Courtesy Galerie Isabella Bortolozzi,  
Berlin and the artist

**LEAP:** 你是否会认为你的画廊是时髦的、酷的?你是怎么看待人们常用这些词语来形容你的画廊这件事的?

**波特罗兹:** 我自己并没有意识到人们常这样形容我的画廊。我不清楚这是什么意思,所以我也不要去想这件事。

**LEAP:** 你是怎么就开始代理卡罗尔·拉马的?你与艺术家遗产基金会合作的方式是不是和与活着的艺术家打交道不一样的?

**波特罗兹:** 我在1990年代通过一个共同朋友在都灵与卡罗尔·拉马相识。那时我还没有开画廊,尽管我一直非常倾慕她的创作。在2009年我邀请她参加一个群展,后来这个展览变成了她在我的画廊的首个个展,也是她在德国的首个展览。从那时起,我总共为Carol Rama办了三次个展,这些展览最终为她带来了美术馆回顾展机会:这大型展览开始于巴塞罗那当代艺术博物馆(MACBA Barcelona),巡回至巴黎现代艺术博物馆(Musée d'art Moderne de Ville),又去到芬兰、爱尔兰,并最终回到卡罗尔的家乡都灵,在都灵市立现代美术馆(GAM Torino)展出。这也催生了她最近在纽约新当代艺术博物馆(New Museum)由马西米利亚诺·吉奥尼(Massimiliano Gioni)策划的展览。回答你的问题:我因在卡罗尔去世前曾与她合作而倍感荣幸。她是我曾遇到的艺术家之中最为激动人心的一位。我的画廊和格文画廊(Lévy Gorvy Gallery)一同代理卡罗尔的艺术家遗产基金会。两家画廊在今年的双年展期间在威尼斯卡诺瓦宫(Palazzo Ca'Nova)共同举办了卡罗尔的展览。

**LEAP:** Exhibitions at the gallery often feel experimental and free from commercial pressure. How do you approach art fairs today, and the relationship between the gallery and the art fairs?

**IB:** Firstly there is not necessarily a disconnect between the experimental and commerce, or to put it another way, to work in a way that is free from commercial pressure does not make you non-commercial. I think this is an underestimation of the sophistication of the collectors that interest me. This I think answers the second part of your question.

**LEAP:** Many of your artists are not local to Berlin. Is there any kind of national or regional affiliation to your program? How can a gallery keep up with artists so far away?

**IB:** No one is far away. We are all connected. There never was, nor is there, any formal or national direction to the program. My program is consciously selfish: it's driven by my desires. And my desire is to question, and to question my desires, or the suspicion of taste.

**LEAP:** What about by medium? With many of the most visible artists in the program there seems to be an emphasis on sound and performance with a particular sensibility.

**IB:** All artists in my program are visible regardless of medium.

**LEAP:** Would you consider your gallery hip or cool? How do you feel about the fact that this is the vocabulary often used to describe your program?

**IB:** I am personally unaware that this type of vocabulary is used to describe my program. I'm not sure what they really mean anyway, so therefore I don't think about it.

**LEAP:** How did you come to represent Carol Rama? Is your approach very different when it comes to working with an estate rather than a living artist?

**IB:** I met Carol Rama in Torino in the 1990s through a mutual friend. I did not have a gallery at that time, although I had always been a great admirer of her work. I invited her to participate in a group show, which then became her first solo show with the gallery, and her first in Germany in 2009. Since that time, I have presented three solo shows in all with Carol Rama, that initiated her museum retrospective which started at MACBA Barcelona and toured to Musée d'art Moderne de Ville in Paris and onwards to Finland, Ireland, and finally to the GAM Torino in Carol's hometown. This led to her latest solo show at the New Museum curated by Massimiliano Gioni. In regard to your question, I was privileged to work with Carol while she was alive. She was, until her last days, one of the most inspiring artist I have ever met. We now represent the Estate of Carol Rama together with Lévy Gorvy Gallery, with whom we presented a joint exhibition of Carol Rama's work at Palazzo Ca' Nova in Venice in parallel to the recent Biennale there.



埃德·阿特金斯  
《春天温暖的嘴唇》，2013年  
5.1环绕声高清录像  
12分50秒

Ed Atkins  
*Warm, Warm, Warm Spring Mouths*, 2013  
HD video with 5.1 surround sound  
12 min 50 sec

Courtesy Galerie Isabella Bortolozzi, Berlin, Cabinet Gallery, London, Gavin Brown's Enterprise, New York, Rome, Dépendance Gallery, Brussels and the artist

**LEAP:** 你从哪一年开始参加亚洲的艺博会、在香港展出代理艺术家的作品？亚洲的藏家或艺术家对你来说是否是重要的？

**波特罗兹:** 明年会是我们第三年参加香港巴塞尔艺博会。我们和亚洲藏家的联系由来已久，而香港巴塞尔艺博会为我们带来了更多接触亚洲机构及美术馆策展人的机会。今年，我们也会参加上海廿一当代艺术博览会，在展位中带来曾昊的个人展览。

**LEAP:** 你和傅丹之间究竟发生了什么？事实上，你和他分道扬镳这件事由于当时的官司而更受瞩目。艺术家离开画廊，对你的画廊事业有什么影响？

**波特罗兹:** 首先，我想要指出你提到的两件事情（一件是诉讼，另一件是我和傅丹合作关系的结束）是无关联的。我们在那起诉讼事件中的意见是一致的，那诉讼不过是一位无理的藏家想要找艺术家及他的画廊的麻烦，仅此而已。那位藏家最后没有继续诉讼，就已经很能说明问题了。而关于“分道扬镳”，我要指出，是我单方面地结束了合作关系。一段时间以来，我意识到我理想的发展方向、我希望和艺术家保持的合作关系以及我想要展出的作品不再是傅丹想要的。事实就是，一家好画廊不是被动地向藏家兜售货品而已，不仅是市场中的一个价格制定者，而是一个以理念性地位推动批判性视角及文化任务的积极参与者。有时候，一家画廊必须做出一些艰难的决定。这就是其中一个。

**LEAP:** 自你开设画廊以来，你觉得艺术世界发生了什么样的改变？你对未来发展有什么期许？

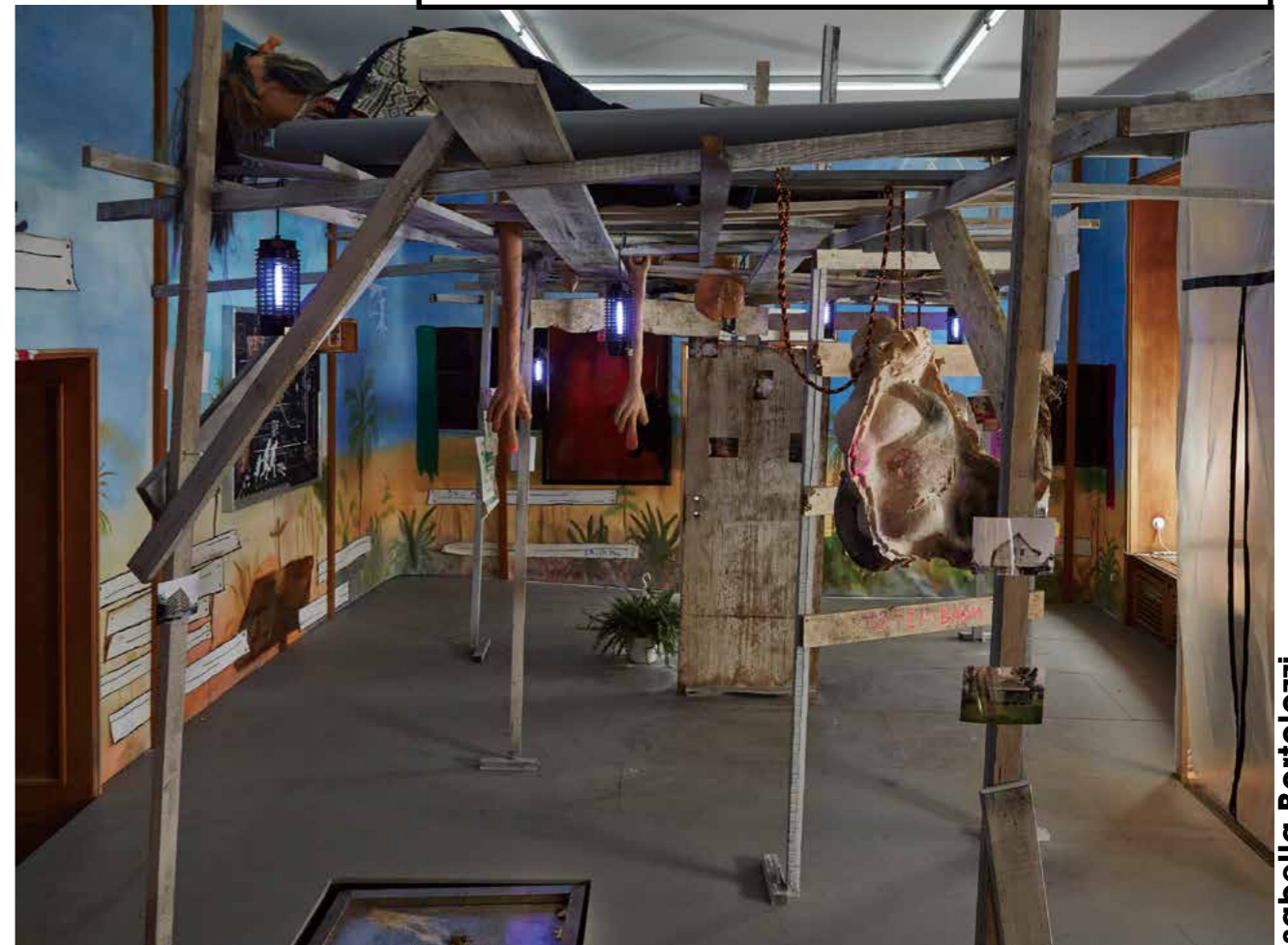
**波特罗兹:** 我们正在面对一个危机，这个危机由来已久。艺术的定义更为灵活，你也可在画廊之外找到艺术的存在。艺术随其他形式流动，有一些形式是非常新颖的。这些形式未必以艺术命名。这些形式发生在某些藏家不会去到的地方，藏家可能找不到进入这些领域的途径，或尚不能够将这些形式视作艺术。艺术可以悄然流逝。策展人也因此而恐慌，想要捕捉这些艺术，但是他们无能为力。机构似乎也无力追上当代理念的步伐。我们可以在很多领域中感受到这种危机，但这种危机也带来许多机遇。（译/李博文）

**LEAP:** When did you first begin showing in Hong Kong with the Asian fairs? Have collectors or artists from Asia become a significant part of the art world for you?

**IB:** Next year will be the third year we have shown at Art Basel in Hong Kong. We have had contact with Asian collectors for some time, and Art Basel in Hong Kong gave us the further opportunity to meet curators from Asian institutions and Museums. This year we are participating at ART021 Shanghai with a solo presentation of Wu Tsang.

斯蒂文·G·罗德斯  
“甜心假设，或者无私准备和好友”展览现场，伊莎贝拉·波特罗兹画廊，2016

View of Stephen G. Rhodes's exhibition "SWEETHAVEN ASSUMPTION, or the Propertylessness Preparedness and Pals," Galerie Isabella Bortolozzi, 2016  
Courtesy Galerie Isabella Bortolozzi, Berlin and the artist





诺拉·舒尔茨，“线索和微光”展览现场  
伊莎贝拉·波特罗兹画廊，2012

View of Nora Schultz's exhibition "Hints  
and Gleams"  
Galerie Isabella Bortolozzi, 2012  
Courtesy Galerie Isabella Bortolozzi,  
Berlin and the artist



**LEAP:** What actually happened with Danh Vo? The fact that you parted ways was magnified by the press around the lawsuits at the time. How does it affect the program in general when an artist separates from the gallery?

**IB:** Firstly I need to point out that the two events to which you refer (the court case, and the termination of my working relationship with Danh), are not connected. There was no dispute between us regarding the court case; it was simply a matter of one unscrupulous collector attempting to abuse an artist and his gallery, nothing more nothing less. The fact that the collector chose not pursue his claims in the end speaks for itself. As regards the "parting of the ways," as you put it. For the record, I unilaterally terminated the relationship. For some time I had begun to feel that the direction which I wanted to take, the type of working relationship I wanted to have with my artists and the type of work I wanted to show was no longer corresponding to the direction which Danh had chosen to take. The fact of the matter is that a good gallery is not a passive vendor of goods to collectors, a middle man in the market place simply setting prices, but is an active participant with conceptual positions to advance critical perspectives and cultural objectives. Sometimes a gallery has to make tough decisions. This was such a decision.

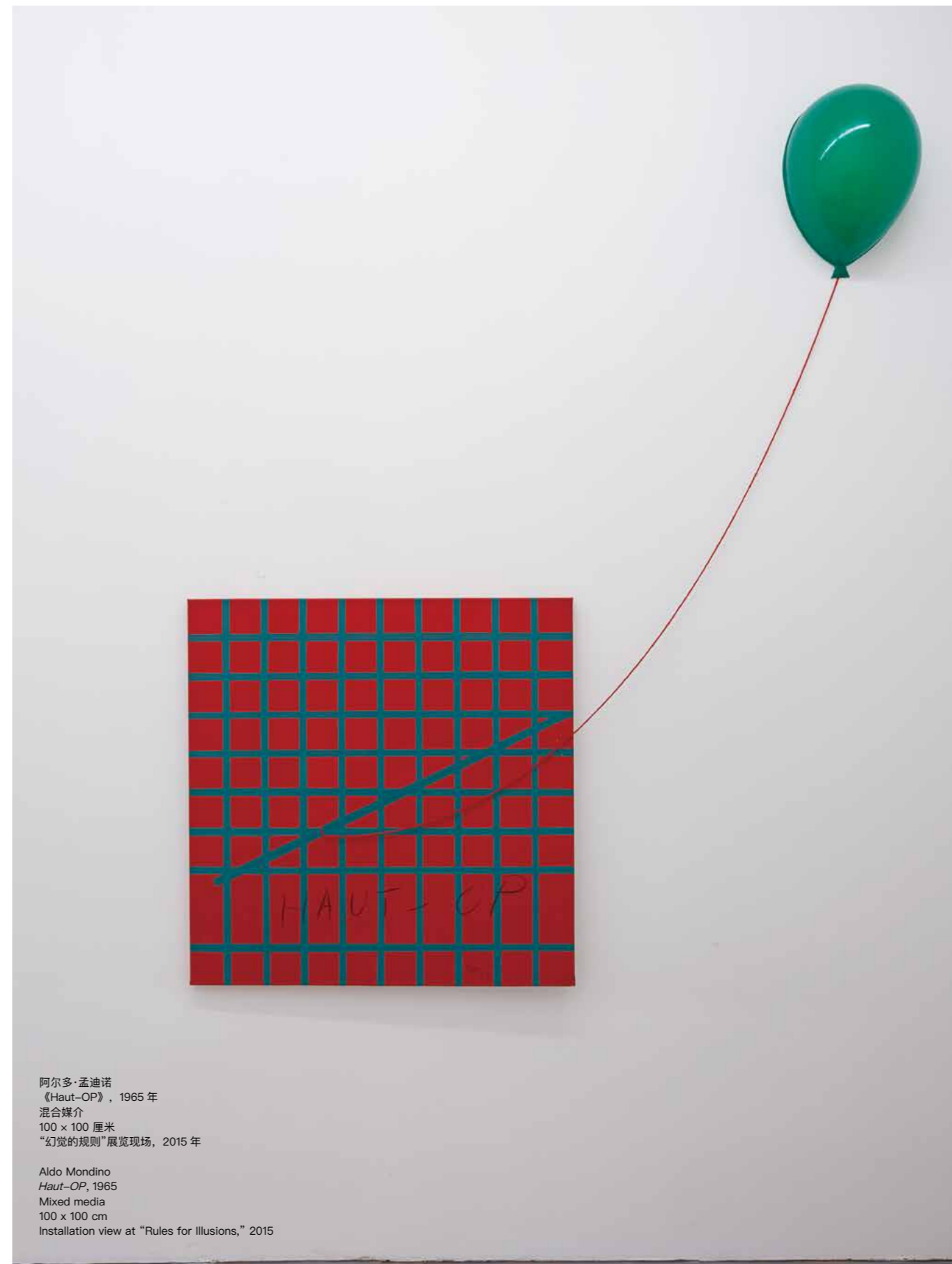


斯蒂文·G·罗德斯, "Dar Allers war Ne'er eny Bear Bear" 展览现场  
伊莎贝拉·波特罗兹画廊, 2009年

View from Stephen G. Rhodes' exhibition "Dar Allers war Ne'er eny Bear Bear"  
Galerie Isabella Bortolozzi, 2009  
Courtesy Galerie Isabella Bortolozzi, Berlin and the artist

**LEAP:** How have you seen the art world change in the years since you started the gallery? How would you like to see it change going forward?

**IB:** There is a crisis, which has been a long time coming. The identity of art is more fluid, and you don't necessarily find it in galleries. It flows through other forms, some of which have yet to be named. Its name might not be art. It appears in places where collectors don't go, or have as yet not found access, or do not recognize as art. Incognito, art can pass unnoticed, at speed. Curators feel panicked and want to find a way to capture this, but they can't. Institutions seem cumbersome in comparison with contemporary thought. This crisis can be felt in all fields, and it is one which is rich with possibilities.



阿尔多·孟迪诺  
《Haut-OP》, 1965年  
混合媒介  
100 x 100 厘米  
“幻觉的规则”展览现场, 2015年

Aldo Mondino  
*Haut-OP*, 1965  
Mixed media  
100 x 100 cm  
Installation view at "Rules for Illusions," 2015



卡拉·汉高  
和马克思·皮特高夫  
拍伊莎贝拉

**Calla Henkel  
and Max Pitegoff  
shoot Isabella**



卡拉·汉高和马克思·皮特高夫是两位常驻柏林的美国青年艺术家。他们在那里共同创作的作品包括低调的概念摄影和实验剧场。他们在2012至2015年间维持着“新剧场”的运作，现在正在为柏林人民剧场绿色沙龙的新项目做准备。他们上一次在伊莎贝拉·波特罗兹画廊举办展览是在2015年。

*Calla Henkel and Max Pitegoff are young American artists based in Berlin, where their collaborative practice encompasses both photography with a low-key conceptual bent and experimental theater. They ran the New Theater from 2012-15, and are currently preparing a program for the Volksbühne's Green Salon. Their last solo exhibition with Isabella Bortolozzi Galerie was in 2015.*




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## 异形怪物的普遍焦虑

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### The Anxiety of the Alien: Anne Imhof in Venice

詹育杰  
Marc Yu-Chieh Chan

伊莎贝拉·波特罗兹画廊代理了安妮·伊姆霍夫，2017年威尼斯双年展上冉冉升起的新星。LEAP很好奇这件作品何以引起了如此强烈的反响。

*Isabella Bortolozzi Galerie represents Anne Imhof, the breakout star of 2017's Venice Biennale. LEAP asks why the project came to resonate as it did.*

全文图片均为安妮·伊姆霍夫 2017 年在第 57 届威尼斯双年展德国馆的作品《浮士德》的表演现场  
左图中的表演者为伊莉莎·道格拉斯

All the photos included in this article are of Anne Imhof's performance *Faust* in the German Pavilion of the 57th Venice Biennale in 2017  
The performer in the photo is Eliza Douglas  
Courtesy German Pavilion 2017 and the artist

### 游走边境

德国馆外迎接观众的是铁丝网围篱、德国警卫犬以及“禁止进入”的告示，一名全身黑色运动服的表演者跨坐在铁丝网上，玛丽娜·阿布拉莫维奇 (Marina Abramovic) 鼠蹊部忍受痛苦的全裸行为在此转化为跨界的动作。进入馆内，所有空间都以透明台座加高地板，观众穿梭在透明加高的地板上，需要时间适应半空中的晕眩失重和莫名的危机感，遥呼格雷格·施耐德 (Gregor Schneider) 改造建筑物整体的沉浸式极简装置。中性、冷酷的表演者在观众脚下展开动作阴郁缓慢的行为，呆坐，玩火，唱歌，奏乐，舞蹈，角力，攀爬或呆站在透明台座上，仿佛时尚模特一般的活体雕塑在镜头前不需多“做”，身体被“看见”才是重点。地板下四处散落着物件或事件发生过的痕迹，例如手机充电器、睡袋、棒球棍、弹弓、火的痕迹、床垫、链条、饮料 (尤其是功能饮料) 瓶子、刮胡刀和未知体液。众多行为中确是有如维托·阿肯锡 (Vito Acconci) 当年在观众脚下的地板下自慰的动作，而透明的地板使得表演更像在为屏幕之前的观众自慰。

“浮士德”其中的一个展区放置着屠宰场、监狱或者太平间常见的冰冷的工业水槽和软管，一旁是电吉他和音箱，令人想起塔提亚娜·图薇 (Tatiana Trouvé) 由线条组成的装置空间，同时回响着德国馆可上溯至纳粹时期的法西斯历史。再加上表演者在地下的四肢爬行以及背景的狼犬叫声，帕索里尼的电影《索多玛120天》中的集中营性虐待的场景呼之欲出。现场音乐响起，表演者们通过身上的麦克风集体低吟和声，形成教堂般音效的环境音乐，当属表演的高潮；同时黑衣表演者缓慢地相互扭打、摔跤、舞动，促成忧郁又暴力的仪式氛围。一如时尚秀场或电音派对的场面，中性模特疏离、冷漠又陶醉其中的身体，自我物化、商品化、受资本侵蚀的僵尸化的身体，面无表情地游行地狱般的走秀，仿佛酷儿时尚的活春宫秀。

### Shifting Boundaries

Outside the German Pavilion in Venice, viewers are greeted with a steel wire fence, German shepherds, and “No Entry” signs. At times, performers dressed entirely in black workout clothes straddling the fence, the pain they endure in their groins transformed into a transgressive action. Entering the Pavilion, viewers stand on a series of transparent platforms raised several feet above the ground. It takes time to get used to the feeling of being suspended in midair that walking on such platforms entails: one is reminded of Gregor Schneider’s immersive, minimalist installations, which he considers sculptures made in pre-existing architectural spaces. Underneath these platforms and on glass shelves mounted on the wall, silent, androgynous performers unfold their bodies in languid, gloomy movements, sit or stand passively, light fires, sing, play instruments, dance, wrestle, and climb pillars, looking like statuesque runway models, whose *raison d’être* is not to do, but merely to be seen behind the lens of a camera. The ground beneath the glass is littered with objects like phone chargers, sleeping bags, baseball bats, slingshots, mattresses, chains, empty bottles (mostly energy drinks), and razors, or traces like the singed ground left over from a fire, or a pool of unidentifiable bodily fluid. Many of the actions are evocative of Vito Acconci’s performance, *Seedbed*, in which he lay beneath viewers’ feet and masturbated. Imhof’s transparent platform served not as screen but as medium, through which we watch the performers masturbate.

Another feature of *Faust*, often seen in slaughterhouses, prisons, and morgues: an industrial sink and a hose. To the side is an electric guitar and amplifier, reminding us of Tatiana Trouvé’s installation spaces made up entirely of lines, but echoing, as well, the German Pavilion’s historical roots in Nazi history. Add the figures crawling beneath the



图中表演者为伊莉莎·道格拉斯  
The performer in the photo is Eliza Douglas

### 危机焦虑上身

无形暴力和催眠的环境氛围，难以被抗拒地渗透至观众体内，伊姆霍夫一贯的策略制造观众独特的体感经验，《焦虑》(Angst, 2016) 的雾中风景以及德国馆的悬空经验，都带有令人无以抗拒的强烈体感。不论是在观众头上盘旋的遥控无人机还是脚下的川流事件，所有观众都清晰地感到不安却无能为力。一方面，透过透明玻璃的“观看”，近在咫尺却不可能触碰，召唤着屏幕观影的经验。另一方面，重建好不容易打破的第四面墙之际，整个展览都成为剧场舞台，观众置身于舞台之上。腾空失重是剧场营造危机感的终极范例，异常兴奋或莫名不安正如在吊桥上一见钟情——受众的冲击是直达细胞震动内脏的，疏离的自我定位不复可能。

史宾诺莎和德勒兹以降，近二十年来的情动理论转向一个更加结合科学 (如脑神经科学) 的研究方向。情动由主体与外部世界互动而生，先于意识的反射性身体反应，瞬间的能量强度，而非“再现”，超越了主客体的物质性。布莱恩·马苏米曾如此指出情动与情绪的差别：情动是自主的身体反应，而情绪则是从个人经验而来，具有主观性，可将身体反应的强度赋予意义，因此情绪是可以叙述和解释的反应。情动先于情绪，身体

floor to the background noises of howling dogs, and the sexual torture of the concentration camps in Pasolini’s *120 Days of Sodom* springs to mind. In the climax of the piece, music plays, and the performers, amplified by body mics, chant out in unison a kind of ambient choral music, while black-clothed performers appear and slowly lock arms, grappling with each other and dancing. The atmosphere is one of ritualized violence. Like a fashion show or an electronic dance party, these models’ sexless disaffection, their reveling bodies, the way they seem to invite objectification and commodification, for their bodies to be held captive by capitalism’s rigor mortis, remind us of a queer fashion show, *shunga* come to life.

### The Body in Crisis

As the viewer watches, a hypnotic, nameless violence reaches into her body. Imhof’s goal is to create unique sensory environments: the mist-laden scenery of *Angst* (2016) and the feeling of suspension in the German Pavilion both give the viewer this experience. Seeing the drone that circles above their heads or the torrent of activity below, viewers are powerless to stop the unease they feel. On the one hand, the optics of the glass platforms, through which



图中表演者分别为伊莉莎·道格拉斯和米奇·马哈  
The performers in the photos are Eliza Douglas and Mickey Mahar



图中表演者为莉·威尔什  
The performer in the photo is Lea Welsch



针对事件先出现情动这一自主性的反应，经过个人主观意识的理解之后，才形成有叙事意义的情绪。情动是尚未被理解、定义的强度反应，是无法测量、不可预知的，会成为什么情绪，或会不会形成意义都是未定的。帕特里夏·克劳夫 (Patricia Clough) 更进一步指出，情动可以被科技 (例如手机屏幕) 刺激产生，超越了生物器官的限制，不仅模糊了有机体与无机体的界限，在操控之下意识亦失去了主客体的分别。因此，我们可以说情动是非主体的、非人类的产生关系与连接的能力。

马苏米也尖锐地指出了制造日常生活的恐惧情动与新自由主义之间的关联。我们不仅仅生活在一个风险社会，更生活在情动制造的工厂中，“风险”和“创新”成为同义词。在这样的情境中，危机感的制造与自由、恋爱甚至是能动性主观错觉的制造如出一辙。危机感改变了我们对世界的主体观感，形成极富创造力的“过动”主体。其实无事发生，我们只是过度焦虑、过度期待。

objects are close at hand yet cannot be touched, reminds us of passive spectacle. On the other hand, by this rebuilding of the fourth wall after so much effort spent tearing it down, the whole exhibition is transformed into a giant stage on which the viewers themselves are participants. A feeling of drifting in space might be the description par excellence of how theaters unsettle us; extreme excitement and nameless dread, like the shock of seeing on the other end of a drawbridge the face someone we did not know we loved. The shock the viewer feels is visceral, almost cellular. The self is alienated, unsettled from its comfortable position.

Ever since affect theory discovered Deleuze and Spinoza, 20 or so years ago, it has incorporated more and more neuroscience into its corpus. An affect is born from the interaction between subject and external world. It is the body's preconscious response, an instant's intensity, not a representation as such, but something that transcends the materiality of the subject/ object dichotomy. Brian Massumi defines the difference between affect and emotion in the following manner: affect is an autonomic bodily reaction, while emotion, born from personal experience, is the endowment of meaning onto the body's intensities. Only after an affect is semiotically ordered does it become an emotion. Affect is an undefined, inarticulable intensity, impossible to measure or anticipate—it is difficult to know what sort of emotion it will become, whether it will even become meaningful. Patricia Clough elaborates that affects can also be produced by technological stimuli, transcending the limits of biology, blurring the boundaries between organic and inorganic, and even, as we use our machines, between subject and object. In other words, the affective is the set of productive relations and connective potentialities of the nonsubjective, the nonhuman.



图中表演者分别为米奇·马哈、弗兰西斯卡·艾格纳和埃纳德·马鲁夫  
The performers in the photos are Mickey Mahar, Franziska Aigner and Enad Marouf

### 酷儿怪物的建构

茱莉亚·克里斯蒂娃 (Julia Kristeva) 也不断思考主体性的复杂多元与流放，处于边缘、无政府状态而没有固定身份认同的主体性，并主张无固定的身份认同，在危机状态中保持流变的主体才有可能不断创造转化更新。克里斯蒂娃《恐怖的力量》一书中的贱斥理论说道，当主体建构和象征秩序面临崩塌，当自我与他者之间的边界不再稳固，恐怖油然而生。宗教中的禁忌与净化仪式都具有驱逐暴力的作用，厌恶或不洁感的背后即是恐惧。人类世当下的焦虑不安，也是因为当人类从边界控制的幻想中流离失所时，对于失去道德基准的深深恐惧。

从宗教道德的同性恋罪人到酷儿群体的病理化 (譬如二战期间纳粹在集中营中的同性恋者身上实验脑叶切除手术) 是社会主流通过现代科学建构“他者”，借由对他们的驱逐来完善自我的主体性认同，并为自己的权力划定疆界。朱迪斯·巴特勒近年的研究指出战争通过将敌人建构为“他者”和“非人”来进行，杀害被建构为“非我”的敌人才得以除罪化以及去道德危机。伊姆霍夫展览中不得不往地下看表演的观众，实际上正在观看另一个平行世界，如2002年文件展中托马斯·赫什霍恩 (Thomas Hirschhorn) 将当代艺术观众一车车地载到土耳其移民社区，观者被迫与极为不同的另一个社群相对视。德国馆外的围栏亦在说明建筑物如同身体，身体内外如同国界内外，呼应欧洲当下的难民潮危机，以及美国总统特朗普筑起分离高墙背后的法西斯幻想和谎言。四处的透明玻璃也使人强烈意识到区隔的存在——可见性的监视控制和穿透四处的权力。

伊姆霍夫在“浮士德”中描绘的酷儿群体的“黑暗浪漫主义”怪物群像，满布死亡欲望与性 (虐待) 恐怖性感，让人想起瑞典电影《生人勿进》(Let the right one in, 2008) 中以吸血怪物显形的移民问题。伊姆霍夫作品中的“哥特”和“中性”符号与九十年代的“另类”以及

### The Making of (Queer) Monsters

Julia Kristeva rethinks the complex, polysemous migrations of subjectivity. Subjectivity, for her, is always positioned in an anarchic, liminal state, without a fixed identity—a state of crisis in which only fluid subjects can survive. According to Kristeva's concept of abjection, introduced in *Powers of Horror*, horror is born when subject formation and the symbolic order face annihilation, when the boundary between self and other is no longer stable. Humanity's feeling of anxiety and dread comes from our banishment of stable borders that we can control—from the ruins of our old morals, horror wells up.

From the criminalization of homosexuality in institutional religion to the pathologization of queer bodies (like the lobotomies performed by the Nazis on the gay inmates of concentration camps), health in mainstream culture has always depended on the constant construction of its others, banishing “them” in order to protect “us,” using the power of the selfsame to delimit boundaries. In recent years, Judith Butler's research has also pointed out that, in times of war, soldiers dehumanize enemy combatants because, when one kills, one is only free of guilt, his sense of moral crisis kept in check, if those he kills are “not like me.” Audience members who can't help looking down through the glass floor of Imhof's exhibition are really looking at another, parallel world, like Thomas Hirschhorn's work at Documenta 11, which involved taking truckloads of viewers to a housing complex primarily inhabited by Turkish immigrants, where they spent time confronted, in close quarters, with the sheer alterity of another group of people. The wire fence outside of the German Pavilion also suggests the architecture of the body, how its interior and exterior are like those of a nation, reminding us of the European refugee crisis, and the fascist lies and fantasies behind Trump's promise to build a border wall. The



图中表演者为伊恩·埃德蒙  
The performer in the photo is Ian Edmonds



之前的朋克、嬉皮一样，都被主流收编成为流行文化的消费符号。玻璃台上的酷儿身体仿佛安迪·沃霍尔的商品包装。高端时装品牌橱窗的玻璃既是隔离，又同时映照欲望，反映欲望投射的高度疏离感。对酷儿“非我”者的收编如同杜尚的小便池被美术馆收藏。活雕塑在地下和高台上的不同高度也在控诉着酷儿从过去被排斥、鄙视“升级”到当下被主流收编成为“流行”符号的荒谬，正如《浮士德》原作的叙事中交换出卖自己的灵魂，实际上卖掉的却是自己尚不可见的未来。

#### 我们都是异形

“非洲未来主义”中的异形并不来自外星世界，而是在地球上我们的身边，甚至就是我们。因为在人类世“后人类宣言”之际，重点在于转变的可能性，取代人类中心的正是曾经被视为“异”形的他者。网络化的身体和组织试图以我们都是异形为新标准，正如非主体的、非人类的情动产生关系与连结的能力，加强开放连结，与他者或非人建立关系，从而改变主体内外，重新组装人狗、主仆权力关系、重构自然与文化。

panes of transparent glass everywhere hyper-sensitize us to what they separate off—they remind us of the all-present power of surveillance and discipline.

Massumi incisively points out the relationship between the affective experience of dread and neoliberalism. We do not only live in a risk society; we live in a giant affective factory. Risk and innovation have become synonyms. In this context, feelings of crisis and desires for freedom and love all come from the same assembly line. Crisis has changed our impressions of the world, forming a richly creative, hyperactive subject. In reality, nothing happens — we are excessively anxious, excessively hopeful.

The group of monstrous bodies in *Faust* are redolent of a queer, dark romanticism, an obsession with thanatophilia and (tortured) sexual terror. It is evocative of the Swedish movie *Let the Right One In*, the protagonists of which, vampires, must be given permission before crossing a threshold, and seem to allegorize the contemporary refugee crisis. In *Faust*, the signifiers “Goethe” and “androgynous,” just like the “alternative” of the 1990s (as well as the earlier “punk” and “hippie”), have all been recuperated by mainstream



图中表演者分别为图中表演者分别为和弗兰西斯卡·艾格纳  
The performers in the photos are Eliza Douglas und Franziska Aigner

culture, turned into sales tags. The queer bodies beneath the glass platforms are like the packaging in a Warhol piece. High-end fashion brands' storefronts simultaneously isolate us and reflect our desire back at us: this is how alienated the circuit of cathexis is, today. These queer “others,” once recuperated, are like Duchamp's urinal, sitting in a museum's permanent collection. Beneath the floor, and on the shelves, Imhof's living statues inveigh against the absurdity of a queerness that has gone from taboo and stigma to a glamorous symbol of mainstream life. Dr. Faust, too, doesn't realize that, when he sells his soul, all of his future accomplishments become meaningless.

#### All of Us are Freaks

The cyborg freaks that populate Afrofuturism are not extraterrestrials. They are the people among whom we live. Or it is possible, even, that we are the freaks. On the eve of humanity's post-posthuman manifesto, what matters most is the possibility for transformation. What replaces anthropocentrism is precisely the presence of this alterity, of the freak who has always lived among us. The world wide web is trying to make freaks of us all, just as the production of non-subjective, non-human affective networks increases the connections between ourselves and our others, our nonhumans, and, by doing so, reconfigures the relationship between man and dog, master and bondsman, nature and culture. (Translated by Henry Zhang)

很难卖，  
但很大很重要

## Impossible to Sell But Really Big and Important



收藏家和艺术顾问赵令勇曾为伊莎贝拉·波特罗兹画廊进入亚洲市场提供了重要渠道。LEAP想知道他最近买入了什么作品。

*Collector and art advisor William Zhao has been an important bridge to Asia for Isabella Bortolozzi Galerie. LEAP looks into his books and guesses what he's been buying.*

**LEAP:** 你和伊莎贝拉第一次见面是在什么时候？

**赵令勇:** 我在五年前第一次见到她，那是在威尼斯双年展上。当时有两位艺术家真正的引起了我的注意，奥斯卡·穆里略（Oscar Murillo）和傅丹（Danh Vo）。我之前就认识傅丹，当时他获得了Hugo Boss艺术大奖，正在古根海姆博物馆举办相关的展览。我试图购买他的作品。我不记得当初是怎么发现马利洛的，但他棒极了。正巧这两位都和伊莎贝拉的画廊有合作，所以我试着联络画廊并开始真正的了解他们的项目，然后去见了伊莎贝拉两次。

**LEAP:** When did you first meet Isabella?

**William Zhao:** I first met her five years ago, at the Venice Biennale. There were two artists who really caught my attention, Oscar Murillo and Danh Vo. Danh Vo I knew before, when he was doing the Hugo Boss show at the Guggenheim. I tried to buy his work. I don't know where I learned about Oscar Murillo, but he is amazing. It happened that both artists were with Isabella's gallery so I tried to approach them and started really getting to know the program. So I went twice to see her then?

**LEAP:** What are the most memorable exhibitions you've seen at her space?

**WZ:** The space is very impressive, and very difficult. Kind of an old German apartment, the floor is wood, and there are a lot of decorations, it's very complicated. The feeling of the space makes the artists really work, it's not only a white cube. One corridor leads to another space, so it's really like an apartment, with a living room or bedroom. It's not easy. Four years ago she showed me some very memorable artists. I have a very wonderful memory of learning about Carol Rama's work. It really opened my mind to see a female artist, and then these other very cool artists, artists who are impossible to sell but are really big and important.

**LEAP:** What would you say is the niche or identity of the gallery in your mind?

**WZ:** Isabella has an understanding of traditional art and old masters, and that makes her very open-minded for new conceptual artists, as she relates them to art history. She really believes in artists and does a lot of shows.

**LEAP:** Do you buy different works for yourself and for the other collections you work with?

**WZ:** I'm a collector, and I also I manage a few big collectors. I buy work for them, do research for them, introduce artists to them, select good works for them. For myself I like Ed Atkins and Juliette Blyghtman very much. Isabella's work can sometimes be very challenging. I've bought video, maybe, but not performance. Ed is my favorite. Some work, like Anne Imhof, can be difficult for my clients to understand, but it's very fashionable.

