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第〇章 序曲，作为尾声
CHAPTER 0: PRELUDE AS EPILOGUE



0. 何恩怀 CHRISTOPHER K. HO

我赞同父权制 / *Endorse Patriarchy*

2016/2021

声音和地毯 sound and carpet

3'50", 声音循环 sound loop

做一个正面的榜样,比如家长、导师、老师,是否和负面批判以及庞克式的叛逆同样有效?这个问题引导着《我赞同父权制》,其中的声轨内容这样说道:

“与其陷入自我怀疑,削弱权威,我们不妨为孩子提供稳定的环境和语义保证,因为后者对孩子的成长更为健康。

因为持有一种观点与持开放态度同等重要。

因为憎恶派的对立面并非尊重派,而是创建新的态度学派。”

脚下是一块蓝棕色调的地毯,图案来源于文艺复兴时期一幅耶稣养父约瑟夫的画。约瑟夫长期生活在他儿子以及夫人圣母玛利亚的遮蔽之下,为这里提出的父权制提供了一个合适的形象——谦虚、能干、甘愿当配角。就像组成了地毯图案的蜗牛以及张开的贝壳。谦逊、朴实、缓慢,尽管如此蜗牛还是用尽一生的时间在背上形成了金色螺旋形状的壳——这是耐心和实用主义的产物,也是好的养育所需的品质,而这些也可能引导基于责任而不是激进的艺术创作。

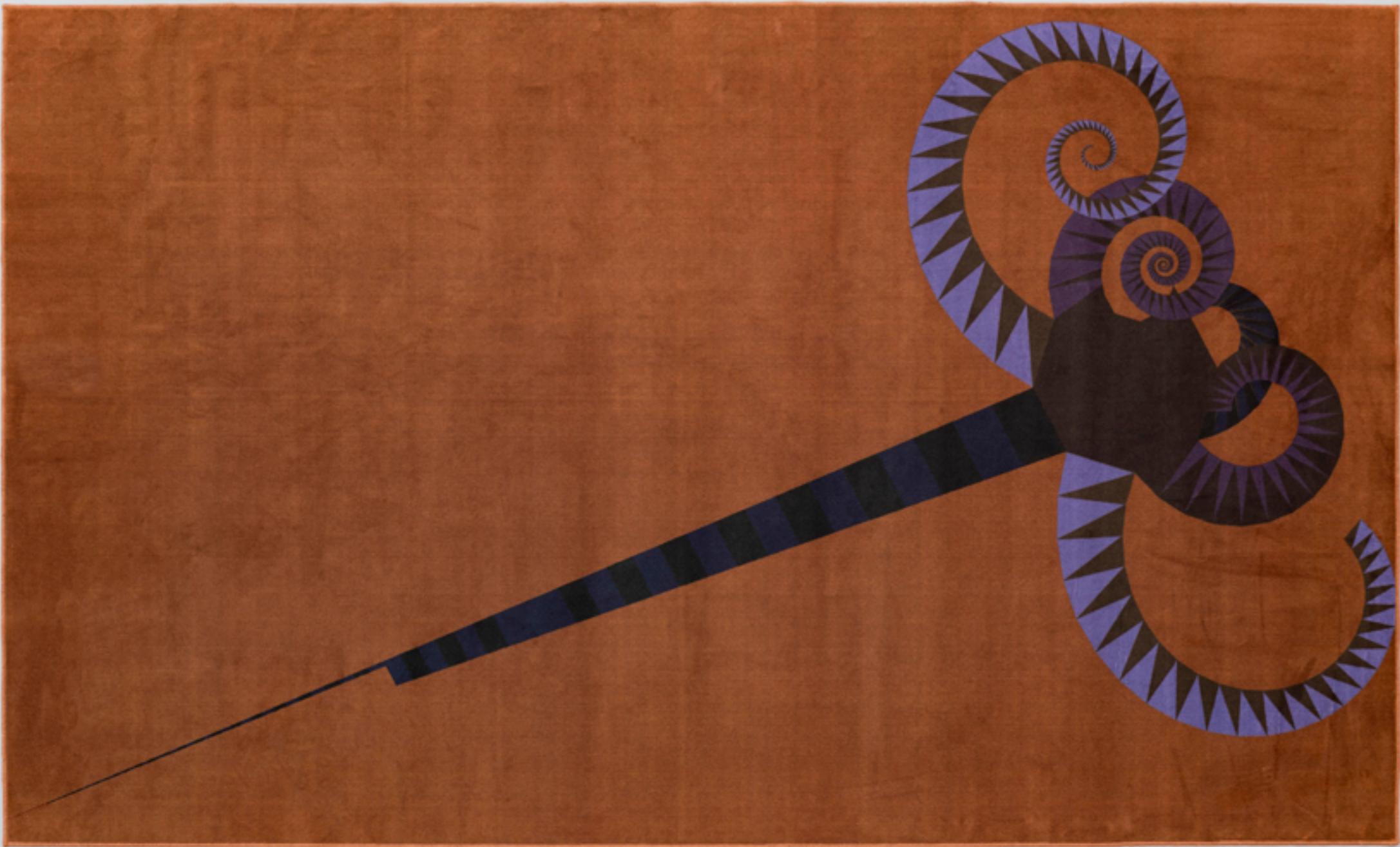
Can being a positive role model - a parent, a mentor, a teacher - be as effective as negative critique or punkish rebellion?
This question guides I Endorse Patriarchy, the soundtrack of which elaborates:

Because providing stability and semantic security for a child is healthier for that child than self-questioning and undermining authority.

Because taking a single position can be as important as being open to other positions.

Because the opposite of the school of resentment is not the school of respect, but rather the building of new schools.

Underfoot is a carpet in shades of brown and blue drawn from a Renaissance painting of Joseph, Jesus' foster father. Joseph, long overshadowed by his son and his wife the Virgin Mary, provides an apt figure for the kind of patriarchy proposed here: modest, hardworking, and happy to play a supporting rather than a starring role. So too does the snail, the unfurled shell of which forms the carpet's pattern. Lowly, earthy, and slow, a snail nonetheless aggregates a golden spiral on its back over a lifetime - the product of patience and pragmatism, qualities endemic to good parenting, and that might guide artmaking based on responsibility rather than radicality.



第一章 一种社会的动力学

CHAPTER 1: A DYNAMIC SOCIETY

老子曾在《道德经》中提出，“人法地，地法天，天法道，道法自然”。如果人们相信“感召”这一看似神秘的体验乃是来源于“天”与“道”，我们是否更应借助自然的规律去一窥其中的究竟？

在重力的牵引之下，水顺应地势的落差流动，汇聚成江河并融入大海；太阳的辐射造成地表的温度差异，由此带来了空气的流动并形成风。自然万物在彼此的差异之中，受到各种力的支配而势不可挡地运动、变化。

相较于老子高度抽象且概括的说法，法国哲学家奥古斯特·孔德(Auguste Comte)于十九世纪中叶提出“社会力学”的概念，试图借用自然科学(尤其是物理学)的思路、概念、原理和方法来解释和探索人类社会的发展规律：系统与结构随时随地都存在着“差异”(difference)，差异的存在必然产生梯度，由此形成了广义的“力”(force)并产生广义的“流”(flow)；“流”的强弱、速率、关系、稳定性等属性构造出复杂的社会运转。

那么，个体或群体天生和后天获得的各种“差异”(性别、性格、收入、教育、阶级等等)，以及互动过程中因“差异”形成的作用力与反作用力，是否塑造出了其在互动中某种程度上必然的方式与趋势(“流”)？而这些必然产生却不可见的“力”综合且持续施加于个体或群体之上时，是否可以理解为我们所面临的“感召”过程？

在乌尔丽克·格罗萨斯(Ulrike Grossarth)的《16件移动的物体》(*16 Moving Things*)中，3位端坐的表演者随心所欲又循环往复地摆弄着手中的长棍，推动平台之上的物体，使它们在游移和碰撞之中共同完成了一出无法预测却又如宿命般的默剧。昂洛拉托与克雷布斯(Taiyo Onorato & Nico Krebs)的《LELO》拍摄了格鲁吉亚的传统游戏中，两相对峙的村民如何在既定规则之下被一颗始终未曾现身的皮球所牵引，仿若周旋于一片虚空；而梁慧圭的《香料月相周期》(*Spice Moon Cycle*)和陈飞的《香火》

则试图揭开人们对于物质与精神的需求,是如何在贸易、市场等“看不见的手”的作用下,辗转腾挪,移动交换,周而复始。毛利悠子(Yuko Mohri)的《I/O》在展厅中构造出精密而复杂的动态装置,在看不见的电力驱动下以及现场微粒的扰动中,各种元素顺势移动,共同呈现出一派“雷雨交加”的海上生态景象。此外,尼娜·卡内尔(Nina Canell)的《隔离器》(*Disconnecter*)将在展览的不同章节中以变体的形式多次出现,借以表征和想象一个穿梭在可见与不可见空间、传递或断开能量的盘根错节的庞大系统形象。

In the *Tao Te Ching*, Lao Tzu said, "Man follows the laws of the earth, earth follows the laws of heaven, heaven follows the laws of the Tao, and the Tao follows the laws of nature." If people believe that the seemingly mysterious experience of a "calling" comes from "heaven" and the "Tao," shouldn't we adopt the laws of nature to see what it is all about?

Due to the gravitational force, water flows according to the earth's topology, converging into rivers and merging into the sea; the sun's radiation is felt at various temperatures on the earth's surface, which generates air circulations into the wind. Amid their differences, all things in nature are governed by multiple forces, constantly in motion and transformation.

In contrast to Lao Tzu's highly abstract and generalized saying, the French philosopher Auguste Comte proposed the concept of "social physics" in the mid-nineteenth century, trying to explain and explore the development of human society by appropriating ideas, concepts, principles, and methods from natural sciences (especially physics). "Differences" exist in systems and structures at all times and in all places, which inevitably generate gradients, thus forming a "force" that produces "flow" in the general sense; the strength, rate, relationship, stability, and other attributes of the "flow" structure the complex social operation.