**LEAP:** How much money do you think you've spent with the gallery?

**WZ:** This year? A lot. Can this not be public? A lot.

**LEAP:** 你在她的艺术空间看过的最难忘的展览有哪些？

**赵令勇:** 她的空间给人印象很深刻，也很难得。有点像德式的老公寓房，铺着木地板，有很多建筑装饰，结构很复杂。空间的氛围让艺术家能够很好地工作，而不仅仅是一个白立方式的展厅。走廊连接着走廊，真的很像公寓建筑的构造，里面还有卧室。这很不容易。四年前她向我介绍了一些令人难忘的艺术家的作品。我了解到了卡罗尔·拉马（Carol Rama）的作品，那是一次很好的回忆，见识到一位女性艺术家的作品让我大开眼界。与此同时，还有其他一些很棒的艺术家的作品，他们的作品虽然很难出售，但他们的地位仍然很重要。

**LEAP:** 你认为怎样的定位比较适合她的画廊？

**赵令勇:** 伊莎贝拉对传统艺术和古代大师的作品有所了解，这使得她面对新兴的概念艺术家时能够保持开放的态度，因为她会把他们的作品和艺术史脉络联系起来。她很信任艺术家，也会帮他们做很多展览。

**LEAP:** 你帮自己和其他收藏项目购买作品时会选择不同的类型吗？

**赵令勇:** 我自己本身是藏家，同时我也在管理几个大藏家的收藏。我帮他们购买作品，做研究，把艺术家介绍给他们，也为他们选择好的作品。我个人很喜欢埃德·阿特金斯（Ed Atkins）和朱丽叶特·布莱特曼（Juliette Blyghtman）。伊莎贝拉的作品有时会很难驾驭。我也买过录像作品，也许吧，但不是表演艺术录像。埃德是我的最爱。有些作品，比如安妮·伊姆霍夫（Anne Imhof）的，对我的客户来说很难理解，但那些作品也很时髦。

**LEAP:** 你觉得自己在画廊方面花了多少钱？

**赵令勇:** 今年吗？挺多的。这部分内容就不公开了吧？很多。

赛斯·普莱斯上一次在伊莎贝拉·波特罗兹画廊办展是在2012年。他在阿姆斯特丹市立博物馆的中期回顾展“社会纤维”在2017年9月落下帷幕。

*Seth Price last showed at Isabella Bortolozzi Galerie in 2012. His mid-career retrospective "Social Synthetic" closed at the Stedelijk Museum in September, 2017.*

## 塞斯·普莱斯：早年间

### Seth Price: The Early Years

凯伦·阿契  
Karen Archey

塞斯·普莱斯  
“早年间”展览现场，伊莎贝拉·波特罗兹画廊，2010年

Seth Price  
View of "Die Nuller Jahre," Galerie Isabella Bortolozzi, 2010  
Courtesy Galerie Isabella Bortolozzi, Berlin and the artist

对塞斯·普莱斯而言，与日俱增的声望或许已经盖过了其作品中的批判性本质。从最近在阿姆斯特丹市立博物馆 (Stedelijk Museum) 举办的大型回顾展，到布兰德霍斯特博物馆 (Museum Brandhorst)，以及沃迪斯当代艺术中心 (CCA Wattis) 为其量身打造的整个季度的艺术项目，人们很容易忘记了这位录像艺术家平凡的职业起点：在纽约切尔西的录像艺术发行公司 Electronic Arts Intermix (以下简称 EAI) 担任兼职策划。在 EAI 任职期间 (1998年-2005年)，普莱斯将该机构庞大的录像艺术档案电子化，并为每件作品撰写了简短的文字介绍，从中也基本确立了其个人的艺术审美趣味。后来，EAI 开始发行普莱斯的作品时，他也为自己的作品撰写文字。或许正是在此契机之下，普莱斯第一次意识到，附带文本本身也是独立的艺术对象，并可以通过一种高度可复制化的形式承载并传播艺术理念。

千禧年到来之际，西方社会被席卷在从模拟到数位技术的浪潮之中：数字影碟播放器 (DVD) 取代了录像机，iPod 开始出现在每个人的口袋里，报纸和纸媒出版部门开始感受到来自网络媒体的挑战——而后者也将很快地重新定义行业的版图；最重要的是，从事移动影像创作的艺术家们开始越来越多地在作品中使用视频，他们在互联网上搜集素材的同时，也将自己的作品数字化以便传播。在 EAI 的职务使普莱斯亲历并见证了这一转变，与此同时，他比同时代的艺术家们更关注另一层面的问题，即这场流通方式的改变将如何影响艺术和流行文化的内涵？

Seth Price's renown has grown to proportions that perhaps belie the critical nature of his work. Given his recent large-scale retrospectives at Stedelijk Museum, Amsterdam, Museum Brandhorst, Munich, and the season of programming at CCA Wattis, San Francisco, dedicated to Price, one could easily forget his humble beginnings as a video artist moonlighting as a curator at video art distributor Electronic Arts Intermix in Chelsea, New York. During his years at EAI (1998-2005), Price digitized the organization's canon of video art, including the work of greats such as Dara Birnbaum and Joan Jonas, and wrote short texts about each video—essentially setting the stage for his artistic interests. Later, when EAI would distribute Price's own video art, he even wrote about his own work, marking perhaps the first moment when Price seized collateral text as an artistic object in its own right—a site for artistic ideas distributed in its own highly reproducible fashion.

Around the turn of the millennium, western society was dealing with the march from analogue to digital: VCRs were being replaced by DVD players, iPods found their way into everyone's pockets, the newspaper and print publishing sectors were beginning to feel the pressure of online media that would soon redefine their industry. And, most importantly, artists working with the moving image were working more and more with video, sourcing clips from the internet, and digitizing their own work that could be sent, soon, via the internet. Price's tenure at EAI made him a firsthand witness to this transition, and



普莱斯的创作与这段技术革新历史以及大众对此的态度是如此密切，以至于对其作品的分析也离不开对数字文化历史的解析。例如作品“绘画”站 (“Painting” Sites, 2000-2001) 来源于在互联网上对关键词“绘画”的搜索——这看起来就像是一场在“绘画网站”上的游戏，同时引用了同被 EAI 收录的艺术家罗伯特·史密斯森 (Robert Smithson) 关于场所 (site) 和非场所 (non-site) 的论述。正是在2000年和2001年期间，谷歌成功研发了图片搜索功能，而2000年普莱斯展开这一项目时，图片搜索引擎还未出现。过程中艺术家在搜索栏中输入“绘画”为关键词，并截取搜索结果的屏幕快照，这项如今毫秒之间便能完成的工作在2000年是一项大工程。在 EAI 的网站上撰写这件作品的介绍时，普莱斯坚持将这一如今已显得老套的收集行为提升到电影的高度，他写道：“在展览中，该作品须在一个电影的环境中呈现，在一个单独的黑色空间中放映，并提供一些座位。请联系工作室以获取更多信息。” (译/施焯婷)

he, more than any other artist of the time, concerned himself with figuring out how this change in modes of transmission also changed the natures of both art and popular culture.

Price's work is so bound up with the history of technological innovation, as well as popular attitudes toward technological innovation, that its analysis must be paired with a historicization of digital culture, in particular the consumer internet. For example, his work "Painting" Sites (2000-01) culls paintings from an internet search for the term "painting" (ostensibly a play on "painting websites," and also referencing Robert Smithson, an artist who also figures in the EAI collection, through his notion of site and non-site). The years 2000-01 marked the invention of Google Image Search, though, when Price began the piece in 2000, no such image search engines existed; Price searched for "painting" by text, taking screenshots of the paintings that showed up. What could be completed in nanoseconds today was, in 2000, a grand gesture—writing about his work on EAI's website, Price insists on the elevation of this now-banal internet collecting behavior as cinema: "In exhibition, this work should be presented in a cinematic situation, i.e. a projection contained in its own room, preferably projected onto a screen, in a black box gallery, with seating provided. Please contact the office for further information."

奥斯卡·穆里略2016年在伊莎贝拉·波特罗兹画廊举办了个展。他最近在慕尼黑的艺术之家美术馆举办了新展，展期将会持续到2018年3月18日。

Oscar Murillo had a solo show at Isabella Bortolozzi Galerie in 2016. He recently opened an exhibition at Munich's Haus der Kunst that will run through March 18, 2018.

## 奥斯卡·穆里略： 阻塞情境 Oscar Murillo: Blockage Situation

西蒙·弗兰克  
Simon Frank

在2016年香港巴塞尔艺博会的一次研讨会上，奥斯卡·穆里略 (Oscar Murillo) 宣称，西方世界是“一根令人垂涎的阴茎……准备插入到世界的各个角落”。这个比喻充满了画面感，直指西方在文化和其他领域的全球霸权，俗艳却也不乏沉思。这番宣言也为了解穆里略艺术生涯中更为广泛的主题提供了一个切面。作为一名成绩斐然的年轻艺术家，他深入于西方的画廊和机构系统之中，同时又在创作和实践中积极地寻求对这一体系发起的挑战和质问。

穆里略最早以充满即兴感的绘画而成名，他用喷漆创作，有时也将脏土和油彩揉在画布上。画面中片段式的文本使得一部分人将他与巴斯奎特 (Jean-Michel Basquiat) 相比较，但对于这位沉浸在全然不同的社会语境中艺术家而言，这样的类比站不住脚，况且穆里略的创作中有着更明显的政治属性。在《瑜伽》(Yoga, 2012) 中，文本既是具象的也是象征性的：重复的标题与瑜伽练习中的重复性相呼应；同时，这些文本也充满了符号学层面的暗示——从作为一种锻炼形式的正面含义，到其对印度文化的挪用，以及现代瑜伽在中产阶级文化中的作用。通过精简而有力的呈现，穆里略促使我们思考日常生活和其背后的权利结构。

我们不禁要问，为何穆里略对这些社会体系和结构如此感兴趣？他1986年出生于哥伦比亚拉培拉 (La Paila)，10岁时随家迁居伦敦。移民的身份带来了无可避免的错位感，在一个执着于阶级地位的国家更是如此。他作品中运用的脏土和污垢元素，在某种程度上或许可以理解

In a panel at Art Basel in Hong Kong in 2016, Oscar Murillo declared the west to be “a salivating penis ... ready to penetrate the rest of the world.” A graphic image, but one that touches on a relevant point about western hegemony, cultural or otherwise. Brash yet thoughtful, the comment reflects a larger pattern of how Murillo has conducted his career. Met with extraordinary success as a young artist, he is enmeshed in the network of western galleries and institutions, yet actively seeks to challenge and interrogate this system through his work and action.

Murillo was initially known for his paintings, which possess an improvised, immediate quality. Spray paint is used, and dirt or oil may be rubbed on canvases. Snatches of text have invited comparisons to Basquiat, but this seems a poor analogy for an artist immersed in a different social context, not to mention more readily political. In *Yoga* (2012), text is both figurative and symbolic: the repeated letters of the title echo the form of someone doing yoga, yet are also charged with the all semiotic implications of the word, from positive connotations as a form of exercise to its appropriation from Indian origins and role in gentrification. With spare economy, Murillo makes us think about everyday life and the power structures that underpin it.

So why is Murillo so interested in these structures? Born in La Paila, Colombia, in 1986, he moved to London with his family at age ten. To be an immigrant is dislocating; to migrate to a city



奥斯卡·穆里略  
“享受食物吧，但你不能坐在餐桌边”展览现场，伊莎贝拉·波特罗兹画廊，2013年

Oscar Murillo  
View of “Enjoy the Food, but You’re not Welcomed at the Table,” Galerie Isabella Bortolozzi, 2013  
Courtesy Galerie Isabella Bortolozzi, Berlin and the artist

为艺术家对由英国的阶级守护者所主导的那些明确而体面的文化品味的反叛。在皇家艺术学院 (Royal College of Art) 学习期间，穆里略曾邀请他的同学们在一家伦敦随处可见的炸鸡店内开一次研讨会，据称，这场令他们身处移民和工人阶级的场所的活动冒犯了部分受邀者。

集体的经历与合作作为一种反抗的形式在穆里略的创作中反复出现，艺术家其他成功移居伦敦的家族成员也经常参与到他的创作中。这种被移植了的社群根源与一种令人振奋的游戏感共同构成了在蛇形湖画廊举行的《清洁工与川久保玲的的暮夏派对》(The Cleaners’ Late Summer Party with COMME des GARÇONS, 2012)，这场由时装品牌的委托项目被艺术家转变成了家庭舞蹈派对。

这样的欢庆活动展现了异乡人的关系网络以及全球化劳工流动光明的一面；与之相对的，在穆里略的作品中也不乏对于阴暗一面的呈现。《发信器现在杂种的领地》(Signalling Devices in now Bastard Territory,

and country especially obsessed with class and status only more so. The dirt and grime in his work may be partially understood as a rebellion against the dictates of proper and clearly defined taste as set forth by gatekeepers in the United Kingdom. As a student at the Royal College of Art, Murillo asked his classmates to meet for a seminar in one of London’s ubiquitous fried chicken shops, reportedly offending some of them by drawing them into a space so closely tied with the immigrant and working class experience.

Fittingly, collective experience and collaboration recur in Murillo’s oeuvre as a form of resistance. Members of the artist’s extended family who also made their way to London are frequently involved in his practice. These transplanted community roots mixed with a liberating sense of play in *The Cleaners’ Late Summer Party with COMME des GARÇONS* (2012) at the Serpentine Gallery, where Murillo transformed a commission from the clothing label into a dance party for his family.

Such celebrations present a positive side to diasporic net-

2015)是承接了艺术家早期绘画到和更为明确的观念性作品过渡的关键作品,如旗帜般的深色裹布被悬挂在由奥奎·恩威佐(Okwui Enwezor)策划的名为“全世界的未来”(All the World's Futures)的威尼斯双年展入口。民族国家之间的界限被磨去了,所有的旗帜都被笼罩在一片阴郁之中。

当我们回顾这件作品,或许很容易联想到2016年3月穆里略在飞往悉尼的途中撕毁了他的英国护照,他随后从澳大利亚被遣返,最终回到了哥伦比亚,在那里艺术家方得以回到伦敦。穆里略表示,他的行为并不是一场抗议行为,而是试图创造一个“阻塞情境”,并借由这一情境重现开始,拒绝接受由一本英国护照带来的特权。

正是在这一事件的语境下,一个月后穆里略在香港发表的他的那套言论。尽管西方世界简单化地看作一个强势的权利系统不免忽视了正在逐步改变的局势,但他的言论指出了这样的一个现状:尽管非白人的艺术家和策展人正在更多地崭露头角,话语权的主导者往往仍然是西方机构。

与此同时,崇尚艺术和创造力,并以之为主题进行创作是穆里略长期以来的对抗策略。在香港期间,他还与日本艺术家曾根裕(Yutaka Sone)合作了《客房服务》(Room Service)项目,艺术家们坐在酒店的客房内,在笔记本上不停地画着没有明确目的的绘画。穆里略本人也曾在2013年创作意见与《客房服务》相对应的作品——《频率》计划(Frequencies project, 2013),他将画布送到中国、哥伦比亚、南非等世界各地,让当地的孩子在上面作画后再回收。

在过程中,穆里略不断将前所未见的视角和面孔带到画廊的空间之中。2016年在布鲁塞尔 WIELS 当代艺术中心展出的作品《人力资源》(Human Resources)中,非白人形象的纸型人偶穿着工装,坐在少数的几张露天板凳上,鲜明地指向了穆里略的背景根源——为奢侈品和各种特权服务却终被遗忘的工人们,或许正是艺术家想象中的理想观众。(译/施婷婷)

works and global flows of labor, but Murillo also provides a representation of the darker side. A key piece bridging the gap between his paintings and more explicitly conceptual work is Signalling Devices in now Bastard Territory (2015), consisting of dark, flag-like shrouds, which hung at the entrance to “All the World's Futures,” Okwui Enwezor's Venice Biennale. Distinctions between nation states are erased, all flags left suspended in a foreboding gloom.

In retrospect, one may see parallels between this piece and what happened to Murillo in March, 2016. After destroying his British passport in midair on a flight to Sydney, he was deported from Australia and eventually made his way back to Colombia, from where he was able to return to London. Murillo stated that his act was not a protest, but rather an attempt to create a “blockage situation” in which he would need to start again, turning his back on the privilege accorded him by his British passport.

It was in the context of this incident that he made his comments a month later in Hong Kong. Though presenting the west as a straightforward, virile power may obscure how the world is gradually changing, his critique recognizes that, even as more non-white artists and curators gain prominence, western institutions, more often than not, still ultimately guide conversations.

In the meantime, celebrating art, creation, and play for their own sake remains Murillo's oppositional strategy. While in Hong Kong, he was also collaborating with Japanese artist Yutaka Sone for Room Service, in which the artists sit in hotel rooms, constantly drawing in notebooks without an explicit plan. This echoes the ongoing Frequencies project (2013-), for which Murillo has sent canvases to schools around the world, from China to Colombia and South Africa, allowing children to draw and paint on them before they are collected.

In doing so, Murillo continues to introduce previously-unseen perspectives and faces to gallery spaces. In Human Resources (2016), shown this year at Brussels's WIELS, non-white papier-mâché figures dressed in the clothes of workers sit on sparse wooden bleachers. It is a stark reminder of Murillo's roots, the forgotten labor that goes into luxury and privilege, and perhaps his imagined ideal audience.

詹姆斯·理查兹在伊莎贝拉·波特罗兹画廊的个展将会持续到2017年11月4日。作为代表威尔士的艺术家,他在威尼斯双年展令人惊艳的装置“作为礼物的音乐”将展至2017年11月26日。

*James Richards has a solo exhibition on at Isabella Bortolozzi Galerie through November 4, 2017. He also represented Wales at the Venice Biennale with the stunning installation “Music for the Gift” at Santa Maria Ausiliatrice, which runs through November 26, 2017.*

与多数人沉迷于数字时代所带来的虚幻感所不同的是,英国艺术家詹姆斯·理查兹(James Richards)的创作仍然植于与我们集体物质性体验密不可分的自然作用和际遇。通过细致的图像创作,艺术家试图重新定义并捕捉被淹没在媒体和数据洪流之下的个体感。他受德里克·贾曼(Derek Jarman)、乔治·巴伯(George Barber)和“抓片影像”(Scratch Video)启发,对主流文化图像背后新工业技术的感染力进行加工,为我们提供了一种全新视角。他的作品时而意象朦胧,运用一系列具有氛围感的低像素图像组成一片影像的断章;时而转为明晰易懂的高清影像,将观者拉入信息的更深层领域,并聚焦于其中的某一点进行审视。

在早期的录像作品中,理查兹大量地对图像进行采样和编辑,这些素材来源广泛,从低保真的电视新闻录像、网络素材,到诗歌朗诵,乃至高质量的数字文件,以便对影响的内容进行全新的演绎。理查兹是一个执着的影像收集者,不断扩张的档案库是他创作素材的源泉。摘录自美国女性主义者、女同性恋促进人士和诗人朱迪·格伦(Judy Grahn)片段就曾在《迷雾组曲》(Misty Suite, 2009)、《只是关灯,而非昏厥》(Not Blacking Out, Just Turning The Lights Off, 2001-2012)以及最近的《夜间广播》(Radio at Night, 2015)等作品中以不同的形式出现。在我们的感知正趋向机械化和高速运转的当下,理查兹的工作方式显得那么不合时宜:他细致地搜集素材,并花时间去感知和探索他们,以寻找游离在媒体潮流之外的部分——尽管这股潮流已经主导了

## 詹姆斯·理查兹: 扒图

### James Richards: Image Mining

曾明俊  
Billy Tang

Going beyond the fetishized ethereality of our digital era, the practice of British artist James Richards remains rooted in the visceral effects and encounters that crucially underpin the materiality of our collective experience. Richards's meticulous approach to image-making seeks to both redefine and capture a precious sense of the personal within the endless circulation of audiovisual images and anonymous data. Taking inspiration from Derek Jarman, George Barber, and Scratch Video, Richards manipulates the emotive powers of the nascent industrial technologies behind the images of mainstream culture so as to influence our ability to perceive them in another way. The tone might be set by playing with the auratic qualities of a low-resolution image so that viewers drift through a hazy collage of interpretive disconnections, or the engagement might suddenly shift more lucidly to a sequence of crisp, high-definition images, traveling further into a greater depth of information and bringing a specific area under a heightened moment of scrutiny.

In early videos, Richards sampled and altered images widely in order to defamiliarize content from sources ranging from low-fi television reportage, online streams, and recited poetry to highly wrought digital renderings. Richards is an obsessive collector, accruing images into a growing archive that feeds and recycles back into his work. Excerpts by American feminist, lesbian activist, and poet Judy Grahn are modulated across different forms within works such as *Misty Suite* (2009);

我们绝大部分的生活。这些另类的因素只会短暂地出现，艺术家将其恢复、回收、并加以补充，最后融入到更为宏大的作品中。动态影像除了其表象的功能之外，也暗含了另一层隐喻，它展现着一种超出我们日常认知和感官习惯的专注力。

展览中的作品已经突破了屏幕的界限：从设备、花瓶，到染色窗户和窗帘，都是在展厅中被着重强调的细节，成为了现场体验的一部分。声音在其中起到了关键性作用，它统一了那些迥然不容的元素，共同塑造了贯穿始末的全方位的体验感。影像在被声音增强的同时，也被声音重构了。在近期的新作中，艺术家在没有视觉装置的现场突出呈现了多路声道，用环绕声效构建了一个听觉的建筑。戏剧性变化则在展览期间逐层展开，又或者突然出现，带出一系列影响深远的音乐作品——从伦敦未来之声（The Future Sound of London）《生物》（Lifeform）的专辑片段，到 The KLF 的《放松一下》（Chill Out）、布莱恩·伊诺（Brian Eno）的《在陆地上》（On Land），到斯蒂夫·莱奇（Steve Reich）的早期录音带、阿沃·帕特（Arvo Pärt）的片段作品，以及卢克·法拉利（Luc Ferrari）所作的电子音乐。（译/施焯婷）

*Not Blacking Out, Just Turning The Lights Off* (2001-2012); and recently again in *Radio at Night* (2015). When contemporary perception has become machinic and sped up, the artist employs an anachronistic process of meticulously trawling material, spending time absorbing and looking for elegiac moments in which the discovery of an unusual pattern might jar us from the logical seams of communication that direct our life. These fugitive glimpses are recouped by the artist, repossessed and elaborated, sculpted into a larger ensemble. The moving image can function as a literal surface as well as be read on a metaphorical level, revealing a state of attentiveness closer to our habits of knowing and feeling around in the world.

The composition pushes beyond the frame of its projection: details in the exhibition space are deliberately accentuated as extensions to the experience, including the equipment, a flower vase, tinted windows, and curtains. Sound persists as a key influence, unifying disparate elements together to create atmospheres that seep into the exhibition as an immediate, immersive experience. Images are enhanced by sound, or images are channeled and reconstituted by sound. In recent work, multi-channel sound has featured prominently without any visual apparatus, using the ambience of a space to create an acoustic architecture. Drama unfolds or becomes conjured through duration, evoking an eclectic array of musical and sonic influences—moments that resonate in albums like *Lifeform* by The Future Sound of London, *Chill Out* by The KLF, *On Land* by Brian Eno, the early tape work of Steve Reich, fragments of Arvo Pärt, and the electroacoustic compositions of Luc Ferrari.

詹姆斯·理查兹，《红木屑》，2016年，九频数字声道、电脑系统，15分钟循环  
James Richards, *Crumb Mahogany*, 2016, 9-channel digital audio, computer system, 15 minute loop  
Photo: Thomas Bruns

詹姆斯·理查兹，《嘴屋》，2017年，六频数字声道，12分钟循环  
James Richards, *Mouth Room*, 2017, 6-channel digital audio, 12 minute loop  
Photo: Thomas Bruns





# 让-米歇尔·巴斯奎特 Jean-Michel Basquiat

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白慧怡  
谈巴斯奎特的创作  
**Stephanie  
Bailey on  
Basquiat's  
Work**

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比利安娜  
谈巴斯奎特在上海  
**Biljana Ciric  
on Basquiat in  
Shanghai**

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亚历克西斯·阿德勒的  
巴斯奎特照片  
**Alexis Adler's  
Photos of Basquiat**

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尼克·西门诺维克  
谈亚洲市场  
**Nick Simunovic  
looks at the Asian  
Market**

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杰弗里·戴奇谈与  
巴斯奎特的友谊  
**Jeffrey Deitch on  
his Friendship  
with Basquiat**

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赵识谈巴斯奎特在中国  
的回响  
**Josh Feola on  
Basquiat's Beijing  
Echoes**

1. Robert Farris Thompson on Basquiat, as quoted from *Jean-Michel Basquiat: The Radiant Child* (2010), directed by Tamra Davis.
2. Rene Ricard, "The Radiant Child," *Artforum*, December 1981
3. As quoted in *Shooting Star* (1990), directed by Geoff Dunlop.
4. *Jean-Michel Basquiat: The Radiant Child* (2010), directed by Tamra Davis.
5. Miranda Sawyer, "The Jean-Michel Basquiat I Knew..." *The Guardian*, published September 3, 2017.

## 让-米歇尔·巴斯奎特： 一个刻意的谜团

# Jean-Michel Basquiat: A Deliberate Enigma

白慧怡  
Stephanie Bailey

“你与我同行。但历史也与我同行。”<sup>1</sup>

*"I'm with you. But the history walks with me too."*<sup>1</sup>

Jean-Michel Basquiat was one of the twentieth century's most enigmatic artists: A poster boy for New York's neo-expressionist movement of the late 1970s and 1980s. Artforum critic Rene Ricard dubbed him a radiant child.<sup>2</sup> His longtime collectors Lenore and Herbert Schorr saw him as a surrogate son. Larry Gagosian called him a once-in-a-generation talent. Debbie Harry, with whom he acted in the movie *New York Beat* (1980–81/2000), was apparently the first person to buy a painting from him. And one lyric in Jay-Z's "Most Kingz"—"most kings get their head cut off"—was taken from Basquiat's painting *Charles the First* (1982).

In the opening credits to Julian Schnabel's 1996 film *Basquiat* (the cast list of which includes a fireworks display of stars playing key roles in Basquiat's life, including David Bowie as Andy Warhol, Parker Posey as Mary Boone, and Dennis Hopper as Bruno Bischofberger), he is a young boy visiting Picasso's *Guernica* (1937), wearing a glowing crown. The imagery sets the tone for the film: an abstract portrait of a self-trained outsider with big dreams who became an art star in the midst of a market boom, and was consumed as a result of it. Born in New York on December 22, 1960, to a Puerto Rican mother and Haitian father, Basquiat is also a member of the so-called 27 club; he died in 1988 from an overdose, in part a reaction to the death of Warhol, a collaborator and mentor. He left behind a remarkably extensive body of work, including one of his final masterpieces: a perfectly executed painting of a black figure riding a white

让-米歇尔·巴斯奎特 (Jean-Michel Basquiat) 是二十世纪最神秘的艺术家之一：他是1970年代末和1980年代纽约新表现主义运动的代表人物。《艺术论坛》的艺评人雷内·里卡德 (Rene Ricard) 将他称为闪亮的新星。<sup>2</sup> 长期收藏他作品的收藏家勒诺和赫伯特·舒尔夫妇 (Lenore和Herbert Schorr) 把他视为己出。拉里·加戈西 (Larry Gagosian) 称他是举世无双的天才。与他一起参演电影《纽约节拍》(又名《市中心 81》, 1980–81/2000) 的黛比·哈利 (Debbie Harry) 显然是第一个买他画的人。饶舌歌手杰斯 (Jay-Z) 的《大多数国王》里有一句歌词“大多数国王的脑袋都被砍掉了”也出自巴斯奎特的画《查理一世》(1982)。

在朱利安·施纳贝尔 (Julian Schnabel) 1996年的电影《巴斯奎特》的开头，少年巴斯奎特戴着亮闪闪的王冠去看毕加索的《格尔尼卡》(1937)。影片里还出现了许多影响了巴斯奎特创作生涯的重要人物，例如大卫·鲍伊 (David Bowie) 扮演的安迪·沃霍尔，派克·波西 (Parker Posey) 扮演的玛丽·布恩 (Mary Boone)，以及丹尼斯·霍普 (Dennis Hopper) 扮演的布鲁诺·毕舍伯格 (Bruno Bischofberger)。片头这个场景为整部影片设定了叙述基调：一个心怀伟大梦想的圈外人自学成才，借助市场繁荣的东风成为了艺术界闪亮的明星，却又被其吞没。巴斯奎特1960年12月22日在纽约出生，母亲是波多黎各人，父亲是海地人；他还是“27俱乐部”的成员；1988年死于药物过量，某种程度上这让人联想到他的合作伙伴以及导师沃霍尔的死。他留下的作品数量惊人，其中就包括了一件最后的杰作，作品的处理简直完美：在狂乱的单一沙色背景中，一名黑人骑着一副白色骷髅。标题《乘着死亡》似乎也是一种预言。

巴斯奎特的创作生涯很早就开始了。童年时期，他的母亲经常带着他去纽约各个博物馆参观。1977年，他进入了一所专门接收天才少年的“城市学校” (City-As-School) 的公立学校。从那时起，他就开始在地铁列车和墙上以“SAMO©”的名义喷绘隐晦的短语——例如“a pin drops like a pungent odor” (大头针像是刺

skeleton over a tempestuous, monochromatic sand-colored canvas, prophetically titled *Riding with Death*).

Basquiat's career started early. As a child, he frequented New York's museums with his mother. In 1977, while attending a public school for gifted children, City-As-School, he started spray-painting cryptic phrases—including “a pin drops like a pungent odor”—on subway trains and walls under the tag SAMO©: a collaboration with fellow student Al Diaz (“Samo” stands for “Same old, same old,” or “Same old shit”). In 1978, the year Basquiat dropped out of school, Peter Faflick wrote an essay on SAMO© for *The Village Voice*, describing it as “the most ambitious—and sententious—of the new wave of Magic Marker Jeremiahs.” (Diaz later called it a conceptual art project.)<sup>3</sup> When SAMO© split in 1979, Basquiat began tagging “SAMO© is dead”—a statement that prompted Keith Haring to stage a eulogy for SAMO© at Club 57. That year, Basquiat also cofounded the noise band Gray with Michael Holman, Shannon Dawson, and Vincent Gallo—what Jeffrey Deitch describes as Basquiat's first public work.<sup>4</sup> (“We were all these young kids in New York to carry out our Warhol fantasy,” Holman recalls.)<sup>5</sup>

The transition from margin to center was quick. His first organized group exhibition was “Times Square Show,” staged in 1980 by artist-run group Colab (Collaborative Projects Incorporated) and South Bronx graffiti-based alternative gallery Fashion Moda. It included artists like David Hammons and Kiki Smith, and Richard Goldstein proclaimed it “the first radical art show of the [19]80s” in his *Village Voice* review. In 1981, he showed paintings in “New York/ New Wave” at MoMA PS1, curated by Diego Cortez (they met at Mudd Club). By the end of 1982, he had staged his first solo exhibition, at Galleria d'Arte Emilio Mazzoli in Modena, Italy, his first New York solo exhibition, at Annina Nosei, which sold out in one night, his west coast debut, with Larry Gagosian,



3. 出自纪录片《流星》(1990)

4. 出自纪录片《让-米歇尔·巴斯奎特：光芒四射的孩子》(2010)

5. 米兰达·索耶，《我所认识的让-米歇尔·巴斯奎特》，《卫报》，2017年9月3日

鼻的气味一样掉下来)。“SAMO®”是他与同学阿·迪亚兹(Ai Diaz)的联合创作(“Samo”的意思就是“老样子,老样子”,或者“老掉牙”)。1978年,巴斯奎特辍学了。彼得·法夫利克(Peter Faflick)为《乡村之声》写了一篇关于SAMO®的文章,将之形容为“最有野心又最简洁的,新一轮的荧光涂鸦的《耶利米书》”(迪亚兹后来把“SAMO®”称为概念艺术项目)<sup>3</sup>1979年SAMO®解散之后,巴斯奎特开始使用“SAMO®已死”的标记—基思·哈林(Keith Haring)因此在57俱乐部为SAMO®举办了一次追悼会。那一年,巴斯奎特与迈克尔·霍尔曼(Michael Holman)、香农·道森(Shannon Dawson)和文森特·加洛(Vincent Gallo)共同组建了噪音乐队“灰”—杰斐逊·德维奇(Jefferson Deitch)认为这是巴斯奎特的第一个公共作品。<sup>4</sup>(“我们这些纽约的孩子都想把沃霍尔式的幻想变成现实,”霍尔曼回忆说。)<sup>5</sup>

巴斯奎特从艺术圈边缘到中心的过渡非常迅速。在艺术家运营的机构Colab(“联合合作项目”)的协助下,巴斯奎特于1980年首次参加了在南布朗克斯的Fashion Moda画廊举办的群展“时代广场秀”。这家画廊颇为另类,主要展示涂鸦作品。参展的艺术家还有大卫·哈蒙斯(David Hammons)、吉基·史密斯(Kiki Smith)等人,理查德·戈德斯坦(Richard Goldstein)在他那篇发表在《乡村之声》的评论文章里把这个展览称作“1980年代第一个激进的艺术展”。1981年,巴斯奎特在由迭戈·科尔特斯(Diego Cortez)策划,并在纽约现代艺术博物馆PS1展厅展出的“纽约/新浪潮”展上展出了自己的绘画作品,他与科尔特斯是在穆德俱乐部相识的。1982年底,巴斯奎特在意大利摩德纳的埃米利奥·马佐利美术馆(Galleria d'Arte Emilio Mazzoli)举办了首次个展;他在纽约的首次个展由安妮娜·诺西画廊(Annina Nosei)举办,所有作品在一夜之间就卖光了;他在西岸的首秀是在洛杉矶拉里·高古轩画廊举办的;他还是参加文献展的最年轻的艺术之一。

在巴斯奎特24岁的时候,他的画可以卖到1万到2.5万美元(显然,这是“故意标低了的价格”)——当时美国、欧洲和日本的经济形势大好,艺术市场也随之异常火爆。(在巴斯奎特去世之后,他作品的拍卖价格大约在3.2万到9.9万美元之间)1985年《纽约时报》有一篇关于巴斯奎特的封面报道,凯瑟琳·麦圭根(Cathleen McGuigan)在文章中提到,显而易见的“疯狂之举”越来越多,“追新求异的胃口简直无法满足”,艺术家们因

in Los Angeles, and became one of the youngest artists to participate in Documenta.

At 24, his paintings were being sold for between USD 10,000 and 25,000 (“a purposeful underpricing,” apparently)—an effect of a bullish economy and a booming art market in the US, Europe, and Japan. (By his death he was reaching auction prices of between USD \$2,000 and 99,000) In one 1985 *New York Times* cover story on Basquiat, Cathleen McGuigan mentions a marked increase in “frenzied activity” that was creating “an unquenchable demand for something new,” and making “overnight sensations” out of artists. “Not only [were] the numbers involved great—both the dollars and cents and the size of the art audience—so [was] the breathtaking speed with which work by a new artist [could] become a cultural fixture,” McGuigan wrote.

This success was both a bane and boon for the young painter. Savagely, Robert Hughes dismissed him as a fad in a text published in the *New Republic* only some months after the artist’s death. Describing his career as both a parody and an illustration of the contemporary art boom of the 1980s, Hughes called Basquiat “a small, untrained talent caught in the buzz saw of art world promotion” whose function was to satiate “the otherwise monochrome Late American Art Industry” so that it could “refresh itself with a touch of the ‘primitive.’” No doubt, such vitriol was intensified by Hughes’s distaste for Warhol, the Factory approach, and the art market machine—Hughes even went so far as to say that “The only thing the market liked better than a hot young artist was a dead hot young artist, and it got one in Jean-Michel Basquiat.” He portrayed Basquiat as “a cluster of toxic vulgarities,” including “the idea of the black artist as ‘instinctual,’ outside ‘mainstream’ culture” and “a fetish about the infallible freshness of youth, blooming amid the discos of the Downtown Scene.” Not holding back, he spat: “Collectors were ready for a wild child, a curiosity, an urban noble savage—art’s answer, perhaps, to the Wolf Boy of Aveyron. Basquiat played the role to the hilt.”

Unfair, to say the least, given the suggestion that Basquiat’s work was derivative, not to mention the racist undertones that simmer between the lines. Basquiat knowingly

《查尔斯一世》  
1982年  
布上丙烯和蜡笔  
158·198厘米

Charles the First  
1982  
Acrylic and crayon on canvas  
158 x 198 cm





9. 同 3  
10. 同 4  
11. 同 3  
12. 同 4

11. As quoted from *Shooting Star*.  
12. As quoted from *Radiant Child*.

作了这些令人难以置信的作品,但在某种程度上他需要一些激发他灵感的东西。”<sup>9</sup> 这种创作方式其实处于掌控之中,尽管他的构图看起来不受控制。罗伯特·法里斯·汤普森 (Robert Farris Thompson) 写过一本关于巴斯奎特的重要参考书《圣灵之光:非洲人和美籍黑人的艺术与哲学》,他的理解是:“他从来不抄袭。他总是即兴地对作品进行完全的修改。”<sup>11</sup>

由此诞生的这些作品就像心灵的地图:穿越时间和空间的密集的、持续的信息,汤普森称之为“刻意的谜团”“奴隶制的记忆、黑人的经历”之类的主题一直都很流行,历史的暴力和创伤被塑造成活生生的、无所畏惧的作品,既清晰又含混,既超脱又投入。1983年的作品《密西西比三角洲未被发现的天才》是用丙烯、油画棒和纸拼贴完成的五联画,上方“The Deep South 1912-1936-1951伟”(南方的腹地1912-1936-1951)的字样引人注目,层次丰富的背景上还有其他各种文字,例如写了三遍的“MARK TWAIN”(马克·吐温),旁边是一个人的侧脸,脸上的器官都有文字注释。“NEGROES”(内格罗斯岛)和“MISSISSIPPI”(密西西比)的书写方式也大致相同——后者在《吉姆·克劳法》里又重复出现了数次,画面中央是一个黑人的幽灵,幽灵背后是一条河。这些作品既如史诗般宏大又十分私人化,传递了明确的信息,就像汤普森说的:“快赶上潮流!看看我们文化的复杂性。我会给你一些提示。”

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在制作人、导演尼尔森·乔治 (Nelson George) 看来,把巴斯奎特看作是原生态艺术家颇为荒谬。巴斯奎特在纽约的成长经历、对纽约迅速涌现的种种场景的接触成就了一套复杂而单一的语言模式,用麦圭根 (Cathleen McGuigan) 的话来说,平衡了“看似矛盾的各种力量,例如控制与自发、威胁与机智,以及城市意象。”这种平衡不但体现在他的作品中,而且体现在他作为一名艺术家的生活方式中。他一直使用着当年SAMO©中的版权符号“伟”。雷纳·里卡德认为这个符号表明了巴斯奎特作品中十分重要的东西:“发明”并不是“专利”那样——“是公共领域向私人领域的转移,对公共资源的个人化强取豪夺,对现有技术垄断;无论之前是谁的,现在是你的。”

所有权这个概念在巴斯奎特的创作生涯中既是一种解放也是一种令人不安的因素。他在市场上的成功干扰了他,他的前女友苏珊·马洛克 (Suzanne Mallouk) 曾经说过他把大都会博物馆叫做“另一个白人种植园”,这在一定程度上说明了他身为一名年轻黑人艺术家与艺术世界的关

the case of the 1983 acrylic, oilstick, and paper collage rendered on five joined canvases, *Undiscovered Genius Of The Mississippi Delta*, the phrase “The Deep South 1912-1936-1951©” situates illustrations and various texts drawn over a layered backdrop, including “MARK TWAIN” written three times in a vertical line next to the profile of a man whose facial features are annotated. “NEGROES” and “MISSISSIPPI” are written in a similar fashion—the latter word is featured more times over in a portrait of a black specter behind when a river runs, titled *Jim Crow* (1986). Both epic and intimate, paintings like these have a clear message, says Thompson: “Get with it! See the complexity of our culture. I’ll give you a few hints.”

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To producer and director Nelson George, the notion that Basquiat was a primitive artist is absurd. His upbringing in New York and an engagement with its various burgeoning scenes resulted in a sophisticated and singular language that, to borrow McGuigan’s words, managed to balanced “seemingly contradictory forces, including “control and spontaneity, menace and wit, [and] urban imagery.” This balance not only manifested in his work, but in the way he approached his life as an artist. Take the copyright sign that carried over into his practice from his SAMO© days. For Rene Ricard, that sign signals what is important in Basquiat’s work: not “the invention” so much as “the patent”—“the transition from the public sector into the private, the monopolizing personal usurpation of a public utility, of prior art; no matter who owned it before, you own it now.” private, the monopolizing personal usurpation of a public utility, of prior art; no matter who owned it before, you own it now.”

Ownership, as a concept, is at once liberating and uneasy when it comes to the way it manifests in Basquiat’s career. His market success bothered him, and his former girlfriend Suzanne Mallouk once said he called MoMA “another of the white man’s plantations,” which says something about his relationship to the art world as a young black artist. Kinshasha Conwill believes that when he stepped into the gallery world he lost a sense of control.<sup>11</sup> As a result, she posits, he “bought into his iconic personality” as a “privileged exotic,” which he was accused of alternately being exploited by and exploiting. Of course, the verb “exploit” is used objec-



《乘着死亡》  
1988年  
布上丙烯和蜡笔  
289.5 x  
249 cm 厘米

*Riding with Death*  
1988  
Acrylic and crayon  
on canvas  
289.5 x 249 cm

系。金沙沙·康维尔认为 (Kinshasha Conwill) 当巴斯奎特进入画廊世界的时候就失去了控制。<sup>11</sup> 因此,她认为巴斯奎特付出了“把自己标志性的个性”当作“一种特权化的异国情调”的代价,他承受了指责——既被剥削又剥削别人。当然,“剥削”一词在这里具有一定的客观性,如果考虑到巴斯奎特生活的时代和地点的话。那是沃霍尔的纽约,那时候杰夫·昆斯正在努力成为后来的杰夫·昆斯,高古轩开始在加州大学洛杉矶分校发布销售海报,准备构建一个画廊帝国。正如巴斯奎特所说的那样,每个人都是雇佣兵。<sup>12</sup> 所以,阿·迪亚兹说,有一天他决定“玩玩这个艺术游戏”,“开始顺着梯子往上爬”。(“我要尽可能多、尽可能快地赚钱,”他这么说过。)

这场“蛇梯棋”游戏也反映在作品中,巴斯奎特带着等量的怜悯和鄙视描绘了这个世界。用丙烯、蜡笔和石墨在画布上创作的《人均》(1981)描绘了一名穿着艾华朗拳击短裤、举着奥运会火炬的黑人。他的头顶上有一圈光环,旁边写着“E PLURIBUS”(合众)——出自拉丁语格言,“e pluribus unum”也就是美国国徽上的“合众为一”。仔细看看还有一个从阿拉巴马州到康涅狄格州的简短列表,州名后面的数字是人均收入(例如,“阿肯色

tively here, taking into account where and when Basquiat lived. This was Warhol’s New York, when Jeff Koons was on track to becoming Jeff Koons, and Gagosian was building a gallery empire that started with selling posters around UCLA. As Basquiat himself put it, everyone was a mercenary.<sup>12</sup> So, says Al Diaz, he decided one day to “play this art game” and “started climbing the ladder.” (“I’m trying to make as much money as I can, as fast as I can,” he confessed once.)

This game of snakes and ladders was reflected in paintings that portrayed the world with equal amounts of pathos and disdain. In the acrylic, crayon, and graphite on canvas *Per Capita* (1981), a black figure holds an Olympian torch and wears Everlast boxing shorts. There is a halo over his head with “E PLURIBUS”—part of the Latin motto, “e pluribus unum” (“out of many, one”), found on the Great Seal of the United States—written above it. Close by, a short list of states, from Alabama to Connecticut, is written with per capita income in brackets (for example, “Arkansas 7,180”). Here, capitalism becomes a competition for survival with a



州7,180”)。资本主义在这里变成了与反映真实生活、分裂和不平等的“计分牌”竞争生存的对手。画面中央的黑人形象可能是拳击手、代理人、冠军——既是自画像又是象征。看着这幅作品，沃霍尔曾经把巴斯奎特形容为米开朗基罗的大卫，战胜比自己更强大的对手的战士。也许巴斯奎特的巨人歌利亚就是他试图征服的艺术世界——一场似乎持续到他去逝的战斗。

最近，就在2017年5月，巴斯奎特又成为了头条新闻人物。他的《无题》(1982)在苏富比纽约拍卖行经过一场戏剧性的争夺之后以1.105亿美元的价格被日本收藏家前沢友作买下。这幅画是拍卖价格最高的美国艺术家的作品，在当代艺术品拍卖中排第二，在世界艺术品拍卖中排第六。这幅用油画棒、丙烯和喷漆在画布上创作的作品描绘了蓝色背景上用潦草的粗黑线条勾勒出来的一个骷髅头。就在一年前，前沢友作还帮佳士得纽约创造了一项纪录：他以5730万美元的总价买下了巴斯奎特另一幅1982年的《无题》，这件作品的成交价在2016年20件最昂贵的艺术品中排第五，被5800万美元的一件鲁本斯的作品略微赶超。(这幅《无题》把艺术家画成了从一大片红色颜料中浮现的魔鬼，2004年6月它在苏富比伦敦的拍卖成交价是450万美元。)

因为2017年5月的火爆交易，大约价值8900万美元的巴斯奎特的作品被带到了6月举办的巴塞爾艺术博览会——那里一直是可以一次性看到许多巴斯奎特作品的好地方。根据Artnet的报道，阿奎维拉画廊在贵宾预览开始的第一个小时之内就以1600万美元的价格卖掉了《三个代表》(1982)——这幅作品源自巴斯奎特小时候

scoreboard and numbers reflecting real lives, divisions, and inequalities. The black figure in the center, then, could be a fighter, prioxy, and champion—both a self-portrait and a symbol. It is no wonder, looking at this work, that Warhol once depicted Basquiat as Michelangelo's David, a fighter who triumphed against an adversary much larger and stronger than himself. Perhaps Basquiat's Goliath was the art world he sought to conquer—a battle that appears to have continued into his death.

Most recently, he made headlines in May, 2017, when *Untitled* (1982), his oilstick, acrylic, and spray paint on canvas painting of a skull scrawled in thick, black lines over color planes of blue, sold at Sotheby's New York for USD 110.5 million after a dramatic bidding war. Bought by Japanese collector Yusaku Maezawa, it became the most expensive artwork by an American artist ever sold at auction, the second most expensive contemporary work ever auctioned, and the sixth most expensive art work overall. Just one year earlier, Maezawa helped Christie's New York set a record sale price for the artist for another 1982 Basquiat he bought for the sum of USD 57.3 million, placing the work fifth in the twenty most expensive sold at auction in 2016, one place after a USD 58 million Rubens.

Bolstered by the May, 2017 sale, some USD 89 million worth of Basquiat's work was brought to Art Basel in Basel in June—always a good place to see a large number of his

《每个人》  
1981年  
布上丙烯、蜡笔和石墨  
381 x 203 厘米

*Per Capita*  
1981  
Acrylic, crayon and graphite on canvas  
381 x 203 cm

参观联合国大楼的经历——而2015年这件作品的拍卖成交价是670万美元。有感于日趋激烈的商业竞争，理查德·格雷画廊总监安德鲁·布兰坦(Andrew Fabricant)认为巴斯奎特已经达到了“现象级”。他作品的价格自从2012年开始就在稳定地攀升，那时三件作品的拍卖成交价落在菲利普斯纽约的1630万美元和佳士得纽约的2010万美元之间。他的形象无处不在，从“城市衰败的粉饼盒子到锐步的运动鞋”以及优衣库的T恤。(“你可以鄙视商业化，”莱恩说，“但这不就是他想要的吗？——在四周所有物体的表面都打上他神秘的文字”)

加利福尼亚艺术学院副教授乔丹娜·摩尔·萨格斯(Jordana Moore Saggese)估计到目前为止“巴斯奎特作品的85%到90%都在私人收藏家手里。”<sup>13</sup>这个数字十分令人震惊，说明巴斯奎特的历史掌握在画廊、收藏家——当然，还有他的遗产管理委员会——手里。根据鲍勃·尼克拉斯(Bob Nickas)的说法，在美国，“只有惠特尼博物馆和洛杉矶当代艺术博物馆能够完整地呈现这位艺术家的创作生涯，这两家博物馆都有十来件他的重要作品。”<sup>14</sup>根据托马斯·乌班恩(Thomas Urbain)的统计，在纽约，MoMA收藏了10件(丝网印刷和素描)，惠特尼博物馆有6件，大都会和布鲁克林博物馆各有2件，古根海姆博物馆有1件。乌班恩认为存在“白人优先”的因素，他介绍说，施雷尔收藏(the Schorrs)在1980年代曾经提出把巴斯奎特的作品捐给MoMA和惠特尼博物馆，但是被拒绝了。他还指出公共收藏中之所以缺少巴斯奎特的作品也可能与价格有关。对于玛丽·布恩来说，原因更为显而易见。她说，巴斯奎特在世的时候，博物馆缺的“不是钱，而是兴趣”。

当然，这并不是说没有机构展出巴斯奎特的作品。最近就有一个叫做“巴斯奎特之前的巴斯奎特：东12街，1979-1980”的展览，正从丹佛当代艺术博物馆巡回回到克兰布鲁克美术馆(Cranbrook Art Museum)。该展览通过绘画、雕塑、素描、笔记和照片再次重现了巴斯奎

paintings in one space. Acquavella Galleries sold one painting commemorating a childhood visit to the United Nations, *Three Delegates* (1982), for USD 18 million within the VIP preview's first hour, compared to the USD 6.7 million it fetched at auction in 2015, according to Artnet. On this intensifying commercial interest, Andrew Fabricant, director of Richard Gray Gallery, called Basquiat “a huge phenomenon.” Up until now, figures for his work have been rising steadily since 2012, when three pieces sold at auction for between USD 16.3 million at Phillips de Pury in New York and around USD 20.1 million at Christie's New York. His images are everywhere, from “Urban Decay blusher pots to Reebok trainers” and Uniqlo t-shirts. (“You could scorn the commercialization,” says Olivia Laing, “but isn't it what he wanted, to color every surface with his runes?”)

Associate professor at the California College of the Arts Jordana Moore Saggese, estimates that today, some “85 to 90 percent of Basquiat's work is in the hands of private collectors.”<sup>13</sup> This is an astounding number that points to the fact that the true custodians of Basquiat's history are his galleries, collectors and, of course, his estate. Of the museums in the US, according to Bob Nickas, “Only the Whitney Museum and the Museum of Contemporary Art in LA are able to present a fully formed view of this artist, with significant paintings among a half dozen of his works in each collection.”<sup>14</sup> In New York, Thomas Urbain counts ten works with MoMA, six with the Whitney, two each for the Metropolitan and Brooklyn Museums, and one with the Guggenheim (Nickas counts none). Urbain suggests an element of white privilege here, mentioning the story of the Schorrs offering to donate Basquiat's work to MoMA and the Whitney in the 1980s only to be declined. He also points out that the lack of

13. 托马斯·乌班恩，《巴斯奎特：流行文化的宠儿，却不是博物馆的》，法新社《卫报》，2017年7月27日

14. 鲍勃·尼克拉斯，《巴斯奎特和对历史的收藏》，《艺术新闻》，2015年7月30日

13. Thomas Urbain, “Basquiat: A darling of pop culture, but not museums,” Agence Presse France on *The Guardian*, July 27, 2017.

14. Bob Nickas, “Basquiat and the Collecting of History,” *Art News*, July 30, 2015.



上：《危险水域》  
1981年  
布上丙烯和油画颜料喷枪  
168 x 243 厘米

*Acque Pericolose*  
1981  
Acrylic and spray paint on canvas  
168 x 243 cm

下：《三个代表》  
1981年  
布上丙烯、油画棒和拼贴  
152 x 152.4 厘米

*Three Delegates*  
1981  
Acrylic, oil stick and collage on canvas  
152.4 x 152.4 cm.



特与亚历克斯·阿德勒 (Alexis Adler) 一起住在东村的那段时光。伦敦巴比肯艺术中心举办了展览“为真实绽放”，这是自1984年以来艺术家在英国的首个重要展览；1984年艺术家在爱丁堡的水果市场画廊推出了他的首个机构展。然而，实际上还是市场撑起了巴斯奎特，不但保持并且提升了他的市场价值，还保持了的历史价值。

香港巴塞尔艺术博览会即将在2018年步入其第6个年头。得益于收藏家把巴斯奎特介绍到亚洲的愿望，人们对这名艺术家的兴趣也许会扩展到香港。（“让-米歇尔·巴斯奎特将会来到日本”，2016年前沢友作在Instagram上写道）。2013年，紧接着香港艺术馆举办的亚洲最大规模的沃霍尔作品展之后（首站是在新加坡），高古轩画廊推出了香港的第一个巴斯奎特绘画作品展。除了发展潜在的业务之外，这些活动为从完全不同的角度解读、诠释巴斯奎特的作品提供了机会，也让更多新观众能够看到作品。

然而，“房间里的大象”已经快撑破屋顶了——这么高的价格很难维系，事实上价格目前正在逼近泡沫破裂的边缘（人们大概已经忘了1990年齐藤与梵高作品的事情）。种种因素——巴斯奎特的作品本身、其历史背景、市场价值、公众接受度、私人 and 公共收藏的展示情况，还有与其他作品的关联——使得最近屡屡创纪录的交易价格十分耐人寻味，而我们对他艺术实践的理解仍然在继续发展。今天，巴斯奎特作品的货币价值已经成为其历史价值的一部分，表明他几十年前所开创的事业依然具有影响力。经历了一轮经济繁荣的艺术家的传奇只能在另一轮经济繁荣中复活。（译/盛夏）

works by Basquiat in public collections might have to do with his prices. For Mary Boone, though, things are more clear-cut. When Basquiat was alive, she says, “It wasn’t money, it was interest” that was lacking.

Of course, that is not to say that there have not been institutional shows of Basquiat’s work. There’s the current “Basquiat Before Basquiat: East 12th Street, 1979–1980”, now moving from MCA Denver to Cranbrook Art Museum, which restages the year Basquiat lived with Alexis Adler in the East Village through paintings, sculpture, drawings, notes, and photographs; and “Boom for Real”, at London’s Barbican Centre, the artist’s first major show in the United Kingdom since 1984, when he staged his first institutional exhibition at Edinburgh’s Fruitmarket Gallery. But the fact is, the marketplace continues to be a framework that has not only developed and sustained Basquiat’s market value, but has also maintained his historical worth.

With Art Basel in Hong Kong entering its sixth year in 2018, perhaps interest is poised to expand further afield thanks to one collector’s desire to bring Basquiat to Asia (“Jean-Michel Basquiat is coming to Japan,” he wrote on Instagram in 2016.). Gagosian staged the first Hong Kong exhibition of the artist’s paintings in 2013 at the gallery’s location in the city on the heels of the largest exhibition of works by Warhol in Asia hosted by the Hong Kong Museum of Art (after the exhibition’s first stop in Singapore). Aside from developing potential business, activities like this offer the opportunity to open up Basquiat’s practice to entirely different readings, interpretations, and functions by creating encounters with new audiences.

Then the elephant in the room—that the prices are unsustainable, and could well point to an impending bubble burst (who could forget Saito and Van Gogh in 1990). These relationships—between Basquiat’s body of work, its contextual history, market value, public reception, representation in private and public collections, and connection with other practices—are what make the recent record-breaking sales so interesting when it comes to thinking about how our understanding of his practice continues to evolve and expand. Today, the monetary worth of Basquiat’s work is becoming part of its historical value, reflective of a process which he set in motion decades ago, and which continues to work for him now. It is the legacy of an artist who lived through one economic boom only to be resurrected in death for another.

## 对话比利安娜： 巴斯奎特在上海

弹了弹档案架上的灰，LEAP和策展人比利安娜·思瑞克回溯了2006年上海多伦美术馆举办的“让·米歇尔·巴斯奎特纸本回顾展”。

*LEAP digs into the archives with curator Biljana Ciric reminiscing on Shanghai in 2006.*

## Basquiat in Shanghai: A Conversation With Biljana Ciric

**LEAP:** 能介绍一下2006年你在上海多伦现代美术馆负责的“巴斯奎特1960—1988——让-米歇尔·巴斯奎特纸本回顾展”的情况吗？

**比利安娜·思瑞克:** 我在多伦美术馆工作的时候，有计划去做一系列展览：影响中国艺术家的海外艺术家个展，但是这些海外艺术家在中国还没有机会被展出。当时，多伦现代美术馆是一个隶属于虹口区政府的单位，但我们没有资金去做这样的展览。所以我们联系了巴黎的一个画廊，叫Enrico Navarra（音译：恩里克·纳瓦拉）。画廊的创始人有许多巴斯奎特和凯斯·哈林（Keith Haring）的作品，我们就谈了这样的一个展览合作。展览里的大部分作品，大概有近百件，都是巴斯奎特的纸本作品。当时还出了一本展览画册，做得非常好，是Enrico Navarra画廊出资做的。我当时在策展部工作，也管教育部分。因为这个展览没有年龄限制，我们围绕着展览做了很多针对不同年龄层的教育活动，比如小朋友以巴斯奎特为灵感作画的工作坊。我们选了一些小朋友的画印成了明信片。我当时的助手唐狄鑫，负责带领一些这样的工作坊。我当时有非常强的意识去把这些展览相关的活动和资料记录下来。

**LEAP:** Could you tell us about the Jean-Michel Basquiat exhibition you curated at Duolun Art Museum (then Doland Art Museum) in Shanghai in 2006, titled “Basquiat 1960-1988”?

**Biljana Ciric:** When I was working at Duolun Art Museum, there was a plan to hold a series of exhibitions of foreign artists who had influenced Chinese artists, many of whom had not actually been shown in China before. At the time, Duolun was a unit affiliated with the Hongkou District government, but we didn't have the funding to put on such exhibitions. So, we contacted a Paris-based gallery, Enrico Navarra, the founder of which owns many works by Basquiat and Keith Haring, and discussed the idea of collaborating and presenting an exhibition together. In the end, the majority of the works in the exhibition, nearly 100, were original Basquiat drawings. We also published an exhibition book funded by Enrico Navarra, which came out really well. At the time I was working in both the curatorial department and managing the educational program. As the exhibition had no age restrictions, we filled the exhibition programme with educational events aimed at different age groups, such as a Basquiat-inspired painting workshop for children; we then printed some of the children's paintings from the workshop as postcards. My assistant at the time, the artist Tang Dixin, was responsible for leading the workshops. I was incredibly conscious of the need to record and preserve the material that came out of these related events and workshops.

**LEAP:** 是先想要做巴斯奎特的展览，才去联系Enrico Navarra画廊的吗？

**比利安娜:** 这个是相辅相成的。当时这个画廊的老板对中国比较有兴趣，对中国的市场、艺术家和艺术机构也有兴趣。他在那个时候或者更早，和一些中国艺术家有过合作，比如像岳敏君。他当时可能也是想在中国宣传画廊。多伦美术馆想要做这样一个巴斯奎特的展览，正好这家画廊不把这个作为商业展览出售，跟市场没关系，所以就促成了这件事。

**LEAP:** 展览里的70多幅纸本作品都是这家画廊的藏品吗？

**比利安娜:** 没错，他们除了巴斯奎特的作品，还有很多别的作品。我们当时谈的是可以连续做几个展览，但是多伦美术馆会比较被动，因为我们没有资金去覆盖所有费用。后来，凯斯·哈林的展览就没有做，我们也离开了多伦美术馆，这个展览系列就没有继续下去。

**LEAP:** 你知道这批纸本作品还在法国画廊那里吗？

**比利安娜:** 对，我记得画廊老板跟我说过。展览结束后有人联系我们说希望在中国出这些作品的版画，但是画廊拒绝了。他们也没有再卖这些作品。这些作品应该都还在他们那里。我觉得他们不会傻到把这些作品拿出来卖。

**LEAP:** 这是巴斯奎特的原作第一次在中国的个展吗？

**比利安娜:** 我觉得应该是，好像找不到更早的。

“巴斯奎特 1960—1988/ 让·米歇尔·巴斯奎特纸本回顾展”展览现场，上海多伦现代美术馆，2006年

View of “Basquiat 1960–1988/Jean-Michel Basquiat’s Works on Paper,” Shanghai Duolun Museum of Modern Art, 2006



**LEAP:** Did you first make the decision to try and hold an exhibition of Basquiat's work, and then contact Navarra?

**BC:** The two actually fell neatly into place. At the time, the director of Enrico Navarra was very interested in China, the Chinese market, Chinese artists and institutions. A bit earlier, he had actually worked with a group of Chinese artists, such as Yue Minjun. Perhaps he wanted to promote his gallery in China. We wanted to hold an exhibition of Basquiat's work, and, as it was not going to be a commercial exhibition, and had no relation to the market, they were willing to help facilitate it.

**LEAP:** Did the 70-plus Basquiat drawings shown at the exhibition all belong to the gallery collection?

**BC:** Yes. As well as works by Basquiat, the gallery also owns many works by other artists. At the time we were in talks to hold a series of joint exhibitions, but Duolun Museum was holding back, as they really didn't have the necessary funding. They didn't do the Keith Haring exhibition in the end. I also left the museum around that time, and the exhibition series didn't continue.

**LEAP:** So the exhibition you organized was actually the first ever Basquiat solo exhibition in China?

**BC:** I think it must have been. I've never heard of an earlier one.

**LEAP:** 在多伦多美术馆的展览结束后, 这些作品巡回到北京展览是怎样的一个情况?

**比利安娜:** 当时皇城美术馆有个人联系到我, 我不记得名字, 他非常积极地把这个展览带到北京。但是北京的反响我不太清楚, 应该没有上海大。因为多伦多还是离艺术圈的人比较近, 但是皇城美术馆未必有这样的影响力。

**LEAP:** 这个展览有巡回到其他国家吗?

**比利安娜:** 没有, 就在中国。

**LEAP:** 还记得当时的公众, 包括艺术家和艺术工作者, 对这个展览的反应吗?

**比利安娜:** 我不太记得那个时候的反应, 但后来我会经常碰到朋友跟我说看过我做的巴斯奎特的展览。甚至是年龄再大一些的艺术工作者, 可能现在是五十多岁, 他们当时都来看过好几次。那可能是他们第一次看到巴斯奎特的原作。

**LEAP:** 有哪些中国艺术家会把巴斯奎特列为对他们创作的重要影响吗?

**比利安娜:** 有很多, 比如我做的“上海滩: 上海艺术家的个案(1979-2009)”里的一些住在上海的艺术家的, 都认为是巴斯奎特, 以及凯斯·哈林对他们有很大的影响。像胡建平、唐狄鑫, 我先生胡昀都受到影响。

**LEAP:** 巴斯奎特影响了许多人的创作, 有些是特别显性的, 比如叶永青, 还有你在2016年策划的展览“好景不常在”中的奶粉。此外, 巴斯奎特与其他文化领域的联系在中国也有很大辐射。

**比利安娜:** 是的, 所以2006年的那个展览只是做了很小部分。

**LEAP:** 巴斯奎特的原作展在当时能发生在中国是很特别的, 有很多时代特殊性。如果今天在上海办巴斯奎特原作的展览, 那肯定是另一种规模和宣传造势。

**比利安娜:** 我觉得那个时候在多伦多美术馆做的东西是比较朴素的, 也没有太多额外的东西需要考虑, 门票也都是象征性地收一点钱。

**LEAP:** After the exhibition at Duolun, what were the circumstances around the works then being taken to be shown at an exhibition in Beijing?

**BC:** At the time I was in contact with someone from Imperial City Art Museum in Beijing. I can't remember his name, but he was determined to bring the exhibition to Beijing. I'm not quite sure how it was received. Possibly not as well as the exhibition in Shanghai, as Duolun was quite closely connected to the art scene in Shanghai at that time, and Imperial City perhaps didn't have quite the same strength of influence in Beijing.

**LEAP:** Do you remember the reaction to the exhibition from the public, how it was received by artists and people working in the art world?

**BC:** I don't exactly remember the response it had at the time, though afterwards I would often bump into friends and contacts who'd tell me they saw the Basquiat exhibition I'd organized. Even the older generation of Chinese artists, artists who would now be over 50 or so, came and saw the exhibition. Some came several times. It was probably the first time they'd ever seen original Basquiat works.

**LEAP:** Which Chinese artists would you say have been majorly influenced by Basquiat?

**BC:** There are so many. Several of the Shanghai artists who appeared in the exhibition I curated, "History in Making: Shanghai (1979-2009)," all acknowledge the strong influence of both Basquiat and Haring. Artists like Hu Jianping, Tang Dixin, my partner Hu Yun.

**LEAP:** In some cases Basquiat's influence is quite conspicuous, as in the work of Ye Yongqing, and the young painter Nathan Zhou who painted a mural for your 2016 exhibition "You Won't Be Forever Young." Basquiat, and the iconic cultural sphere to which he belongs, has also radiated heavily throughout China.

**BC:** That's true. So the exhibition in 2006 is only a small part of the story.

**LEAP:** An exhibition of original works by Basquiat, appearing in China at that time, is a very special thing, certainly something of generational significance. If there was an exhibition of Basquiat works in Shanghai today, it would definitely be on a completely different scale, and have so much more publicity.

**BC:** I feel like the way we did things at Duolun back then were relatively simple. There weren't that many additional issues to consider. Even the entry tickets were sold at a symbolic price.

**LEAP:** 2006年的时候, 很多人知道巴斯奎特这个名字, 但是因为网络信息等等没那么普及, 只能通过印刷品看到他的作品。现在大家的信息渠道变宽了, 信息量更大, 越来越多人通过网络媒介看到巴斯奎特的作品。

**比利安娜:** 但是看图片和原作的感觉是不一样的, 再加上通过什么样的展览语境看原作又是不一样的。我觉得电子图像只能提供一些基本信息, 但真正的体验是在现场, 是通过展览。我一直强调展览是一个身体和精神的经历, 这对作品的阅读和体验是很重要的。

**LEAP:** 你后来做的展览是否有再回溯到这个展览以及巴斯奎特的创作?

**比利安娜:** 没有, 我觉得中国的工作环境变化很大, 你的职业位置会变。而且在机构工作和作为一个独立策展人的考虑是不一样的。但是, 在我的工作里边有一个比较持续的东西就是我希望把国际化的或者国外的艺术家介绍到中国。巴斯奎特是个开始, 2008年我做过小野洋子的个展, 那时她还没拿到威尼斯双年展的金狮奖。

**LEAP:** 在十几年后的今天聊当时的这个展览像是对艺术圈的一种复古考察, 试图找回当时艺术圈的感觉。

**比利安娜:** 其实也没有太复古。在中国就是这样的, 一批人在做一批事, 这批人走了就找不到一个上下文。其实十年在历史里面不算太长。

**LEAP:** In 2006, many people would have heard of Basquiat, but, as the internet was not as universally accessible as it is now, they would only have been able to find his works in print. Now so many more people are seeing Basquiat's work online.

**BC:** But looking at digital images and original works is a totally different thing, and viewing original works within the specific context presented through an exhibition is a different thing again. I feel like digital images only provide the most basic facts of a piece of work, whereas the actual experience of seeing the work is in physical space, in an exhibition. I've always stressed that exhibitions are both a physical and psychological event, vital to the experience and reading of a piece of work.

**LEAP:** Have your later exhibitions looked back to this exhibition, or to the works of Basquiat?

**BC:** No. The working environment in China has changed so much, and professional roles are always evolving. And the idea of working within an institution is totally different from being an independent curator. In my work, there has always been one consistent element: the strong desire to introduce international artists to China. This started with Basquiat in 2006; then in 2008 I brought Yoko Ono to China, before she received the Golden Lion award at Venice Biennale.

**LEAP:** Discussing this exhibition today feels like an attempt to locate the distant past of the Chinese art world.

**BC:** It wasn't actually that long ago. It's always like that in China: a group of people turn up and do some things. Then, after they leave, not a trace can be found. In the broad span of history, ten years is not a long time at all.

(Translated by Dominik Salter Dvorak)



1979至1980年间，亚历克西斯·阿德勒和巴斯奎特在曼哈顿下东城区一同度过了一段时光，现在她成了一名胚胎学家。她在那段艺术家历经转型的关键时期拍摄了大量重要的照片，相关的展览会相继在伦敦Rokeby画廊和克兰布鲁克美术馆展出，展期分别为2017年9月22日至11月3日，以及11月17日至2018年3月11日。阿德勒的照片不仅仅是一种记录，也讲述了不同生命的交集和复杂的故事。

*Alexis Adler spent the year of 1979-1980 living with Basquiat on the Lower East Side of Manhattan. Now an embryologist, her photographs from that key moment in the artist's transformation are currently being exhibited at London's Rokeby Gallery, through November 3, 2017, and the Cranbrook Art Museum, from November 17, 2017, to March 11, 2018. More than an external record, Adler's photographs capture the moments at which lives intersect and stories intertwine.*

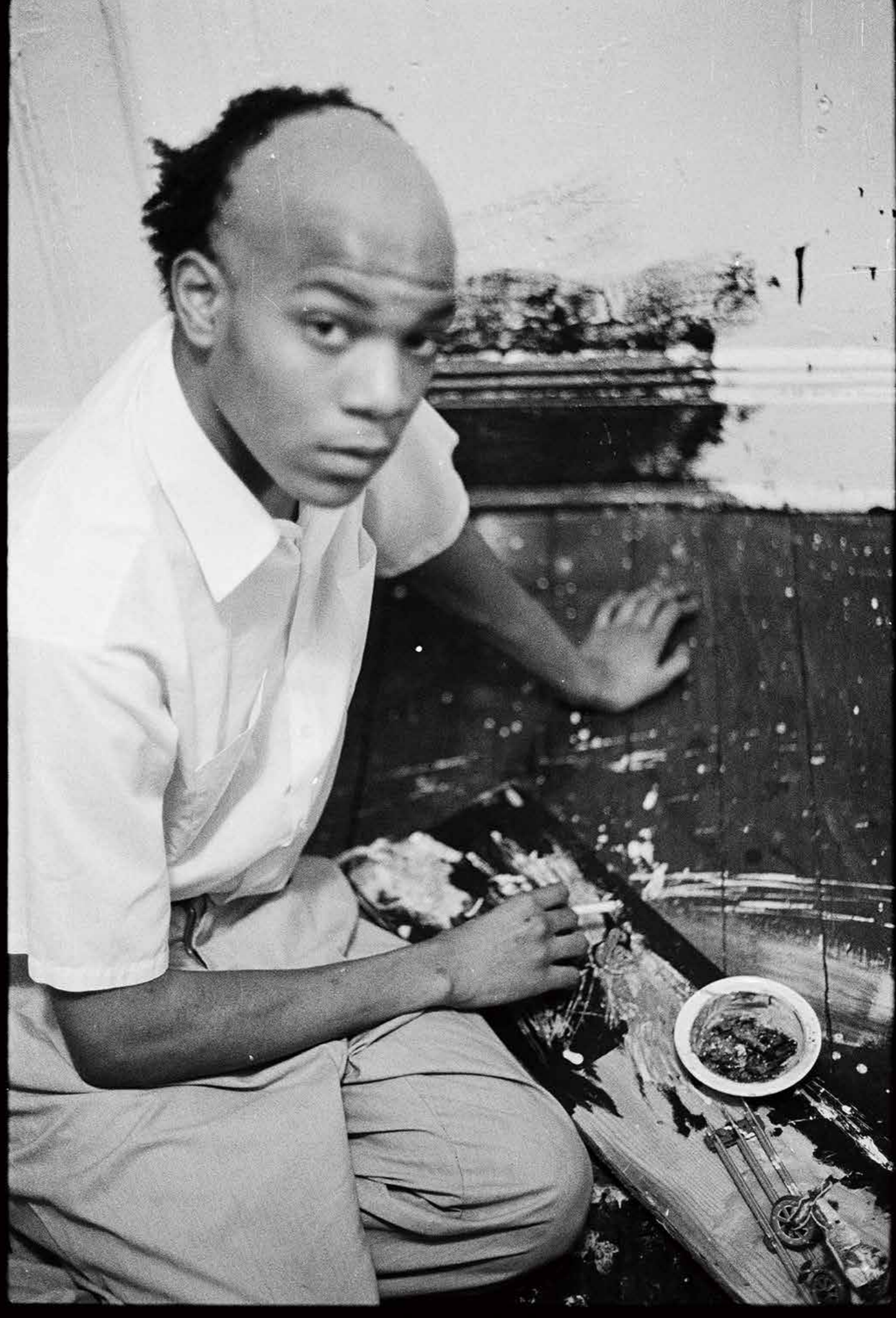
巴斯奎特公寓里的被颜料覆盖的电视，  
约1979—1980年  
Painted television in the apartment, c.  
1979-1980

巴斯奎特的公寓，1980年  
Basquiat's apartment, 1980

巴斯奎特在自己的公寓里，1980年  
Basquiat in the apartment, 1980

巴斯奎特在自己的公寓里表演，  
约1979—1980年  
Basquiat performing in the apartment, c.  
1979-1980







## 尼克·西门诺维克 观瞻亚洲市场

作为高古轩在亚洲的第一个巴斯奎特展的幕后推手，尼克·西门诺维克与LEAP回溯了当时的情况及其对当下市场的影响。

*LEAP recalls Gagosian's first Basquiat show in Asia and its effects on the current market with Nick Simunovic, the mastermind behind the project.*

## Asian Speculations: A Conversation with Nick Simunovic

**LEAP:** Why did you decide to do the Basquiat exhibition in 2013 in Hong Kong, and how did it come about?

**Nick Simunovic:** We had done a major Basquiat exhibition in Chelsea, in New York, and then there was the Brooklyn Museum exhibition, so it got me thinking that, while it was definitely early for Asia, and while Basquiat was perhaps seen as a very American artist, that he was moving into the global pantheon of contemporary art. We gathered some works that were in the original New York show, and some that weren't, and brought them to Hong Kong.

**LEAP:** Where were those works coming from? Were they on loan or available for sale?

**NS:** Roughly half of the works in the exhibition were available for sale, or maybe a little bit more were on loan, because we wanted to give as clear a picture of the artist as possible, with work from various periods. The works were coming primarily from Europe and the United States, not surprisingly, given that, at that point, there hadn't been much collecting activity around Basquiat in Asia. That, of course, is changing.

**LEAP:** 你是如何决定2015年要在香港举办巴斯奎特的展览的？这件事是怎么开始的？

**尼克·西门诺维克:** 当时我们已经在纽约的切尔西区举办了一个重要的巴斯奎特展，接着又去了布鲁克林博物馆办展。这让我想到，尽管要去亚洲还是为时过早，且巴斯奎特又是一个带有强烈美国色彩艺术家，但他即将进入全球当代艺术的万神殿。我们收集了一些在最初纽约的展览中出现的作品，以及一些当时尚未展出的，并把它们一起带去了香港。

**LEAP:** 这些作品来自哪里？它们是在展览期间暂借的还是可供出售的？

**西门诺维克:** 大约有半数的展览作品可供出售，也有可能略多于一半的作品是借来的，因为我们想通过不同时期的作品，尽可能清楚地呈现出艺术家的全貌。当然，作品主要来自欧洲和美国，因为当时亚洲地区巴斯奎特的收藏活动并不多。现在的情况自然已经与那时不同了。

**LEAP:** 当时有没有来自亚洲藏家的作品？

**西门诺维克:** 展览中有一件作品来自北京的藏家。当然也有其他来自亚洲的藏品。

**LEAP:** 那次的展览为艺术市场制造了什么兴趣点？

**西门诺维克:** 我们的销售情况超出预期。大部分可售的作品都卖出去了，包括展览中最昂贵的作品，而且主要都是销往亚洲的，只有一两件作品回到了西方藏家的手中。2015年时，我们不确定巴斯奎特的受众有多广，或是他的美学在亚洲是否会得到欣赏，然而我们紧接着就获得了成功。

**LEAP:** 亚洲购买巴斯奎特作品的是哪些人？是那些本身就专注于美国艺术收藏的藏家吗？

**西门诺维克:** 一部分作品被收入了长期以来一直同时收藏亚洲和西方艺术的藏家手中，那些藏家对他们希望收藏的作品都抱有特定的想法。其他的藏家则是第一次买入巴斯奎特的作品，而且可能对于西方艺术还不是很了解。这表明亚洲艺术市场在整体上呈现出一种激动人心的动向。藏家们出于不同的理由涌入市场，他们各有各的兴趣。他们不会只专注于单一事物，而是面对艺术家和作品保持着开放的态度，展现出兴趣和好奇心。

**LEAP:** 从那时起你经手了多少件巴斯奎特的作品？

**西门诺维克:** 我注意到交易的次数在持续地上涨。亚洲藏家的需求量变大了，但我不希望让人们以为收藏巴斯奎特是一个热点。现在的价格已经不低了。如果一个藏家注重作品的质量，并且希望购入1981至1983年间的画作，他面对的会是巨额的作品。当然，增长是有的，但这种情况已经引起了我们的注意，并且正在被考量。

**LEAP:** 今年新的拍卖纪录产生之后，你认为市场可能会发生什么转变？

**西门诺维克:** 我认为现在谈论这些还太早。的确，藏家们会觉得他们手中的作品现在已经具有很高的价值。我们将看到，艺术家不同时期和媒介的作品都会得到肯定，但不是每个时期的每件作品都会有一样好的表现。高质量的作品始终会有高收益。(译/沈凡怡)

**LEAP:** Were there any pieces from Asian collections?

**NS:** One of the works in the show was from a Beijing collection. And certainly there was work from the exhibition placed with Asian collections.