Thus, do the various "differences" (gender, personality, income, education, class, etc.), inherent or acquired by individuals or groups, and the action and reaction in their interactions due to "differences" shape their integral approach and tendency (flow) in which they inter-

act? And can we conceive these inevitable but invisible "forces" jointly and continuously exert on individuals or groups as a course of facing a "calling? "

In Ulrike Grossarth's *16 Moving Things*, three seated performers fidget with long sticks, un-hinged and repetitively, pushing the objects on the platform in an unpredictable but fatalistic pantomime of movement and collision. Taiyo Onorato & Nico Krebs' *LELO* captures the traditional Georgian game in which two confronting villagers are led by a ball that never appears, as if circling the void, under the established rules. While Haegue Yang's *Spice Moon Cycle* and Chen Fei's *Incense Fire* attempt to reveal how people's needs for material and spiritual goods are shuffled around and exchanged by the "invisible hand" of trade and market, and so on. Yoko Mouri's *I/O* is a sophisticated, complex, and dynamic installation in the exhibition space, where various elements move in tandem to present a "thunderstorm" ecological scene at sea, powered by invisible electrical forces and particle disturbance on site. In addition, Nina Canell's *Disconnecter* and its variants will appear several times in different phases of the exhibition to characterize and imagine a vast and intertwining system that travels between the visible and invisible spaces, transmitting or disconnecting energy.







1. 尼娜·卡内尔 NINA CANELL

隔离器 *Disconnecter*

2020

高压隔离器, 排水管, 锌, 钢 high voltage disconnectors, rain gutters, zink, steel

142×44×12 cm

“排水沟、配电盘、隔离器、管子、通道——不必使用飞毯。所有这些管状物装置、驯服的振动和光的弯曲都是在努力构思某种结构性魔法：使事物消失、溶解或重新出现。传送，如果不是传送我们自己，那么至少也是我们希望定位在其他地方的物体，或者让它们离我们更近，好似不需耗费体力。把我们的脏水倒在其他地方，把污染推迟到其他时刻，让火自动化，突然出现在大西洋的另一边。水管是一种魔法的形式，是通往任何地方的门户。中央供暖的来源来自另一个维度。它自我更新，无需电缆。这些载体必须达成协议，如何使物体和过程从一个地方消失，出现在另一个地方出现。为了使其发挥作用，材料必须以相同的直径对话。”*

*节选自罗宾·威特金斯，《嘀嗒》，2020

"Gutters, switchboards, disconnectors, pipes, tubes-there's no need for a flying carpet. All these tubular matter devices, tamed vibrations and light-bending are efforts to concoct some kind of structural magic: to make things disappear, dissolve, or reappear. To teleport, if not ourselves, then at least the objects we wish to position in other places or bring closer to us, seemingly without physical effort. To pour our dirty water elsewhere, to postpone pollution to else when, to automate fire, to suddenly appear on the other side of the Atlantic. Plumbing is a form of magic, a portal to wherever. The source of central heating comes from another dimension. It updated by itself, without wires. These carriers have to have agreements on how to make objects and processes disappear from one location and appear in another. For it to work, materials have to speak the same diameter."*

* Excerpt from Robin Watkins, *Dits Dahs*, 2020



2. 乌尔里克·格罗萨斯 ULRIKE GROSSARTH

16 个移动的物体 *16 Moving Things*

德累斯顿 Dresden 2005

三个表演者的行为 action for three performers

服装造型 / 表演者 costumes/performers: Ulrike Kampmann, Anke Zeissig, Andreas Kempe

29'20"

《16件移动的物体》是一部录像舞台剧，画面中有着三个行动着的国王角色（作为等级制度中的顶端的象征）。在演员们漫无目的举动以及一种精力集中同时却又宽泛的意识状态中，角色前方水平面上肆意摆放的物体们通过棍棒产生了联系。演员们需要同时考虑他们自身、作为中介的棍棒、物体以及虚空的状态。我相信，进化的潜力、意识的扩展和对事物的不同看法都只有通过行动，即通过与身体有关的过程，才能实现。新的认知模式必须与身体相连，否则就会变成意识形态。

16 Moving Things is a video tableau in which the acting figure of the king, as the symbolic top of a hierarchy, is tripled. Through aimless acting with a concentrated but simultaneously broad state of consciousness, contact is established by a rod to a level of arbitrarily compiled items in front of the figures. The actors equally have themselves, the mediating rod, and the items and voids in mind. I am convinced that evolutionary potential, expansion of consciousness, and a different view of things can only come into being through action, i.e. through processes connected to the body. New modes of cognition have to be connected to the body, if they are not to turn into ideologies.



3. 梁慧圭 HAEGUE YANG

香料月相周期 *Spice Moon Cycle*

2015

丝网印刷、砂纸、香料、草药、框裱 Screen prints, sandpapers, spices, herbs, framed

原料: 生姜粉, 辣椒粉, 孜然粉, 葛拉姆马萨拉, 荜拔粉, 香菜粉, 芥末粉, 豆蔻粉, 白辣椒粉, 丁香粉, 黑胡椒粉, 白胡椒粉, 姜黄粉, 八角粉, 桂皮粉, 黑种草粉, 何首乌跟, 大黄, 甘草粉, 没药

Ingredients: ginger powder, chili powder, cumin powder, garam masala, ganthoda powder, coriander powder, mustard powder, cardamom powder, white chili powder, clove powder, black pepper powder, white pepper powder, turmeric powder, star anise powder, cinnamon powder, nigella powder, root of tuber fleecflower, da huang, licorice root powder, mo yao

共 20 件, 每件 27.8×22.9 cm

twelve parts, each 27.8×22.9 cm

于新加坡 STPI – Creative Workshop & Gallery 制作

Produced at STPI – Creative Workshop & Gallery, Singapore

私人收藏, 中国 Private collection, China

梁慧圭对丝网印刷工艺的实验涉及香料和草药。《香料月相周期》中使用的不同原料采集自新加坡本地的市场,它们是一种更广泛历史叙事的能指:香料贸易的权力、文化转变的关键、全球化,以及在微观层面上,新加坡自身作为东南亚商业港口的殖民历史。

丙烯酸粘合剂用丝网印刷的方法小心翼翼地涂在砂纸上,形成圆形,然后将各种香料和草药的粉末分层铺在上面。每一轮“月亮”的清晰轮廓以及粘合剂和香料的均匀涂抹,在很大程度上取决于丝网印刷技术的套准和稳定的执行。环形的位置以及表面积的变化强化了对精准度的挑战——这一要素不仅是组装作品所必须的——更以此反映出月的轮回。在此,梁慧圭巧妙地将触觉和嗅觉结合起来,带来了一个关于几何学、感官、个人与历史经验的宇宙。

Haegue Yang's experiment with the screen print process involves spices and herbs. Gathered from the local markets in Singapore, the twenty different ingredients featured in *Spice Moon Cycle* (2015) are signifiers of greater historical narratives: the power of the spice trade, its key to the transformation of civilizations, globalization, and on a micro level, Singapore's own colonial history as a commercial port city of Southeast Asia.

Acrylic adhesive was carefully applied onto sandpaper in circular forms using screen-printing methods, before various powders of spice and herb were laid upon in layers. The clean - cut outline of each 'moon' and even coating of adhesive and spice is heavily dependent on the accurate registration and consistent execution of the screen print technique. The varying location and surface areas of the circles intensifies the challenge of precision - an element that is needed in the assembly of the work-built to reflect the cycles of the moon. Here, Yang skillfully combines tactility with olfactory to bring about a universe of geometry, sensory, personal and historical experiences.



4. 泰阳·昂洛拉托 & 尼科·克雷布斯 TAIYO ONORATO & NICO KREBS

LELO

2015

16 毫米胶片转数字高清影像（彩色，有声）

16mm film converted to digital HD video (color, sound)

5'30"

《LELO》记录了发生在格鲁吉亚西部一个叫Shukhuti的小村庄的一年一度、具有仪式感的球赛。在复活节周日，上村和下村的男人们在中间相遇，相互竞争。比赛的核心是一个手工制作的20公斤重的皮球，里面装满了村里两部分的沙子和由牧师施福的本地酒。两队为了纪念一个最近去世的人而进行比赛。最后，球被放在选定的墓地上。整个村子成为约800人的战场，有时甚至房屋和花园也在这个过程中被摧毁，这一过程需要长达5小时。这个游戏据说很古老，并且已经实行了很多个世纪。据传，它是橄榄球的起源。影片中既看不到球也看不到景物。男人们的狂热、他们的姿态和手势，以及能量的波动，将引导观众经历一场奇特的、几乎无法阅读的仪式。

LELO documents an annual, ritualistic ball game that happens in a small village called Shukhuti in western Georgia. On Easter Sunday the men of the upper and lower village meet in the middle to compete against each other. The centerpiece of the game is a handmade, 20kg heavy leather ball, filled with sand from both village parts and local wine blessed by the priest. Both teams are playing in the honor of a recently deceased person and in the end, the ball is placed on the chosen grave. The whole village becomes a battleground of around 800 men and sometimes even houses and gardens are destroyed in the process, which takes up to 5 hours. The game is said to be ancient and practices for many centuries. It is claimed to be the origin of Rugby. In the film, neither the ball nor the scenery is visible. The frenzy of the men, their gestures and hand signs, and the waves of energy direct the viewer through a strange and almost unreadable ritual.



5. 陈飞 CHEN FEI

香火 *Incense Fire*

2021

亚麻布、丙烯 acrylic on linen

290×230 cm

《香火》延续了陈飞于近期开展的基于静物题材的绘画实验。大小不一、数量繁多、五花八门的佛雕聚集于画面之中。画家充分地利用了丙烯及其媒介剂的丰富且多变的特性，构造出不同雕像以及环境中物体本身材质（木材、陶瓷、金属、布匹、皮革、水泥等）给予人视觉、触觉的真实感受与差异。这出场景乍看之下是对中国常见的古玩市场中某个角落的写实描摹，然而雕像上不同的光影构造以及错综的透视效果“出卖”了这一画面整体上所营造的真实感——每一尊佛雕的出处均有不同，其绝大部分的图像源头实际上来自于搜索引擎或者网上交易平台——这是一幅汇聚着来源不同时间与空间的绘画。然而不论这些雕像来源于网上的交易平台亦或是真实的市场，这件作品都揭示出了某种将信仰实体化并占有的欲望与冲动，以及人们的精神期许如何通过市场这一“看不见的手”不断交换与流通的过程。

Incense Fire extends from Chen Fei's recent experiments with still-life paintings. Buddha sculptures of vary in size, numbers, and kind are gathered in this picture. The artist adopts the rich and varied features of acrylic and solvents to render the tactile variety (including wood, ceramic, metal, fabric, leather, cement) of the statues and their environment, providing viewers with realistic visual and tactile senses. The scene appears at first glance to be a realistic depiction of a corner at any Chinese antique market, yet the different lighting on each statue constructs intricate perspectives that "betray" the overall truth of the scene—each Buddha statue comes from a specific source. The vast majority of the images are actually sourced from search engines or online trading platforms hence this work conjures different times and spaces. Yet whether these statues come from online trading platforms or real markets, the work reveals a desire and urge to materialize and possess beliefs, and how people's spiritual expectations are constantly exchanged and circulated through the "invisible hand" of the market.