**LEAP:** What kind of interest did the exhibition get on the market side?

**NS:** We sold above expectations. Most of the available works were sold, including the most expensive piece in the exhibition, and they were sold primarily to Asia, with maybe one or two back to western collectors. In 2013, we weren't sure how widely accepted Basquiat would be, or how appreciated his aesthetics would be in Asia, so it was a success.

**LEAP:** Who buys Basquiat in Asia? Collectors with collections already focusing on American art?

**NS:** Some works were put in collections that have been collecting both Asian and western art for a long time and had very specific ideas about what they were interested in acquiring. Other collectors were buying their first Basquiat ever, and maybe were relatively new to western art. This is the exciting dynamic of the market in general in Asia. Collectors are coming to the market for a variety of reasons and with a wide range of interests. They're not focused solely on one particular thing. They are open, interested, and curious about the artist and the work.

**LEAP:** How much work from Basquiat have you handled since then?

**NS:** I have noticed a consistent uptick in terms of the numbers of transactions. We have increased demand from collectors in Asia, but I don't want to give the impression that there is a stampede to collect Basquiat. The pricing is not trivial. A collector who is focusing on quality and buying important pictures from 1981, 1982, 1983 is looking at very expensive items. There is growth, but it's measured and considered.

**LEAP:** How do you see this market potentially shifting after the new record set this year?

**NS:** I think it's too early to tell. Certainly, for owners, there's a sense that their works are worth a lot of money now. We'll see validation across the board for works from different periods and media, including works on paper, but not every work from every period will perform in the same way. Works of exceptional quality will continue to gain.

对话

杰弗里·戴奇

历史视角下的黑人青年

A Young Black Man in History

A Conversation with  
Jeffrey Deitch

LEAP向著名的画廊家、策展人和艺术顾问杰弗里·戴奇提出了一系列关于巴斯奎特作品市场的未来发展的问题。

LEAP asks noted gallerist, curator, and advisor Jeffrey Deitch about the future of the Basquiat market.

**LEAP:** What's your role in the Basquiat market these days?

**Jeffrey Deitch:** Basquiat was a good friend of mine. There's a long history. I was the first person to actually write art criticism about him. I was on the authentication committee for a long time, when it was still intact. Recently I have been thinking about Jean-Michel's work from time to time, and trying to write something that hasn't been expressed before. I recently wrote something about Basquiat as a New York artist, connecting to the presence of William Burroughs and pioneering No Wave dance.

**LEAP:** 你在巴斯奎特作品的市场行情方面扮演了什么角色？

**杰弗里·戴奇:** 巴斯奎特生前和我是好友。事实上，我是第一个帮他写艺术评论的人。我曾在遗产鉴定委员会待了很久，那个时候委员会还未解散。近来我时不时会想起他的作品，并试着写一些之前没有表达过的东西。这段时间我写了一些文字，与巴斯奎特作为一名纽约艺术家的身份，以及他和威廉·柏洛兹（William Burroughs）以及先锋性的无浪潮（No Wave）舞蹈之间的联系有关。

**LEAP:** After Yusaku Maezawa's involvement in the Basquiat market, do you continue to see it in a healthy place? Is it extreme now?

**JD:** It is a remarkable thing. You have to compare Basquiat to Van Gogh for the late twentieth century. Basquiat had that mythical position where the work is tremendously strong. It has this deep humanity in it, and it encompasses the position of a young black man in history. There is also the whole myth of his troubled life, the same romance that people find in Van Gogh. With all of this combined, the strength of the story is very compelling. That doesn't mean the work has to translate into a price of USD 110 million. Something else is going on. There are certain artists—Van Gogh, Picasso, an iconic Warhol—that become trophies, and there are people in a very privileged position with the resources to compete to buy them. That is something unique in the world economy now. Whether that is sustainable for the next decade is difficult to know. This reflects an abundance of liquidity at a certain level, and business success that we never had before. These prices surpass even what they were paying at the time of the robber barons of the early twentieth century. It's a different kind of taste. This is an extraordinary phenomenon. There will be sustained interest for a long long time in Basquiat. He is the real thing, and, unfortunately, because of his short life, there is not much work. There is enough work that it can circulate in exhibitions. There's enough to be a market. However, it doesn't mean that, because one works sells for USD 110 million, that all his other works that are comparable or better are worth the same or more. We need to separate this phenomenon of the art market from the genuine embrace of the artist's work and its historical influence.

**LEAP:** 前泽友作（Yusaku Maezawa）参与到巴斯奎特作品的买卖中之后，你认为这个市场现在是否还健康？现在的情况是不是有些极端？

**戴奇:** 这是一件了不起的事。你不得不将巴斯奎特视作20世纪末的凡·高。巴斯奎特处于一个传奇地位，他的作品有很强大的力量。其中蕴含深刻的人性，也道尽了一个黑人青年在历史上的地位。和凡·高的作品一样，他的作品也带有一种源自他多灾多难人生的浪漫色彩。这种一切造就了巴斯奎特作品扣人心弦的力量。但这并不代表他作品的价值要和1.1亿美元画上等号。其中有别的什么原因。一些艺术家变成了市场上的战利品，比如凡·高、毕加索还有文化偶像般的沃霍尔。手持资源的人便可以在竞价购买中获得优先地位，并得到这些艺术家的作品。这是当今世界经济格局之下的一个特殊现象，很难说在接下来的十年中这种情况会不会维持下去。某种程度上，这也说明了市场上的资金很充足，拍卖行业从未如此成功过。这些作品的价格甚至已经超过那些20世纪早期的富商巨贾所付出的价格。这代表了另一种艺术品味，同时也是一个不寻常的现象。市场对巴斯奎特作品的兴趣将会维持很长时间。他是个真正的人物。而且，不幸的是，由于他的人生很短暂，他留下的作品并不多。尽管在这次的展览中有足够的作品以供流通，市场上的作品数量也充足，但这并不意味着因为一件作品卖出了1.1亿元的高价，其他质量相当甚至更佳的作品就具有同等或者更高的价值。我们必须真正的去理解艺术家的作品，把作品的历史影响和它的市场价值分开来看。（译/沈凡怡）

早在巴斯奎特的作品声名大噪之前，这位艺术家就对全球范围内的青年文化产生了重要的影响。从地下音乐、街头涂鸦到新兴艺术领域，他留下的遗产无处不在。

*An influence over global youth culture even before his art-world name recognition reached today's peak, Basquiat's legacy is visible everywhere from underground music and graffiti to the emerging art circuit.*

巴斯奎特对中国当代艺术的影响主要以共鸣的方式体现，即使今日的北京鼓楼街区与他在80年代早期生活的纽约下东区仅有少数的共同点。二者都是位于城市早期士绅化的内城区，正值那些廉价的房屋被改建成数量繁多的咖啡馆、画廊、精品店和公寓大楼。此外，二者还都孕育了一个紧密的艺术家联盟，在城市的嘈杂中形成了其独特的韵律，其各自的涂鸦艺术也都留下了不可磨灭的印记。

如今，鼓楼最为常见的涂鸦符号是EXAS，一个街头艺术家的化名，最近几年他都在纽约学习。如同巴斯奎特一般，EXAS的创作在崇高理念和街头生活之间盘旋。他的一些作品是在鼓楼的夜幕下，在店面上通过喷绘精心创作的壁画。其他人将印有粗体EXAS的贴纸迅速贴上，这就像是他所形容的，北京原汁原味的涂鸦符号：贴满整个城市的地产小广告。

在搬到纽约后，EXAS看到了一部名为《市区81》(Downtown 81)的纪录片，里面的巴斯奎特的个性是如此鲜明。“这部片子里，有一幕我记得很清楚，他在用喷漆画一个人头，当时的地不平，他崴了一下脚，手里的喷漆喷出的线正好记录了这个小意外。之后我脑子里反复浮现出那个画面，我觉得那个瞬间是那么生动，那条意外的线令整个作品充满了张力。”EXAS表示，这次短暂的经历促使他去探寻巴斯奎特更多的作品。“总结一下，我说不出他影响了我什么，但我脑海里总是浮现出那些他的动作和画面。”

张守望是一位来自北京的音乐人，以其噪音摇滚乐队Carsick Cars为人们所熟知。在纽约旅行之后，他同样

## 回声与反转： 巴斯奎特在北京 Echoes and Inversions: Basquiat in Beijing

赵识  
Josh Feola

Basquiat's influence on contemporary Chinese art exists mainly as echoes, even though there are a few cogent parallels between his Lower East Side of the early 1980s and neighborhoods like Beijing's Gulou today. Both are (were) inner city warrens in the early stages of gentrification, with low-income housing being converted into a patchwork of cafes, galleries, boutiques, and condos. Both house (housed) a tight coalition of artists crafting a distinctive voice within the noise of the city, and both are indelibly marked by the art on their walls.

One of the most common tags seen in Gulou today is EXAS, the pseudonym of a Chinese street artist who's spent the last few years studying in New York. Like Basquiat, EXAS works in the margins between high concept and everyday street life. Some of his pieces are elaborate murals sprayed under cover of night on Gulou storefronts. Others are quickly pasted stickers with the word EXAS in bold letters, a gesture referencing what he considers Beijing's original graffiti bombers: real estate companies who paste city surfaces with sticker ads.

After moving to New York, EXAS came across *Downtown 81*, the documentary in which Basquiat features prominently. "I clearly remember a scene where he was spray painting a head. There was a bump on the ground, so he tripped and the spraycan in his hand happened to record this little accident. That image replayed in my mind; that moment was so vivid, and the unexpected line filled the whole work with artistic tension." EXAS says this ephemeral encounter led him to seek out more of Basquiat's work. "In the end, I can't tell how he influenced

北京街头 EXAS 的涂鸦  
EXAS's tag seen on the  
streets of Beijing



从巴斯奎特身上汲取了灵感。张守望在高中时就是安迪·沃霍尔的粉丝（通过地下丝绒乐队），他说，当他看到《市区81》时，觉察到了音乐与视觉艺术之间的相通的魅力（巴斯奎特短暂地组建过一支名为Gray的工业噪音乐队）。张守望在绘画作品中追求一种独特的激情，他表示巴斯奎特对色彩的使用影响了他个人的视觉风格。

从美学的视角来看，中国艺术家中作品最接近巴斯奎特的应是居住在上海的周运筹，别名奶粉zhou。周运筹明亮而浓郁的绘画风格与巴斯奎特的一些主题有着异曲同工之妙。他早在十年前就在电视上见到过巴斯奎特，但他不承认巴斯奎特对他有着直接影响。“他主要影响了我的穿衣风格吧。”周运筹这样说道，“他的性格对我精神层面上有各种积极影响。”周运筹的另一个身份是一名嘻哈DJ。当被问及当今上海和80年代纽约的相似处时，他表示两者都充满了“有趣和无趣”。

菲利普·卡德拉（Filippo Cardella）是一位居住在北京的艺术家，同时也在世界各地学习涂鸦。他觉察到了周运筹与巴斯奎特的不同，这同样表现于他们创作环境的相异。“纽约似乎永远处在崩溃的边缘，毒品与犯罪肆意蔓延，政府似乎无法管控城市中的大部分地区，然而就是在这样混乱的无政府主义状态中，许多重要当代艺术和音乐流派蓬勃发展。”他观察后说道。而在中国则是完全相反的另一番景象：“他们几乎没有毒品，犯罪率极低，政府对城市地区有着强有力的控制。”

卡德拉认为虽然周运筹的全部作品都在美学观念上师承于巴斯奎特，但却是对其彻底的反转。“周运筹的作品虽然挪用了巴斯奎特的视觉语言，但在中国的环境下，却产生了崭新而不同的结果，”他说道，“巴斯奎特的表达诗意又挑衅，深刻而富有沟通性。而周运筹的作品却是破碎而小众的，如同一种将他与大部分中国观众隔开的异类语言一般。如果说巴斯奎特的表达是普世的，那周运筹的艺术则是极其个性化的。”

直到现在，巴斯奎特的名字仍然不被中国的公众熟知。张守望依然记得，天安门广场附近的皇城美术馆

me, but his actions always pop up in my head.”

Zhang Shouwang, a musician best known for his noise rock band Carsick Cars, also picked up the Basquiat bug after a trip to New York. A high school fan of Andy Warhol (via the Velvet Underground), Zhang says that, as he learned about the Downtown scene, he noticed a shared affinity for the interplay between music and visual art (Basquiat briefly fronted the industrial noise band Gray), and respects Basquiat's fluid movement between the two. “His paintings are almost like musical arrangements, full of repeated images ... they remind me of complicated rhythms.” Zhang, who pursues a side passion in painting, says that Basquiat's use of color has influenced his own visual style.

Aesthetically, the Chinese artist whose work most closely aspires to Basquiat's is the Shanghai-based Zhou Yunchou, who goes by the alias Nathan Zhou. Zhou's bright, dense canvases echo some of Basquiat's marks and themes. He first encountered Basquiat on television a decade ago, but says he doesn't consider him a direct influence. “The main influence is on my dress style,” claims Zhou, who moonlights as a hip-hop DJ. “His personality has been a positive influence on my mentality in many ways.” When asked about the parallel between 1980s New York and Shanghai today, he says that both are “interesting and dull.”

Filippo Cardella, a Beijing-based artist and a student of graffiti around the world, notices some differences between Zhou and Basquiat, and the contexts in which they have worked. “New York was on the edge of bankruptcy with an epidemic of drugs and crime, the government seemed unable to establish control over large areas of the city, and, in this chaotic anarchy, many of the most significant contemporary art and music genres flourished,” he observes. This situation is reversed in Chinese cities: “They are almost drug free and the crime rate is very low. The central government has steady control over urban areas.”

奶粉周  
《艺术圈》，2015年  
布面丙烯  
110 x 90 厘米  
  
Nathan Zhou  
Art Scene, 2015  
Acrylic on canvas  
110 x 90 cm



2006年举办的巴斯奎特纸本作品回顾展上的寥寥观众给他带来的诧异。EXAS表示“中国的涂鸦艺术进程是反向的”——这是由于这种艺术形式在变成一种全球现象后才开始在中国流行，所以后期的艺术家，像是CANTWO和MadC对中国创作者有着更为直接的影响。巴斯奎特的作品在音乐、文字和照片中娴熟游走，植根于曾经的文化混沌中，以及如今已然完全士绅化的纽约下东区。其作品在中国可能永远无法得到连贯的理解和诠释。然而，这些作品激荡起的共鸣依然停留在张守望的音乐中，抑或是在千千万万个如同EXAS般的独立艺术家作品里。（译/易尘澄）

Cardella thinks that Zhou's oeuvre, though aesthetically indebted to Basquiat's, actually entails a total inversion. “Zhou's work appropriates the visual language of Basquiat, but its application to a Chinese context produces new and different results,” he says. “The English language of Basquiat is poetic, provocative, and deeply communicative. Zhou's English is broken, minimal, an alien language that disconnects him from a larger Chinese audience. While Basquiat's language is universal, Zhou's art is deeply personal.”

Ultimately, Basquiat remains relatively unknown in China. Zhang Shouwang remembers being surprised by low attendance at a retrospective of works on paper held at the Imperial City Art Museum near Tian'anmen Square in 2006. EXAS says that graffiti “has developed backwards in China”: since the form only began trickling in after it had become a global phenomenon, later artists like CANTWO and MadC made a more immediate impact on Chinese writers. Though Basquiat's work—with its dense interpenetrations of music, text, and image and its roots in the cultural chaos of the now-gentrified Lower East Side—may never find a coherent translation in China, it echoes nonetheless in Zhang's music and in the nuanced ubiquity of standalone acolytes such as EXAS.



# 太平洋标准时间 Pacific Standard Time LA / LA

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卓睿谈热带现代主义  
Jacob Dreyer on  
Tropical Modernism

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亚洲在拉美在洛杉矶  
Asia in Latin  
America in Los  
Angeles

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来自扶桑的风  
Winds from Fusang

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圆与圈  
Circles and Circuits

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环太平洋边境  
Transpacific  
Borderlands

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西蒙·弗兰克谈《春光乍泄》  
Simon Frank on  
Happy Together

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高文慧的全球南方未来主义  
Samantha Culp on  
Global South Futurism

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帕特里克·D·佛罗斯谈  
菲律宾的地缘诗学  
Patrick D. Flores on  
the Geopoetic of the  
Philippines

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尚端谈加拉·波拉斯-金  
Danielle Shang on Gala  
Porras-Kim

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基特·哈蒙兹谈黑话研究所  
Kit Hammonds on  
Vernacular Institute

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许啸谈牙买加华裔的音乐  
Christina Xu on  
Chinese Reggae

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知念露西谈“金色王国”  
Lucy Chinen on  
“Golden Kingdoms”

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陈思颖谈碧翠丝·格鲁  
Hera Chan on  
Beatrice Glow

## 低度发展的回忆：亚洲和拉丁美洲，构建共同点

### Memories of Underdevelopment: Asia and Latin America, Constructing a Common Ground

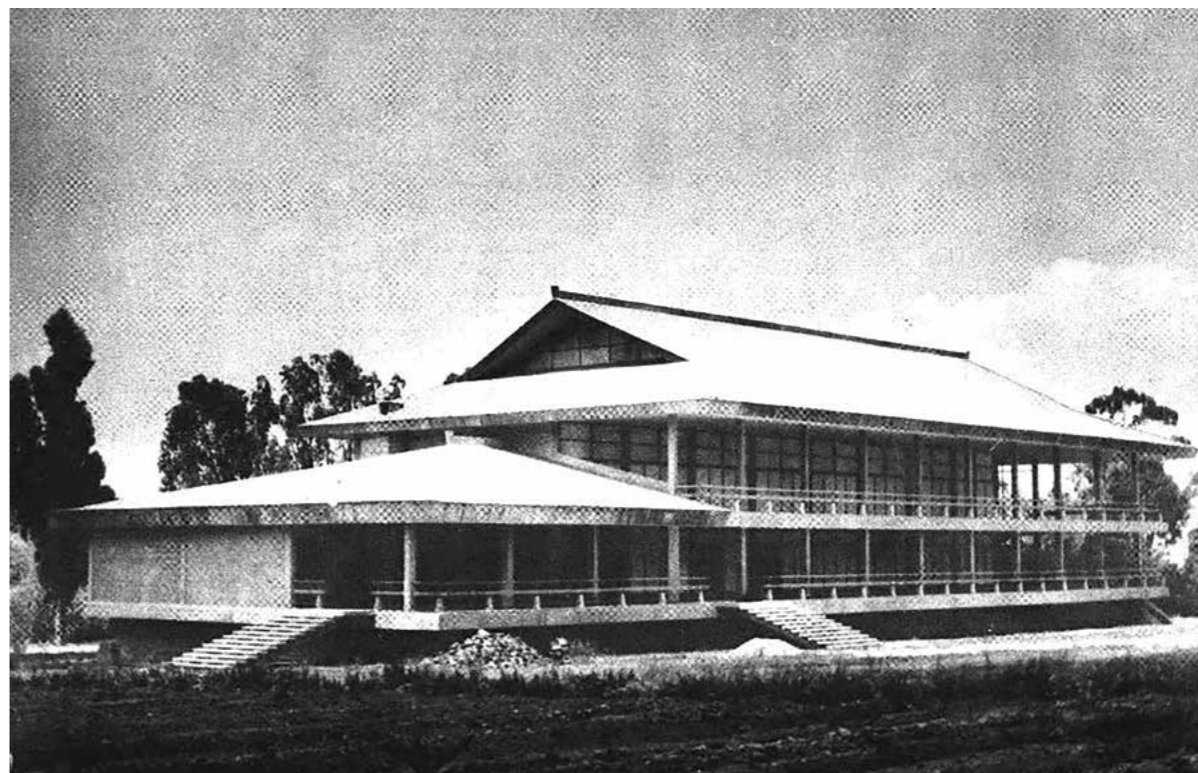
LEAP一直很有兴趣探索不太常见的全球化关联。盖蒂基金会主办的“太平洋标准时间：LA/LA”——一次拉丁美洲和洛杉矶之间的艺术交流探索行动将会在2017年9月至2018年1月间举行，南加州的70多家文化机构将会参与其中。其中的三个展览关注了生活在拉美地区的亚洲移民，这也有助于亚洲和拉丁美洲的艺术家们发现彼此之间的共同点。

*LEAP has a vested interest in exploring the less commonly tested axes of globalization, and the Getty Foundation's Pacific Standard Time: LA/LA—a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles taking place from September, 2017, through January, 2018, at more than 70 cultural institutions across southern California—provides the perfect opportunity. Three PST exhibitions focus on Asian diasporas in Latin America; this feature fills in some of the gaps to consider how artists across Asia and Latin America might find or produce a common ground.*

卓睿  
Jacob Dreyer

“我当然想去中国，”博尔赫斯在电话里激动地说。“你以为我不想去中国？我疯了  
吗？”豪尔赫·路易斯·博尔赫斯（Jorge Luis Borges）对威利斯·巴恩斯通（Willis  
Barnstone）说。

*“Of course I want to come to China,” Borges said heatedly into the phone.  
“Do you think I would not want to go to China? Do you suppose me insane?”  
Jorge Luis Borges as told to Willis Barnstone*



中国，中央之国，它在过去数百年里一直都是“世界”的中心；与此同时，文明的欧洲人开拓新世界，发现“新人类”，并且杀死他们——中国人在此方面完全无法望其项背。在西方之外，现代性的发展是反应性的、防御性的；从印度尼西亚到巴西，南半球艺术家们的身份却要由北半球的人们来定义，而且往往还违背他们自己的意愿。中国希望重新成为世界的中心，从1955年万隆会议到今天的“一带一路”莫不如此。文明在划分人、物、地的优劣与否（理性与非理性、光明与黑暗、文明与野蛮）的过程中愈发优雅精致，也愈发冷酷残暴，这样的启蒙辩证法在南半球表现得最为突出，强烈的对比随处可见。不变的、不可变的是解读外界的双重态度。1982年曼努埃尔·卡斯特尔（Manuel Castells）的一番话就是最好的表述：“这个世界被明确地划分为不同的地区，以不同时期的辉煌而闻名。世界经济将会扩张，但是有选择性，整合有价值的部分，抛弃“无关紧要”的地区和人民。生产力的地域性不均衡将造成不同价值的极端化地理

China, the middle kingdom, has been anything but the center of the world for the past several hundred years, the centuries during which enlightened Europeans traveled the world, met new people, and killed them at rates that Chinese could hardly match. The process of modernity for people outside of the west has been reactive, defensive; from Indonesia to Brazil, the artists of the global south have had their identity defined for them by the global north, often against their will. Pushback from a China searching for ways to recenter the world has been fierce, from 1955's Bandung Conference to today's One Belt, One Road. The dialectic of enlightenment, of a civilization that becomes more brutal as it becomes more refined in processes of sorting out humans, objects, and terrains into good and bad (read: rational and irrational, light and dark, civilized and barbaric) is felt most strongly in this global south, where visible contrasts would seem to have always been so much greater. The changeless and the unchangeable are twin tropes to this reading of the

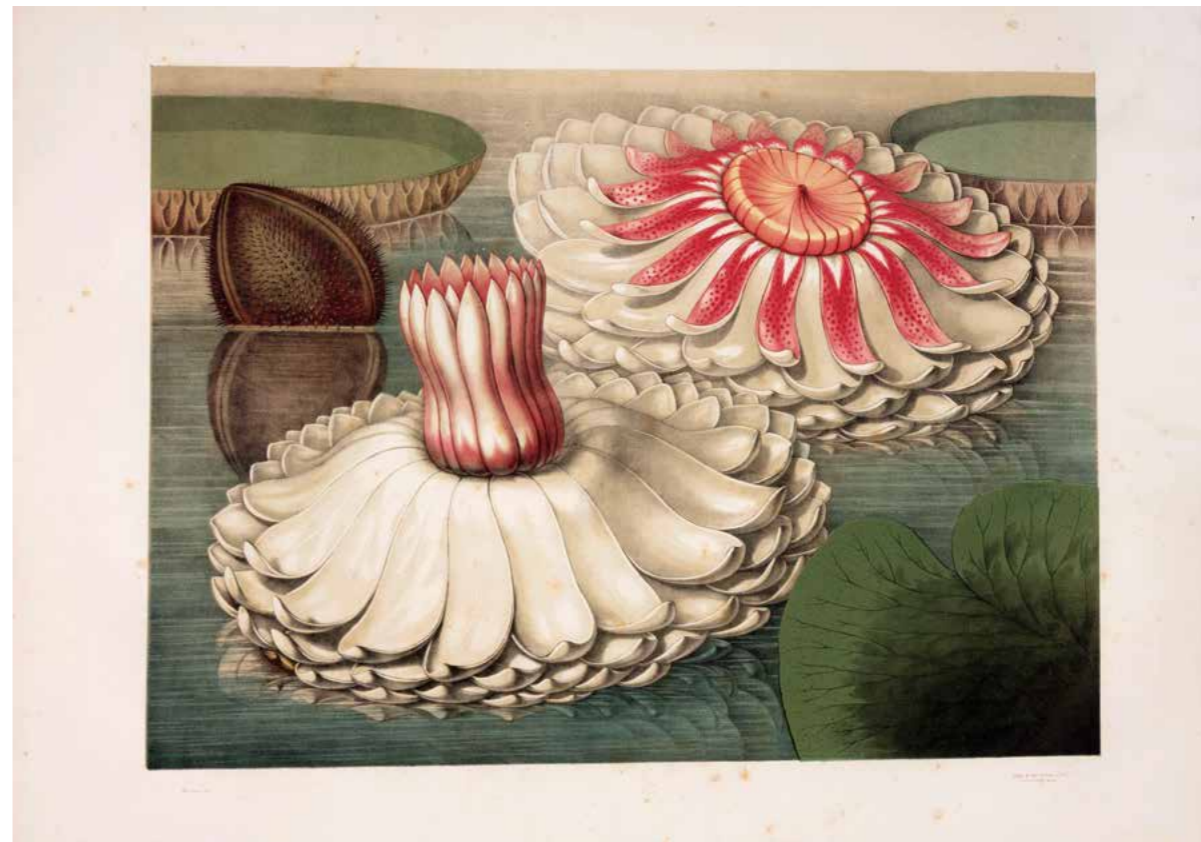


分布，导致国家、地区、城市的巨大差异。”人文主义艺术应该关注“无关紧要”的地区和人民，发现、确定人文价值；事实上，艺术就是解读现实一种方式，与为所谓的“经济”一样强大。在我们的艺术里，图像优于具体数字，生活优于劳动时间，生态优于积累资源。我们的艺术是一种情色的驱动，一个游戏，一个实验，一种新的方式，却全都处于死亡驱力推动的全球经济大环境之中。要找到这种人文主义艺术——重新发现我们的人性——我们应该离开灰蒙蒙的城市巢穴去探索发展中的世界。

富裕与贫穷、文明与原始：欧洲的城市和博物馆是铭记野蛮的伟大纪念碑，西方世界之都就建立在从曼哈托斯人手里骗来的小岛上，到处都是纪念暴力历史的雕像和塞满了掠夺而来的华丽残骸的博物馆。在巴黎、伦敦、纽约，如果打算深入了解文化，就必然会触及历史的罪行。1953年，克里斯·马克（Chris Marker）拍摄了一部名为《雕像也会死亡》的影片，讲述了他在卢浮宫看到的“原始”非洲艺术；在给我们展示了博物馆之后，又给我们看哈林花式篮球队。我们不想看普加蒙考古博物馆或者大英博物馆里的雕像，我们要看有温度、有活力的人，他们运动、大笑、受到尊敬，而不是冷冰冰的石头。新世界——不只是美国，而是整个美洲——的优势在于允许我们去发现共同的人性，发现在启蒙运动中被称之为“自然”的共同生命现实。对“发展中世界”的痴迷表明我们依然可以找到组织社会的更好方式；在这里，流逝的时间似乎动摇了人们强加于现实的分类，在这里，已经在欧洲城市、制度和思维模式中中国化的错误还没能渗入正式组织结构。今年秋天南加州的展览精彩纷呈，从中我们看到了一些试图把亚洲和拉丁美洲联系起来的努力，诸如“圆与圈”、“跨越太平洋的边界”、“来自扶桑的风”等展览。除了彼此相遇、发展友谊之外，南半球和这里的人在更深层次上拥有共同的生活方式，以及体验现实的方式。这么说似乎有些一厢情愿：中国倡导的世界秩序也许在某种程度上更为平等，而后殖民资本主义秩序并不如此。然而，在世界眼中，中国是既旧又新的矛盾体。在巴基斯坦、埃塞俄比亚和秘鲁，关于中国的投资战略是不是新殖民主义的争议一直没有停息。我们并不天真，但可以怀抱希望，调整我们文化干预的方向，确保激发了中国巨变的激进的反现代的现代性不会被权力和资本裹挟。在构建平等的中国当代世界秩序的进程中，我们将要面对“真相与和解委员会”，在它面前，虚伪被剥离，谎言被

foreign. Manuel Castells said it best in 1982: “The planet is being segmented into clearly distinct spaces, defined by different time regimes. The global economy will expand, but it will do so selectively, linking valuable segments and discarding irrelevant locales and people. The territorial unevenness of production will result in an extraordinary geography of differential value that will sharply contrast countries, regions, and metropolitan areas.” A humanist art would redeem the humanity of those irrelevant locales and people, discovering and identifying their value; in fact, a total work of art would be a way of reading reality as powerful as the metaphor called “the economy.” Our art is one that privileges images over numbers, human life over labor time, and ecologies over accumulated resources. Our art is an erotic drive, a game, an experiment, a new way to play, all set in a global economy motivated by the death drive. To find this humanist art—to rediscover our humanity—we leave the metropolitan grey hives and go into the developing world.

Rich and poor, civilized and primitive: the cities and museums of Europe are monuments to a great barbarity, and the western capitals built on islands swindled from Manhattan are full of statues commemorating histories of violence and museums for gorgeous, looted wreckage. In Paris, London, New York, deep access to culture necessarily involves confronting historical crimes. In 1953, Chris Marker shot a film about the “primitive” African art he saw in the Louvre, *Statues Also Die*; after showing us the museum, he shows us the Harlem Globetrotters. We don’t want statues of the kind we see in the Pergamon or the British Museum. We want human bodies, warm and alive, moving and laughing, to be revered, not cold rocks. The vantage point of the new world—not a singular America, but Las Americas—allows us to discover a shared humanity, a shared biological reality that the Enlightenment calls “nature.” An obsession with the developing world holds out the promise that we may yet find a better way to organize our societies; time spent here makes the categories humans impose upon reality seem shaky and tentative, where the mistakes solidified into European cities, institutions, and patterns of thoughts haven’t quite coagulated into formal structures. In the bonanza of exhibitions southern California is hosting this autumn, there are quite a few explicit attempts to connect Asia and Latin America, in shows like “Circles and Circuits,” “Transpacific Borderlands,”



开放中期的花，1854年  
亨廷顿图书馆，艺术藏书和植物园藏书

Intermediate Stages of Blooming, 1854  
The Huntington Library, Art Collections and Botanical Gardens

清除，在使用“我们”一词指代共同的人性之时，我们的负罪感减轻了。共同的人性曾经因为身份、族裔、性别区分而分崩离析、伤痕累累。我们对所有这一切说再见。

#### 南半球问题

最有意思的艺术家，尤其是来自南半球的艺术家，他们的创作大都不是肖像或者小说，而是风景、宏大的人类全景。看看迭戈·里维拉（Diego Rivera）、罗伯托·伯勒·马克斯（Roberto Burle Marx）、奥斯卡·尼迈耶（Oscar Niemeyer）的作品，还有新加坡滨海湾花园、香港机场填海工程、上海东滩生态城，或者中国山水画传统——正如马克·埃尔文（Mark Elvin）、许煜等人的作品那样，风景已经被当作是人类世界的一面镜子了——从中我们发现个人主体性也就是欧洲现代性的主题已经缩减为潮流里的一滴水。这样一来，之前看起来没有那么复杂巧妙的作品似乎很适合表现未来拥挤、阴暗的城市和游廊上的夜晚，比如大地艺术、仪式、表演和歌曲。出于某些原因，僵化的个体似乎在热浪中融化了，艺术实践被公众、社会性以及对自然界的体验所定义。例如，亨廷顿的展览“视觉之旅：从哥伦布到达尔文的拉丁美洲自然

and “Winds from Fusang.” Beyond crossed paths and friendships, what are the deeper patterns of life shared across the south and by the peoples who live here, and the ways that we experience reality? It may be wishful thinking to hope that a Chinese world order would be egalitarian in a way that the postcolonial capitalist order is not, but China has a paradoxical quality of being both very old and new to the world. In Pakistan, Ethiopia, and Peru, debates rage about whether Chinese investments are simply neocolonialism. Without being naive, let’s be hopeful, and orient our cultural interventions around ways to ensure that the radical anti-modern modernity that has inspired the Chinese revolution all along isn’t swept away by power and capital. One of the stations of the cross that we’ll pass through on our way to a fundamentally egalitarian Chinese contemporary world order will be a truth and reconciliation commission in front of which hypocrisies will be exfoliated, where lies will be gently removed, where we feel less guilty about using the word “we” in alluding to a shared humanity, one fractured into identity groups, ethnic groups, gender groups, all defined by traumas. Goodbye to all of that.

## The Southern Question

The most interesting artists, particularly from the south, tend not to work in portraits or novels but in landscapes, vast human panoramas. In the work of Diego Rivera, Roberto Burle Marx, and Oscar Niemeyer, but then again the Gardens by the Bay in Singapore, the reclamation project of the Hong Kong airport, and Shanghai's Dongtan eco-city, or in the tradition of Chinese landscape painting itself—a landscape which, as we've discovered in the work of Mark Elvin, Yuk Hui, and others, is already a mirror of the human world—we find that the individual subject, the subject of European modernities, recedes to a particle within a flow. In this way, work that may once have seemed less sophisticated now seems appropriate to a future of dense, drenched cities and nights on the veranda—earth art, rituals, performances and songs. For some reason, in the heat, the stiffened individual seems to melt, and artistic practice is defined by sociality, community, and also an experience of the natural world. Exhibitions like the Huntington's "Visual Voyages: Images of Latin American Nature from Columbus to Darwin," for example, remind us of Jakarta's

丽娜·柏·巴蒂  
《路边的椅子》，1967年  
摄影  
50.5 × 56.5 × 3 厘米

Lina Bo Bardi  
*Cadeira Beira de Estrada*, 1967  
Photograph  
50.5 x 56.5 x 3 cm  
Courtesy Instituto Lina Bo e P.M. Bardi archive

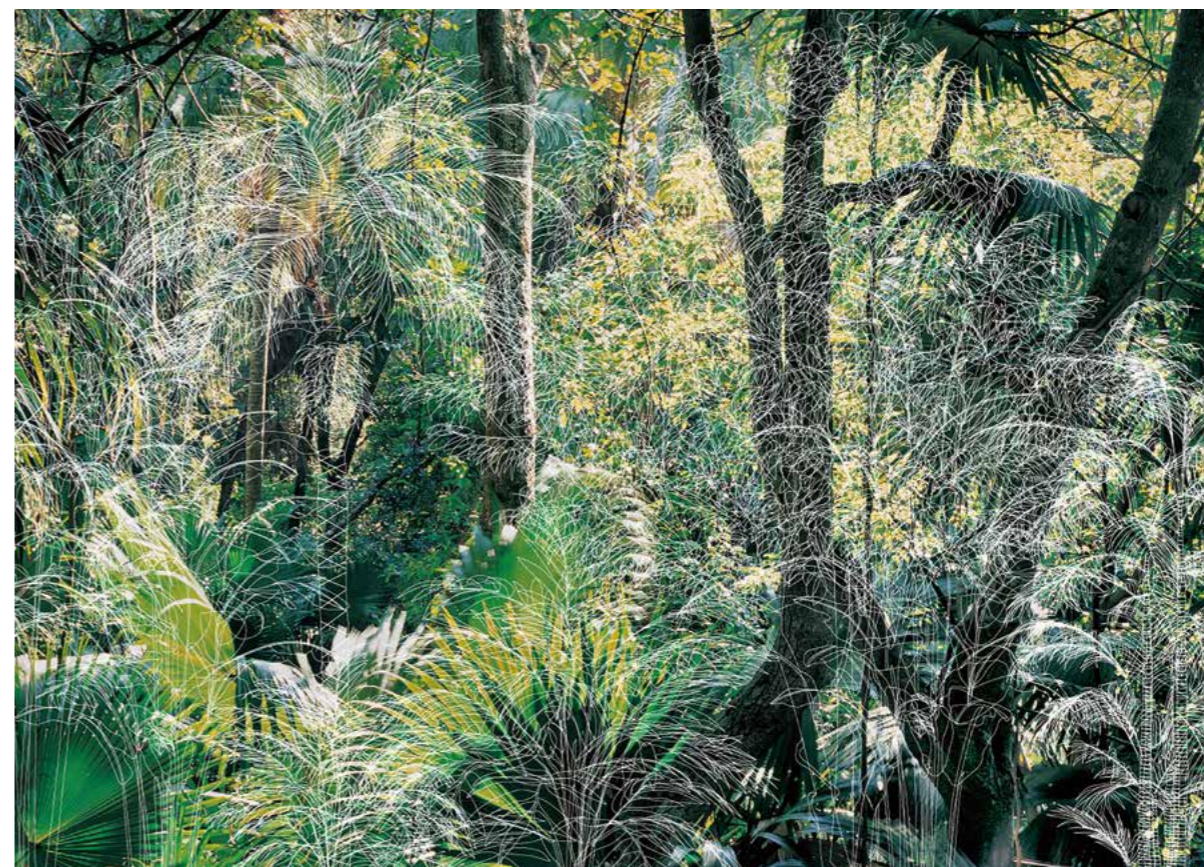


256

太平洋标准时间

MAP Office, 《水泥森林》, 2007年  
电敏金属纸上彩色合剂冲印, 铝塑复合板装裱, 木框  
150 × 120 厘米

MAP Office, *Concrete Jungle*, 2007  
C-prints on metallic art paper, mounted on dibond, wooden frame  
150 x 120 cm



257

Pacific Standard Time  
LA/LA

图景”让我们想到了雅加达最近的展览“自然史的125660件样品”——它是“重组自然”项目的一部分，提醒我们各种各样的“新世界”的人类、环境、动物和植物被“文明”归类、驯服方式。最终，植物和动物——“土著”——笑到了最后。

因此这是有道理的：香港M+博物馆策展人陈伯康对巴西的现代家具设计十分感兴趣，我们在从新加坡到吉隆坡的火车上喜欢看《忧郁的热带》，或者在飞往圣保罗的中国国航航班上阅读罗安清（Anna Tsing）的《摩擦》。可以这么说，拉丁美洲与亚洲尤其是东南亚之间真正的相似之处都源自欧洲人强加的秩序，贸易模式、社会结构和世俗文化也莫不如此。在布宜诺斯艾利斯、墨西哥城、雅加达或者上海，许多传统和文化也都与此类历史事件有关。后殖民主义是我们面对的现实，抵抗后殖民主义、创造“另现代”就是在克服西方个人主体、自我——所谓的主体性就是合理化的借口、矢口否认的说辞。德里达是阿尔及

recent "125,660 Specimens of Natural History," part of a project called Reassembling the Natural, and the ways that the humans, environments, animals, and plants of these various "new worlds" were classified and tamed by the Enlightened ones. In the end, the plants and animals—the natives—have had the last laugh.