6. 毛利悠子 YUKO MOHRI

I/O

2011/2021

纸卷，竹炭，钟琴，掸子，LED 灯，玩具，勺子，厕纸，鱼缸等

roll paper, bamboo charcoal, bell lyras, dusters, LED lights, toy,

spoon, toilet tissue, aquarium, etc.

尺寸大小可变 dimensions variable

《I/O》是一个创造了有机生态系统的装置作品，其中作品的形式和运动根据展览现场而改变。缓缓落下的纸卷不断抬起碳粉，灰尘和其他碎屑。他们的印记被扫描并且转换成随机的“输入-输出”电子信号从而影响了物品的动态，比如羽毛掸和旧乐器。那些特定地点的特征——包括空气，湿度和地板起伏的表面——留在倾向于被视为扁平空间的白色立方体中，被通过纸卷记录下来，逐渐用展览空间的独特特点渗透它。得到的结果就是在一个有机的环境里同一个现象只会出现一次。画廊就像是一个有着生物群落的生态系统让自然与人工相互交织。

同样，纸卷自身也像是生命体般行动：对日本“万物有灵”的神圣精神的持续展现——一种创造了日本动漫和其他文化形式人物的宗教意识或世界观。面对毛利的作品时，观看者情不自禁地把自己带入到情景当中去，想象着重叠的卷纸里的褶皱和折痕是有知觉的存在...但是这些连接很快就解开了，纸卷也再一次融入环境中。

这件作品首次展出于澳大利亚珀思的Perth Institute of Contemporary Arts，那是一座面向着印度洋的城市。标题的灵感同时来源于“Indian Ocean”（印度洋）以及“Input/Output”（输入/输出）的首字母。

I/O is an installation that creates an organic ecosystem where the form and movement of the work respond to exhibition conditions in a flexible manner. Gently cascading rolls of paper pick up the charcoal powder, dust, and other debris. Their traces are scanned and converted into random input-output electric signals that cause a constellation of objects, such as feather dusters and old musical instruments, to move. The site-specific characteristics-including movements of air, humidity, and the undulating surface of the floor-that remain in the white cube, which tends to be regarded as flat space, are picked up by the rolls of paper, gradually permeating it with the unique features of the exhibition space. The result is an organic environment where the same phenomenon never occurs twice. In this case, the gallery might be likened to a biotope-like ecosystem that interweaves the natural and artificial.

The rolls of paper, too, seem to behave like living beings themselves: an ongoing manifestation of the ancient Japanese divine spirit of Yorishiro-a religious awareness or worldview that is responsible for creating the characters seen in Japanese anime and other cultural forms. Faced with Mohri's work, viewers cannot help inserting themselves into the scene, imagining that the pleats and creases in the overlapping rolls of paper are actually sentient beings...but this link soon unravels, and the rolls of paper dissolve into the environment once more.

This work, which was first exhibited at the Perth Institute of Contemporary Arts in Perth, Australia, a city that faces the Indian Ocean, takes its title from the first letters of both "Indian Ocean" and "Input/Output."



第二章 失灵的指南针

CHAPTER 2: A FAILED COMPASS

正如作品《I/O》中所暗示的那样,一个存在于真实环境中的系统运转难以避免地受到意外因子(变量)的干扰,如同指南针在受到额外磁力干扰时,会失去它原本追寻的方向而失灵。在这一章节,我们将关注到,利用和改造“差异”本身及其所处的环境,“力”与“流”将会受到怎样的影响,进而“感召”将产生怎样的偏差。

约翰·斯库格(John Skoog)的《幻境》(*Shadowland*)以美国电影工业为蓝本,戏仿了好莱坞早期黑白电影的拍摄方式,同时充分利用加利福尼亚州地理风景的多样性,借由精心的剪辑与素材重组,将加州多元的地貌伪装成世界各地的风景,使得观者面临幻象却不自知。弗朗西斯科·罗德里格斯(Francisco Rodríguez)的画作将目光投入校园与街头,虚构的主角们将置于某种被拟定的学习环境中,提示出言传身教所具有的耳濡目染的影响力。塔拉·玛达尼(Tala Madani)的影像《观众》(*The Audience*)由多段短片组成:一个不由自主地模仿暴力性举动自我伤害的观众,一个穿着举止与众不同而遭受群体攻击却无法逃离的人,一只试图穿越弹簧禁锢却挫败的手等——影片微妙地揭示出人的自我驯化、小群体思维等所塑造的固化权力结构。在巴吞蓬·蒙特·德斯巴迪(Pathompon Mont Tesprateep)的《摇篮曲》(*Lullaby*)中,一位泰国本土的佛教老师偷偷改写了一首童谣,将自己对当地不和谐的现状描述及看法藏匿其中,由此模糊了摇篮曲以及伪装成意识形态的催眠术之间的界限。而在德斯巴迪另一部作品《法蒂玛与库利特》(*Fatimah and Kulit*)中,主人公的意识于双重人格间不断游移,进行着一场有关过去与现在、历史与健忘症自我争辩。

As *I/O* suggests, the operation of a system in a natural environment is inevitably disturbed by unexpected factors (variables), just as a compass loses its original direction and fails when an additional magnetic force is introduced. In this chapter, we will look at how "forces" and "flows" would be impacted when applying and transforming "differences" and the context in which they take place; hence would such a "calling" deviate?

John Skoog's *Shadowland* adopts the blueprint of the American film industry, parodying the early Hollywood black-and-white cinematography while taking full advantage of California's diverse geography and landscape. With sophisticated editing and reorganizing footage, the piece disguises the diverse Californian landscape into worldly sceneries, leaving the viewer unaware of the illusion. Francisco Rodríguez's works on canvas project the gaze onto the school campus and the street, where the fictional protagonists are placed in a kind of formulated learning environment, implying the impact of learning by example and immersion. Tala Madani's animation, *The Audience*, consists of several short episodes, including a spectator who involuntarily mimics a violent act of self-harm, an oddly dressed person attacked by a group of people, but cannot escape, a hand frustrated from trying to out-win a spring. The film subtly reveals the solidified power structures shaped by human self-discipline, a small group mentality, etc. In Pathompon Mont Tesprateep's *Lullaby*, a native Thai Buddhist teacher surreptitiously rewrites a nursery rhyme, embedding his descriptions and perceptions of local discord, thus blurring the line between lullaby and hypnosis disguised as ideology. In *Fatimah and Kulit*, Tesprateep's other work, the protagonist's consciousness wanders between two personalities in a self-dispute about past and present, history and amnesia.



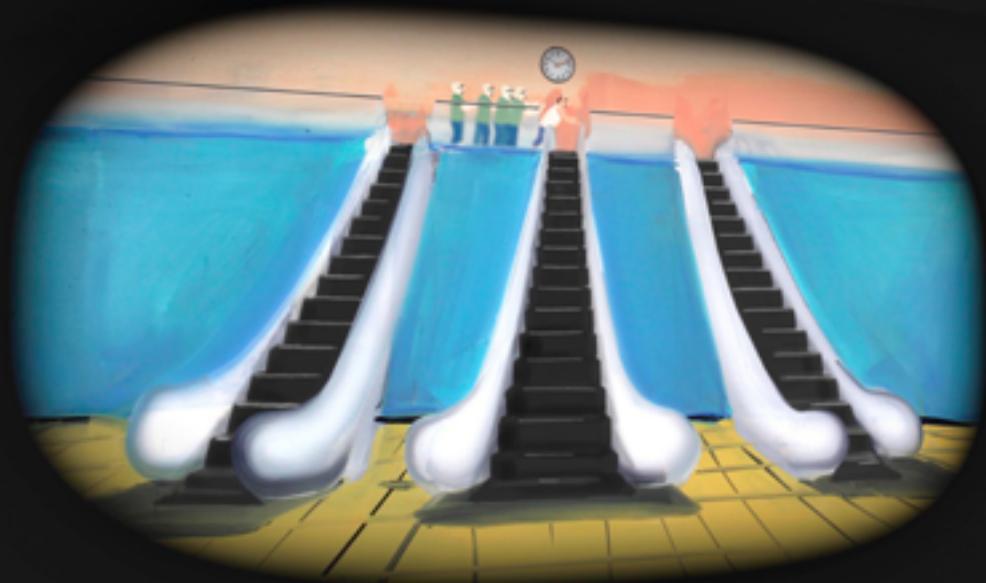






A person is standing in a dark room, looking at a large projection screen. The room has acoustic foam on the walls and ceiling. A bright light source is visible in the upper left corner, creating a starburst effect. The projection on the screen shows a person's profile and some text.

try to recall every memory so that they can be read again.
试着回到每一段记忆，这样它们可以被重新阅读



7. 约翰·斯库格 JOHN SKOOG

幻境 *Shadowland*

2014

16 毫米胶片转数字高清影像（黑白，立体声）

16mm film converted to digital HD video (b&w, stereo)

15'00"

《幻境》是美国西部地形和电影制作的微妙再现。它延续了早期电影中的图形式图像和独具气氛的不同地点的回响及其地理意义。这部电影暗示了地理本身内存在的文化产物的分层(美国电影制作的历史)。

约翰·斯库格通过强化它们的电影遗产,使这些景观焕然一新。在洛杉矶附近拍摄,《幻境》是一个由广阔的风光、海景和地质构造组成的连绵起伏的序列。约翰·斯库格拍摄的所有地点都被好莱坞电影业用作世界其他地区的替身。加利福尼亚地区的多样化地形能够复制像阿富汗、西藏、撒哈拉沙漠、舍伍德森林、法国阿尔卑斯山、阿拉斯加河流等地区和国家以及像阿拉丁藏宝洞或伊甸园等虚构地点。在电影中,加利福尼亚是一个“非地方”;在整个过程中,景观表现为一系列从一个地方到另一个地方的位置移动。用 16 毫米胶片拍摄,黑白素材有着永恒的品质。有些场景感觉像是直接从无声电影中剪下来的。同样,这部电影通过声音融合了地点和时间:现场录音、对话片段和取自与地点相关的电影的声音剪辑的密集混合。《幻境》在地点/风景目录的纪录片和电影/电影历史中的场景之间摇摆不定。

Shadowland is a subtle re-enactment of the topography and filmmaking in the American West. It lingers on the iconographic imagery and atmospheric resonance of places and their geographical meaning from earlier films. The film suggests a layering of cultural artifacts (the history of American filmmaking) within geography itself.

Skoog makes these landscapes appear anew by escalating their filmic heritage. Shot in the vicinity of Los Angeles, *Shadowland* is a rolling sequence of vast landscapes, seascapes, and geological formations. All the locations, that Skoog has captured, were once used by the Hollywood film industry as stand-ins for other parts of the world. The diverse topography of the Californian region is able to replicate areas and countries from Afghanistan, Tibet, Sahara Desert, Sherwood Forest, French Alps, Alaskan Rivers, and fictional places such as Aladdin's Cave or the Garden of Eden. In the film, California is a 'non-place'; throughout it the landscape appears as a series of locations that morph from one place to another. Shot on 16mm film, the black and white footage has a timeless quality. Some scenes feel like they are cut directly from silent cinema. Equally, the film merges place and time through sound: a dense mix of field recordings, fragments of dialogue, and sound clippings taken from films related to the locations. *Shadowland* oscillates between a documentary of a catalog of places/landscapes to scenes from movies/film history.



8. 尼娜·卡内尔 NINA CANELL

隔离器 *Disconnecter*

2020

高压隔离器, 排水管, 锌, 钢

high voltage disconnectors, rain gutters, zink, steel

145×46×15.5 cm



9. 弗朗西斯科·罗德里格斯 FRANCISCO RODRÍGUEZ

在街上 *At the Street*

2021

布面油画、釉、沙石 oil, enamel and sand on

canvas

152×117 cm

在学校 *IV At school IV*

2021

布面油画 oil on canvas

60×40 cm

在学校 *I At school I*

2021

布面油画 oil on canvas

60x40 cm

学校 *School*

2021

布面油画 oil on canvas

150×260 cm

弗朗西斯科·罗德里格斯笔下的世界带有魔幻现实主义色彩,是奇异与日常的结合。他的视觉语言涉及电影和动漫,创造出混杂事物的故事脚本,并邀请观者去探索其中潜在的叙事联系。由此,观众变成共谋,既是参与者也是局外人,一个失眠的窥私者期待着下一步行动。现居纽约的智利策展人及评论人Christian Viveros-Fauné形容罗德里格斯的画为,“如同一个奇异的梦,一首很棒的曲子又或是一段模糊的记忆,罗德里格斯的画面描绘了意识的内部状态——那些可被唤起的真相,以及更多的情感。”

The world that Francisco Rodriguez paints is one of magical realism, a hybrid of the fantastical and the everyday. His visual language references that of film and comics, creating a storyboard of compositions and inviting the viewer to explore the potential narrative links between them. In doing so the audience is rendered complicit, both participant and outsider, insomniac voyeur awaiting the next act. New York - based, Chilean curator and critic Christian Viveros-Fauné has described Rodriguez's paintings, "Like a strange dream, a great song or a blurred memory, Rodríguez's pictures describe inner states of consciousness – ones that are recalled less as fact than an emotion."







10. 巴吞蓬·蒙特·德斯巴迪 PATHOMPON MONT TESPRATEEP

第一部分：摇篮曲 *Part I: Pleng-Krom-Dek (Lullaby)*

2019

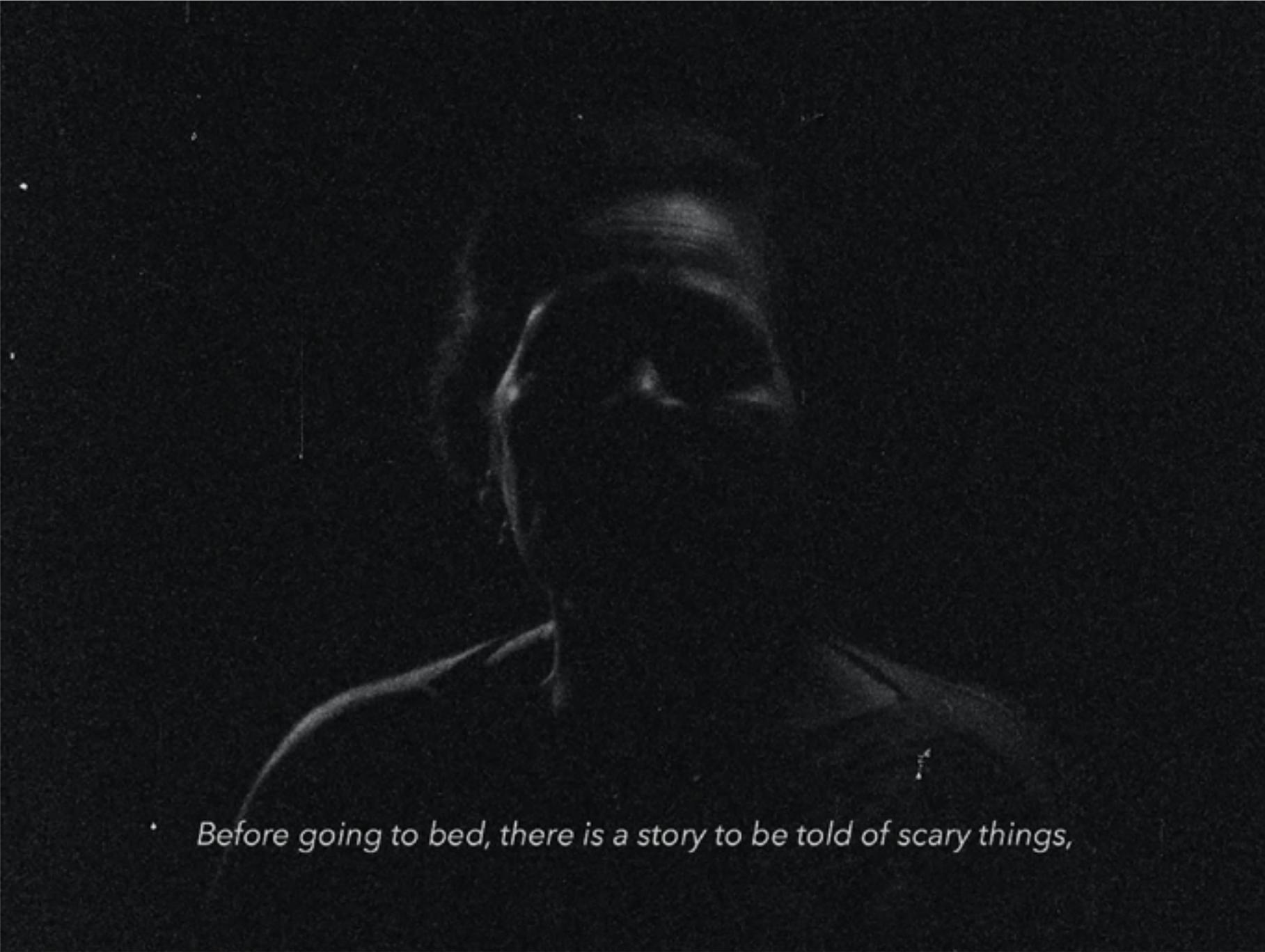
16 毫米胶片转数字影像 (1.33:1, 黑白, 有声)

16mm film converted to digital video (1.33:1, b&w, sound)

8'00"

《摇篮曲》包含了四首经典Chehe方言摇篮曲的全新演唱。由当地人编写的这些经典歌词大多反映了他们生活方式、教义和语言的特殊混合。导演在此片中与一位泰国佛教徒和一位退休的泰国老师Siriporn Thongchinda合作,她同时是一位青年康复的社工,也是Chehe方言的保护员。她通过改写歌词,将自己对于宗教和文化不和谐的现状的看法放入其中。《摇篮曲》试图模糊当地摇篮曲及其含蓄伪装成意识形态催眠之间的界限。

Pleng-Krom-Dek (Lullaby) consists of four new renditions of traditional Chehe dialect lullaby tunes. Mostly written by the locals, the traditional lyrics often reflect their ways of life, doctrines, and unique mixture of languages. In *Pleng-Krom-Dek*, Mont collaborates with a Thai Buddhist and a retired teacher Siriporn Thongchinda, who also works as a youth-rehabilitation social worker and a conservator of Chehe dialect, in rewriting the lyrics focusing on her attitude towards the current religious and cultural disharmony. *Pleng-Krom-Dek* is an attempt to blur the border between local lullaby and its implicit disguise as ideological hypnotism.



• *Before going to bed, there is a story to be told of scary things,*

第二部分：法蒂玛与库利特 *Part II: Fatimah and Kulit*

2019

16 毫米胶片转数字影像 (1.33:1, 黑白, 有声)

16mm film converted to digital video (1.33:1, b&w, sound)

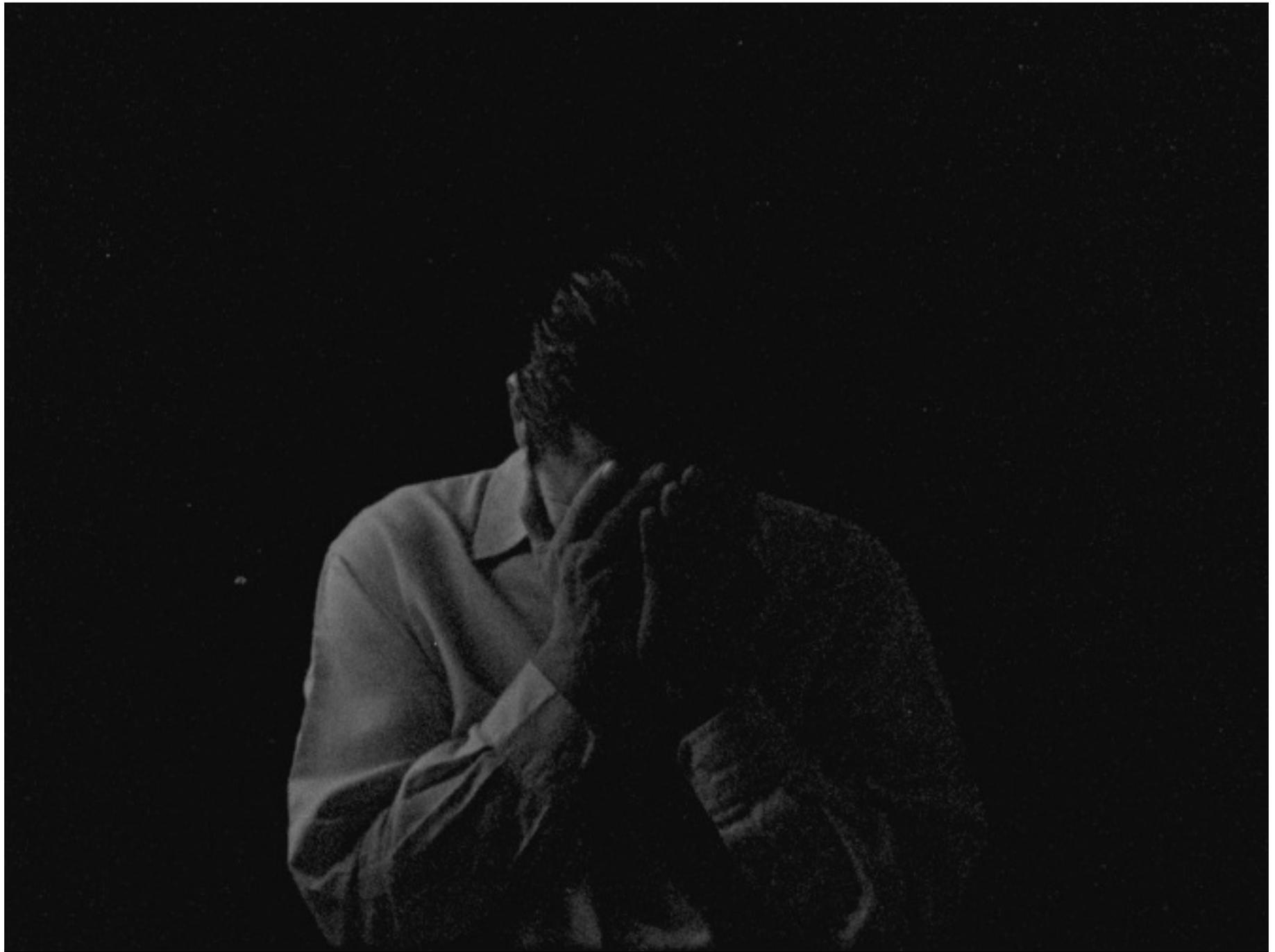
11'00"