It makes sense that Aric Chen, curator of Hong Kong's M+, would be interested in modernist furniture design from Brazil, or that we'd want to read *Tristes Tropiques* on the train from Singapore to Kuala Lumpur, or, for that matter, Anna Tsing's *Friction* on an Air China flight to São Paulo. It's fair enough to observe that the only real similarities between Latin America and Asia, particularly southeast Asia, have been created by the European ordering gaze and the trade patterns, social structures, and mestizo cultures that have emerged from the same. In towns like Buenos Aires or Mexico City, in Jakarta and Shanghai, heritage and culture pivot

利亚人，1961年法国警察屠杀“阿尔及利亚民族解放阵线”成员之时他正在索邦大学教书。他赞同弗洛伊德把教堂地穴、坟墓、方尖碑看作是代表西方的意象：宏伟大厦飘散着死亡的气息。在塞纳河边散步的时候，德里达看到了河面上漂浮着被莫里斯·帕蓬（Maurice Papon）的手下扔到河里的尸体。你在布鲁塞尔、伦敦、巴黎总是能看见铭记“文明”进步发展——其成功简直令人难以置信——的各种建筑，但是在塞纳圣德尼、佩卡姆、布鲁克林，暴力还远远没有结束。后殖民的热带地区是欧洲启蒙的镜像，映射出我们内心黑暗；根本不知道该如何把启蒙开化、现代性、西方从它们引发的可怕事件分离开来。正如列维·施特劳斯（Levi-Strauss）在巴西所写的那样，“我们在环游世界之时首先注意到的就是我们自己的污秽下作，简直让世人蒙羞。”在这些“发展中国家”，我们寻找艺术、寻找思维方式，它们不会与现实相去甚远，也不那么针锋相对。不要企图征服自然，而要顺应潮流；看看《杀戮行为》、《伯恩米叔叔》（Uncle Boonmee），以及克拉拉·伊尼（Clara Ianni）关于圣保罗军事统治的纪录片，仪式化的杀戮、亲情和爱情轮番上演，还有日裔墨西哥人阿尔贝托·新井（Alberto Arai）为墨西哥国立自治大学设计的展馆，一位到访的建筑师在那里“等待着，一半恐惧一半期待地等待着温热的人血从墙上滴落。”我们想象的恐惧往往是心理的投射，归根到底就是关于开发或低度开发的被压抑的记忆。观看杀戮行为并不是为了称颂，而是为了克服杀戮的冲动。

在炎热的新兴城市空间——巴西利亚、南加州、加波塔贝克、深圳——我们看见的是梦想和恐怖共同构筑的魔幻。艺术在此摇摆不定：它既可以是被殖民现代性破坏的商业化的虚假传统，也可以是被疏远的资产阶级观察者的纪念。在摩天大楼的大厅里，我们发现了克劳德·列维·施特劳斯，或是“低度发展的回忆”（Memorias del Subdesarrollo）的古巴叙述者，又或是他们的朋友。主从辩证法是后殖民地区的母语。我们在这里就好比是一名令人尴尬的男人：城里人打扮，捧着个椰子，手提包里塞了一份葛兰西的《南方问题》。不可避免地，无论我们是策展人、研究者，还是来自北半球都市的人，我们所属的次级知识产业比南半球的农业、资源开发获得了更多的资本。在这一方面，今天的情况与几百年前一样，虽然如今这个时代中国的投资涌

around these historical events. Postcolonialism is our reality, and the struggle to overcome it and create an altermodern is also a project of overcoming the western individual subject, the ego—subjectivity as an accretion of excuses, rationalizations, and denials. Derrida, an Algerian who was teaching at the Sorbonne during the 1961 massacre of activists from the National Liberation Front, savored Freud's image of a crypt, a tomb, an obelisk to represent the western subject: a massive and impressive edifice, with the odor of death wafting out. Corpses were bobbing in the Seine as he strolled past, thrown there by Maurice Papon's police. You can't walk around Brussels, London, Paris, without seeing various buildings commemorating the "civilizing" process that was so incredibly successful, but the violence in Seine-Saint-Denis, in Peckham, in Brooklyn is far from over. The postcolonial tropics are the mirror image of European enlightenment, our heart of darkness; it's hard to know how to disentangle the heritage of enlightenment, modernity, and the west, from the gruesome activities that started the process. As Levi-Strauss wrote in Brazil, "The first thing we see as we travel round the world is our own filth, thrown into the face of mankind." In these developing countries, we're searching for an art, and a way of thinking, that offers a less alienated and adversarial relationship with reality. Instead of conquering nature, going with the flow(s); watching spectacles of ritualized violence, kinship and love in *The Act of Killing*, in *Uncle Boonmee*, Clara Ianni's documentation of military rule in Sao Paulo, Japanese-Mexican Alberto Arai's pavilion at UNAM, where a visiting architect "had waited, horrified, half expecting to see warm human blood trickling down the walls." The horrors that we imagine are usually psychological projections, after all, suppressed memories of development or underdevelopment. Observing these acts of killing is not to celebrate them, but to overcome the urge to kill.

In the hot young cities—Brasilia, southern California, Jabotek, Shenzhen—we encounter a hallucinatory landscape of dreams and horrors; art in these places flickers between inauthentic and commodified versions of a patrimony removed by colonial modernity and monuments to an alienated bourgeois observer. Here, in the lobby of a skyscraper,

进了巴西的大豆农场和它旁边制作“正宗”手工艺品的村庄。从肖像、从自我、从知识生产的层级结构导致的身份异化转向风景——这是我们真正想要做的事，然而在这一转向过程中我们不会变成受害者吗？气候变化引起的第一波灾难正在袭击雅加达、新奥尔良和里约热内卢，而不是巴黎和伦敦；记录这些气候灾害的艺术机构是清迈 MAIAM 当代艺术博物馆、巴厘岛巴蒂萨艺术公园（Budidesa）、巴西因霍蒂姆博物馆花园（Inhotim）。或是洛杉矶——一个到处都是来自南方的边缘群体的城市，公路和边境巡逻都无法控制这种态势。洛杉矶正是适合我们探索如何建立洲际联系的地方。

#### 福特兰达

“有患难共同来分担 / 友爱是我们的信念”  
《关塔那摩拉》（或《美好的想象》），被当作后卡斯特罗时代的“第二国歌”。

美国著名工业家亨利·福特（Henry Ford）率先在丛林里构建了完美的工业秩序。在斯蒂芬·茨威格（Stefan Zweig）之前，在奥斯卡·尼迈耶（Oscar Niemeyer）之前，在罗伯特·麦克纳马拉（Robert McNamara）之前，在富士康之前，福特就已经建成了乌托邦式的社区“福特兰达”，一个位于巴西雨林核心地区的工业化种植园。在植物、太阳和“土著”的野性面前，密西根的理性逻辑似乎什么也不是；时至今日，甚至在密歇根那一套逻辑也已经分崩离析了，对遵循逻辑的资本主义现代性的不满在南北半球都达到了极限的边缘。

在很久以前毛泽东就想创造不一样的世界秩序，世界各地的许多人都渴望听听他的想法；但是为什么巴西人、秘鲁人、玻利维亚人没有出席1955年的万隆会议呢？把帽子扣在山姆大叔的头上也太浅薄了。与福柯描述的欧洲现代思想体系的威权结构内在化类似，拉丁美洲和东南亚的社会族群分裂了，对于那些被许诺“真实”体验的人来说，他们不需要艺术，现代主义者、巴黎人在那些热带国家不禁汗流浹背。那些应该去参加万隆会议的人——管理者、艺术家、社会主义者——在1957年仍然误以为欧洲会认真对待他们。

《那里空气清新》的作者卡洛斯·富恩特斯（Carlos Fuentes）把拉丁美洲描述为“那里的精英崇拜现代性、进步和法律，人民崇拜瓜拉尼丛林之神”，他也可以如此形容今天发展中的亚洲。如果拉丁美洲的知识分子会像亚洲同行一样在巴黎或者伦敦度过最后几年的

we discover Claude Levi-Strauss, or the Cuban narrator of *Memorias del Subdesarrollo*, or their friends. The master-slave dialectic is a native language in the postcolonial zone. Here we are, an awkward man in city clothes drinking from a coconut, with a copy of *Gramsci's Southern Question* in our hand luggage. Inevitably, curators, researchers, or whoever we are, coming from our northern metropoli, we correspond to the secondary knowledge industries that reap more capital than the work of the peasant class in the south, a south of resource exploitation. This is as true today in an era of Chinese investments in Brazilian soybean farms and "authentic" handicrafts made in the next village over as it was hundreds of years ago. Shifting from the portrait, from the self, from the alienated identity produced by hierarchical structures of knowledge production to the landscape—that is what we really want to do, but is this possible without victimizing ourselves? After all, rightly or wrongly, the first devastations of climate change are hitting Jakarta, New Orleans, and Rio de Janeiro, not Paris and London, and the arts institutions recording it are ones like MAIAM or The Land in Chiang Mai, Budidesa in Bali, Inhotim in Brazil. Or Los Angeles, an entire city of peripheries and margins, of peoples from the south whom ordering logics of highways and border patrols try but fail to control. A fitting place to explore the connections between continents we are making here.

#### Fordlandia

“With the poor people of the earth / I want to cast my lot.”  
*Guantanamo, the Cuban song proposed as a post-Castro national anthem*

Henry Ford, the famed American industrialist, was one of the first to try to create perfect industrial order in the jungle. Before Stefan Zweig, before Oscar Niemeyer, before Robert McNamara, and before Foxconn, there was Ford's utopian community Fordlandia, a planned industrial settlement in the heart of the Brazilian jungle. Met with the savagery of the plants, the sun, and the "natives," the rational logic that seemed to work in Michigan melted into nothing; today, even Michigan's version has splintered, as discontent with logically ordered capitalist modernity has reached its breaking point in north and south.



“欧金尼奥·埃斯皮诺萨：难以掌控的支持（1970 - 1980）”展览现场，迈阿密佩雷斯艺术博物馆，2015年

View of “Eugenio Espinoza: Unruly Supports (1970 - 1980),” PAMM, 2015

Mao Zedong wanted to create a different world order a long time ago, and many around the world were eager to listen; but why weren't the Brazilians, the Peruvians, the Bolivians at Bandung in 1955? It would be too easy to blame it on Uncle Sam. Much as Foucault describes the internalization of authority structures within the European modern mind, Latin American and southeast Asian societies are split between the masses, those to whom “authentic” experience is vouchsafed and who therefore have no need of art, and modernists, Parisians sweating in the tropics. The sort of people who would have gone to Bandung—administrators, artists, Socialists with a capital “S”—were, in 1957, still under the misapprehension that they were going to be taken seriously in Europe.

When Carlos Fuentes, author of *Where the Air is Clear*, described Latin America as being “where the elite worships modernity, progress, and the law, and the people worship Guarani jungle deities,” he could have been describing much of developing Asia today. If Latin American intellectuals, like Asian ones, so often spend the definitive years of their youths in Paris or London, that's because dictators do as well. The artist is, in class terms, almost always from the ruling elite; diverse cultural practices that take place outside of a clearly defined self aren't called art, but something else entirely. For the balding New York City superego, the south is sultry, female, physical, doomed to death; Ana Mendieta; provocative and distracting, hard to understand. In 2017, as we've seen modernist utopias assailed by waves of nature fighting back, the tropiques are triste. Watching worriedly by the windows and storm barriers, confined as we

青春，那是因为独裁者们也是这样。从阶级的角度看，艺术家几乎都来自统治精英阶级；在明确定义的自我之外进行的多多种多样的文化实践不被称之为艺术，而是完全不同的其他东西。对于头发日益稀疏的纽约“超我”来说，南半球是风骚的、肉体的、女性化的，注定要完蛋；比如娜·门迭塔（Ana Mendieta）；挑衅，令人困扰，难以理解。2017年，我们看到现代主义乌托邦被自然的大浪反击，热带是忧郁的。我们在窗边、在防波堤上担心地看着，好像我们的思想体系也因此受限，我们倾向于把土著、原住民理想化，去“感受”而不是去“思考”；他们的生活仍然与天气、地理、植被紧密相关，他们似乎仍然是生态系统和地理环境的组成部分，而我们早已经与之疏远了。来到这些地区的游客会发现无论是吃喝、祈祷、恋爱或者叫个妓女，都很难与他们正在寻找的世界建立某种关系；然而，可以肯定的是，我们可以在艺术的对话当中寻找答案。在如今的环境里，博物馆似乎还没有下定决心接纳个人的实验性实践，例如马尼拉杨应琳博物馆，或者某个地区共享的独特设施（例如德里达笔下的洛杉矶：“并不代表所有，却能体验所有”）。在这些地方，大众文化的非正式的体系和有机的形式与死气沉沉、人为的精英形式形成了鲜明的对比。

#### 解放神学

我们注定要四处徘徊，永远不会达到稳定的现实，现实总是在变化，我们像列维·施特劳斯一样，去探访非凡的丛林和海洋、山脉和沙漠，主要是为了把它们同质化，然后从中谋求利益，并且毁掉它们。我们可以把现代性想象成时钟；我们先不要管后现代性（也许像拉图尔一样，我们从来就没有达到过“现代”），而是把指针往回拨，设想一下，无论我们身处何种生态环境，生活方式都不是基于个人对土地或者社会大众的反对之上。在1940年代，斯蒂芬·茨威格（Stefan Zweig）在自杀前把巴西称之为世界未来的所在。但是实际上，正如洛杉矶教给我们的那样，任何土地都可能是未来的所在：取决于我们的态度。请放松，不再坚持把多样性有序化，把现象变成有序的对象，体验眼下的现实，而不是理应的现实；游弋到天空和海洋之间的地平线，把分散在各处的“艺术”融合成更为广泛的整体。20世纪末在丛林里进行的实验已经播下了未来花园的种子。我们那里见。（译/盛夏）

are to our structures of thought, we tend to idealize the natives, the aborigines, as “feeling” rather than “thinking”; in the ways that their lives remain tied to weather patterns, geographies, botanies, they seem to still be part of the ecosystem and the terrain, which we are alienated from. Tourists to these regions, whether they eat, pray, love, or hire prostitutes, find it very difficult to access the sort of relationship with the world that they are searching for: but, surely, the conversation that art is a place where we can search for answers. In today's climate, museums seem not to have made up their mind about whether they are storehouses for experiments undertaken by individuals, like Manila's Yuchengco Collection, or simply unique configurations of a terrain shared by all (as Derrida wrote about Los Angeles: “not anywhere, but an experience of anywhere”). In all of these places, the informal structures and organic forms of popular culture pose a vibrant contrast to the dead, artificial forms of the elite.

#### Liberation Theology

Condemned to wandering the earth, never encountering a stable reality but always one in flux, we, like Levi-Strauss, visit extraordinary jungles and oceans, mountains and deserts, mainly with the purpose of transforming them into homogeneous terrains from which we may extract profit and commodities, destroying them in the process. Let's imagine modernity as a clock; instead of postmodernity (maybe, as Latour would have it, we have never even been modern in the first place), let's wind back, and try to conceive, in whatever ecologies we encounter, a way of life that is not structured on the individual's opposition to land or the social masses. In the 1940s, before suicide, Stefan Zweig claimed Brazil was the land of the future. But in truth, as Los Angeles teaches us, any land can be the land of the future: it depends on our attitude towards it. Relaxing, ceasing our insistence on ordering diverse and changing phenomena into ordered objects, and experiencing reality as it is, not as it should be; cruising into the horizon, beside the sea and the sky, with each discrete site for art blending into a broader whole. In experiments conducted in jungles in the late twentieth century, the seeds of a future earth-as-garden were planted. See you there.

# 亚洲在拉美在洛杉矶 Asia in Latin America in Los Angeles

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来自扶桑的风  
Winds from Fusang

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圆与圈  
Circles and Circuits

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环太平洋边境  
Transpacific Borderlands

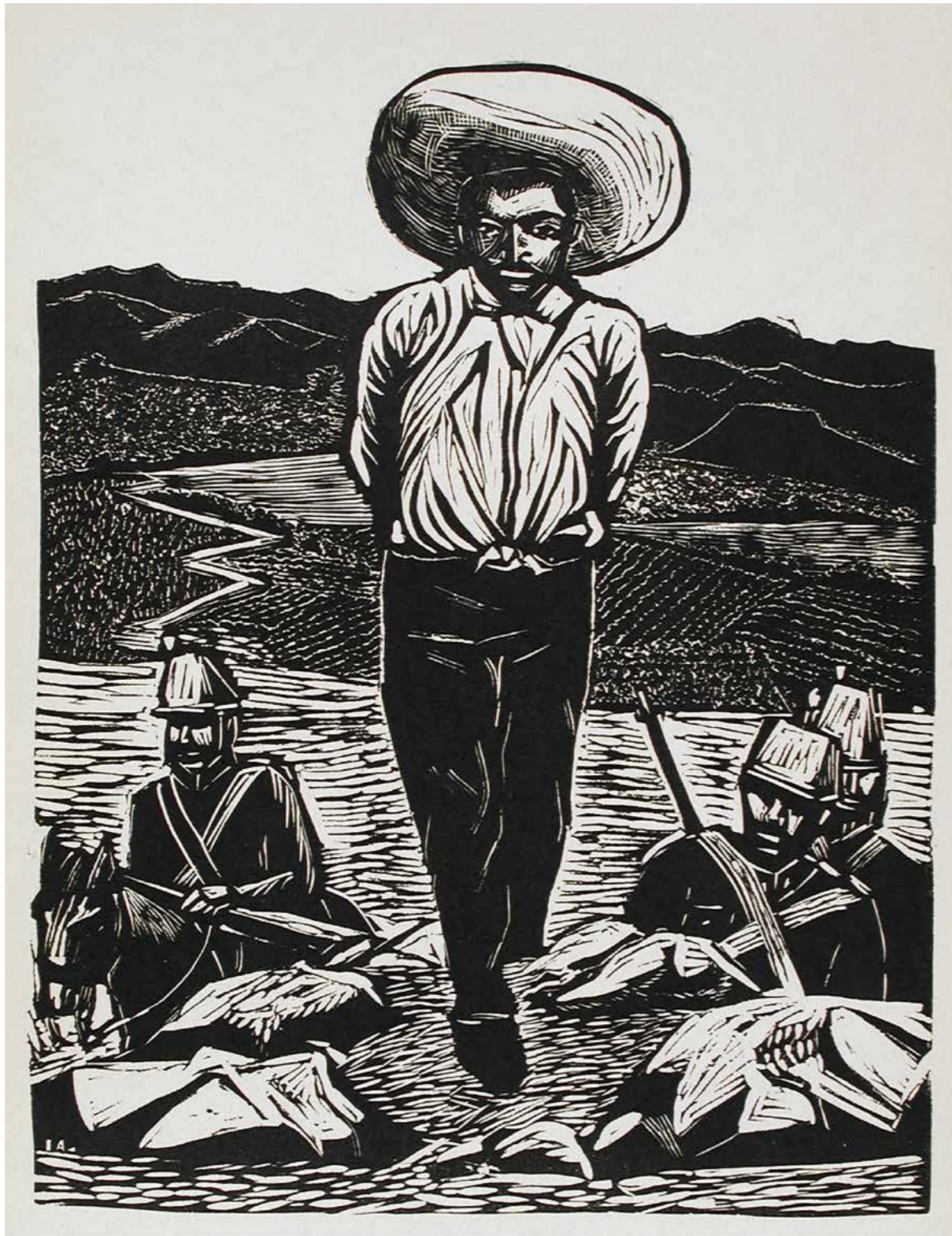
## 来自扶桑的风 Winds from Fusang

米格尔·科瓦鲁维亚斯  
《中国京剧演员》，1931年  
纸本绘画

Miguel Covarrubias  
Chinese Opera Singer, 1931  
Drawing on paper  
Photo Zhang Guangyu Art Foundation

展览“来自扶桑的风：二十世纪的墨西哥和中国”将在2017年12月8日至2018年6月10日期间于南加大亚太博物馆展出。LEAP通过策展人喻瑜和郑胜天挑选的照片一探他们策展工作的进展。  
“Winds from Fusang: Mexico and China in the Twentieth Century” is on view at USC Pacific Asia Museum from December 8, 2017, through June 10, 2018. LEAP looks at pictures chosen by curators Christina Yu Yu and Zheng Shengtian to represent their work in progress.





左：伊格纳西奥·阿基尔  
《埃米利亚诺·萨帕塔在务农的时候被逮捕》，1947年  
布面油印  
40.01 x 26.99 厘米

Left: Ignacio Aguirre  
*Emiliano Zapata hecho prisionero por su lucha en favor de Los campesinos*, 1947  
Linoleum cut  
40.01 x 26.99 cm  
Courtesy Los Angeles County Museum of Art



右：迭戈·里维拉  
《梦》，1932年，石版画  
纸面尺寸 51.44 x 38.74 厘米，图像尺寸 41.28 x 30.16 厘米

Right: Diego Rivera  
*The Dream (Sueño)*, 1932, lithograph  
Sheet 51.44 x 38.74 cm, image 41.28 x 30.16 cm

no. 82 Diego Rivera 1932

## 亚历山德拉·张 Alexandra Chang

**LEAP:** How did "Circles and Circuits" first come to be?

**Alexandra Chang:** It was really Steven Wong, who is the co-curator of the exhibition and who, at the time, was at the Chinese American Museum in Los Angeles. He had this idea when the Getty came out with their call for proposals for Pacific Standard Time around three and a half years ago, and he invited me knowing my interests and experience at the Asian/Pacific/American Institute at New York University. We worked on a lot of the research together, and it was incredibly intense. The Getty funding was so important because without it—without actually going there and being a part of it—it would have been impossible. So many of our materials we could only find at certain bookstores in the Caribbean,—they're very precious to me because you can't get them anywhere else. Some of the artists were hard to locate, because they are working more with the local community rather than with the international art circuit. We had to go there and talk with the Chinese family associations. It's interesting, the pathways through which you hear about people and eventually meet people, like working out a mystery. Someone would give us an idea of who to talk to, then we would just go and look.

**LEAP:** 展览“圆与圈”最初是怎么发展起来的?

**亚历山德拉·张:** 这要感谢斯蒂芬·王,他是这个展览的联合策展人,那时候他正在美国华人博物馆任职。大约在三年半前,当盖蒂基金会公开征集“太平洋标准时间”展览项目的提案时,斯蒂芬就有了这个想法。他知道我对这方面的议题有兴趣,并且在纽约大学的亚洲/太平洋/美国学会的工作经验,便邀请我加入。我们一起做了大量此方面的研究,这项工作的难度很高。盖蒂基金会的资金对我们来说非常重要,因为没有它的支持,我们就不可能去当地寻访,也不可能完成这个项目。我们的很多资料只能在加勒比地区的某些旧书店里找到——它们对我来说非常珍贵,因为你不可能在别的地方找到它们。并且,很多艺术家都行踪不定,因为他们常常是和当地的社区一起工作,而不是国际艺术团队。我们不得不去当地,并和那里的中国家庭协会沟通。这很有趣,通过这种方式你听说了这些人然后真正去与这些人碰面,像是解决了一个谜团。有人会告诉我们应该找谁谈话,然后我们便可以去那里寻找相应的对象。

展览“圆与圈”分为两部分:“圆与圈 I: 加勒比华侨的历史与艺术”将在加州非裔美国人博物馆展至2018年2月25日,“圆与圈 II: 当代加勒比华人的艺术”将在华美博物馆展至2018年3月11日。LEAP和策展人亚历山德拉·张(音译)探讨了在如此复杂的空间中的身份问题。

*"Circles and Circuits" is an exhibition in two parts: "Circles and Circuits I: History and Art of the Chinese Caribbean Diaspora" is on view at the California African American Museum through February 25, 2018, while "Circles and Circuits II: Contemporary Chinese Caribbean Art" is on view at the Chinese American Museum through March 11, 2018. LEAP asks curator Alexandra Chang about how identity works in this complex space.*

## 圆与圈

## Circles and Circuits

**LEAP:** Did you come across things that surprised you, or artists you hadn't known about in advance?

**AC:** Oh, definitely. So little of the research on this topic has made it to the United States before, much less the artwork. You'd mail something and it might not get there, or you'd be talking to people in Panama and they'd say "Don't mail anything!" or in Cuba just getting images was very difficult, let alone the actual art. There was one artist, Pedro Eng Herrera who I'd read about, and we were able to get in touch through another family association contact in Cuba. He had been part of the association before, but later splintered off because of the Cuban Revolution. He actually led a Chinese militia, and it was very divisive because of the nationalist campaign. He was a labor organizer for restaurant laborers, and gathered people together and formed a militia that flew the People's Republic of China flag, representing communist China, and the community there was divided in Cuba. It was amazing to work through his memories of stories from that time. He actually spent the 1990s and 2000s painting from memory and teaching younger people what actually happened in that generation. Then you see the materials he was using, Crayola pencils, pens, watercolors, whatever people would bring him, because it was so hard to get art materials.

苏珊·达亚尔,《奥比教》,约1990-1991年,摄影

Susan Dayal, *Obeah*, c. 1990-1991, photography



**LEAP:** 你有没有遇到过令你惊讶的事情,或者你之前从没有听说过的艺术家?

**张:** 噢,当然了!之前很少有资料能够顺利地送到美国,艺术品就更少了。可能你邮递了什么东西而邮件并没能送达;又比如当你和巴拿马人交流的时候,他们会说“不要邮寄任何东西!”;再或者在古巴,光是得到图像就非常困难了,更不用说真正的艺术品。我在书上读到过一个艺术家的资料,名字?叫佩德罗·吴。通过在古巴的另一个家庭协会,我们最终联系上了。他之前曾是协会的成员之一,但后来因为古巴革命和协会分道扬镳了。实际上他领导了一支中国民兵队,但由于民族主义运动,队伍内部有很多分裂势力。他有劳工的背景,一度是餐厅的劳工,之后他聚集了一些人组成了民兵队,打着华人社区和共产主义的旗帜,代表着共产主义的阵营。挖掘和研究他当时经历的故事真的太棒了。整个90年代和20世纪的第一个十年,他都在画他记忆中的故事,并把那个年代事情的真相告诉年轻一代。你看他当初用的材料,彩色铅笔、签字笔、水彩,人们带给他什么,他就用什么,因为那个时候很难获得艺术材料。

**LEAP:** 展览分为两个部分,第一部分是关于历史的,第二部分是关于当代的?

**张:** 是的。加州非裔美国人博物馆的展览有关于如何从当代视角观看历史,洛杉矶美籍华人博物馆的展览则聚焦当代。有几个艺术家是在两个展览中都出现的,比如玛丽亚·马格达莱纳·坎波斯-庞斯(Maria Magdalena Campos-Pons),阿尔伯特·钟(Albert Chong),凯瑟琳·陈(Kathryn Chan),但他们在两个展览中会分别展出不同的作品。坎波斯-庞斯对于美洲大陆不同区域之间的移民历史、迁徙情况以及它们之间关系做了大量的思考,展现出历史在当下时刻的意义。举个例子,卡塔琳娜·王(Katarina Wong)用她的“指纹项目”影射移民的规律,其中也反映出某种佛教思想。

**LEAP:** 在这个展览的两个部分之间徘徊,你有没有感觉到艺术家对于身份的理解在随着时间而改变?加勒比地区华人的身份对于不同时代的艺术家是否意味着不同的东西

**张:** 我们现在讨论内容涵盖了几个不同的时期和议题。首先是战前时期的移民问题,再者是加勒比地区民族运动的形成,最后各大问题之间的相互联系。这实际上关系到人们如何看待殖民主义和身份认同——什么是民族认同感?具体来说,在加勒比地区,我们还应该思考拥有多重身份意味着什么?牙买加有一句宣言——“许多不同的民族,才有了一个牙买加人”,在特立尼达岛也是这样。以卡莱·张 (Carlise Chang) 为例,他师从西比尔·阿戴克 (Sybil Atteck)。他成为狂欢节服装和装饰品的主要设计师之一,这是非常大的荣耀。很多艺术家都在这些民族运动中很积极,他们会考虑在后殖民时代,什么代表了民族的视觉文化——旗帜,以及邮票,这些都是对民族文化标识及其意味做出的思考。当然,还有古巴艺术家林飞龙 (Wilfredo Lam)。1941年战争结束之后,他回到了古巴,他对古巴的文化也非常感兴趣。当时他对华裔和非洲裔加勒比的背景做出了思考,也关注着殖民压迫统治结束之后的所有权归属问题。再后来,不同种族团结的思想开始浮出水面,这个提议在“黑人文化与精神价值”运动中已经出现过,但在出现的区域和形式上,这两者有些不同。

**LEAP:** The exhibition is structured in two parts, a historical “Part I” and a contemporary “Part II”?

**AC:** Yes. One exhibition is historic through the present, at the California African American Museum, and then a contemporary exhibition at the Chinese American Museum in LA. There are a few contemporary artists who overlap in both exhibitions, including Maria Magdalena Campos-Pons, Albert Chong, Kathryn Chan, Nicole Awai, Andrea Chung, and Katarina Wong, but they are showing different kinds of works in each exhibition. Campos-Pons has worked a lot with thinking about the histories of migration, travel, and interconnection, between the Americas, showing how history is so present. Katarina Wong’s project titled *Fingerprint Project: Murmuration Unfolding* imagines migration patterns through cast wax fingertips of her friends and acquaintances that are pinned to the wall in these whirling starling murmuration patterns. This piece also reflects the Buddhist idea of interdependence in which we have shared memories and our imagining of the world around us is dependent on the thoughts of others. It brings in this idea of a shared history.

**LEAP:** Moving between the two halves of the exhibition, is there a sense for you that the artists’ understanding of identity is shifting over time? That Chinese-Caribbean identity means something different to artists of different generations?

**AC:** There are a few different periods and categories that we’re looking at here. One is thinking about pre-, during, and post-war migration, and the building up of the national movements within the Caribbean, and these large interconnections and pipelines of thought. It’s really about the way people were thinking about colonialism and identity—what is national identity? Specifically, in the Caribbean, it’s also thinking about what it means to have multiple identities. In Jamaica, the motto is “Out of many, one people.” Trinidad as well: take Carlise Chang, who was mentored by Sybil Atteck. He became one of the major designers for Carnival and won Band of the Year which was a major honor. Many of these artists were active in the national movements, thinking about the visual culture of the nation in the postcolonial era: the flag, coat of arms, the postal stamp. These are all ways of thinking about national representation and what it means. Then, of course, there was Wilfredo Lam in Cuba, who was similarly very interested in thinking about the culture of Cuba and his Afro-Cuban background when he came back after the war in 1941. He met Aimé Césaire who was writing about the connection between Asian and African colonial oppression. There was this idea of solidarity then already and also the influence of his idea of Négritude. At the time there was also the idea of pan-Africanism that was existing in different ways in different places..

**LEAP:** 不同的民族社群是否有达成共识的片刻?比如虽然国籍不同但大家都是亚洲移民?

**张:** 要追溯家庭之间的联系的开始要从中国开始,因此跨民族的社群是一直都存在的。人们四处迁居,必定会产生交流。读一读以前的《特立尼达岛卫报》,里面有很多中国的消息。这就是移民们的生活。还有一个很有趣的跨民族三角社区,里面也包括了加拿大地区,尤其是多伦多,那里的加勒比华人很多。这些现象有很长的历史了,而且今时今日还在发生。而后你就会联想到战后人口的流动,很多思想家、作家和艺术家都去了伦敦和纽约——很多很多艺术家,不仅仅是那些加勒比地区的华人艺术家。他们都是知识走廊中的迁徙活动的一部分。

**LEAP:** 此次参展的艺术家们会不会认为,相较于牙买加华裔或古巴华裔,他们对于加勒比华裔的身份更有认同感?

**张:** 刚到那边的时候,我们用的语汇(加勒比华人)使很多人感到惊讶和不解。但是不同的艺术家有不同的想法。有一些说:“我是一个特立尼达岛人”或者“我是一个加勒比-加拿大华人”,也可能根据栖居地的不同,他们会对自己的身份有别的认知。在加勒比,你可能永远不会说自己是一个加勒比人,但是你会说自己是特立尼达岛人或者中国人。当社区转变,对身份的认知也会随之变化。

**LEAP:** 艺术家们对将展览办在洛杉矶这个事情有何看法?为什么对你来讲在洛杉矶办这个展览是有趣的?

**张:** 洛杉矶有很多来自拉丁美洲的文化,这两地之间保持着持续的对话。但是这也取决于艺术家和他们的所在地、他们来自什么样的背景以及他们通常在哪里展出。对于一些人来说,举办国际性的展览非常重要,或许也是他们第一次和来自不同地区,处于不同社会背景下的艺术家共事。对于艺术家们来说,和来自不同岛屿的人们见面很难得。虽然他们之间的距离不远,但某些方面的差距还是很大的。另一个很重要的方面是要将反复迁徙而流散的人聚在一起,这样这里才会充满善意,这次的项目也为此提供了一个宝贵的机会。

**LEAP:** Has there ever been a moment of shared consciousness among national communities? A transnational Asian diaspora?

**AC:** Well, the family associations were tied back to China from the very beginning, so the transnational community has always been there. People were migrating there and back, and definitely they were in communication. Reading old newspapers, the *Trinidad Guardian*, there was lots of news coming through about China. And there is an interesting transnational triangulation too, that also includes Canada, particularly Toronto, where there’s a huge Chinese-Caribbean population. It’s a long history that’s still occurring now. Then you can think about circulation after the war, when thinkers, writers, and artists were going to London and New York. Many, many artists, not only Chinese-Caribbean. They were all part of the transmigration going on in that intellectual corridor.

**LEAP:** Would the artists in the exhibition recognize the category of Chinese-Caribbean as more or less valid to them than variously Chinese-Jamaican or Chinese-Cuban?

**AC:** When we got there our vocabulary (Chinese-Caribbean) met with a lot of raised eyebrows around this label. But it depends on individual artists. Some say “I’m Trinidadian,” or “I’m Chinese-Caribbean-Canadian,” or might identify differently depending on where they are. In the Caribbean you might never talk about yourself as being Caribbean, but you would say Chinese-Trinidadian and Jamaican. There’s a conditionality to identity that shifts depending on where and what community one might be around — a positionality.

**LEAP:** What do the artists make of the fact that the exhibition is happening in LA? And why, for you, is LA an interesting place to do this exhibition?

**AC:** LA comes with so, so much context from Latin America. There is a constant dialogue. But it also depends on the artists and where they are, what their backgrounds are, where they normally show. Some have galleries in LA. Some have never been there or will never go. For some it’s important to be showing internationally, perhaps for the first time, but also together with artists from different places. In the Caribbean, it can be hard for the artists to actually meet up with people from different islands. Although they’re close to each other, in some ways they’re really far apart. The other important aspect was including the diaspora of the diaspora. That was a unique possibility here, so there was a lot of goodwill.



在日美国国家博物馆举行的展览“环太平洋边境：利马，洛杉矶，墨西哥和圣保罗的日裔移民艺术”将会开放至2018年2月25日。LEAP采访了策展人克莱门特·花见和克里斯·仓光，并请他们回顾了此次的策展历程。

*“Transpacific Borderlands: The Art of Japanese Diaspora in Lima, Los Angeles, Mexico City, and São Paulo” is on view at the Japanese American National Museum through February 25, 2018. LEAP asks curators Clement Hanami and Kris Kuramitsu to reflect on their experiences organizing the show.*

## 环太平洋边境

## Transpacific Borderlands

**LEAP:** 总的来说，你的“环太平洋边境”研究的成果是什么？日本-拉丁美洲经验的核心因素是什么？

**克莱门特·花见:** 这一组国际艺术家代表了一种独特的视角，他们创造能够反映个人家族历史的艺术。这些创作追溯了日本流民的历史，但也沉浸于熟悉拉丁美洲文化及历史的群体之中。他们关于艺术及多元性的意识也建立于新的社会网络模型、互动科技及关于全球问题的意识之上。在这种新的共享经济条件下，我们看到艺术家们在历史上来说相对狭窄的领域中轻松地找到通往艺术世界其他领域的方式，反之亦然。这些艺术家创作中反映出的文化、历史、社会交错点成为了沟通和冲突的动态节点，在此之上也出现了新的观点。

**LEAP:** 在拉丁美洲生活及创作的日本后裔艺术家之间是否有一种共同的意识？而其他亚洲-拉丁美洲族群中有此类的网络或关系等存在吗？

**花见:** 历史上来说，有趣的是，亚洲区域的众多文化群体并不将彼此视作是盟友，而是敌人。但是，美洲的亚洲移民越来越多，渐渐地，他们意识到他们必须彼此合作，因为他们要以有限的资源去进行同一种抗争。日本移民常在各地建立日本系会或社区中心，但我仅在近些年看到更多关注日本-拉丁美洲网络的努力，而对于这种特殊族群的关注往往以学校或学院等教育机构的形式开始。

**LEAP:** What is the unifying takeaway from your research on “Transpacific Borderlands”? What can we call the key elements of the Japanese Latin American experience?