《法蒂玛与库利特》基于 Assanee Pollajan* (Nai - Phee) 的《Ni-tan-kan-meung》(政治短篇小说集, 1946-1960) 中的一些短篇小说拍摄。在大多数故事中, Pollajan 概念性地命名了他的主要角色法蒂玛和库利特, 但没有指明他们是同一个人。这部分的重点故事都以当时深南地区的政治动荡为背景。对于法蒂玛和库利特来说, 原对话被改写为艺术家对人物流动状态的解读——质疑过去与现在之间的联系, 健忘症与历史之间的联系。

*Assanee Pollajan 或 Nai-Phee 是一位诗人、作家和活跃分子。1942 年至 1944 年, 他在美国深南担任助理检察官。Pollajan 与马来人结盟, 对抗殖民者和暹罗政府。由于他用法律手段保护穆斯林免受政府的压迫, Pollajan 被迫转移到另一个省份。辞去工作后, Pollajan 加入了泰国共产党, 并最终流亡。Pollajan 于 1987 年在老挝去世。

Fatimah and Kulit is based on some of Assanee Pollajan* (Nai-Phee)'s short stories in his *Ni-tan-kan-meung* (Political Short Story collection, 1946-1960). In most stories, Pollajan conceptually names his main protagonists Fatimah and Kulit without specifying that they are the same person. The focused stories in this part are all set in the political turmoil in the Deep South at that time. For Fatimah and Kulit, the original dialogue is rewritten with the artist's interpretation towards the characters' state of flux to question the link between the past and the present, the link between amnesia and history.

*Assanee Pollajan or Nai-Phee is a poet, writer, and activist. He was a public servant as an assistant prosecutor in the Deep South from 1942 to 1944. Pollajan allied himself with Melayu in fighting against the colonists and Siamese government. Due to he had used tricks of laws to protect Muslims from the government's oppression, Pollajan was forced to transfer to the other province. After quitting his job, Pollajan joined the Communist Party of Thailand and eventually exiled himself. Pollajan died in Laos in 1987.



11. 塔拉·玛达尼 TALA MADANI

观众 *The Audience*

2018

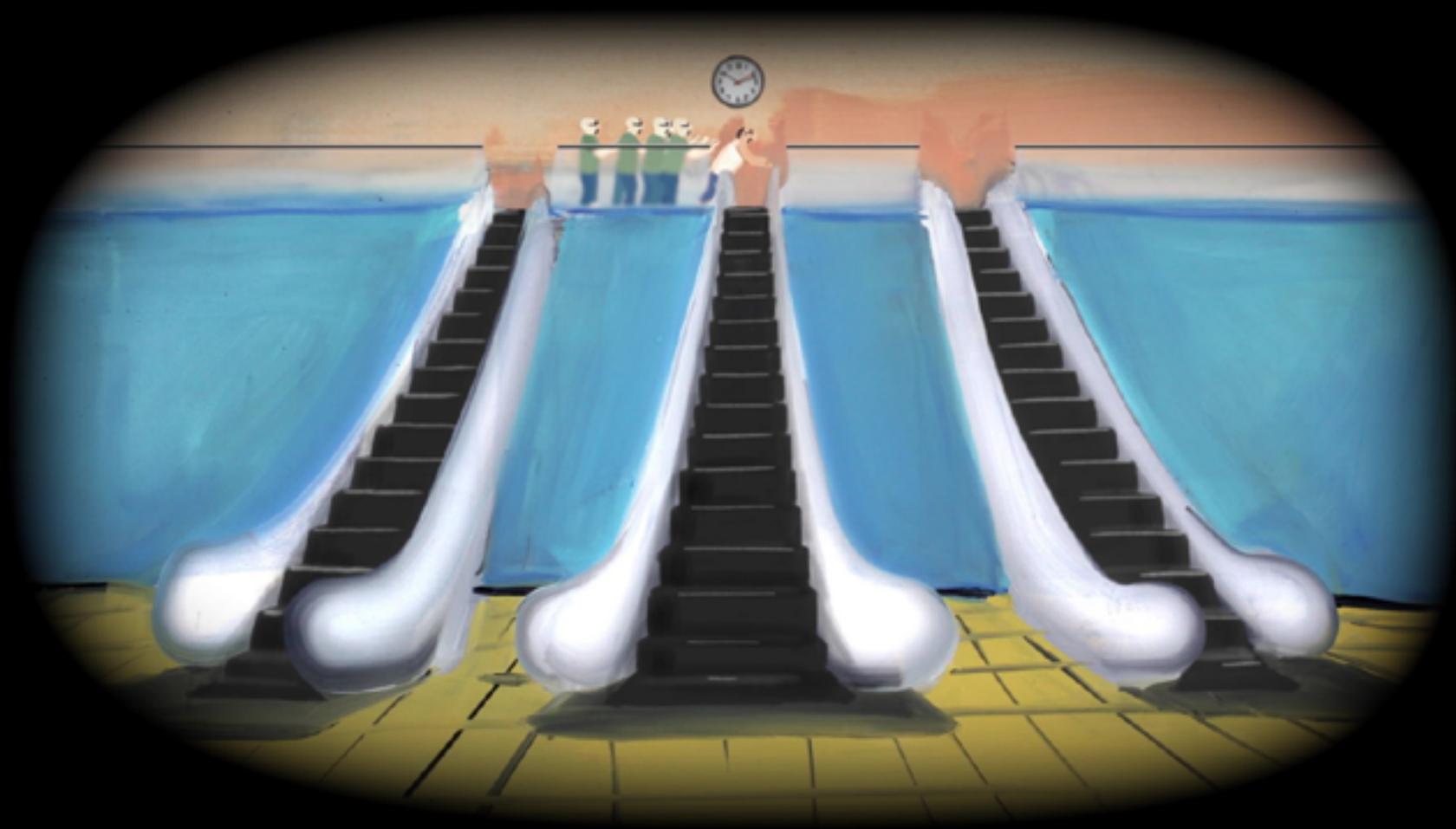
单频动画（彩色，有声）

single channel animation (color, sound)

16'08"

《观众》(2018)是玛达尼相对长篇的一个动画,其中涵盖了强加于自己的卑微的苦难。如果玛达尼其他的电影是对男性额叶的可视化,即自私、黑暗放纵的性冲动超越了更稳定、微妙的情感表达、解决问题和沟通——那么《观众》(2018)则说明了腹内侧前额皮层的力量,这是大脑中控制怀疑和信念的部分。四个男性小人观看着我们脑海中的情景剧,一个放映着我们日常片段的小剧场。我们是导演、演员、剪辑以及观众:观看并回顾当天的片段,让它按照原样、本可以或者应该有的那样播放。一位男性在自动扶梯上平稳的上下移动。一群相似的人出现在扶梯顶端并且开始推搡,追逐并且绊倒男主角。他跌跤并且摔倒,失去的四肢随着他身前的几级扶梯上下移动着。他开始四分五裂。随着他首级的跌落,那群人完成了任务消失于画面中。前排的观众接着看,吃完他们的爆米花。他的自我质疑彻底摧毁了他,他终于可以安眠。电影到此为止,画面转黑。通过将人物置于遭受羞辱或暴力的情境里,玛达尼对父权结构中的权力、原教旨主义和性别歧视进行了批判。

The Audience (2018) is comparatively long for Madani's animations, covering the menial miseries we impose on ourselves. If Madani's other films project the visualizations of her men's frontal lobes – their selfish, darkly indulgent sexual impulses ascend over stabler, nuanced emotional expressions, problem-solving, and communication–*The Audience* (2018) illustrates the power of the ventromedial prefrontal cortex, the segment of the brain controlling doubt and belief. Four little men watch something like the little theatre of our minds, the one screening snippets of our day. We are director, actor, editor, and audience: viewing and reviewing footage from the day, letting it play out as it did, as it could have, or as it should have. A man smoothly moves up and down the three sets of escalators. A gang of identical men emerge at the top of the stairs, and start to push, chase, or trip our star. He tumbles and falls, losing a limb here and there, which travels up or down a few stairs ahead of him. He literally starts to fall apart. His decapitation is the last straw for the gang; having achieved their mission, they exit the scene. The front-row audience looks on, finishing off their popcorn. His own doubts have literally destroyed him, so he can finally fall into a deep sleep. The movie is over, and the screen goes black. By placing these figures in situations where they are subject to humiliation or violence, Madani performs a critique of patriarchal structures of power, fundamentalism, and sexism.



第三章 永不止息的角力

CHAPTER 3: A PERSISTENT WRESTLING

基于前述的两条线索,我们试图进一步提问:观察、质疑、抵抗业已固化乃至异化的“差异”本身,主动地生产新的“差异”从而改变“力”的相互关系,是否能够就此形塑出更具流动性且积极的“感召”可能?我们将以艺术家和他们作品中蕴含的视角重新审视和回应这一变动不居的“感召”过程。“永不止息的角力”在此提示这一改造过程中所遭遇的峰回路转与绝处逢生。

苏予昕的风景绘画《数次来访》(*Multiple Visits*)与《云的声音》(*The Sound of Cloud*)使用非工业标准的自制颜料,讨论并质疑了传统透视学和制图学在风景绘制中的法则,提示出观看世界的诸种其他可能。刘玟在系列项目《珍奇柜》中,以十六世纪失明的植物学家郎弗安斯(Georg Eberhard Rumphius)为考察对象,手绘出了郎弗安斯所著《安汶珍奇柜》(*The Ambonese Curiosity Cabinet*)中对诸多物种的文字描述的印象,并通过走访植物学家于东南亚的足迹,侧写了我们未能得见的郎弗安斯本人及其所面临的世界的形象,以此讨论突破限制的想象力与对生命经验敞开的必要性。张晓在《怪力乱神》(*Guai Li Luan Shen series*)中的替代性菩萨形象来源于艺术家长期进行的民间信仰调研和对宁波某寺庙新佛像系统的借用,这些“错置”的、挑战传统的佛雕反映出人的无意识的欲望和信仰在当下愈发复杂的面貌,而这究竟是对固有系统的败坏还是更新?欧阳春的不规则双联绘画《蚁冢》(*Anthill*)创造了一个仿若蚂蚁巢穴般潜藏于地下的异世界:难以尽数、各不相同的元素与生命个体于此难以自持地狂欢,整个世界在画家“粘稠”的笔触下仿佛呈现出不断流动的质感,映射出一个看似混沌却极大丰富、四通八达的社会模型。在三频录像装置《屈服点》(*Yield Point*)中,笹本晃(Aki Sasamoto)不仅提出任何物体与结构都有可能在力的拉扯中崩坏,更于一出荒诞的行为现场化身成娓娓道来的讲述者,阐明应对压力与保持“弹性”对于在生活中身不由己之人的重要性。

另一边,帕斯卡尔·伯奇勒(Pascale Birchler)的雕塑《男孩与猫》(*Junge mit Katze*)受到里尔克《给青年诗人的信》的启发,塑造了一个看似迷茫却也坚定的男孩,展现出在艰难而充满反对力量的环境中恪守寂寞与爱的品格。在瓦吉科·恰齐亚尼(Vajiko Chachkhiani)的录像《天空之下》(*Lower Than The*

Sky)中,两艘航船载着落难的人群相伴从海平线缓缓驶来,在好似可以登陆之前却又不得不再次转身离去。海浪、声音、光线时刻都在发生着变化,而不变的是两艘船给予彼此的陪伴,以及船上那些始终凝视着镜头的双眼——仿佛在诉说着人性中希望与失落的交错。安德罗·维库亚(Andro Wekua)的拼贴绘画《翅膀》(*Wings*)将一个陷入沉思的女子、一双失去身体的翅膀与模糊而紧闭的窗格混合在一个具象与抽象同在、处于客体与主体解读之间的边缘空间,隐喻了将日常生活经验转换为反思过程的人类智性活动逻辑,也指示了一种想要不断塑造过去以书写别样历史的努力——尽管这种努力有可能是徒劳的。藤原西芒(Simon Fujiwara)的大型金色耳环雕塑重访了法国大革命胜利的关键时刻,展现了群体性力量所蕴含的巨大变革动能,却也揭露出潜藏其中的悖谬与离奇。而在玛丽安娜·西姆内特(Marianna Simnett)的《鸟的游戏》(*The Bird Game*)中,主人公们将在乌鸦的诱惑下经历一场追求“永不再眠”的冒险之旅,而历尽艰险的他们将获得游戏的胜利抑或是成为邪恶者的同谋,最终的结局似乎并不明朗,惟有变化(transformation)才是永恒。

Based on the two clues mentioned above, we try to inquire further: can observing, questioning, resisting the solidified or even alienated "difference" itself, and actively producing new "difference" to change the "force" shape the possibility of a more fluid and positive "calling"? Through the prism of the artist's works, we will re-examine and respond to such a fluid course of a "calling." The "persistent wrestling" is a reminder of unexpected turnarounds and recoveries of this transformative process.

Su Yu-Xin's landscape paintings *Multiple Visits and The Sound of Cloud* use non-industrial, homemade paint to address and question the rules of image perspective and cartography in landscape, suggesting alternative possibilities for viewing the world. Liu Yu's project series *Cabinet of Curiosities* takes the sixteenth-century blind botanist Georg Eberhard Rumphius as the subject, and she hand-painted illustration from imagination, out of the descriptions of many species in *The Ambonese Curiosity Cabinet* by Rumphius. By tracing the botanist's footsteps in Southeast Asia, she profiled Rumphius and the world Rumphius faced that we are unable to see, highlighting the necessity of challenging limits of imagination and openness to life experiences. Zhang Xiao's alternative figure of the Bodhisattva in *Guai Li Luan*

Shen derives from the artist's ongoing research on folk beliefs and adopting a new Buddhist statue system at a temple in Ningbo. Are these "misplaced" and tradition-defying Buddhist statues reflecting the unconscious desires and complexity of current beliefs, debasing or renewing the existing system? Ouyang Chun's irregular diptych *Anthill* creates an alien world that lurks underground like an ant's nest where an infinite number of different elements and individual beings reveling in an unstoppable frenzy, the whole world seems to take on a constantly flowing quality under the painter's "sticky" brushwork, mapping out a seemingly chaotic, yet vastly rich, and well-connected social model. Aki Sasamoto's three-channel video installation *Yield Point* not only suggests that any object or structure can collapse under the pulling tensions but transforms into a narrator in an absurd performance that illustrates the importance of coping with stress and maintaining "resilience" for those who are lost.

On the other hand, Pascale Birchler's sculpture *Junge mit Katze* (Boy with Cat), inspired by Rilke's *Letters to a Young Poet*, portrays a seemingly confused but determined boy, showing the character of resolute solitude and love in a hostile and challenging environment. Vajiko Chachkhiani's video, *Lower Than the Sky*, unfolds with two ships, carrying a group of refugees, gradually approaching from the distant horizon, only to have to turn around again before their imminent landing. The waves, the sounds, and the light change from moment to moment, but the two ships in each other's company remain the same. Those on board, staring at the camera without a flinch, seem to voice the hopes and losses of human nature. Andro Wekua's collage painting *Wings* brings together a contemplative woman, a pair of disembodied wings, and a blurred and closed pane in a liminal space between figuration and abstraction, between objective and subjective interpretations. Metaphorically, it transforms everyday life experience into a process of reflection and indicates a desire to reshape the past by writing alternative histories, even though such efforts may be futile. Simon Fujiwara's giant sculpture of golden earrings revisits the pivotal moment of triumph of the French Revolution, demonstrating the immense transformative power of joint forces while exposing the paradoxes and arbitrariness that lurk within. In Marianna Simnett's *The Bird Game*, the protagonists are tempted by crows to go on a quest to "never sleep again," will they win the game or become the accomplices of the evil one? The end seems unforeseeable, but only transformations are eternal.





																
<p>Hand holding a leaf</p>	<p>Plant with yellow flowers</p>	<p>Red chili pepper</p>	<p>Black beetle</p>	<p>Red apple</p>	<p>Green kiwi fruit</p>	<p>Person in a blue headscarf</p>	<p>White insect</p>	<p>Green chili pepper</p>	<p>Bowl of food</p>	<p>Black flower</p>	<p>Red chili pepper</p>	<p>Blue globe</p>	<p>White flower</p>	<p>Red chili pepper</p>	<p>Red chili pepper</p>	<p>Red chili pepper</p>











你们会再也不需要睡觉了
You will never need to sleep again.

12. 瓦吉科·恰齐亚尼 VAJIKO CHACHKHIANI

天空之下 *Lower Than The Sky*

2021

单频 2K 录像 (彩色, 有声)

single 2K channel video (color, sound)

由布兰茨美术委任创作 commissioned by Kunst Museum Brandts

《天空之下》讲述了一个有关人们被迫流离失所的故事。在这有如冥想般的影片中，两艘于90年代用以从阿布哈兹的苏呼米载着难民的渔船从黑海深处慢慢显现。它们彼此相邻，并排而行，向着陆地缓缓驶来。随着船只的靠近，马达的声音也愈加清晰，观众得以看见船上载着的人群。然而在船只似乎将要上岸之前，由于某种原因它们慢慢停了下来，并逐个转身，继而驶向了它们的来处并再次消失在黑海的深处，只剩下海水的涛声。于此过程中，海浪、声音、光线发生着微妙而持续的变化，而不变的是两艘船给予彼此的陪伴，以及船上那些始终凝视着镜头的双眼——仿佛在诉说着人性中希望与失落的交错。影片展现了一种于情感和感性上沉思的力量，以及与自然相通的内在逻辑：事实上，亘古不变的乃是自然规律本身，而其他所有的事物都会出现并最终消失，一如生与死的过程。

Lower Than The Sky is a story about people who are forced to displace and become homeless. In this meditative film, two fishing boats carrying refugees from Sukhumi, Abkhazia since the 1990s slowly emerge from the depths of the Black Sea. They are next to each other, side by side, slowly heading toward land. As the boats get closer, the sound of the motors becomes clearer and the viewer can see the people they are carrying. However, before the boats seem to come ashore, they slowly stop for some reason and turn around one by one, heading back to where they came from and disappearing again off the horizon of the Black Sea, leaving only the sound of the waves. During this process, the waves, sounds, and light change subtly and continuously, but what remains the same are two boats, keeping the company of one another, and those on board staring at the camera without a flinch, as if voicing the interplay of hope and loss in human nature. The film shows the power of emotional and sensual contemplation, and the intrinsic logic of nature: the fact that what remains unchanged is the law of nature itself, and that all other things appear and eventually disappear, just like the process of life and death.



13. 帕斯卡尔·伯奇勒 PASCALE BIRCHLER

男孩与猫 *Junge mit Katze* (Boy with Cat)

2019

金属, 木头, 雕塑黏土, 釉, 颜料, 纸, 人造头发, 吸管

metal, wood, modeling clay, glaze, pigments, paper, artificial hair, straw

男孩 Boy: 150×48×50 cm, 猫 Cat: 70×40×20 cm

“我们可以轻易说服自己什么都没有发生,然而正如一栋房子不再是客人进入之前的状态那样,自身的转变已经存在。”开头这段话来自里尔克的《致一位年轻诗人的信》,描述了新事物,一种陌生、不为人知的事物闯入我们灵魂的时刻。它悄然伫立其间,不容忽视。我试图捕捉与呈现此种状态,并且选择了一段像房间那样有明确始末界限的时间线来完成。真正令我着迷的不是某一件特定的作品,而是全部作品作为整体及其所呈现的重复与回响,还有它们彼此间隙中产生的隔离。每一个独立的物体,包括那些不自认为是艺术的存在,在那一刻都是不可或缺的。当噪音被地毯吸收后,一个被假定的内部空间浮出,却又随着所有的叶子再次飘移至外部。一个充满不稳定性的图像随机出现,并在空间中不断膨胀直至将其彻底笼罩。但我并不需要填满它,那些缝隙、空荡的墙壁与将整个空间填满东西一样重要。男孩与猫,一双鞋,树叶…他们一起构筑了这个怪异的时刻,却并非是一种视觉奇观,而是呈现出一种感觉,一段时光,一种状态。

"We could easily be made to believe that nothing has happened, and yet we have changed, as a house changes into which a guest has entered." The beginning is made by a passage from Rainer Maria Rilke's *Letters to a Young Poet*. The moment is described where something new enters us, something unfamiliar, unknown to anyone. It stands there in the very middle and is silent. I addressed the moment, which attempts to capture this condition. I chose the hour which, similar to a room, has the boundaries of a beginning and an ending. It is not the individual work that I am interested in here, it is the groups, the repetitions, and the isolation in between. Each individual thing, also these, which do not consider themselves to be art, are in that moment necessary. And as the carpet mutes the noises, inner space is assumed, which, however, with all the leaves shifts to the outside again. An unstable image ensues, which expands in the space and completely encompasses it. But I do not need to fill it; the gaps, the empty walls are as important as the things which have just installed themselves. The boy with the cat, the chairs, a pair of shoes, the leaves... together they all stand for this strange hour, which cannot be anything image-like, anything but a feeling, a duration, a condition.