**Clement Hanami:** This group of international artists represents a distinct perspective, creating art that reflects their lineages that trace back to Japanese diaspora, yet are immersed in communities informed by Latin American culture and heritage. Their perspectives on arts and diversity are also informed by new models of social networking, interactive technology, and an awareness of global issues. In this new sharing economy, we see how artists in once narrow fields can more easily find their way to other realms of the art world and vice versa. The intersections their works reflect become dynamic points of engagement, friction, and the formulation of new perspectives.

**LEAP:** 在今天，尤其是在当代艺术的语境中，通过“环太平洋边境”我们能够从身份政治中学到什么？

**花见:** 我们不断因个人选择和行动而获得更多关于身份的意识。我们的自我意识随时间而演变，也不能遵循什么严格的既定模式发展自我。尽管人们创造了“家园”、“世界大同主义”、“种族融合”等作为组织原则的主题，但我不想我之前提到的诸多交错点被错误地视作是日本-拉丁美洲族群经验的核心；我想要公众意识到这种文化混合体的复杂特性。我们的长期研究是一种对话的起始点，人们可以基于这种研究深入理解这种独特的经验。

**LEAP:** 此次展览和日美国国家博物馆的长期展览计划有什么样的联系？

**花见:** 我们的展览目标是通过分享日本-美国经验，推动公众对于美洲的民族及文化多元性的理解。但是日本-美国经验并不像人们想象的一样简单，这经验有着悠久的历史，充满了文化混合和融合进程。我们也意识到，这种经验事实上超越了国界。因此，尽管我们的首要关注点是美国境内的日本-美国经验，我们也必须规律地检视日本流民运动在整个美洲带来的宏观影响。我们能够通过这种工作了解到不同族群适应某地环境、与某地融合、与新世界结合的方式，并更好地理解在这个多变的、全球性的跨国境世界中，社会和文化在发展身份意识和自我意识时扮演的角色。

**LEAP:** Has there ever been a shared consciousness among artists or communities of Japanese descent working in various parts of Latin America? Have networks or relationships existed with other Asian-Latin American communities?

**CH:** Historically, it is interesting to note that Asian cultures have not always looked at each other as allies, but more as adversaries. But, as many Asians immigrated to the Americas, it slowly became more necessary to work with each other, mostly because of the shared struggles that needed to be overcome with very limited resources. And while Japanese have always seemed to create Japanese associations or community centers wherever they establish roots, it hasn't been until more recently that I have started to see more focus on Japanese Latin American networks, which often find their beginnings in educational settings like schools or colleges where these critical masses exist.

**LEAP:** What can we learn about identity today, particularly in the context of contemporary art, through “Transpacific Borderlands”?

**CH:** We as people are informed continuously by our personal choices and actions. Our self evolves over time, and there is no model or formula that is precise or exact. While we have created themes such as “homeland,” “cosmopolitanism,” and “racial mixing” as organizing principles, I don't want these points of intersection to be become misconstrued as essential to the Japanese Latin American experience; rather, this presents to the viewing public the complexity of this cultural hybrid. What we have gathered here is a starting point for dialogue upon which to continue to build a better appreciation of this experience.

武田慎平，《马格内特鬼魂公路酒店》，2016年录像，1小时10分

Shinpei Takeda, *Ghost Magnet Roach Motel*, 2016 Video, 1hr 10 min



**LEAP:** 你自己也是一名艺术家,你能不能谈谈在你的艺术实践经验中日本-美国及拉丁裔身份的交错点带来的影响?你要面对什么样的身份再现的压力?

**花见:** 我们经常在有色族群及有色人群艺术家之间以“交错点”这个概念找到艺术实践的相似性。我常会想到“我敌人的敌人是我的朋友”这样的话。通过找到这些交错点,我们能够创造强大的关系,并更具批判性地去理解这个问题:我们在被视作是“美国人”的过程中进行的抗争。这种艺术形式的内在压力与身份再现有关,也与艺术界倾向于将这种艺术边缘化为“民族”艺术有关。重要的是,我们要去创造一个批判性集体或中心,以应对或挑战欧洲中心式的艺术界,以应对或挑战他们设立的标准。我们的目的是重新聚焦于这种态度,并要意识到艺术世界事实上有许多不同的中心,而如果我们想要更好地理解我们身处的这个多元世界的话,我们同样需要代表并思考这些中心。

**LEAP:** 在十年前举办的展览“老虎和美洲豹”(Tigers and Jaguars)探索了类似的问题。你能不能谈谈那个展览的成就和失败之处?在过去的十年中,关于类似议题的讨论发生了什么样的改变?

**花见:** 有色人种总是在不断地组织工作以尝试超越他们生活中遇到的压迫性状况。混合身份或人格正是通过这种形式的互动而产生的。我认为“老虎和美洲豹”仅是民权运动、劳工运动及学院民族研究经验的产物。策展人凯西·加列戈斯(Kathy Gallegos)将这些呈献给了广大的公众,但那只是一个开始。越来越多的研究、展览及讨论有助于我们理解融合性及交错点这个概念。

**LEAP:** As an artist yourself, can you speak to the intersection of Japanese-American and Latino identities in your experience of the art world? What kind of pressures of representation do you deal with?

**CH:** Intersectionality is often how we find common ground between artists and communities of color. The phrase “the enemy of my enemy is my friend” often comes to mind. By finding these intersections, we are able to create stronger relationships and more critical understanding to the issues that surround our struggles to be seen as Americans in our own right. The pressures within this form of art making deal with representation and how the larger art world often marginalizes this as “ethnic” art. It is really about creating a critical mass or center for this work that meets or challenges the Eurocentric art world where the bar is set. Our goal is to refocus this view and to understand that there are many centers of the art world that need to be represented and considered if we are to understand better the diverse world we all share in.

**LEAP:** Ten years ago the exhibition “Tigers and Jaguars” dealt with similar questions. Can you speak to what that exhibition got right and wrong? How has the conversation evolved in the past decade?

**CH:** People of color have always been organizing and working together to overcome oppressive situations in their lives. From these types of interactions, hybrid or mixed identities or personalities began to take shape. I think “Tigers and Jaguars” was merely a product of this experience that involved civil rights movements, labor movements, and ethnic studies in colleges. As part of this process, curator Kathy Gallegos really put this on the map for a larger audience to see, but it was only the beginning. This idea of hybridity and intersectionality are becoming better understood with more research, more exhibitions, and increased dialogue around this subject.

**LEAP:** 日本裔艺术家在洛杉矶的拉丁裔族群中的位置为何?更广泛地说,洛杉矶在连接亚洲及拉丁美洲文化时——尤其是两个区域的艺术的——这座城市承担了什么样的角色?

**克里斯·仓光:** 洛杉矶的其中一个特点就是其文化复杂性。对于那些在洛杉矶生活、进行创作的艺术家群体来说,他们必然是这种文化复杂性的重要组成部分。南加州地区有大量的亚洲和拉丁美洲移民,他们的移民历史是悠久的、互相重叠的,因此这两个族群的联系是非常深入的——博伊尔高地(Boyle Heights)等居民区中就有这样的联系;在反战运动中两者也曾大量联合沟通。我想,盖蒂中心(Getty Centre)的“太平洋标准时间:洛杉矶/拉丁美洲”着重关注了一种在加州独有的动态交流现象。举例来说,入江一郎(Ichiro Irie)曾在墨西哥市的文化领域探索此种联系,他以富布莱特奖学金(Fulbright Fellowship)在当地进行了五年的驻留活动。在1960年代来到洛杉矶定居的日裔-巴西籍雕塑家肯兹·盐川(Kenzi Shiokava)在康普顿及华兹兹的黑人艺术家群体中找到了组织,最终在华兹塔艺术中心(Watts Towers Arts Center)进行了一个长期的驻留计划。洛杉矶充满了出人意料的联合、交流活动,这些交流活动在此地生根发芽,我们尝试在展览中着重体现这一点。

**LEAP:** What is the position of artists of Japanese descent within Latino communities in LA? More generally, what is the role of LA in connecting Asian and Latin American cultures, especially in terms of art?

**Kris Kuramitsu:** One of Los Angeles’s many strengths is its cultural complexity, and that certainly holds true within the communities of artists that make their homes here. Because of the long, overlapping histories of immigration from Asia and Latin America to southern California, connections between communities can run pretty deep—rooted in neighborhoods like Boyle Heights, or in experiences like anti-war activism. I think The Getty’s PST: LA/LA highlights a dynamic exchange that is fundamental to Los Angeles. For example, Ichiro Irie acted on connections in the cultural scene in Mexico City and went there on a Fulbright Fellowship that extended to a five-year stay. And Kenzi Shiokava, a Japanese-Brazilian sculptor who came to LA in the 1960s, found grounding in a community in Compton and Watts among a group of African-American artists, ultimately leading to an extended residency at the Watts Towers Arts Center. LA is really a place where unexpected affinities take root and flourish, and that’s what we are highlighting in the work of artists from Los Angeles in the show.



志津·萨尔达曼多  
《桑德拉》, 2014年  
纸上彩色铅笔和喷绘颜料

Shizu Saldamando  
*La Sandra*, 2014  
Colored pencil and spray paint  
on paper  
Courtesy the artist



爱德华多·渡庆次, 《班德拉旗》, 1985年, 布面乳胶  
Eduardo Tokeshi, *Bandera Uno*, 1985, latex on canvas

**LEAP:** Can you speak to the intersection of identity and subculture in the work of Shizu Saldamando?  
**KK:** Shizu Saldamando's work really embraces the potency of an embodied subjectivity. Her intricate drawings are assertions of a specific and self-determined identity; the gestures are small and mundane, often, but the presence of the figures is undeniably strong. I especially love her new lunchbox drawings, which are really another form of portraiture. The intense level of detail conveys the amount of care and personal investment that each owner put into these boxes that they carried with them everywhere, decorated very personally but also acting as symbols that help people identify each other.

**LEAP:** How does your work on this exhibition fit into your day-to-day curatorial program at the Mistake Room?

**KK:** The Mistake Room has had a decidedly international outlook in its programming, showing artists from all parts of the globe and giving a context for their ideas—simultaneously highlighting their unique cultural position as well as connections between them. “Transpacific Borderlands” dovetails really nicely with this approach to art, especially in our really complicated international reality. What is very different at JANM is the institutional context, as JANM has a very specific function as a Japanese American cultural and historical museum—I love the engagement of contemporary art within this community context.

**LEAP:** 你能否谈谈志津·萨尔达曼多 (Shizu Saldamando) 作品中体现的身份意识及亚文化的交错点?

**仓光:** 萨尔达曼多的创作拥抱了一种具象化了的主体性潜能。她的精致的绘画提出了一种独特的、自我高度认同的身份: 这些作品中的姿态是微小的、寻常的, 但是其中形象的存在非常强大。我非常喜欢她最近创作的午餐盒绘画, 这是一种新肖像形式。强烈的细节处理传达了带着午餐盒去各处工作的人们对于自己的爱护和投入。这些午餐盒上有非常个人化的装饰, 也是能够协助人们彼此了解的符号。

**LEAP:** 你在策划这个展览时进行的工作和你平时在艺术机构Mistake Room每日策展工作的关系为何?

**仓光:** Mistake Room的展览计划是特别国际化的, 展出全球各地艺术家的作品, 并为他们的创作添加一个语境框架的——在强调他们独特的文化地位的同时关注艺术家们彼此的联系。在复杂的国际现实背景下, “环太平洋边境”则以一种优秀的方式延续了这种方法。在日美国家博物馆进行展览的显著区别是由美术馆的机构语境特性带来的, 因为日美国家博物馆有明确的任务的——这是日本-美国文化历史博物馆的——我非常喜欢当代艺术在这种特定族群语境下开展实践这件事。(译/李博文)

对于王家卫、张国荣、梁朝伟、杜可风和夏永康所在的黄金年代, LEAP唯有缅怀。他们横跨拉丁美洲的公路电影《春光乍泄》是香港文化的象征物, 有意无意地为那个时代塑造了一幅刻骨铭心的肖像。

*LEAP can only reminisce about the time Wong Kar Wai, Leslie Cheung, Tony Leung, Christopher Doyle, and Wing Shya—Hong Kong culture personified—road-tripped across Latin America for Happy Together, intentionally or otherwise building a visual correspondence that is not easily forgotten.*

差不多在我第一次看《春光乍泄》这部电影的时候, 在大学图书馆的走廊上我意外发现了一本书, 那本书提出了一个拉丁美洲的经济和历史学家们都很爱讨论的问题: 阿根廷模式为什么没有成功? 今天的阿根廷以政局动荡, 辉煌不再的衰败形象为国际社会所知, 作为曾经世界上最为富有的国家之一, 它的地位在20世纪初时又是怎么被动摇的?

但谈到《春光乍泄》的时候, 再提同样的问题似乎就有些冷漠和思考过度了。这些问题的正确答案(出口贸易的不平衡? 政治和教育方面的原因?) 对于观赏这部电影来说并不是先决条件。然而, 由于错失发展良机而产生的, 笼罩着阿根廷历史的阴郁氛围和王家卫一直以来的作品倒是相当契合。电影中恋人黎耀辉(梁朝伟饰)与何宝荣(张国荣饰)分手、和解, 又在布宜诺斯艾利斯重逢; 同时间, 阿辉和小张之间友情以上的情感也逐渐升温, 片刻喜悦降临之后又云散烟消。

回顾过去的20年, 这部电影像是一个荒诞的遗迹, 既超前于它所处的时代, 又是时代的产物。作为电影的主题, 一对同志情侣从香港辗转至布宜诺斯艾利斯的故事更可能是在2017而不是1997年出现。但今时今日, 要让一位著名导演和诸多大牌影星再去制作这样一部电影几乎是不可能的, 更不要说为了拍摄一组额外的镜头将整个摄制组移植到阿根廷了。

被何宝荣抛下, 独自一人的时候, 阿辉意识到布宜诺斯艾利斯和香港恰好是在地球的两端, 这个片段引发了一个美丽的白日梦, 一组镜头一闪而过, 是他家乡高

## 春光乍泄 Happy Together

西蒙·弗兰克  
Simon Frank

Around the first time I watched *Happy Together* I serendipitously stumbled on a book in a corridor of my university's library, one asking a question beloved by economists and historians of Latin America: Why didn't Argentina succeed? How did one of the world's richest countries at the turn of the twentieth century falter, and become known abroad more for a faded glamorous image and political instability than economic power?

This may seem like a cold, overly intellectual question to ask about *Happy Together*, and the proper answers (imbalanced exports? politics? education?) are not required to appreciate the 1997 film. Yet the melancholy of lost possibilities that surrounds Argentina's history fits perfectly with Wong Kar-wai's oeuvre. As the lovers Fai (Tony Leung Chiu-Wai) and Po-wing (Leslie Cheung) break up, make up, and get together again in Buenos Aires, and as a friendship that could be something more grows between Fai and Chang (Chang Chen), moments of joy come into reach only to dissipate.

Looking back two decades on, the film seems like an absurd relic, both ahead of its time and very much a product of it. In a very positive sense, the story of a gay couple from Hong Kong in Buenos Aires is a more likely topic for a film in 2017 than 1997, but it is almost inconceivable that such a movie would be created today by a name director with major stars, much less involve a full crew decamping to Argentina for an extended shoot.

Left alone by Po-Wing, Fai realizes that Buenos Aires is on

杜可风,《春光乍泄》剧照,1997年  
Christopher Doyle, production still from the set of Wong Kar-wai's  
*Happy Together*, 1997



速公路上下颠倒的影像。在杜可风华丽的镜头语言中,伊瓜苏瀑布以及主角试图前往瀑布的途中让他们迷失方向的,无穷无尽的公路都是对开阔空间和自然景观的呈现,而这些都是在王家卫对香港的描绘中看不到的。

尽管电影刻画的阿根廷是香港的对立面,但它和香港也同时被一种双重隐喻联系在了一起:阿辉在一家中国餐厅工作,他拥挤的公寓房间和杂乱的公用厨房不过是对亚洲都市生活图景略有不同的再现,这也反映在电影最后一幕台北夜市的场景中。

离散迁徙既切断了人和家乡的联系,也加强了这种联系。尽管王家卫回避了1997年这个关键的时间点以及随之而来的主权交接事件,他仍然拍了一部关于身份认同,关于香港和香港人,以及香港在世界上的地位的电影。回头来看,假如一切从头,阿根廷的历史会是怎样?观众大概也会思考这个对于电影主角来说悬而未决的问题——“假如……?”而今天的香港是否又会变成21世纪的布宜诺斯艾利斯——尽管这座城市仍旧迷人,它却正在逐渐退出世界的主舞台。

exactly the opposite side of the globe from Hong Kong, prompting a brief, beautiful reverie of his home's highways shot upside down. Captured in Christopher Doyle's sumptuous shots, the Iguazu Falls and the endless roads that Lai and Ho get lost on trying to get there present an open space and sense of nature absent from Wong Kar-wai's depictions of Hong Kong.

Yet, by presenting the exact opposite of Hong Kong, Argentina remains tied to it through a sort of duality: Lai works in a Chinese restaurant; his cramped apartment and its chaotic shared kitchen are a only slightly distorted image of east Asian urban life, reflected in the Taipei night market of the film's closing scenes.

Exile breaks but then reinforces one's bond to home. Though avoiding the obvious significance of 1997 and the Handover, Wong Kar-wai still made a film about identity, Hong Kong, its people, and their place in the world. Returning to the "What if?" of Argentina's history, the viewer may ponder the unresolved "What if?" of the characters' lives, and today ask whether Hong Kong may end up a Buenos Aires of the twenty-first century—holding onto its alluring image but sliding away from the world's main stage.

LEAP发现,全球南方未来主义为不同地区艺术文化的融合提供了理论框架。相关展览“异世界:美洲大陆的艺术和科幻小说”将于2017年9月16日到2018年2月4日期间在加州大学河岸的UCR ARTSblock艺术中心举办。

LEAP finds in Global South Futurisms a theoretical framework for solidarity in art across regions and cultures. "Mundos Alternos: Art and Science Fiction in the Americas" runs through February 4, 2018, at University of California Riverside ARTSblock.

文化评论家马克·迪尔 (Mark Dery) 在1992年的经典著作《黑到未来》(Black to the Future) 中这样写道:“如果真的有非洲未来主义 (Afrofuturism), 那么它一定存在于我们想象不到的地方, 如星云般分布。”文章首次使用了“非洲未来主义”, 意指大西洋黑人视镜下科幻小说和未来主义艺术、文学和电影等所带来的种种可能性。多年来, 非洲未来主义被很多学者和具有创造力的实践者们接受和延伸。作为跨类型的创意文化中一个突破性的理论和力量, 非洲未来主义所承载的含义已远非最初的解读 (关注于来自非洲大陆和非裔移民的创作者和主题), 它更是世界各地的零零散散所发生的现象和实践者们的灵感来源, 是一种概念框架。

近年来, 出现了一股非西方和反殖民未来主义潮流, 对科幻就是“极客白人男生”的传统定义提出挑战质疑[用学者凯瑟琳·苏·拉米雷斯 (Catherine S. Ramirez) 的话来讲, 是她提出了Chicanafuturism<sup>1</sup> 这个说法]。广义而言, 海湾未来主义、中华未来主义以及其他突出传统地缘政治层级转变的论调, 似乎都证实了西方已失去了想象未来的诉求和能力, 而发展中世界的国家和文化, 本地和外来族群却依然并且一直具备这种诉求和能力。

在我的研究和写作中, 因为尚未找到一个更好的说辞, 我一直用全球南方未来主义 (Global South Futurism) 这个挡箭牌来将这些发展串联在一起, 可简单理解为从非西方的角度对未来、科幻和思辨性设计的看法。这些地区性的线索很冗杂, 无论是和资本主义现状还是自由政治的关系都大不相同, 不妨以类似星云图结构的方式

## 全球南方未来主义 版图上的“异世界” “Mundos Alternos” on the Map of Global South Futurism

高文慧  
Samantha Culp

In his landmark 1992 essay "Black to the Future," cultural critic Mark Dery writes: "If there is an Afrofuturism, it must be sought in unlikely places, constellated from far-flung points." This text was the first to use the term "Afrofuturism" to define the radical possibilities of science fiction and futurist art, literature, cinema, and beyond through a distinctly Black Atlantic lens. In decades since, Afrofuturism has been embraced and expanded upon by countless scholars and creative practitioners as a groundbreaking theory and potent force in creative culture across genres, not only in terms of its original interpretation (which focused on creators and themes from the African continent and its diaspora), but as an inspiration and conceptual frame for phenomena and practitioners much further afield, from various "far-flung points."

Recent years have seen a surge of energy in other non-western and anti-colonial futurisms that challenge the traditional notion that science fiction is the "domain of geeky white boys" (in the words of scholar Catherine S. Ramirez, who coined the term "Chicanafuturism"). More broadly, these emergent strains of Gulf Futurism, Sinofuturism, and others underscore a shift in the old geopolitical hierarchies, and seem to corroborate a sense that the west has lost any claim or ability to imagine the future, while nations and cultures of the developing world, as well as indigenous and diaspora communities, can still do so—and of course, have been doing so all along.

In my own research and writing, I've been linking these de-

1. 译注“Chicana/Chicano”是美籍墨西哥裔人对自己身份的一种称谓。

将它们联系起来进行思考,作为万隆会议思辨性空间和可选择的未来的一种。

因此,我对看到一场与这一课题相关的当代拉美艺术新展心怀期待,因为这一地区具有批判性而又多样化的未来主义需要同样的关注和了解。展览“异世界:美洲的艺术和科幻小说”(Mundos Alternos: Art and Science Fiction in the Americas)由加州大学河滨分校的ARTSblock艺术中心组织,是今年太平洋标准时间项目的一部分,也是首个关于这一主题的美术馆规模的展览,共有来自整个拉美地区的30多名艺术家和艺术团体的作品参展(包括来自中美洲和加勒比地区,以及美国的移民艺术家)。这个题目也提示我们,北美只是“美洲”的一部分,科幻小说的作用就是对这些原本已被接受的等级制度进行重新设计,包括美国 and 它以南的国家之间自古就有的自上而下的权力动态。

策展人泰勒·斯托林斯(Tyler Stallings),乔安娜·苏宾斯卡-迈尔斯(Joanna Szupinska-Myers)和罗布·埃南德斯(Robb Hernández)按照主题而非地理或年代组织了展览,体现了对这个地区的艺术家一定的关注,以及全球南方未来主义中反复出现的科幻主题和概念。

“本土的未来”是一个重要线索,艺术家以此来探讨拉美前哥伦布时代的历史和本土社群,作为对非殖民未来预言的方式,将神秘学作为被忽视的远古科技形式重构。一个例子就是吉列尔莫·伯特(Guillermo Bert智利/洛杉矶)的作品,艺术家与智利手工纺织者合作,完成系列作品“打码的纺织物”,传统的图案上面镶嵌

velopments together under the umbrella Global South Futurism, for lack of a better term, roughly defined as visions of the future, science fiction, and speculative design from non-western perspectives. While these regional threads are diverse, and have very different relationships to both the capitalist status quo and liberatory politics, it seems relevant to consider them in constellation to one another, as a sort of Bandung Conference of speculative spaces and alternate futures.

It's therefore exciting to see a new exhibition tracing contemporary Latin American art that engages with this topic, as it's a region that has yet to gain the same exposure for its own critical and myriad futurisms. "Mundos Alternos: Art and Science Fiction in the Americas," hosted by University of California at Riverside's ARTSblock as part of this year's Pacific Standard Time program, is the first museum-scale show on this theme, and showcases over 30 artists and collectives from across Latin America (including Central America and the Caribbean, as well as diaspora artists in the United States). The very title reminds us that north America is just a part of "the Americas" as a whole, and that it's the role of fantastical fictions to reframe these traditionally accepted hierarchies, including the historic top-down power dynamic between the U.S. and countries south of its border.

Curators Tyler Stallings, Joanna Szupinska-Myers, and Robb Hernández have organized their survey thematically, instead of by geography or chronology, which reveals certain concerns

了QR码(与手工纺织者族群的故事联系在一起)。另一个是艺术家里戈23(Rigo 23波多黎各/旧金山)和来自墨西哥恰帕斯州的工匠们可合作,设计了一个在外太空的萨帕塔代表团,这就是装置作品《星系自治太空计划》(Autonomous InterGalactic Space Program)。后一个项目与蔡国强的《农民达芬奇》有点像,作品中有中国的自学成才的农民发明的飞碟、机器人、潜水艇。这些都是虚拟的设计形式,命题看似不符合实际,参与的群体以有限的资源设计未来(萨帕塔长期为自主权斗争,中国农民以自创的方式奔向中国梦)。

太空旅行是科幻小说的终极主题,毫无疑问也是全球南方未来主义[尤其是非洲未来主义;见桑·拉(Sun Ra)的代表作品《太空即地点》]中引人关注的话题。很多“Mundos”<sup>2</sup>艺术家都对太空探索和与外星人有关的虚构作品有兴趣,这些作品揭示了拉美地区入侵的帝国主义现实,以及围绕美国移民政策下的“非法移民”的具有暴力色彩的种族主义议题。艺术小组MASA(MeChicano Alliance of Space Artisans)来自德州的圣安东尼奥,就以讽刺和玩笑来对待这个冰冷的主题,从他们的名字(美国国家航天局NASA和一种东南亚玉米Maize的结合)和他们融合了阿兹特克神话和星云的糖果色绘画可以看出这点。其他作品从不同的角度对NASA的任务进行了再想象。阿达尔·马尔多纳多[ADÁL(波多黎各)]的《太空中的椰子》,以数字手段改动了1969年登月图片,展现了波多黎各宇航员最终先于尼尔·阿姆斯特朗抵达月球。在埃瑞卡·波姆(Erica Bohm)的《星球故事》里,这位阿根廷艺术家重新拍摄了NASA的月球陨石坑和火星探测器轨迹照片,以自己的方式去叙述。

当然,中国和印度的太空计划在过去十几年里,取得飞速发展,这也是全球南方未来主义行动的一点体现。艺术家拉瑞莎·桑索尔(Larissa Sansour)、克里斯蒂娜·德米德尔(Cristina de Middel)以及约翰·阿科姆法(John Akomfrah),都借用了太空旅行强有力的表现了民族、边界,地缘政治的不平衡。如策展人苏宾斯卡-迈尔斯在说起描述宇宙旅行的艺术的政治关联性时说:“当我们想到居住在太空中的人类,每个地球上的生灵都变成了移民。”

在展览“异世界”中,拉美艺术家的科幻和未来主义打开了想象新世界的可能性,并用充满创造力的方式在这里创作,理解和共处。在排外民族主义日甚一日的时代,全球南方未来主义的拉美分支似乎从未如此急迫过。(译/王丹华)

specific to artists of this region, as well as sci-fi motifs and concepts that recur across Global South Futurism at large.

"Indigenous Futures" is one key thread, in which artists explore Latin America's pre-Columbian history and existing indigenous communities as a means to envision non-colonial futures, and to reconceive of mythology as an overlooked form of ancient technology. One example is the work of Guillermo Bert (Chile/ Los Angeles), who collaborated with indigenous Mapuche weavers from southern Chile on his series of "Encoded Textiles" that embed QR codes (linking to stories from those same communities) into their traditional graphic patterns. Another is Rigo 23 (Portugal/ San Francisco) who worked with indigenous artisans in Chiapas, Mexico, to design a Zapatista delegation to outer space, resulting in the lo-fi installation of the Autonomous InterGalactic Space Program. The latter project has an affinity with Cai Guoqiang's "Peasant Da Vincis," a collaboration that showcased flying saucers, robots, and submarines crafted by self-taught inventors in rural China. Both are forms of design fiction that give shape to seemingly impractical propositions and highlight the potential of communities with few resources to radically engineer their own futures (respectively: the Zapatistas's long-term struggle for an autonomous state, and the attempts of China's rural poor to innovate their way into the Chinese dream).

Space travel is the ultimate sci-fi subject, and is unsurprisingly one of the major common interests across Global South Futurism (particularly Afrofuturism; see the landmark *Space is the Place* by Sun Ra). Many of the "Mundos" artists engage with cosmic exploration and alien encounter—fictions that expose the reality of invasive imperialism in Latin America, as well as the violent, racist discourse around "illegal aliens" that has defined U.S. immigration policy for decades. The collective MASA (MeChicano Alliance of Space Artisans), from San Antonio, Texas, treats this often bleak subject with satire and playfulness, from their name (a mixture of NASA with the staple crop maize) to their candy-colored paintings that fuse interstellar kitsch with Aztec mythology. Other works reimagine NASA missions from alternate perspectives. *Coconauts in Space*, by ADÁL (Puerto Rico), digitally alters photographs of the 1969 moon landing to show that Puerto Rican astronauts had actually gotten there prior to Neil Armstrong. In Erica Bohm's *Planet Stories*, the Argentinian artist rephotographs NASA images of moon craters and the Mars Rover tracks, making them her own



narrative in the process.

Of course, the space programs of China and India have made giant leaps of their own in the past decade—a bit of Global South Futurism in action. Artists from Larissa Sansour to Cristina de Middel to John Akomfrah have made their own appropriations of space travel, which remains a powerful canvas for considering nationality, borders, and geopolitical imbalance. As co-curator Szupinska-Myers put it, in describing the political relevance of art depicting cosmic travel: “When we think about humans living in space, every earthling becomes an immigrant.”

In “Mundos Alternos,” the sci-fi and futurism of Latin American artists opens radical possibilities to envision new worlds and inspired ways of making, understanding, and coexisting in this one. In an age of rising xenophobia and toxic nationalism worldwide, the Latin American branch of Global South Futurism has never seemed more urgent.



吉列尔莫·菲沃维奇和尼古拉斯·戈德堡  
《寻找陨石的指南》，2006年至今

Faivovich & Goldberg  
A Guide to Campo del Cielo  
2006–ongoing

在关于“菲律宾是不是一个拉美国家”的一次随性谈话中，LEAP试图找到一种关联性的方法论。就此问题，学者帕特里克·弗洛雷斯提出了一个新颖的概念——“共苦”，并由此发掘了看待全球化议题和国际关系的全新角度。

*In an offhand a conversation about the Philippines as a Latin American nation, LEAP looks for a methodology of connection. With the novel concept of “co-suffering,” Patrick Flores finds a new way to think about globalization and global relationships.*

“在那里，那个不幸之城……”：  
共同受难的地缘诗学

“There, hapless state...”：

The Geopoetic of  
Co-Suffering

■ 帕特里克·D·佛罗斯  
Patrick D. Flores

在那里，那个不幸之城，以及更为遥远之地  
背叛挥舞它的暴虐的鞭子  
美德此刻奄奄一息  
被扼杀在沉沉沮丧之沼中  
弗朗西斯科·巴尔萨泽 (Francisco Baltazar)<sup>1</sup>

由奥奎·恩威佐 (Okwui Enwezor)、凯蒂·西格尔 (Katy Siegel) 与乌利希·维尔梅斯 (Ulrich Wilmes) 联合策展的“战后：太平洋与大西洋之间艺术，1945-1965”于2016至2017年在慕尼黑艺术之家展出。走到入口，我们能够看见大卫·马达拉 (David Medalla) 的《泡泡机》与田中敦子 (Atsuko Tanaka)、约翰·张伯伦 (John Chamberlain)、安东尼·卡罗 (Anthony Caro)、马蒂亚斯·戈利茨 (Mathias Goeritz)，以及元永定正 (Sadamasu Motonaga) 的作品在同一个空间展出。马达拉来自菲律宾，于二十世纪六十年代离开马尼拉前往欧美发展，是动态艺术与大地艺术的重要推动者。他在1961年首次制作的作品《泡泡机》，又名《云之谷》，唤醒了—个移民世界的记忆。它融合了各类意象，包括马尼拉的天空与海洋、纽约的云彩、死亡的日本士兵、一罐椰奶、爱丁堡的啤酒等等。在我看来，泡泡指代法国史学家皮埃尔·诺亚 (Pierre Nora) 的“记忆国度”，同时也比喻事物的消散。泡泡本质上是液体包裹着的气体，它出现、互相融合，然后消失。盖伊·布莱特 (Guy Brett) 认为，马达拉的作品将“物质”与“能量”并置，它明确指代“某物”，却又同时象征着“虚无”，是一个“持续运作的，

*There, hapless state, and even ‘yond  
Treason has flung his tyrant-bond,  
Virtue the while lies moribund,  
Stifled in sloughs of deep despond.  
Francisco Baltazar<sup>1</sup>*

At the entrance of the exhibition “Postwar: Art Between the Pacific and the Atlantic, 1945-1965,” curated by Okwui Enwezor, Katy Siegel, and Ulrich Wilmes for Haus der Kunst, in Munich, in 2016-2017, we see the *Bubble Machine* of David Medalla sharing space with an exhibition network consisting of work by Atsuko Tanaka, John Chamberlain, Anthony Caro, Mathias Goeritz, and Sadamasu Motonaga. Medalla is an artist from the Philippines who left Manila in the 1960s for America and Europe, and who initiated seminal articulations of kinetic and land art. *The Bubble Machine, or Cloud Canyons*, first made in 1961, evokes a migrant world that dissolves into various memories of Manila’s sea and sky; the clouds of New York; the death of a Japanese soldier; a stew of coconut milk; and the beer in Edinburgh; among other inspirations. In my mind, the bubble is what the French historiographer Pierre Nora calls a *lieu de memoire*, a realm of memory, but it is also a trope of dissipation. The bubble is a gas in liquid; it forms and coalesces, and then vanishes. According to Guy Brett, Medalla’s project brought together “matter” and “energy;” it was “‘a something’ and ‘a nothing’ at the same time,” a

具有生物形态的集合，在出现的一瞬间便走向终结”。<sup>2</sup>

马达拉的泡泡将广岛原子弹爆炸后的标志性蘑菇云（战后日本和先锋文化决裂的标志）转化成了轻巧精致的膜状装置，它向外优雅地吐着泡沫，泡沫堆积成柱形，再坠落消失，只为下一次的发酵。然而，由于它是一个机器，更因为它是动态的而且并没有那么令人畏，它不断地产生泡沫，邀请观众去触摸它、和它玩耍，进入它的场域。对我来说，它的通透性独一无二。我很肯定，这表明马达拉一定注意到了自然灾害对菲律宾群岛的频繁来访。跟据灾害流行病学研究中心的报告，二十世纪以来，“菲律宾经受了最多需要国际救援的灾难”<sup>3</sup>。在1990至1991年的九十年间，菲律宾是世界上被天灾打击最严重的国家，平均每年高达八次。然而，这片满是疮痍的土地，同时也拥有着丰饶的自然瑰宝——它是海洋生物种类最多的国度之一，而它的本土植物群与动物群的丰富程度直逼亚马逊地区。菲律宾文化上的杂交性几乎可以与其自然环境的多样性媲美——太平洋中南诸岛的上千岛屿曾接连遭受来自西班牙、日本与美国的殖民侵略，现在又有大量的移民涌入，其中十分之一来自海外。

面对这种语境，我们该如何再现这个既封闭又开放的国家？对其所产生的同情不断延展，形成了我认为是“共同受难的地缘诗学”。这时，本土性的延伸使其和这个世界不再有彼此之分。我们可以将这种情境当作是本土性的拓展，如此我们便不用拘泥于国家或地域与海外全球之间毫无意义的二元对立。在这样的情况下，这片土地聚集了错综复杂的关系网，这意味着持续不断的暴力问题不容忽视。我们应当关注它与那些破裂了的事物的联系，探寻是什么打破了本土内部的纽带。基于这一点，让我们将目光投向“脱节”（dislocale），看看地域是如何分崩离析又重组自身的。对于这个概念来说，女性对殖民暴力的觉醒一个光辉的时刻。萨露·艾格布勒（Salud Algabre）是一位革命者，她在20世纪30年代参与了反抗美国殖民者的农民起义，她沿着邪恶侵略的历史拱廊，追溯到菲律宾受西班牙统治的不堪岁月。她记得在她的镇子里有一座大钟，“夏天河水清澈的时候，你能够一眼望到大钟倚靠的河床。因为孕妇听到它的钟声会早产，所以村民们把它扔在了这里。”在一次访谈中，艾格布勒表示，“不存在失败的起义，每一次都是向正确的方向迈出一大步。”<sup>4</sup>在这里，“脱节”代表的是一个扭曲的生命政治情境，在听闻信仰的钟声时便将生命流诸死地。然而，这并不一直是消极的，它重新构建了一个能够被转化的处境。但就如同现代派的思想一样，这个重构的过程虽然是持续的，却不一定是渐进式的或者递增的，它不会像先

“continuous repertoire of biomorphic forms which passed away as soon as they came into being.”<sup>2</sup>

With Medalla's bubble, the iconic mushroom cloud of Hiroshima (the cipher of postwar, avant-garde rupture) is replaced with a flimsy and delicate membrane that froths beautifully, forms pillars, falls off, only to ferment again and again. But, because it is a machine, and because it is not so ensconced and formidable, it is incessant and present, inviting people to touch it, play with it, belong to its space. Its porosity, for me, is exceptional. That said, Medalla, I am sure, is aware of how the Philippine archipelago is ceaselessly visited by natural disasters. The Centre for Research on the Epidemiology of Disasters reports that, since 1900, the "Philippines has experienced the most events defined as requiring international assistance."<sup>3</sup> Between 1900 and 1991, there was an average of eight disasters a year, making the country the hardest-hit by natural disasters in 90 years. The country, however, is also blessed by a lush variety of natural species, ranking high in the marine world and close to the level of the Amazon in terms of endemic flora and fauna. The intense hybridity of nature tends to parallel the intense mixture of culture, with the Austronesian archipelago of a thousand islands suffering three successive colonialisms of Spain, Japan, and the United States, and currently experiencing the vast migration of an immense population, one-tenth of which is overseas.