14. 刘玓 LIU YU

失明的造物主 *Caecus Creaturae*

2019

双频影像装置 (彩色, 立体声)

two-channel video installation (color, stereo)

安汶 Ambon: 32'53", 荷兰 Netherlands: 27'37"

绘制练习 *Drawing Exercises*

2019

卡纸上丙烯

13.5×20 cm×2, 20×17 cm×21

奥尔格·艾伯赫·郎弗安斯(Georg Eberhard Rumphius, 1627-1702)是一位十七世纪受僱于荷属东印度公司的生物学家,其重要著作《安汶植物标本志》里发表的植物物种高达一千两百个物种,包含明确命名的九百三十种,奠定了印尼马鲁古群岛地区的生物基础。郎弗安斯留下的大量研究资料也间接促成了卡尔·林奈(Carl von Linné)在一七五三年建置的「二名法」,甚至有支持者认为是林奈窃取了郎弗安斯的研究成果。这个大命名的时代成了物种资料化的开端,也演变成现在我们认识动植物的科学基础。

相较于其他生物学家的不同之处,郎弗安斯在一六七〇年因青光眼而导致完全失明,却能持续进行物种研究工作。若我们翻阅郎弗安斯在研究笔记中描写植物的资料,会发现其使用了大量的比喻法来描述物种,包含嗅觉与触觉的,甚至是用人类的性格来描述一株植物。以一种个人式的感性诠释来记忆、图索与建档,使得这些生物在他脑海中建立了另一种抽象型态的资料库。

「珍奇柜」的内容是刘玓自2018年至今对郎弗安斯的研究与延伸诠释,包含郎弗安斯的相关文件资料、数十张绘制练习与两部分纪录片。其中「绘制练习」的文本出自于郎弗安斯在《安汶珍奇柜》一书,物种的形体在书中被转换成抽象的文字描述,而刘玓则试图将郎弗安斯的形容词再图像化。

刘玓追溯郎弗安斯的研究并不落脚于自然史的脉络重整,而是欲捕捉某种人类诠释世界的方法。相较于科学时代之后我们所认知的世界与原始文化体系的世界,两者对于万物的诠释方式是否仍然牵连著某种感性的交织? 不管是在哪一种文化体系之下,在「认知世界」的过程中同时需要另一种反向的生产力活动:想像力的迸发,而这也是某种艺术生产的原始状态。不管是透过「比喻」、「拟人」、「借代」等各种修辞方法来描绘更多的自然万物,但始终无法描述的,是人类为何狂热?

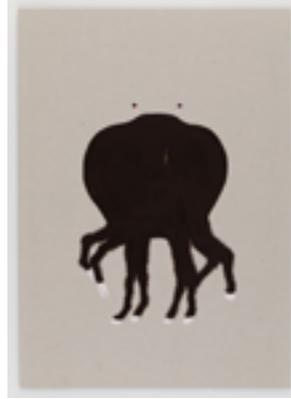
Georg Eberhard Rumphius (1627-1702) was a biologist employed by the Dutch East India Company in the 17th century, his important work *Herbarium Amboinense* covers up to 1,200 botanical species, 930 with definite species names, laying the biological groundwork of Maluku, Indonesia. The extensive research data left by Rumphius also indirectly led to the formalization of Carl von Linné's binomial nomenclature. Some supporters even believe that Linné had stolen Rumphius' research. This era of big nomenclature became the beginning of species documentation and has evolved into the scientific basis of our current understanding of plants and animals.

In contrast with other biologists, Rumphius became completely blind due to glaucoma in 1670 but was able to continue his research work on species. If we look at Rumphius' descriptions of plants in his notes, we would realize that he used a large number of comparisons to describe species, including olfactory and tactile ones, and he even described plants with human personalities. By using a personal and perceptual interpretation to remember, map and document these creatures, he had created another kind of abstract database in his mind.

The exhibition *Cabinet of Curiosities* is a collection of Liu Yu's research and extended interpretations of Rumphius from 2018 to the present, including documents on Rumphius, dozens of drawing exercises, and two documentaries. The text of the drawing exercises is from Rumphius' book *The Ambonese Curiosity Cabinet*, in which the forms of the species are transformed into abstract textual descriptions. Liu Yu attempted to retransform Rumphius' adjectives into images.

Liu's study of Rumphius does not focus on the reorganization of natural history, but on capturing a certain way of interpreting the world by human beings. Comparing the world we know after the scientific era and the world of primitive cultures, is there still some kind of sensibility interwoven in the way people interpret everything? In either cultural system, the process of "knowing the world" requires another kind of reverse productive activity: the explosion of imagination, which is also some kind of original state when art is created. No matter how hard we try to depict more things in this world, whether through "comparisons," "personification," or "metonymy," we still fail to describe what makes humans frenzy.





15. 苏予昕 SU YU-XIN

数次来访 *Multiple Visits*

2021

木板上珊瑚沫、氧化铁、泥土、雄黄、沙、厘灰与其他手工颜料

coral pigments, ferric oxide, soil, realgar, sand, clam fossil powder, and other hand-made pigments on flax stretched over board

200×110 cm

在作品《数次来访》中,大面积的天空填满了以艺术家搜集的角状珊瑚所研制出的蓝色砂质颜料,在这件作品中,天空的物质体现比山石、流水都更稳定、厚重。艺术家在天空中反覆绘制一圆形曲线的坠落,让风景空间如容器一般承载这一重复的绘画行动、留下了时间流逝的运动残影。这个看似太阳坠落或升起的线性曲线实则引用自Albrecht Dürer (1471-1528)于1525年出版的Treatise on Mensuration一书中的素描“建造蛇形螺旋”(Construction of a Serpentine Spiral),在书中他以一条线出发,逐渐发展复杂化的图象去调查线性透视的方法,并绘制出了最早的三角函数学(Trigonometry)手稿之一。

In the work *Multiple Visits*, a large area of the sky is filled with a blue sandy pigment developed from the artist's collection of horned coral, in which the sky's materiality is more stable and profound than the rocks and water. The artist repeatedly painted the fall of a circular curve in the sky, allowing the landscape space to carry its repetitive action like a vessel, leaving behind a residue of the curve's movement in the passage of time. The linear curve that appears to be the falling or rising sun is a reference to Albrecht Dürer's (1471-1528) sketch *Construction of a Serpentine Spiral* from his book *Treatise on Mensuration*, published in 1525. In the book, Dürer started with a line and gradually developed a complex image to investigate the method of linear perspective, finalizing one of the first manuscripts of trigonometry.

云的声音 *The Sound of Cloud*

2021

木板上氧化铁、泥土、胭脂虫色淀、硫磺、青金石灰、水晶沫、二氧化钛与其他手工颜料、画布
ferric oxide, soil, carmine lake, sulfur, lazurite pigment, crystal dust, titanium dioxide and
other hand - made pigments on flax stretched over board

215×120 cm

John Ruskin在十九世纪中书写的一篇文章,他将广泛被地图制图学所使用的“棋盘格透视”使用在对于云的描绘之上,试图统整“云”在绘画史中使用的现象,然而,这一方法却验证了视觉与制图法的相对性—有些时候,被感知到的事物时常并不正确,相反地,特定元素之所以能被感知,是因为它对于特定逻辑的破坏,譬如云与透视。在作品《云的声音》里,羊群一般的云朵看似依循了线性透视的法则,以一种守序整齐、但几乎神圣地怪诞的方式排列在天空之中,然而它们隐约依循的辅助线,并非通过数学方法消解出的制图透视,而是来自罗马尼亚出生的法国建筑师、作曲家Iannis Xenakis的一件素描,在素描中,Xenakis并非以建筑和数学制图方法再现旋律(音乐),而是以建筑和数学方法去制造声音。

In a mid-nineteenth-century essay, John Ruskin applied the so-called checkerboard perspective widely used in cartography to unify the use of clouds in the history of painting. This attempt, however, proves instead the relativity of vision and cartography—there are times when what is perceived is often incorrect; on the contrary, a particular element can be perceived only because it undermines a given logic, such as clouds and perspective. In *The Sound of Cloud*, the sheep-like clouds appear to abide by the laws of linear perspective, arranging themselves in the sky in an orderly but almost sacredly grotesque manner. Yet, the auxiliary lines they vaguely follow are not derived from a cartographic perspective of the mathematical resolution, but rather a sketch by Romanian-born French architect and composer Iannis Xenakis. Instead of reproducing melody (music) by adopting an architectural and mathematical approach of cartography, Xenakis chose an architectural and mathematical method to create sound.