In the face of this context, how do we present a world that is at once interior and outward? The extension of sympathy initiates what I will call a geopoetic of co-suffering. Here locality extends, and is no longer caught in a dichotomy with the global. We can mark that moment as an extensive locality, so that we extricate ourselves from the often unproductive duality between a vernacular or provincial local and a worldly global. In this situation, the local gathers scales of relationships. That said, the persistence of violence cannot be overlooked. It should be seen in relation to what fragments or fractures, what breaks the local. It is at this point that I turn to the term dislocale, how the local splits and then reconstitutes itself. The exemplary moment in this regard is a woman's evocation of colonial violence. Salud Algabre was a revolutionary who took part in a peasant rebellion against the Americans in the 1930s, tracing the arc of iniquity to the time when the Philippines was ruled by Spain. She remembers how, in her

锋派所期待的那样一蹴而就。这种重构只有通过激增的转化才能够实现，因为这样，地域的“脱节”才会无可避免地变成地域的“转位”（translocale）。阿克巴·阿巴斯（Ackbar Abbas），香港“消失”政治的作者，曾与我探讨这个问题。阿巴斯建议说，“与其思考迁徙，即在它地的位置转移，更重要的应当是将注意力放在错位，即空间的变化。”<sup>5</sup>而菲律宾并非“他地”，它是在不断击打中自然诞生的，穿过漫长的回归线，它暗示着世界的变化，也是意味着“在场科技”的嬗变。（译/胡怡健）

town, there was a bell: "During summer, when the water was clear, you could see down through the depths, down to where it stood. The reason they disposed of it was because mothers—early in their pregnancy—would give birth prematurely upon hearing it toll." In an interview, Algabre asserts that "no uprising fails. Each one is a step in the right direction."<sup>4</sup> The dislocale here is a wrenching biopolitical scene, aborting life as it comes contact with the sound of religion. It does not, however, remain in negation. It reconstructs a transformative condition, but it does so successively, and not necessarily progressively, as in the modernist contemplation, or incrementally, even alternatingly, rather than immediately as in the avant-garde expectation. This reconstruction is possible only in proliferating translations, so that the dislocale inevitably turns into a translocale. I converse here with Ackbar Abbas, writing on the politics of disappearance in Hong Kong, who counsels "that instead of thinking in terms of displacements, a movement somewhere else, it is important to think in terms of dislocation, which is the transformation of place."<sup>5</sup> And this place is not "somewhere else"; it is generated recurrently within itself through the tilt, through the tropic, which is the turn of the earth and the turn of the technology of presence.

1. 弗朗西斯科·巴尔萨泽，《Florante at Laura》，1875年，特林尼达·苏比译，选自《东南亚国家联盟文学选集：菲律宾浪漫主义格律诗》，约维塔·卡斯特罗等编，1985年，马尼拉：纳兰丹出版社，第340页。
2. 盖伊·布莱特，《大卫·马达拉：基于基本态度与两件作品》，选自《感官狂欢：艺术文学精选》，伦敦：国际视觉艺术会，2004年，第73页。
3. 克雷格·班克夫，《历史的风暴：菲律宾的水，危机与社会（1565-1930）》，选自《水的世界：东南亚历史中的雨、河与海洋》，彼得·蓬嘉德编，莱顿：KITLV出版社，2007年，第153页。
4. 大卫·斯特蒂文特，《菲律宾的流行起义：1840-1940》，伊萨卡岛，纽约：康奈尔大学出版社，1976年，第288至289页。
5. 阿克巴·阿巴斯，《香港：“消失”的文化与政治》，香港：香港大学出版社，1997年，第146页。

1. Francisco Baltazar, "Florante at Laura" (1875), translated by Trinidad Tarrosa Subido, in *Anthology of ASEAN Literatures: Philippine Metrical Romances*, edited by Jovita Ventura Castro, Antonina T. Antonio, Patricia Melendrez-Cruz, Josefina T. Mariano and Rosella Jean Makasiar-Puno (Manila: Nalandangan Inc., 1985), 340.
2. Guy Brett, *David Medalla: On a General Attitude and Two Works in Particular*, in *Carnival of Perception Selected Writings on Art* (London: Institute of International Visual Arts, 2004), 73.
3. Gregg Bankoff, "Storms of History: Water, Hazard and Society in the Philippines 1565-1930," in *A World of Water: Rains, Rivers and Seas in Southeast Asian Histories*, edited by Peter Boomgaard (Leiden: KITLV Press, 2007), 153.
4. David Reeves Sturtevant, *Popular Uprisings in the Philippines, 1840-1940* (Ithaca, NY: Cornell University Press, 1976), 288-289.
5. Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance* (Hong Kong: Hong Kong University Press, 1997), 146.

现居于洛杉矶的艺术家加拉·波拉斯-金的母亲是韩裔，父亲是哥伦比亚裔。她的作品对可知论以及理论权威提出了质疑，就后殖民时代的中美洲及韩国文化中的语言和图像表征形式进行了探索。她参与的展览“邪恶的历史”将在洛杉矶郡立美术馆展览至2018年2月19日。

*Gala Porras-Kim, born to a Korean mother and a Colombian father, is a Los Angeles-based artist whose practice problematizes knowability and authority. Many of her works explore linguistic and visual representations of Mesoamerican and Korean cultures in the neocolonial era. She is participating in "A Universal History of Infamy," on view at LACMA through February 19, 2018.*

2015年时，艺术家加拉·波拉斯-金 (Gala Porras-Kim) 于Ebay网站上购买了一块被公证过的古陶瓷碎片 (公元900年，来自美国西北部)。在进行了一次结果无效的鉴定后，艺术家使用缝隙填补这一文物修复手段将这块碎片融入了她认为合理的复原版本，在推断碎片背后的历史时，同时反映出博物馆学实践中存在的武断之处。

艺术家随即将这复原品捐赠给了并不收藏古文物的哈默美术馆，使其从一个民族志物件摇身一变成为当代艺术。波拉斯-金意在探究物件和地点的历史编纂过程，并且将艺术物件视作一件认知工具，以用来探索其具有的文化置换状况与民族学的局部操作”的观点。

今年秋季，波拉斯-金再次涉足文化权威议题，新作品将在洛杉矶郡立美术馆、墨西哥城的劳动画廊 (Labor Gallery) 和洛杉矶的联邦理事会 (Commonwealth & Council) 画廊三地同时展开。话题中心将围绕一组编汇了235件陶瓷墓葬俑和容器的作品 (约公元前200-公元500年，来自墨西哥太平洋沿岸的科利马州、纳亚里特州和哈利斯科州)。

这组藏品由普罗科特·斯塔福德 (Proctor Stafford) 通过多次购置而建立，在1986年时出售给了收藏范围广泛的洛杉矶郡立美术馆。按仅有的出处记载，斯塔福德的名字出现在了超过300张作品标签和教育文字中。在与洛杉矶时报1987年的采访里，斯塔福德表示他的使命是将这些墨西哥陪葬品展示为“真正的艺术品”。

在洛杉矶郡立美术馆的群展“恶行的普遍历史”中，

## 加拉·波拉斯-金： 相异性的政治 Gala Porras-Kim: Politics of Alterity

尚端

Danielle Shang

In 2015, Gala Porras-Kim bought a “certified” ancient potsherd (900 CE) from the American southwest on eBay. After putting it through a futile scientific analysis for authentication, she applied the gap-filling conservation treatment to reconstruct a proposed “original” object to which the fragment might have belonged, speculating on the shard’s possible history and underlining the arbitrariness of museological practices. She then donated the reconstruction to the Hammer Museum, a museum without any antiquities, allowing it to fluidly metamorphose from ethnographic evidence to contemporary art. Porras-Kim’s work delves into the historiography of objects and places, exploring the potential of the art object as an epistemological tool in response to what art historian Miwon Kwon calls “the pervasive conditions of cultural displacement and ethnography’s partial mode of operation.”

This fall, Porras-Kim approaches cultural authority again, with a project that spans three venues: Los Angeles County Museum of Art, Labor Gallery in Mexico City, and Commonwealth & Council Gallery in LA. At the center of the debate is a compilation of 235 ancient ceramic burial figurines and vessels (approximately 200 BCE - 500 CE) from Colima, Nayarit, and Jalisco on Mexico’s Pacific Coast. The collection was first amassed by Proctor Stafford through various acquisitions, then sold to the encyclopedic museum LACMA in 1986. Stafford, whose name clutters over 300 labels and didactic texts as the sole provenance credited, told *The LA Times* in 1987 that his



加拉·波拉斯-金  
《未来的宇宙复制早期的宇宙 (物品 / 器皿)》，2016年  
纸上石墨，77.47 x 51.435 厘米

Gala Porras-Kim  
*Future Spaces Replicate Earlier Spaces (Staff/Vessel)*, 2016  
Graphite on paper, 77.47 x 51.435 cm  
Courtesy Commonwealth and Council and the artist

波拉斯-金制作了一组通过规范研究科利马州古器物以反映其古文化风貌的作品。这件绘画索引描绘了109件科利马州陶瓷作品，按照大小排列。而在这件作品的标签上，斯塔福德的名字未被提及。与绘画并列放置的是六件波拉斯-金制作的粘土雕塑，它们的造型参照了常见于科利马州出土的陶器的外观。

预视到这些雕塑在未来会被视作手工艺品，艺术家便将卫星地位设备安装在了这六件作品上，用来追溯它们的出处和跟踪它们的迁移。正如盖蒂基金会的首席执行官詹姆斯·库诺 (James Cuno) 所言，郡立美术馆“鼓励与他者产生身份认同”，在其如百科全书般的收藏环境中，这些民族志的物件变成了艺术品。波拉斯-金也采用了同样的作者控制权逻辑，将古董的复制品放置于郡立美术馆的当代艺术馆内。艺术家把它们转化为当代艺术的同时，也将斯塔福德转化为一位同杜尚一般的达达主义艺术家。

在展览期间，美术馆还会组织两次位于古美洲艺术展厅的导览活动。其中一次导览将由美术馆的一位策展人带领，而另外一次则由波拉斯-金主持。艺术家会更新导览介绍，尽可能去除或减少这些古墨西哥艺术品与斯塔福德名字的关联。艺术家认为，当美术馆公开肯定一位西方藏家与文物之间的收藏关系时，不但会为斯塔福德所谓的对墨西哥艺术的“发现”进行进一步佐证，更是放任古艺术文化产权被肆意掠夺。美术馆重重的作品命名条款也使得这些陶瓷作品被和它们来自同一时期、同一地点的文物区分开来。波拉斯-金向美术馆提交了一份申请，要求查阅斯塔福德当年提出的条件并提议美术馆重新考虑作品命名方式，但是都被驳回了。

在郡立美术馆大肆宣扬斯塔福德藏品“审美的优越性”的同时，波拉斯-金则想要挑战这种设定：她象征性地将描绘纳亚里特州文化遗产的作品遣送回墨西哥城的劳动画廊。在她位于联邦理事会画廊的展览中，艺术家会继续探索语言发音和视觉象征之间的符号学关系。

mission was to show these ancient Mexican funerary objects as “indeed fine art.”

For LACMA’s group exhibition “A Universal History of Infamy,” Porras-Kim produced a drawing indexing 109 Colima ceramics, organized by scale, to illuminate the ancient culture of Colima through the formal analysis of its artifacts. On the label of the drawing, Stafford’s name is omitted. Juxtaposed with it are six clay sculptures created by the artist referencing shapes commonly found in Colima ceramics. GPS devices are attached to these sculptures to track their migrations, assisting with provenance in case they become artifacts in the future. Within the context of this encyclopedic art museum that, according to James Cuno, CEO of the Getty Foundation, “encourage[s] identification with others in the world,” these ethnographic items are converted into art, employing the same Duchampian logic of authorial control that Stafford once adopted. To the artist, publicly crediting a single western collector validates both Stafford’s “discovery” of Mexico’s past and the looting of ancient artifacts. The problematic naming protocol also arbitrarily demarcates these ceramics from others from the same period of time and region. Porras-Kim’s request to access Stafford’s original stipulations has been denied, but she is still negotiating with LACMA to reconsider the museum’s classification system by removing or minimizing the association of these ancient Mexican artifacts with Stafford’s name.

LACMA boasts the “aesthetic superiority” of this collection; Porras-Kim wants to challenge this assumption by symbolically repatriating depictions of Nayarit’s cultural property to Mexico City’s LABOR. For her exhibition at Commonwealth and Council, she will continue exploring semiotic correlations between linguistic sounds and visual representations. Aside from a large index drawing of Jalisco ceramics from the Stafford Collection, a set of graphite drawings of stacked west Mexican objects



展览除了一件根据斯塔福德收藏的哈利斯科州陶器所创作的大型绘画索引作品之外，还有一套描绘了堆砌在一起的墨西哥西部物件的黑铅绘画。这套黑铅作品里的每一个物件都代表了本土语言的一个音节，并且填补了一个句子里的空缺，有如一套变了形的记忆系统。

艺术家还制作了一些可以任意叠放的陶瓷作品。观众可以与其互动，组装成他们自己构造出的句子。在殖民议题中，使用拉丁文抄写古代本土语言正在加快语言种类的退化和本土身份的消除，而观众们创作出的这些新词汇则标志了艺术家对此现象的抵抗。

波拉斯-金的理念正符合了休斯敦美术馆策展人玛丽·卡门·拉米瑞兹 (Mari Carmen Ramírez) 的观点：“在再现拉美 (裔) 身份中一个岌岌可危的情况是调度身份这个错误的构想。它正被一些利益团体所利用。”

在2016年由洛杉矶文化部组织的双年展“现流：洛杉矶的水”中，波拉斯-金将她对这种情况的观察延伸至竞争激烈的都市社会空间里来。她在洛杉矶的马丽娜湿地树立起牌匾以告示这片土地曾经埋葬了土著通瓦印第安人，揭示了房地产开发商为了在这片土地上建造新的高级公寓，便直接清除了这些遗骸的法律漏洞。无需多说，她的牌匾遭到了开发商以及其背后一位重要政客支持者的反对。

波拉斯-金作品中重塑和重组的动作将注意力转向了相异性政治中的偏见，这阐释了周边文化、文明的身份中涵盖的一些特定概念。她对民族学和艺术的双重探究使得她可以运用这两种领域的方法论来为作品的社会、伦理、政治以及审美的角度进行叙事性的创作。这种方式促使观者用辩证的方式来思考自己理解了什么，并且是如何去理解的。波拉斯-金叙事中的主角是历史，是存在于我们被强行认知范围外的历史，是从霍米·巴巴提出的第三空间衍生出的历史：在第三空间中，权威概念里的西方浮夸词藻被干预和取代了。(译/李安琪)

will be on display, resembling a transmutative mnemonic system with each object signifying a syllable of indigenous tonal languages and making up a score in combination. She is also producing several ceramic pieces with which the viewer can interact, assembling his or her own configuration of a linguistic sequence. This hypothetical lexical resource marks the artist's resistance to the colonial discourse of transcribing ancient indigenous languages in Latin orthography, which has contributed to the deterioration of the languages and the erasure of indigenous identity. Porras-Kim echoes Mari Carmen Ramírez, curator of the Museum of Fine Arts, Houston, in that “what is at stake in the representation of Latin American and Latino identity is a fallacious construct—a mise en scene of identity—at the service of specific interest groups.”

During 2016's Current:LA Water, a biennial organized by the Department of Cultural Affairs featuring public art along the Los Angeles River, Porras-Kim extended this observation into contested urban social space. She created signage in the wetlands of Marina Del Rey marking the sacred burial grounds of the Native American Tongva tribe in situ, as well as detailing the legal loopholes that the real estate developer took advantage of to remove skeletal remains and eventually plunder the land for luxury condominiums. Needless to say, the artist's signage was protested by the developer, who was backed by a prominent politician.

Porras-Kim's gestural device of reframing and transfiguring commands attention to bias in the politics of alterity where it sets forth particular notions of identity for peripheral cultures and civilizations. Her engagement with both ethnography and art allows her to appropriate methodologies from both fields to weave narratives highlighting the gravity of social, ethical, political, and aesthetic conditions of the subject, inviting us to critically contemplate what we know and how we know it. The protagonist in her narratives is history, a history that exists outside the parameters of imposed knowledge and emerges from the Third Space, proposed by Homi Bhabha, where the western rhetoric of authority is intervened and displaced.

Gala Porras-Kim (b. 1984), born to a Korean mother and a Colombian father, is a Los Angeles-based artist whose practice is anchored in the liminal space of identity, problematizing the notions of cultural knowledgeability and authority. Many of her works explore linguistic and visual representations of Mesoamerican and Korean cultures in the neocolonial era.

LEAP揭开黑话研究所的神秘面纱，看看这个在台北和墨西哥城之间发展项目的机构是如何自我组织的。

LEAP peeks behind the curtain of the Vernacular Institute, an organization currently producing projects across the axis connecting Taipei and Mexico City.

我必须首先说明一种必然的公平性缺失。我最初将黑话研究所 (Vernacular Institute) 项目作为一个面具。一方面，它听起来有些官方的名字提供了一些合法性；另一方面，它为我提供了作为展览策展人之外的第二重身份角色。它使我能够在极少的限制条件下，与香港的亚洲艺术文献库合作将《志作》(The Editorial) 作为2016年台北双年展的一部分展出。

在今年年初我将迁居墨西哥城的时候，我就做好了离开这个虚构机构的准备，我自己会去到一个真实的博物馆机构——朱梅克斯博物馆 (Museo Jumex) 工作。与此同时，黑话研究所将成为其他人的面具，由台北当代艺术中心的前任策展人彭若莹接任。

**基特·哈蒙兹：**黑话研究所目前在墨西哥做什么呢？

**彭若莹：**目前它仍然持续地作为一个编辑出版与策展项目的平台。在墨西哥城我们拥有一个项目空间，在这个空间里策划进行一些艺术活动与项目。它也是一个致力于推广与出版艺术相关印刷品的制作生产空间。在委托泰政德编辑刊物，黄大旺制作音乐混音带，盖瑞思·琼斯编写艺术书展索引之后，目前我在着手进行的有两个项目：其一，《坐标之外·演绎动词》，这是一系列展示台湾艺术家艺术驻地创作计划的项目；其二，Istmo工作室，这是汉纳斯·泽贝丁与马莱娜·豪塞格两位奥地利艺术家的驻地项目。第一个参与《坐标之外·演绎动词》驻地创作计划的是台湾艺术家苏汇宇，艺术家与当地一家由艺术家运营的色情图书馆El Insulto合作完成创作。这两

## 机构作为面具 Institution as Mask

基特·哈蒙兹  
Kit Hammonds

I have to start by declaring a certain lack of impartiality. Vernacular Institute was a project I began as a mask. On the one hand it offered some legitimacy, with its officious sounding name. On the other, it provided me with a second persona, a life outside of the curator of exhibitions. It allowed me to stage *The Editorial* as part of the Taipei Biennial 2016, in collaboration with the Asia Art Archive, with fewer constrictions.

On moving to Mexico City earlier this year, I was ready to give up this fictitious institution and face up to joining a real one, as curator of the Museo Jumex. Instead, Vernacular Institute became someone else's mask, taken up by Jo Ying Peng, the former curator of the Taipei Contemporary Art Center.

**Kit Hammonds:** Jo, what is Vernacular Institute doing in Mexico?

**Jo Ying Peng:** It's continuing as a platform for editorial and curatorial project. It's a project space in Mexico City with events and projects happening. It's a production house for publications. After commissioning an edition by Cheng-Te Chin and mixtapes by Dawang Huang and Gareth Jones for the Index Art Book Fair, I've been working on two projects. "There after Here: Performing a Verb," a series of residencies for Taiwanese artists. And Studio Istmo, a residency by two Austrian artists, Hannes Zebedin and Marlene Hausegger. The first residency of Performing a Verb was with Taiwanese artist Su Hui Yu, who collaborated with El Insulto, a local artist-run erotic library. The point of exchange between the two is related to freedom,

者合作中的文化交流碰撞点都有关“自由”，特别是性别自由，与社会强加的标准截然相反。除了选择性展出每位艺术家收藏的书籍外，苏汇宇还策划了一个放映环节：选择性播放哥伦比亚音乐家巴勃罗·埃斯卡隆伴随现场音乐进行的行为艺术表演视频片段并以此来回应对动态影像的认识与理解。每个驻地项目都要求艺术家们试验多元的方式来展示呈现他们的作品或研究主题。

**哈蒙兹：**你认为墨西哥艺术家与台湾艺术家的交流会带来怎样的益处？

**彭若莹：**目标之一是想建立一个跨太平洋的语境。墨西哥与台湾这两个地区都面向欧洲，但同时两地之间的地理距离则与它们同欧洲大陆的伦敦、巴黎、柏林的地理距离相似。尝试摆脱通过欧洲与北美的美学、品味、机构等元素过滤，建立起一个崭新的艺术交换模式，应该会很有趣。

**哈蒙兹：**的确有一些学者认为历史上，在欧洲人到来之前，阿兹特克人和印加帝国早与东亚国家之间有贸易航线与交易往来。

**彭若莹：**是的，我们应该复兴这种交流！驻地创作项目的第一个阶段仅仅是一个门槛，从某种意义上来说，台北与墨西哥都只是一个起点。许多文化交流项目注重建立明确清晰的产出结果，通常是经济层面上的或是具体量化的。但我们的主旨是相对宽泛柔和的。我们期望并且致力于为两地的艺术家与策展人创建紧密的联系，这之后我们再去看会有什么样的新东西出现。

**哈蒙兹：**你认为墨西哥与台湾之间有什么特殊的关系将它们联系到一起？

**彭若莹：**如果说有什么的话，在我看来更像是一系列反差吧。墨西哥城一座城市的居民数量粗略计算大概有整个台湾的居民数量那么多。两地基本处在同一纬度上，但经度却很不同。艺术家们也正在探索两地在文化上的很多相似之处：土著文化在两地的出现与存留就是相似之一。对比两地如何商业化地吸收利用原住民文化，同时其社会团体又能够保持不受主流文化影响这一点是非常有趣的。这个对比研究可以帮助认识城市如何在保持传统与信仰的同时还可以做到与现代生活紧密交织结合。虽然这一点对欧洲来说也是一样有借鉴意义的。Istmo工作室也遵循了一个类似的模式：平行对比意大利北部某地区与墨西哥南部地区两地艺术家们关于图画的研究探索。这之间的联系点是摄影师莫多蒂的传记及其摄影作品：莫多蒂出生在前文提到的意大利北部这个地区，但

particularly sexual freedom, in opposition to socially imposed norms. Apart from showing selected books from each artist's collection, Su presented a screening of selected videos with Colombian musician Pablo Escallón performing a live soundtrack in response to the moving images. Each of the residencies asks the artists to try out different ways of presenting their work or research.

**KH:** What do you think there is to gain from an exchange between Mexican and Taiwanese artists?

**JYP:** One of the aims is to make a trans-Pacific discourse. Both regions look towards Europe, yet are as close to one another geographically as they are to London, Paris, or Berlin. It would be interesting to build new artistic flight patterns without filtering them through European and north American aesthetics, tastes, and institutions.

**KH:** There are quite a few alternative histories that claim there were trade routes between the Aztec and Inca empires and east Asia before the Europeans arrived.

**JYP:** Yes, we should revive that! The first stage of residencies is just the foot in the door, and in some ways Taipei and Mexico are just a starting point. Most of the cultural exchange programs aim to build defined outcomes, often economic or quantifiable, but I'm taking a softer line. The main efforts are put towards creating personal connections between artists and curators in both places and seeing what emerges.

**KH:** Do you think that Mexico and Taiwan have any specific relationships that bring them together?

**JYP:** If anything, it is more a series of contrasts. Mexico City has roughly the same number of residents as the whole of Taiwan, and they are on the similar latitude, but very different altitudes. There are cultural similarities that the artists are exploring. The presence of indigenous cultures is one. It's interesting to compare how both places draw on aboriginal cultures commercially, and yet these communities remain sidelined by mainstream culture. One can draw connections in how continuing traditions and beliefs are interwoven into modern life. The same is true of Europe, though. Studio Istmo followed a similar model, with the artists' research drawing parallels between a region in northern Italy and southern Mexico. Among the points of connection is the biography and photography of Modotti, who

之后她以马格南摄影师的身份在墨西哥南部地区进行捕捉生命系列的摄影创作并因此成名，此后在墨西哥南部度过了自己的余生。

**哈蒙兹：**传记似乎是一个逐渐受到关注的题材。

**彭若莹：**是的，如何撰写一部传记是艺术家张纹瑄的创作基础。她的最新作品想象了一个人们需要申请加入的自杀委员会：探索一个生命的故事怎样才能以一种比喻性的体验中结束。她目前正在思考如何编写申请入会的表格以及构建办公室空间。这个想法延续了她独特的创作方式：创建一个类似某些官方机构建筑的装置空间，这个空间可以是图书馆，办公室，又或者是一个委员会房间。令人兴奋与期待的地方在于她的作品总是处在真实与虚构两种反差参与感的模糊界限之中。当然，这样的创作会引发许多关于谁最终拥有独立个体生命故事的权利等问题：因为这些独立生命都与官方机构有着某种联系。这些思考就是黑话研究所可以带给我们的，并不是一个答案，准确地说是一种可能。

**哈蒙兹：**那你如何看待独立性？黑话研究所是独立的这点重要吗？

**彭若莹：**“自我组织”可能是一个更好的表达。在墨西哥有很多空间都是自己通过不同的方式和渠道组织创建的。这既是一个政治立场，也是一种独立自由的体现。我对“独立”这个用语有一点怀疑，因为它在当代语境中的滥用使它本身已经失去了原有的意义。

**哈蒙兹：**就像“双年”这个词。

**彭若莹：**或者是“替代性”这个词。

**哈蒙兹：**这是现在比较普遍的一个问题。川普在大选中用了许多改革进步的语言来赢得总统选举。有一种避免这个问题的办法就是让语言更加机动，非固定。举个例子，比如用许多不同的语言命名黑话研究所。

**彭若莹：**Vernacular被翻译成中文的“黑话”。这是一个文字游戏，因为“vernacular”的字面意思是“奴隶的语言”，虽然现实生活中这个词已经演变成了其他不同的东西。正确的中文翻译大概应该是“白话”。“黑话”在西班牙语中已经变为Lengua Negra，字面意思是“黑舌头”，但是也被应用于一些普遍的或是不好的演讲言论中，有很强暗示性。这个翻译名字内在含义的过程也部分反应了这个项目的一个重要着手点。这个演变与翻译的过程也可以说是在撰写一部传记，记录一些方式。

was born in the former, but was best known for capturing life in the latter as a Magnum photographer after settling there until the end of her life.

**KH:** Biography seems to be something else that is emerging as a theme.

**JYP:** Yes, how to write a biography is at the basis of Chang Wen Hsuan's work. Her current work imagines a suicide committee to which people apply—how a life story can be finished in a metaphorical sense. She is developing an application form and performative office space. It continues her particular method of creating an installation space that follows the form of certain institutional structures, a library, office, or committee room. What is exciting about her work is the blurry lines between real participation and fictional participation. Of course, this raises a lot of questions about who owns the rights of an individual story that has a certain relationship with the institution. This is what the Vernacular Institute offers, not as an answer, exactly, but as a possibility.

**KH:** What about independence? Does it matter that Vernacular Institute is independent?

**JYP:** “Self-organized” is, perhaps, a better description. here are lots of spaces in Mexico that organize themselves differently. That is both a political position and one about individual freedom. I am a bit suspicious of the term “independent,” as it has lost meaning through overuse in the contemporary context.

**KH:** Like “biennial.”

**JYP:** Or “alternative.”

**KH:** It's quite a common problem today. Trump turned a lot of progressive language on its head to win the election. One way to avoid this is to make language more mobile, like giving Vernacular Institute different names in different languages.

**JYP:** Vernacular was translated into “black language” (黑话) in Chinese. It's a word game, as “vernacular” literally means “language of slaves,” although it has become something different. The correct word would probably be “spoken language” (白话). “Black language” has become Lengua Negra in Spanish, literally “black tongue,” but also implying common or bad speech. This process of translating the spirit of the name reflects part of the project's main approach. It's also writes a biography, of sorts.

**哈蒙兹:** 在这个项目中语言的重要性是什么?

**彭若莹:** 《演绎动词》这个项目的核心概念就是将表演性在不同实践语境中转换出不同的意义。这是我们另一个在许多不同领域都有所体现的宏伟目标,从语言理论到身份政治。在过去的十年里这些问题都或多或少被延伸到艺术表达的层面。我会将表演性表述成这个项目的标准或原型。而语言与文字的游戏正是这个项目的策展基础,也正诠释了文字与实践如何在不同语境中被解读与复述的过程。(译/王璐卿)

**KH:** What is the importance of language in the current project?

**JYP:** The core concept of Performing a Verb is the transformation of performativity into different meanings in different practices. It's another ambiguous term taken up in many different fields, from linguistic theory into identity politics and, in the past ten years or so, into art speak. I'd describe performativity as the prototype or archetype of the project. Games with language are part of the curatorial basis of the project. That is how words and practices are interpreted and reinterpreted in different contexts.

黑话研究所委托艺术家秦政德制作的特别版录音带合辑

A special edition box set by artist Cheng-Te Chin, commissioned by Vernacular Institute



在展览“圆与圈”中的华裔牙买加艺术家的创作之外,牙买加的华裔群体对雷鬼、dub和其他全球化音乐形式亦有卓越贡献。和LEAP一起侧耳倾听。

*Aside from the Chinese-Jamaican artists in “Circles and Circuits,” the Chinese-Jamaican community is well-known for its contributions to reggae, dub, and other globalized music forms. LEAP turns on and tunes in.*

## 始于众人,终于一曲 Out of Many, One Music

许啸  
Christina Xu

一九六二年的八月,英国对牙买加长达三世纪的统治宣告终结。这个诞生于岛屿的新政权以一句积极的格言——“始于众人,终于一体”——表达了他们多文化的特质,并在政治与文化上构建起一个全新的国家身份。牙买加音乐也在这段时期迎来了它的丰收期,两首乐曲成为了牙买加民族主义的非官方国歌:斯卡之王戴瑞克·摩根(Derrick Morgan)的《向前走》与特立尼达岛出生的卡利普索小调演唱家克里艾特阁下(Lord Creator)的《独立牙买加》。此后的数十年,音乐构成了牙买加国民身份中最令人自豪的一部分。从朋克里不容置喙的斯卡痕迹,到嘻哈和地下乐与舞厅密不可分的关联,更不用说雷鬼对全球音乐的全面占领,牙买加音乐成为了当代流行乐体裁的重要塑造者。

相比之下,牙买加华裔在这段历史的最初所担任的重要角色却不为许多人所知。记得那两首国歌吗?《向前走》由传奇性的唱片公司贝弗利首发,它的老板便是那个捧红了雷鬼巨星吉米·克里夫(Jimmy Cliff)与鲍勃·马利(Bob Marley)的莱斯利孔(Leslie Kong)。而《独立牙买加》则是由兰迪的老板“莽汉”文森特·陈(Vincent “Randy” Chin)出品,这家唱片公司即是VP唱片的前身,后来成为全球最大的牙买加音乐分销商。

十九世纪末,英国向牙买加输入了大批客家人契约佣工,用以填补奴隶制废除后出现的劳动力真空危机,这批工人成为了牙买加第一个重要的中国群体。在合约期满后留下来的中国人,大多数成为了在地华裔,“中国超市”得以在这片岛屿上遍地开花,华裔们继而自行雇佣国人

Three centuries of British rule came to an end in Jamaica in August, 1962. The newborn island nation adopted an optimistically multicultural motto—“Out of Many, One People”—and began to construct a new national identity, both politically and culturally. It was also a prolific time for Jamaican music, and two songs soon emerged as the unofficial anthems of Jamaican nationalism: ska king Derrick Morgan’s “Forward March” and Trinidad-born calypso singer Lord Creator’s “Independent Jamaica.” In the decades since, music has become the proudest part of Jamaican identity, and Jamaican music has profoundly shaped most genres of contemporary popular music, from punk’s unmistakable ska inheritance to hip hop and grime’s ongoing dialogue with dancehall, to say nothing of reggae’s rhizomatic conquering of the world.

What’s less known is the integral role Chinese Jamaicans have played throughout this history, starting at the very beginning. Those two anthems of Jamaican nationalism? “Forward March” was released on Beverly’s, a legendary record label, run by Leslie Kong, that launched the careers of reggae superstars like Jimmy Cliff and Bob Marley. “Independent Jamaica” was recorded by Vincent “Randy” Chin, whose record label, Randy’s, would grow into VP Records, the largest distributor of Jamaican music in the world.

The first significant Chinese population in Jamaica were Hakka indentured servants imported by the British in the late 1800s to fill the labor vacuum created by the abolition of slavery.

来支撑店铺的运作。随着中国社群体量与经济实力的不断发展,他们开始自办学校、医院、报纸与俱乐部,以此抵抗当地的反华情绪。这些机构至今仍有部分在运行,即使这个大家庭后来融入了纷繁的多种族元素,它们仍有力地保护并巩固了社群身份认同的稳定。时至今日,牙买加有三万四千多人拥有中国血统,此外有更多离散在迈阿密、纽约、伦敦与多伦多。

得益于此前的发展,待到二十世纪五十年代,牙买加的本土音乐开始初露头角时,华裔们便站在了极为有利的地位。

汤姆·王(Tom Wong)是最早跨入音乐产业的企业家之一。他拥有一半中国血统,经营着一家硬件商店。1950年,他开始靠向宴会和舞厅租赁音频设备来获取额外收入。他所创建的音响系统——“汤姆·伟大的塞巴斯蒂安”——凭借非洲-牙买加混血工程师,“必杀”赫德利·琼斯(Hedley “Deadly” Jones)研发的高性能音响,加上当地广播台不屑一顾的美式节奏布鲁斯唱片,引来大批粉丝追捧。

其他牙买加华裔则将目光投向了制作与分销。他们投资录音设备,并根据自己的音乐品味挖掘年轻音乐人加以推广。1961年,少年吉米·克里夫带着他的作品走进莱斯利李的贝弗利冰激凌唱片店,试图请求他的资金支持,两人最终决定以商店的名字注册一个唱片公司。在接下来的十年里,孔出品了众多国际大热单曲,包括梅塔尔斯乐队(The Maytals)的《54-46是我的编号》与《降压》,戴斯蒙德·德科(Desmond Dekker)的《以色列人》,以及鲍勃·马利最早的唱片《谢绝评价》与《一杯咖啡》。

许多经由孔手出品的音乐人们都对他抱有极高的忠诚,以至于后来造成了一场高规格的宿仇对决。在戴瑞克·摩根的《向前走》大获成功后,同样是制作人的竞争对手普林斯·巴斯特(Prince Buster)指控摩根窃取了一节萨克斯连复段,并发布了一首《黑面中国佬》。在歌中有这样一段唱词:“你是一个中国人还是一个黑人?/不用眼镜就能看清你的黑皮肤。”摩根与孔立刻以《烈火熊熊》给予反击,该曲凭借自身的优秀水平成为一时大热。这样来来往往的音乐交锋导致了两个粉丝群体的激烈冲突,直到政府出面调停并刊登一张和解的合照才得以解决。

1971年,由于孔的意外身亡,贝弗利的产业骤然缩水,但是其他牙买加华裔经营的唱片公司仍然砥砺前行。VP唱片的前身兰迪唱片商店诞生于牙买加的金斯顿,由陈氏夫妇文森特与派翠西亚经营。时至二十世纪七十年代中期,在陈家移民美国前,这家小商店在原有基础上又新增了一个录音室。全家迁至纽约皇后区后,VP在过

Those who served out their terms and stayed mostly became merchants. “Chiney shops” quickly proliferated across the island, bolstered by laborers from China brought over by the merchants themselves. As the Chinese community grew in size and economic power, they coped with anti-Chinese sentiment by creating their own schools, hospitals, newspapers, and social clubs. These institutions, a few of which are still operational today, kept the community’s sense of identity and culture strong even as its families became increasingly multiracial. Today, there are 34,000 ethnic Chinese currently in Jamaica, with many more in the diasporic hubs of Miami, New York, London, and Toronto.

By the time Jamaica began to develop a nascent domestic music industry in the 1950s, Chinese-Jamaican merchants were particularly well-positioned to participate.

One early entrepreneur to cross into music was Tom Wong, a half-Chinese hardware store owner who began to take his audio equipment out to house parties and dancehalls as a way to make some extra money in 1950. With high-quality speakers built by Afro-Jamaican engineer Hedley “Deadly” Jones and American R&B records the local radio stations wouldn’t touch, Tom the Great Sebastian became the leading sound system of the day, establishing a popular circuit that drew regular crowds.

Other Chinese Jamaicans turned their startup capital towards production and distribution, investing in recording equipment and trusting their ears to find young artists to promote. In 1961, a young Jimmy Cliff entered Leslie Kong’s ice cream parlor and record store with a song, hoping to convince Kong to finance a recording. The two decided to start a record label named after the shop, Beverley’s. Over the next decade, Kong produced international hits like the Maytals’s “54-46 Was My Number” and “Pressure Drop,” Desmond Dekker’s “Israelites,” and the very first Bob Marley records, “Judge Not” and “One Cup of Coffee.”

Many of the artists Kong recorded were fiercely loyal to him, to the point of causing a high-profile feud on one occasion. After the success of Derrick Morgan’s “Forward March,” rival producer Prince Buster accused Morgan of stealing a saxophone riff, and released a song called “Blackhead Chiney Man” in which he sings: “Are you a Chiney man or are you a black man? / It needs no eyeglass to see that your skin is black.” Morgan and Kong quickly responded with “Blazing Fire,” which became a hit in its own right, and the back-and-forth continued for several more songs until the government interceded with a staged reconciliation photo to stop clashes between fans of the two artists.

去二十年内成长为几乎代表所有雷鬼与舞厅音乐艺术家的品牌,同时收购了它的最大竞争对手。即使拥有如此傲人的成绩,它的家族企业特质却并未有所改变。陈氏夫妇的两个儿子现在负责经营VP,还有一个孩子克莱夫则是混音师的先驱。他近日刚刚完成在上海和香港的巡演,还与广州歌手ChaCha共同合作了一张EP。

这个故事吸引我的地方在于,在美国华人社群缺席的情况下,我作为一个美籍华裔在这段对话中的再现。尤其是中国新移民潮冲击加勒比地区的今日,中国商业资本以一种截然不同的全球化力量点燃这片土地,使得这段历史显得更为意义非凡。

不论是在本土亦或是海外,牙买加华裔至今仍在音乐界占有一席之地。在过去的二十年里,拉斯·加布雷·塞拉西(Ras Gabre Selassie)一直是金斯顿雷鬼复兴的中流砥柱。他原名卡莱尔李(Carlisle Lee),最初在摇滚音乐台担任电台DJ与音频系统的工作,后来成为混音俱乐部的老板,这是唯一一家致力于发展金斯顿本土雷鬼与混音音乐的场馆。“绝赞”德韦恩·陈-奎(Dwayne “Supa Dups” Chin-Queen)在迈阿密长大,是一名DJ,制作人,同时也是“Black Chiney”音频系统的合伙创立人,他凭借德雷克(Drake)与布鲁诺·马尔斯(Bruno Mars)的专辑制作斩获了格莱美奖杯。2013年,拥有“声音发电机”美名的陈黛珊(Tessanne Chin)赢得了著名歌唱比赛《美国好声音》的冠军。

这些牙买加华裔与最初的移民已有几代之隔,他们操着一口圆熟的本地话,而非客家话或粤语,他们对于黑人、印第安人与黎巴嫩人血统的体认并不比中国要少。但我真诚地希望,新一批抵达牙买加的中国移民能够了解他们迁徙的历史,并作出以下询问——询问他们勤恳谋生而后融入陌生环境的心路历程,询问他们身上流淌的中国与牙买加血统意味为何,询问殖民者们不尽相同的结局与他们所带来的相互繁荣与共享的身份认同。(译/胡怡健)

Though Beverley’s folded with Kong’s untimely death in 1971, other Chinese Jamaican-run labels from that era have persisted. VP Records got its start as Randy’s Records shop in Kingston, run by husband and wife team Vincent and Patricia Chin. It grew to include a recording studio before relocating with the family to Jamaica, Queens, in the mid-1970s; since then, VP has remained a family business even as it grew to represent nearly every significant artist in reggae and dancehall in the last two decades and acquire its largest competitor. Two of Vincent and Patricia’s sons, run the business another, Clive, is a renowned producer known for being a pioneer of dub music who recently toured China, playing shows in Shanghai and Hong Kong and collaborating on an EP with Guizhou-born singer ChaCha.

This story originally captured my interest as a young Chinese American amazed to see myself represented in a dialogue that has never included us in the United States. It’s taken on extra significance as a new wave of Chinese migration hits the Caribbean, fueled once more by Chinese business interests but with a very different global power dynamic in place.

Chinese Jamaicans continue to be influential in music today, in Jamaica and at the far-flung edges of its diaspora. Ras Gabre Selassie, born Carlisle Lee, has been central in Kingston’s reggae revival over the last two decades—first as a sound system and radio DJ with Rockers Sound Station, then as the proprietor of Dub Club, the only venue dedicated to roots reggae and dub music in Kingston. Dwayne “Supa Dups” Chin-Queen, a Chinese Jamaican DJ and producer who grew up in Miami and co-founded Black Chiney sound system, is a Grammy-winning producer on albums for Drake and Bruno Mars. Vocal powerhouse Tessanne Chin won the popular singing competition The Voice in 2013.

These Chinese Jamaicans, all several generations removed from migration, speak in perfect Patois rather than Hakka or Cantonese. Many have just as much claim to bBlack, Indian, or Lebanese heritage as they do Chinese,

But I hope that the new wave of Chinese migrants to Jamaica will learn about their story and wonder: about the work of living alongside and then joining a group of strangers; about what it means to be Chinese, or Jamaican; about alternative endings to colonialist stories that result in mutual prosperity and shared identity.

机构实践的一大弊病便是用当下的美学和观念价值体系来审视过去。LEAP在一个古代奢侈品的展览中闻到了一些有意思的味道。“金色王国”将在盖蒂中心展览至2018年1月28日。

*One of the pitfalls of museum practice is the tendency to use the aesthetic and conceptual value systems of the present to reflect on the past. Visiting an exhibition on luxury in the ancient world, LEAP smells something interesting. "Golden Kingdoms" is on view at the Getty Center through January 28, 2018.*

在盖蒂中心 (Getty Institute) 举办的三场“太平洋标准时间”展览中，其一为“金色王国：古美洲的奢华与遗产”。此次国际借展向观众呈现了前哥伦布时期的美洲，即从公元前约1000年至公元十六世纪初期欧洲人登陆美洲之间这段时期，来自于玛雅、印加和阿兹特克时期皇家法庭的艺术珍品。展览呈现了发明于安第斯山脉地区的冶金术及其由南向北扩张至墨西哥地区的影响。结合了技能与艺术，古美洲人民的冶金术不仅仅关于纯粹的功能性（例如武器、工具和钱币的锻造），更是一门极富创造性的炼金艺术，其中亦蕴含了极高的技术性。

在将科学技术与大自然相对立之前，中世纪的欧洲人其实是将艺术视为大自然的竞争对手。艺术的制幻能力在体现了艺术家模仿技巧的同时亦是具有欺骗性的，因为它使得观众误以为自然被艺术家重塑了。雕塑家运用模具制作和铸造技术来复制爬行动物、昆虫和植物。模具的制造则是对化石过程的模仿：蜥蜴、蟾蜍和蛇的模铸并不是对动物本身的仿制，而是对动物化石的复刻。陶瓷的制作是通过黏土内水分的操控从而将其转化为石头的一种创造。纺织工模仿了自然界中蜘蛛织网的技巧，而建筑师则从鸟类筑巢的方法中汲取灵感。

威廉·R·纽曼 (William R. Newman) 在其著书《普罗米修斯的野心：炼金术与对完美自然的追求》中如此写到：“要知道某种程度上他们也在运用造成错觉的技巧，那些中世纪及早期的现代炼金术士明确表示，他们的技法实则完善了自然而不只是单纯对自然的模仿。”这将两种艺术形态做出了区别——这与纯艺术与装饰

## 艺术作为自然的对手 Art as Nature's Competitor

知念露西  
Lucy Chinen

One of three Pacific Standard Time exhibitions opening at the Getty Institute is "Golden Kingdoms: Luxury and Legacy in the Ancient Americas." Exploring the pre-Columbian Americas, this international loan exhibition showcases arts from the royal courts of the Maya, Inca, and Aztec from about 1000 BCE to the arrival of Europeans in the early sixteenth century. The exhibition covers the invention of metallurgy in the Andes and its expansion northward into Mexico. Combining skill and art, people of the ancient Americas practiced metallurgy not just for pure function (in the creation of weaponry, tools, or coinage) but as an alchemic creative art, technological in its discovery.

Before science and technology were at war with nature, medieval Europe saw art as nature's competitor. The illusionistic power of art, while displaying the artist's mimetic skill, was also deceptive, in that it fooled one into thinking the artist had recreated nature. Sculptors used the processes of casting and mold-making to make reproductions of reptiles, insects, and plants. Moldmaking was analogous to the natural process of fossilization; casts of lizards, toads, and snakes were not replicas of animals, but replicas of fossils. Ceramics was a manipulation of moisture within clay to turn into stone. Weavers mimicked the weaving of spiders in nature, and architects replicated the nest-building techniques of birds.

William R. Newman, author of *Promethean Ambitions: Alchemy and the Quest to Perfect Nature* extrapolates: "Always aware of the potential charge that they too were engaged in a sort of *trompe l'oeil* trickery, the medieval and early modern alchemists explicitly claimed that their discipline perfected nature rather than

艺术这两者无关，其针对的是模仿与完善这两种不同的艺术创作目的。基于亚里士多德的理论，完善（的艺术），而不是模仿，其实是对自然的补充，并将其升华至一种自然本身无法达到的、更为完整的状态。与绘画或雕塑不同的是，炼金术是一种重制自然产物的艺术，而不仅是对自然的模拟——这是一门创造物理实物的完善式艺术。

艺术史学家克里斯汀·基姆 (Kristen Chiem) 研究了跨文化且影响启发了新形式的制造技术：“造粒（一种在物体表面镀上贵金属球体或颗粒的技术）和掐丝技术——常见于地中海地区——经丝绸之路得到了传播。……这些舶来珍宝显然启发了彼时韩国的名贵制物业，为人们的生活用品与亡者随葬品的形式都带去了改变。”而在中国陶瓷的技术和历史发展过程中，我们也可以看到由装饰物品带来的文化交流与二度诠释。直至十七世纪，数百万件中国和日本的瓷器进口到欧洲，这些贸易推动了一场世界历史上无与伦比的有关制造技术、器物形状和设计的文化交流。中国的陶艺工人借鉴了欧洲各种材质的（木头、玻璃和金属）容器的式样，而中国器物的形状，例如茶壶的样子，则被引进了欧洲。

针对跨区域的艺术交流为何容易在装饰艺术领域发生这一问题，“金色王国”的联合策展人乔安妮·皮尔斯伯里 (Joanne Pillsbury) 解释道：“传统意义上的奢侈艺术品不仅具有很高的价值，物品的尺寸和重量也相对较小：这些特点使得它们适合作为皇室礼品、贸易商品或贡品被远距离运输。”除了声名显赫的金和银之外，古美洲和东亚的艺术家还创造了由贝壳、玉石和纺织物制成的艺术品，这些材料在那时均被认为比贵金属更加宝贵。皮尔斯伯里强调了这点：“对于阿兹特克时期（曾繁盛于现墨西哥和危地马拉地区）的人来说，羽毛加工被认为是比黄金加工地位更高的行业，而最稀有的羽毛，例如凤尾绿咬鹃的碧色虹彩羽毛，则独属于阿兹特克时期的历代皇帝。”像这样的新发现揭示了某种内在的对立——一方是现今我们所认为已是固有或普世的价值，另一方则是十六世纪被欧洲人占领前诸多古美洲文明所珍视的价值。当装饰、奢侈艺术品的用料以及绘画元素中对于自然的复刻被视为对自然本身的供奉，炼金术的概念则激发了晚古时期对于人造与自然两者间关系的重新评估。同理，当西方世界有某种普遍存在的倾向时，值得注意的是这种倾向的文化相对性而非普世性。（译/刘洁旻）

merely imitating it." A distinction was made between two types of art—not between fine art and decorative art, but mimetic art and perfective art. Based on the ideas of Aristotle, perfective art, as opposed to imitative art, perfected natural processes and brought them to a state of completion not found in nature itself. Unlike painting or sculpture, alchemy was an art that sought to reproduce natural products, not just a simulation—a perfective art that would create physical object.

Art historian Kristen Chiem reflects on techniques that traveled cross-culturally, influencing new forms; "Granulation (a technique whereby a surface is covered in spherules or granules of precious metal) and filigree—seen in the Mediterranean—appear to have traveled along the Silk Road. ... These prized imports clearly inspired new forms of Korean-made luxury goods for use in both life and death." Evidence of communication and reinterpretation via decorative objects is seen in the technological and historical development of Chinese ceramics. By the seventeenth century, millions of Chinese and Japanese porcelains were imported into Europe, spurring an exchange of technology, shapes, and designs that remains unparalleled in world history. Chinese potters copied European wooden, glass, and metal vessels, while Chinese shapes, such as the teapot, were introduced to Europe.

Joanne Pillsbury, co-curator of "Golden Kingdoms," explains why artistic exchange across regions so readily occurred within the decorative arts: "Luxury arts, as traditionally defined, are not only of high value, they are also relatively small in scale and light in weight: qualities that make them worth transporting over great distances as royal gifts, trade items, or devotional offerings." Aside from the prominence of gold and silver, the artists of the ancient Americas and east Asia created works of art made from shell, jade, and textiles, materials that were considered even more valuable than noble metals. Pillsbury emphasizes this point. "For the Aztecs, who flourished in the lands that are now Mexico and Guatemala, feather-working was considered a higher status occupation than gold-working, and the rarest feathers, including the iridescent green feathers of the quetzal bird, were reserved for the Aztec emperor himself." New discoveries like this reveal the tension between what we now think of as inherent or universal value, and what was prized by the many civilisations before the arrival of Europeans in the sixteenth century. While the replication of nature within the material and pictorial elements of decorative, luxury arts appear to be a devotion to nature, the discipline of alchemy germinated a reassessment of the relationship between the artificial and natural worlds by late antiquity. Likewise, if the western world has assumed a preference for one over the other, it is worth recalling that this preference is cultural rather than universal.

碧翠丝·格鲁是一名在纽约工作的台湾裔美籍艺术家。她多年的工作一直在研究拉丁美洲的亚洲侨胞，包括迁徙、语言学、文化和其他。LEAP在这里探究她最近在东南亚和美洲之间建立的种种关联。

*Beatrice Glow, a Taiwanese-American artist based in New York, has spent years exploring Asian diasporas—migratory, linguistic, cultural, and otherwise—across Latin America. LEAP looks at her latest efforts at bridging southeast Asia and the Americas.*

从碧翠丝·格鲁 (Beatrice Glow) 的水平视线望出去，地平线在距离4.7公里处。在那之外，留给我们的无尽的美好遐想。由包裹岛屿的水体构成，曾经被广泛认为是世界末日的地方被重新想象成“蓝色玻璃球”。阿波罗17号上的宇航员于1972年在距离地球表面29000公里的地方拍摄的地球，成为了最被广泛复制使用的图像之一。格鲁，作为第一批移民去美国的台湾人子女，是一名艺术家。她的工作致力于翻译全球文化中的贸易和移居的古老历史。从《追溯苦力地理》(2008-2009)、《迁移博物馆》(2013)和《流动图书馆》(2015)等作品中可以看出，她的工作与海洋有关，并把它作为一个场所。在讨论她正在创作的《Rhunhattan: 双岛记》时，她问我：“岛屿有多少历史重量？”

这个项目在2015年的雏形是“Rhunhattan (茶室)”，展出了用丙烯酸漆和贴花纸染色的陶瓷茶具。在一次殖民风格的沙龙活动中，她举办了一个以香味为基调的小聚会，但是她现在正在做的更像是一个组合起来的艺术品。在翻译Rhunhattan的故事的过程中，她在班达群岛和曼哈顿之间画了一条分界线。第二次英荷战争在1667年告一段落，而此时的班达岛人和德拉瓦人正在追赶着命运的乒乓球。这些殖民帝国最终用曼哈顿换卢恩并把班达群岛所有权给荷兰。这就是新阿姆斯特丹如何变成了纽约的过程。在19世纪中期，在现今的印度尼西亚中的十个火山岛是世界上肉豆蔻的唯一来源。这是在香料战争中全球化首次出现的故事。(在格鲁的说法中，香料被用来进行异国情调的贸易。) 这些群岛真正归属

鲁恩岛的海岸线

Rhun Island  
Photo: Alexandre Girardeau & Beatrice Glow

## 浅海 The Low Seas

陈思颖  
Hera Chan

From Beatrice Glow's eye level, the horizon is visible to a distance of 4.7 kilometers. Beyond that, we leave to the utopic imagination. This usually consists of a body of water containing islands. What was once conceived of as the end of the world has been reimagined as "The Blue Marble," an image made by the Apollo 17 crew in 1972 at a distance of 29,000 kilometers from the Earth's surface that has become one of the most reproduced images ever. Glow, a second-generation Taiwanese immigrant to the United States, works as an artist translating the older histories of trade and migration in globalized culture. In *Retracing Coolie Geography* (2008-2009), *Migratory Museum* (2013), and *Floating Library* (2015), she makes work that feels the ocean, producing it as a site. In discussing her ongoing project *Rhunhattan: A Tale of Two Islands*, she asked me: "What is the historical weight of islands?"

The project was initiated in 2015 with "Rhunhattan [Tearoom]," an exhibition that featured a ceramic tea set bloodied by acrylic paint and decals. She hosted scent-based gatherings in this makeshift recreation of a colonial salon, but what she is working on now feels more like an assemblage. In translating the story of Rhunhattan, she draws a line from the Banda Islands to Manhattan. The Dutch and British came to a standstill in 1667, while the Bandanese and Lenape people followed the ping pong ball of fate. These colonial enterprises ultimately exchanged Manhattan for Rhun, giving stewardship of the Banda Archipelago over to the Dutch. What was Nieuw Amsterdam became New York. During the mid-nineteenth century, these ten volcanic islands in present-day Indonesia were the world's sole source of nutmeg. This is a story about the birth of globalization during the Spice Wars. (In Glow's terms, spice is that which is traded for its exoticism.) The formation of this cross-Pacific exchange was enabled by an inherently violent process that displaced the real stewards of these islands. Rey Chow describes the atomic bombings by American forces in World War II as an epistemic event wherein the world as we knew it became mediated by visual representation and virtual reality. Glow's project, in the service of misplaced histories, explores the



权更改的内在暴力过程形成了穿越太平洋的贸易。瑞·周 (Rey Chow) 将美军在二战中投放的原子弹爆炸描述成一件已知的事情，这个我们已知的世界，被视觉表象和虚拟现实所影响。周的项目，在倒置的历史事件的帮助下，通过虚拟现实和多媒体揭示了班达岛人和德拉瓦人的命运和未来。

去年春天，她开始同亚历山大·吉拉德一起在班达群岛拍摄。现在，他们正在纽约拍摄。Rhunhattan将360度视频和由二维视频转变成360度的环境一起结合起来。17世纪地图的档案图像，雕刻画和条约不会跟拍摄场所中的殖民形式相去甚远，但是他们一旦置身于当代虚拟现实景观中，就感觉不到自己的权力时代了。远离只依靠符号数字生产的媒体形式，Rhunhattan给观众通过系统思路去探索这些故事的方法。通过将当地文化知情者、学者、积极分子、艺术家和生态学家叙述的故事整合起来，Rhunhattan交给你探索你自己的想象海洋。从海平面到你的屏幕表面，这个项目探索了涉及到贸易的伦理困境的历史。自然环境和媒体环境开始相互生发，而且这个时机已经过时了。

岛屿是很容易被考虑成领土的。它们一直是最差的殖民冒险活动的垃圾堆积场，而且当成是为了改变这个地方的高尚理由。在岛上遇到的东西成为知识生产的原材料。岛屿被当作是重塑之地——从旅游业到流放罪犯。领土的模式来自于被看作是在较大的海洋容器内的岛屿。标准化带来更大的回报。(航运网络的标准化造就了纽约。) 克里斯缇娜·瓦维亚提出了一个名为“蓝色州”的研究，想象出一条独特的边界线——地平线。今天，航运路线被民族国家利益所严格保护。表面之下，海洋仍是一个自治区——只能通过现代科技靠近。让自然环境的持久性联手正在急速发展的媒体的暂时性，Rhunhattan为那些无法反映自身的系统创造了宝贵的经验。(译/何竹菁)

fates and futures of the Bandanese and Lenape through virtual reality and multimedia.

Last spring, she began recording in the Banda archipelago with Alexandre Girardeau. Now, they are filming in New York. *Rhunhattan* integrates 360-degree videos and two-dimensional videos built into 360-degree environments. Archival imagery of seventeenth-century maps, engravings, and treaties does not escape colonial forms of producing sites, but they feel outside of their time of power once woven into a contemporary VR landscape. Moving away from forms of media that rely solely on semiotic production, *Rhunhattan* gives the viewer tools to explore these narratives through systems thinking. In integrating stories told by native culture bearers, scholars, activists, artists, and ecologists, *Rhunhattan* teaches you to scrape the depth of your own imaginary oceans. From the surface of the ocean to the surface of your screen, the project probes an involvement with history that extends the ethical dilemmas of trading. The natural environment and media environment begin to produce each other, and the timing is off.

Islands are easy to imagine as territories. They have been dumping grounds for the worst colonial ventures, and act as nodal points in a field of exchange. What one encounters on the island becomes source material for knowledge production. The island as a site of reinvention—from tourism to exile. Our very model of territory comes from islands seen as containers within the larger container of the sea. Standardization yields greater reward. (The standardization of shipping networks built New York.) Christina Varvia proposes a study of The Blue State, "imagined with a unique border line, the horizon." Today, shipping routes are heavily guarded by the interests of nation states. Under the surface, the ocean remains an autonomous zone—accessible only with technology. Letting the timing of the natural environment hold hands with the accelerated temporality of media, Rhunhattan creates experiences for a system that cannot image itself.

## 从现实情境抽离——谈2017年的艺术景观和展览系统

### Leaving the Real Behind: The Landscape of Art and the Exhibition System in 2017

皮力  
Pi Li

我想从2017年夏天的三个主要场合的三件作品开始讨论艺术的景观和展览系统。

第一件作品是威尼斯双年展中丹麦艺术家奥拉维尔·埃利亚松(Olafur Eliasson)的绿光项目。这个项目出现在威尼斯双年展的主题展的意大利馆中。在这个项目中,埃利亚松邀请四十多位来自北非的难民,在展厅中用回收材料做一款埃利亚松设计的绿灯。展览的现场成了社群活动的工厂,而这些灯也将被以250欧元的价格出售,销售所得将全部回馈难民社群。

第二件作品是卡塞尔文献展中,阿根廷艺术家玛塔·米努欣(Marta Minujín)的《书之巴底农神庙》。这件作品用十万册各种文化中的禁书筑成雅典的巴底农神庙。这是艺术家在1983年阿根廷军事独裁政府垮台后完成的项目,在那个项目中,这个神庙最终被拉倒,所有的书籍观众可以自取,从而被“解禁”。

第三件作品是巴塞尔艺术博览会“艺术无限”中,美国艺术家芭芭拉·克鲁格(Barbara Kruger)的作品。这件作品就是红色底板上的几句话:“我们比你们好。

I would like to talk about art's spectacularization and the exhibition system through a reading of three major artworks in three locations in the summer of 2017.

The first piece is Danish-Icelandic artist Olafur Eliasson's "Green Light" project over at the Venice Biennale. This project appeared in the Biennale's Italian Pavilion—it is an invitation to several dozen North African refugees to use recycled materials to build a series of green lights, designed by Eliasson, in the Pavilion, which is supposed to become a kind of community hub—these lights will then be sold for EUR 250, each. The plan is to donate the proceeds to refugees.

The second piece is Argentine artist Marta Minujín's *The Parthenon of Books*, showing at Documenta 14 in Kassel. This piece uses a hundred thousand banned books from every language to build a latter-day Parthenon. In 1983, after the Argentine dictatorship fell, Minujín completed the work's previous incarnation, ending it by razing the structure and allowing viewers to take whichever books they wanted,

更聪明更有力更美丽。我们是善良你们是邪恶。上帝在我们这一边。我们的屎不臭,我们发明了一切。”

三件作品都在处理社会与政治议题。姑且不谈埃利亚松自己的几何风格的灯具是如何通过资本主义的艺术市场网络占据了全球各种新旧权贵的收藏和客厅的,也姑且不论这些难民在接受这些工作时是否有和艺术家议价的资本,但是在看到这些北非难民在意大利馆的天光穹顶下组装这些埃利亚松风格的灯具的时候,我和难民之间的观看与被观看的关系让我难堪。随之而来的问题则是,把这些难民请来在展场现场工作6个月的必要性何在?

玛塔·米努欣的作品已经成了本次的文献展的象征。她完美地符合所有策展的全部技术标准。符合本届文献展的主题“回到雅典”,重构了1983年那个独裁政权垮台与艺术自由精神之不灭的经典故事,作品的位置似乎也精心挑选过,卡塞尔文献展的弗雷德里希广场(Friedrichsplatz)。在纳粹期间,两千多本书籍在此烧毁。这里的图书馆,被二次世界大战期间的炮火所吞噬,另外还有约35万册藏书就此遗失。但是,这些都无法回答一个问题,“它为什么要这么大?”事实上她的体量比巴底农神庙还要大,而所有书都是被装在塑料袋里覆盖着这座庞大的金属结构。而当我们得知本次文献展将近700欧元的赤字,将面临破产,这一切似乎显得非常反讽。

如果我们说展览特别是国际双/三年展已经成为文化工业的话,那么艺术家和策展人合谋建立的景观则是这个时代艺术所通行的策略。这种景观遮盖了流行各种自由主义和道德主义观点的苍白与无力。这些景观掩盖了社会中真正的邪恶,就像齐泽克说的“社会的真正邪恶并不是资本主义的动力,而是我们通过自我塑造出来的自我封闭空间,这个空间使得我们游离于资本主义之外又不断赚钱”。(齐泽克,《暴力》)。芭芭拉·克鲁格的作品则是反景观的,它简单、直接而且残酷。一块一米多高的标语,无情的刷上了政治不正确的观点。它们不正确,甚至不被公开谈论,但是却是始终存在的。在双年展和博览会的艺术场域中,她通过政治不正确的标语,标识出一个“特权”的场域。而这个特权场域的存在,一下击垮了埃利亚松和米努欣,乃至双年展和文献展本身所自我陶醉的艺术的封闭空间。因此在双年展和文献展这些极其精英的知识活动中被无休止循环讨论的问题,居然被博览会里商业场域里一块老左派的标语牌子给回答了。这或许是最大的反讽。

thereby "setting the books free." The third piece is American artist Barbara Kruger's piece at Art Basel's Art Unlimited. The piece is a red vinyl sign printed with the words, "Our people are better than yours. More intelligent, more powerful, more beautiful, and cleaner. We are good and you are evil. God is on our side. Our shit doesn't stink and we invented everything."

The three pieces all deal with sociopolitical problems (whether deliberately or accidentally). Bracketing, for now, how Eliasson's geometric lights have passed through a network of markets to enter the collections of the world's super rich, and bracketing the question of whether the refugees are allowed to express their own thoughts on the labor that they have ostensibly been "invited" to do, I cannot refrain from mentioning that the sight of the refugees, under the skylight dome of the Italian Pavilion, toiling away at these Eliasson lamps, and sometimes looking out at us, made me feel awful. I could not help but think: "inviting" these refugees to work, on-site, for six straight months—was that really necessary?

Marta Minujín's piece, which rebuilds of her 1983 structure, has already become representative of this year's Documenta, according perfectly with the exhibit's technical demands as well as its theme of "returning to Athens." This Parthenon of books, like the last one, is supposed to serve as monument to artistic freedom. The piece's location—Friedrichsplatz—seems to have been picked extremely deliberately: during the Nazi era, more than two thousand books were destroyed here. The library here was burnt down during the second world war, and another three hundred and fifty thousand books were lost. But none of these facts answers an importunate, but necessary question—why is the structure is so big? Minujín's Parthenon is heavier than the actual Parthenon, and this time, all the books which comprise it are sealed in plastic—one senses that viewers will not be allowed to take them away—and then, when it transpires that this exhibit has put the organizers into a EUR 7 million deficit, and that they face bankruptcy, the whole piece seems much more ridiculous.

If we say that exhibitions, especially bi- and triennials, have already become part of the culture industry, then the route art takes to the public, in our age, is that of spectacularization. This kind of spectacle-making distracts us from



邱黯雄，《新山海经III》，2017年  
动画  
Qiu Anxiong,  
New Book of Mountains and Seas III  
2017  
Animation  
Courtesy the artist

除了景观和反景观、封闭和开放空间之外，还有一种更内在张力与反差出现在埃利亚松的善行和芭芭拉·克鲁格的反动标语之间。这就是王尔德在《社会主义下人的灵魂》中说的话“最坏的奴隶主就是那些仁慈地对待奴隶的奴隶主，他们的做法妨碍了那些受奴隶制压迫的人去认识这种制度的可怕之处，还能获得那些盘算实行这种制度的人的理解……一些真正研究过这个问题而且对生活有所了解的人——即东区居民中的那些受过教育的人——自告奋勇来恳求社会克制一下它在慈善善举等类似活动方面的利他主义冲动。他们这样做的理由是，该类慈善行为是降低人格且令人一直沮丧的。他们完全正确，慈善行为衍生了大量的罪恶。”

这些就是目前当代艺术及其政治议题所面对的问题与困境。如果我们只关注问题的表象，不去关注变异资本主义的政治经济格局，不去了解在这个政经格局下艺术格局与资源的变化，不去关注今天全球化困

the anemia and powerlessness of conventional liberalism and moralism. It hides the real societal evil. Žižek says, in *Violence*, “the true evil of our societies is not their capitalist dynamics as such, but our attempts to extricate ourselves from them—all the while profiting—by carving out self-enclosed communal spaces,” which allow us to feel that we’ve gone outside of capitalism, all while making loads of money. Barbara Kruger’s piece, on the other hand, is an anti-spectacle: simple, direct, and cruel. It is a three-meter tall sign heartlessly painted with politically incorrect slogans, words which respectable folks wouldn’t say out loud but might think privately, words which are, despite their silence, always with us. In the biennale and the art fair, her sign designates a space of privilege, one which exposes the hypocrisies of Eliasson and Marta, of the air of self-satisfied exclusivity that reigns at the Biennale and Documenta. And the topic being so hotly debated at these elitist events is answered by a

境中，本土主义与保守主义、民粹主义以及新自由主义之间千丝万缕的联系，我们的行动将是盲目而无效的。以今年的威尼斯双年展的主题为例，当把主题定做“艺术万岁”的时候。实际的期盼虽然是希望回到人性与艺术本身，回到普世问题，从艺术内部来理解艺术问题。但是在今天，人性与艺术必然是复杂的，甚至普世本身在漫长的形成过程中也是充满资本主义扩张的痕迹的。今天如果不去回应这些问题，只关注抽象人性与艺术的做法，势必把双年展变得和博览会无差别，二者都成为了资本主义网络的一部分。行走在威尼斯双年展的开幕式上，每晚各个画廊为了庆祝自己的艺术家进入“军械库”，进入“国家馆”而举办的聚会，艺术家画廊主和收藏家之间的觥筹交错，时常有种让自己不知道是在威尼斯还是在巴塞尔的恍惚。

这种恍惚在我读到了卢杰在6月的精彩访谈时得到印证。他说“在2017年，整个艺术的认知系统和实践系统一定会裂变和矛盾化，到2018年就会具体表现出来。大的条件是全球政治经济的剧变，具体的是长期被量化的艺术的意识形态，上层建筑，经济基础会展开它的褶皱，至少这应该是最后一次人们还在热议文献展和威尼斯，展示系统的无效性会明显被感知到。”（《价值失焦，生态失血，当代艺术能绝地再生吗？》）

显然旧的展示系统已经在今天走向了尽头。不去反思这个系统，我们就会一败涂地。今年夏天最轰轰烈烈的讨论就是对中国国家馆的讨论。体量巨大的国家馆相比过去几年有了很大改观，开始回到当代展览文化本身。遗憾的是，虽然在策展观念、作品形态和视觉的丰富性上都具有当代的特征，但是由于策展人没有在文化的本土主义和政治的民族主义之间做出有价值的区分，使得这个国家馆在事实上是加剧了中国艺术在国际上的孤立状态。倘若有机会，我们或许可以讨论，目前这种国家馆的叙事逻辑是策展的自主选择还是国家意志，抑或是包含了艺术家个体对于国家官方，国际艺术的一次自我想象的平衡？

反思展示系统必然是和系统本身一样复杂的过程。在这个反思的过程中，我们还能从什么地方展开我们的工作呢？哪些是卢杰所说的“褶皱”呢？

德国馆安妮·伊姆霍夫（Anne Imhof）的行为无疑是这个夏天的一个亮点。在这出名为《浮士德》的现场行为中，在一个凶狠的杜宾犬（希特勒的最爱）把守的德国馆（纳粹时代的建筑）中，我们仿佛看到

crotchety old left slogan in Art Basel’s commercial area. The irony is incredible.

Aside from spectacle and anti-spectacle, inclusive and exclusive spaces, there is another, deeper tension between Eliasson’s philanthropic gesture and Kruger’s anti-slogan. Oscar Wilde makes the point in “The Soul of Man Under Socialism”: “Just as the worst slave-owners were those who were kind to their slaves, and so prevented the horror of the system being realised by those who suffered from it, and understood by those who contemplated it...at last we have had the spectacle of men who have really studied the problem and know the life—educated men who live in the East End—coming forward and imploring the community to restrain its altruistic impulses of charity, benevolence, and the like. They do so on the ground that such charity degrades and demoralises. They are perfectly right. Charity creates a multitude of sins.”

These are the problems faced by contemporary art and its political agenda. If we are only able to scratch the surface of these problems, and fail to look at their political economy, the structure of rampant, late capitalism, if we do not seek to understand the state of art today and the transfer of artistic capital as a reflection of the political situation or the myriad connections between globalism, nativism, conservatism, populism, and neoliberalism, then our actions can only be blind and effectual. This year’s Venice Biennale is an example. The biennale’s theme—Viva Arte Viva; long live art—seems to suggest hope for a return to the human, a return to art qua art, to a return down-to-earthness, to the old mission of solving art’s problems artfully, not merely by throwing money at it. Yet today, humanity and art have become impossibly complex, and in the process of becoming; the world is scarred and pitted by the tracks of capital’s expansionism. If we do not respond to the questions now, if we only think abstractly about humanity and art, then we reduce the Biennale to nothing more than a clone of Art Basel, reduce both to nothing more than parts of capitalism’s network. Walking in the Biennale’s opening ceremony, each night one sees different galleries celebrating their inclusion in the Arsenale or in one of the national pavilions, throwing lavish parties, where the mutual congratulations of artists, gallery owners and collectors give one a sense of déjà vu, of dislocation—is it Venice, or Basel, we’re in?



监狱、医院、学校或者 SM 地牢的混合体。无数如僵尸一般的黑衣人（绝大多数是白人）走过你的身边，把你和别人分开。这种具有军事感的、冷漠的挑衅行为，造就了每个观众在现场的不安与焦虑。这种焦虑是现场的、莫名的，它又是我们回顾历史似曾相识的，在这个巨变的当下不得不面对的焦虑。它所有的力量和能量恰恰来源于它的不确定性，来源于它和现实可感却不可见的联系。

另一个亮点应该是在 Prada 基金会威尼斯空间的展览“船在漏水，船长在撒谎”。这是由策展人总监乌多·凯特曼（Udo Kittelmann）、艺术家托马斯·迪曼德（Thomas Demand）、舞台设计师安娜·维布洛克（Anna Viebrock）和电影导演亚历山大·克鲁格（Alexander Kluge）合作的特殊展览醒目。展览主体的是安娜·维布洛克为德国剧院公司策划的舞台而准备的，但之后被扔在了墨西哥。后来 Prada 基金会将所有这些东西运到威尼斯并造就了这个展览。这是一个发生在舞台布景之中的展览。观众在法庭、医院、吧台和剧场之间穿行，空间中的每个陈设都让你在道具和实物之间捉摸不定，而每个与你擦肩而过的人有可能是观众也有可能是行为表演的演员。“船在漏水，船长在撒谎”在这个 18 世纪的三层楼空间中，反复提示我们在思考谎言和真实的关系，让我们想想当谎言普遍取代真相之后，世界将会怎样。当然这里对于的谎言讨论显然是从艺术的谎言开始的。

无论是《浮士德》还是“船在漏水，船长在撒谎”在 2017 年的夏天的杰出之处，在于它们颠覆了观念艺术和社会介入的简单政治正确和景观制造逻辑，通过表演和现场的存在冲击了展览的生产规则。也正是在这种冲击之中，他们实现了在对现实情境的抽离，即不被现实牵住自己的鼻子，与其做出简单的介入和表态，他们更愿意描述和介入这个时代普遍的困境与不安。

王功新, 《对话》  
1995 年  
金属容器, 木桌脚和马达  
300 x 100 x 89 厘米

Wang Gongxin, *Dialogue*  
1995  
Metal container, wooden table legs  
and motor  
300 x 100 x 89 cm

This dislocation was vindicated by Lu Jie's excellent interview this June. He said, "In 2017, art's epistemology, its praxis, are going to experience sudden changes, increased contradictions—the proof will appear in 2018. The large condition is massive changes in political economy; the particular one is that art's ideology, superstructure, and base, long-quantified, will finally reveal their wrinkles. At the very least, this should be the last time people debate Documenta and Venice so hotly. Just how ineffective the system is will finally be felt." "Lukewarm Values, Anemic Ecologies: Can Contemporary Art Revive Itself?"

It is obvious that the old system of art exhibition is moribund. If, however, we do not reflect and theorize this system, our future efforts are doomed to failure. The fiercest debate this summer has been that surrounding the China Pavilion. Compared to the last few years, this massive pavilion has undergone a real makeover—gone is the aura of dirty commerce between crooked businessmen and politicians, to be replaced by more wholesome, conventional exhibition fare. It's a real shame that the curatorial philosophy, the pieces' formal aspects, and the rich visual experience notwithstanding, the curators could not separate their work in a meaningful way from knee-jerk nativism and nationalism. In reality, such a move only increases Chinese art's isolation from the rest of the world. It's a shame, too, that in this weeks-long, ad-hominem laden debate, the vicious, slanderous backdrop of social media ruined the possibility for serious debate. Given the chance, we might ask whether the narrative behind the national pavilion was an autonomous choice made by the curatorial team, whether it was simply a bowing-down to the will of the nation-state, or whether it was a group of individual artists' attempt to imagine what their place in the international art community, their relationship to the party line, might be.

The process of theorizing the system is as complex as the system itself. When we theorize, we must ask ourselves,



where does our task begin? What are the "wrinkles" that Lu talks about?

Anne Imhof's performance piece in the German Pavilion is certainly one of the bright spots of the summer. The performance, housed in a pavilion is called *Faust*. In it we can see the combination of a prison, hospital, school, and S&M dungeon. Numerous black-clad figures (most of them Caucasian) walk past you like corpses, separating you from the crowd. This cold, militaresque provocation causes the viewer tremendous anxiety. This anxiety is nameless and immanent; it is a kind of historical déjà vu, or rather, a déjà connu. It is the inescapable anxiety of living in our massive, mutating present. All of its energies and powers come precisely from its indeterminacy, from its relations with a reality at once graspable and invisible.

The other bright spot is Fondazione Prada's "The Boat is Leaking. The Captain Lied." This is a special transmedial project made collaboratively by curator Uto Kittelman, artist Thomas Demand, costume designer Anna Viebrock and film director Alexander Kluge. The exhibition's theme was thought up by

Anna Viebrock, for a production by the Deutsches Theater, which ended up throwing out her pieces in Mexico. Afterwards, Fondazione Prada shipped everything to Venice. Everything in "The Boat is Leaking" happens on the set of stage. The viewer moves between a court, a hospital, a bar, and a theater, and the layout of the place makes is so that you are always uncertain of whether you are looking at a prop or an object from everyday life, uncertain of whether the people moving around are viewers or performers. In this three-story, eighteenth-century palazzo, "The Boat is Leaking" reminds us again and again to think about the relationship between truth and lie, asks us to imagine a world where lies have triumphed utterly over truth. What would this world look like? Of course, the answer starts first and foremost with artistic lies.

The brilliance of *Faust* and "The Boat is Leaking. The Captain Lied," is their upending of the logic of spectacularization, especially the production of the spectacle of political correctness, pieties in which conceptual art deals far too often. These works are shocks to this anemic, hypocritical lip-service. It is in these very shocks that they realize their project of negation of the present, to not let reality lead them by the noses. Rather than the tired old artistic interventions postures, they choose to depict, and intervene in, the troubles and anxieties of this age. (Translated by Henry Zhang)

赵半狄  
《蝴蝶》  
1990年  
布面油画  
250 x 140 厘米

Zhao Bandi  
Butterfly  
1990  
Oil on Canvas  
250 x 140 cm



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