16. 笹本晃 AKI SASAMOTO

电影：屈服点 *Movie: Yield Point*

2017

单频高清影像（彩色，有声） single channel HD video (color, sound)

21'44"

弯曲测试 - 钢，张力测试 - 钢 / 铜 *Flex Test - Steel, Tensile Test - Steel/Brass*

2017

单频高清影像（彩色，有声） single channel HD video (color, sound)

12'57"

垃圾袋张力测试 *Trash Bag Tensile Test*

2017

单频高清影像（彩色，有声） single channel HD video (color, sound)

18'46"

“你有多灵活？”

当我拉伸开时，我的身体首先支撑不住。也许是我的思考过程首先失败了，但我无法记录这一点。疯狂生活里连续发生的事件让我崩溃，才意识到在真正崩溃前的某个时间我已经开始瓦解了。回溯想要找到确切的临界点时，我设想了多个假设场景，通常带有一点夸张的悲惨。这就是为什么一次崩溃会产生许多伤口。

我会对老旧内衣下垂的松紧带产生共鸣。有时我觉得就是这样。下一次希望能从破损中吸取教训，延长材料的健康寿命。我对每一个迎来的事物发誓（新内衣、新笔记本、新伴侣等）。但无论如何，即将来临的小鸡赛跑会使我的伤口成倍增加。我现在是这方面的专家。

测量是在物理实验室中学习的第一件事。每个事件都会产生一个或多个图。我喜欢用手动测量的位移来完成画图。我的图表从来都不是完美的，但我喜欢弯着眼睛期待预期的结果。你知道，作弊发生在屈服点之后和分崩离析前。”

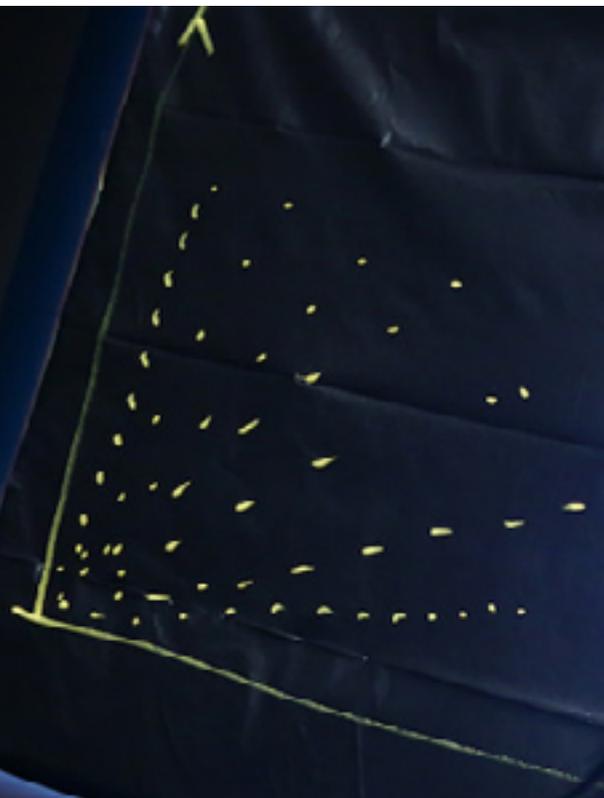
How elastic are you?

When I am stretched, my body fails first. Perhaps my thought process fails beforehand but I am dysfunctional to register that. Crazy life events in a row would make me collapse, only to realize I had already started to collapse some time before the event of the shutdown. Backtracking to uncover an exact tipping point, I collect multiple hypothetical scenarios, often with exaggerated tragic glimpses. This is how a single collapse generates many wounds.

I have empathetic bond with the droopy elastic band of a worn underwear. Sometimes I feel just like it. I wish to learn from the broken and elongate the healthy life of the material the next time. I swear to each object I greet (a new underwear, a new notebook, a new partner, etc). But the chicken race to approach a threshold multiplies my wounds anyhow. I am now an expert in the stretch.

Measuring is the first thing to be learned in a Physics lab. Every event produces a graph or multiple graphs. I love the task of making graphs with manually measured displacements. My graphs are never perfect but I enjoy bending eyes with anticipation for an expected result. You know, cheating happens past the yield point before the break."

$$E_r = \frac{\text{Stress}}{\text{Strain}}$$







17. 欧阳春 OUYANG CHUN

蚁冢 *Anthill*

2021

布面油彩、油画棒、实物拼贴 oil paint, oil pastel, found objects on canvas

不规则双联画 diptych with different dimensions

上 top: 105×160 cm, 下 bottom: 180×180 cm

整体尺寸 overall: 285×180 cm

欧阳春的不规则双联绘画《蚁冢》创造了一个仿若蚂蚁巢穴般潜藏于地下的异世界——艺术家的个人经历、意识、情感、物理变化、化学反应混杂其中。在这里，充满了爱与恨、理智与癫狂、融合与分裂、矛盾与戏剧化的故事不断上演。生命的冲动与死亡的气息难以分辨，或者说它们本就不可分离。蚂蚁、飞禽、走兽、人类、精灵、天使、恶魔、泥土、隧道、河流、屋宇等等，这些难以尽数、各不相同的生命个体与元素于此难以抑制地狂欢。整个世界在画家“粘稠”的笔触下仿佛呈现出不断流动的质感，映射出一个看似混沌却极大丰富、四通八达的社会模型。与此同时，这个世界似乎只能在不断沉潜中进行自我循环，而穿越顶层泥土、通往外部世界的道路却模糊不清。

Ouyang Chun's irregular diptych painting *Anthill* creates an otherworldly space that lurks underground like an ant's nest, mixing a broad spectrum of the artist's personal experiences, consciousness, emotions, physical changes, and chemical reactions. Stories of love and hate, sanity and madness, integration and division, contradiction and dramatization unfold incessantly, tributing to the indistinguishable or effectively inseparable relation between the impulse of life and the breath of death. An endless list of living things - ants, birds, beasts, humans, elves, angels, demons, earth, tunnels, rivers, and houses - can be found indulging in an unrestrained frenzy. Ouyang's somewhat "sticky" brushstrokes seem to have rendered the whole world with a constantly flowing texture, mapping out a well-connected societal model hidden in a hotchpotch of vast abundance. In the end, it appears to us that this world is destined to further submerge and self - circulate, while the path that penetrates the surface and leads us to the outside remains illegible.





18. 张晓 ZHANG XIAO

怪力乱神 系列 *Guai Li Luan Shen Series*

2021

香樟木, 油漆, 丙烯 camphor wood, paint, acrylic

17 件 pieces

多种尺寸 dimensions variable

“怪力乱神”出自《论语》，“子不语怪力乱力乱神。”这句话在当下有很多种解析，最为学术界所认同的解释应当是，孔子不谈论不在神谱上的鬼神。“怪力乱神”从字面意思亦指关于怪异、勇力、叛乱、鬼神之事。

这个项目延续了张晓对中国民间社会的持续关注。张晓之前的很多作品都源自故乡，围绕着民间的美学和审美对民间社会进行深入的探讨，而这次的创作则从故乡的农村扩展到了更大范围的中国乡村社会，去关注这些形式丰富的民间信仰。这些新造的神像千奇百怪，同时他们的形象也涉及到这个时代的各行各业，这些源于当下的塑像形象打破了宗教原有的信仰和审美体系，转而变成了老百姓需要什么就会塑一个与之对应的菩萨。

张晓并非在批判这种民间信仰和艳俗的形象，更多的是去呈现这种当下的存在。这种民间信仰在中国的乡村社会极为普遍，或许这些民间信仰并不能代表一种宗教，或者说这是宗教在中国的经济过程中所产生的一种变异，这些雕像大都是生硬和直接的，更多的是体现出一种民众的集体无意识。这也是民间底层社会对于宗教和信仰的需求，他们渴望从这里寻求心理安慰和心理暗示。这些神像给他们提供了一个粗糙又直白的载体，藉此希望找到生活的出口。尽管这些菩萨或许并不在神谱之上，亦为很多人避而不谈之事。

Guai Li Luan Shen (‘怪力乱神’) stems from a line in the *Analects of Confucius*, "The subjects on which the Master did not talk, were: extraordinary things, feats of strength, disorder, and spiritual beings." (‘子不语怪力乱力乱神’). There are many interpretations of this quotation today, but the most scholarly would be that Confucius did not talk about ghosts and gods that were not on the divine list. In a literal sense, the phrase *Guai Li Luan Shen* also refers to things about bizarreness, courage, rebellion as well as ghosts and gods.

This project continues Zhang Xiao's ongoing interest in Chinese folk society. While many of Zhang Xiao's previous works originated in his hometown and explored folk society in depth around folk aesthetics and their appreciation of beauty, this project extends from the artist's native place in the countryside to the larger Chinese rural society, focusing on the rich forms of Chinese folk religion. These newly created deities are exceedingly strange with their images corresponding to all walks of life in our time. The icons rooted in the present breaks down the original belief and aesthetic system of religion and turn into ad-hoc bodhisattvas that embody whatever the people desire.

Zhang Xiao is not criticizing this kind of folk religion and kitsch images; he merely tries to lay out their current existence. Forms of folk religion as such are pervasive in China's rural society, which probably do not compose a religion in the strict sense or can be rather understood as a religious mutation in the process of China's economic development. The imagery is primarily raw and direct, reflecting more of a collective unconscious of the people. At the same time, it also speaks to the need for religion and faith from the civil underclass, who are eager to seek psychological comfort and suggestion from the divine. The statues provide the people with a crude and straightforward vehicle to navigate and find a way out in their lives—although these bodhisattvas may not be on the divine list and are hardly mentioned by the believers.





19. 尼娜·卡内尔 NINA CANELL

隔离器 *Disconnecter*

2020

高压隔离器, 排水管, 锌, 钢

high voltage disconnecter, rain gutter, zink, steel

145×15.5×23 cm



20. 安德罗·维库亚 ANDRO WEKUA

樱花 *Cherry Blossoms*

2020

铝板上油画颜料、银箔、丝网印刷油墨和清漆

oil paint, silver leafing, silkscreen ink, and varnish on aluminum panel

装裱尺寸 framed dimensions: 126.7×86.7×4.4 cm

翅膀 *Wings*

2019

铝板上油画颜料、银箔、丝网印刷油墨和清漆

oil paint, silver leafing, silkscreen ink, and varnish on aluminum panel

装裱尺寸 framed dimensions: 141.9×202.2×3.8 cm

安德罗·维库亚因其艺术实践的跨媒介特质而广为人知，他近年创作了一系列绘画及雕塑作品，进一步拓展了他的长期创作主题：处于客体与主体解读之间的边缘空间。此次展览中出现的作品貌似是来自晦暗不明历史的文物，而尽管艺术家以掩盖、涂抹的创作姿态处理了这些作品，并以其标志性风格有意识地摒弃了叙事性手法，这一系列作品依然向观众揭示了共通的情感经验。展览中的一系列绘画作品以拼贴绘画的创作方式隐喻了将日常生活经验转换为反思过程的人类智性活动逻辑。这些绘画作品中集合了维库亚长期创作中不断出现的图像元素。艺术家将图像以丝网印刷的方式印制在铝板之上，再于画面上进行涂抹、绘制处理，或在画面上镀银。最终使得作品看起来如同以视觉化的方式呈现了艺术家深邃沉思的过程，表现出类似传统宗教圣像的视觉体验。维库亚不断重塑形象的过程既定义了其视觉系统，也指示了一种想要不断塑造过去以书写别样历史的努力——尽管这种努力有可能是徒劳的。

Known for the multidisciplinary nature of his practice, Andro Wekua has created a series of paintings and sculptures that continue his career-long exploration of the liminal space between objectivity and subjective interpretation. In works that are redolent with the artifacts of an ambiguous and undefined history, Wekua presents a series of tableaux that reveal themselves to us as emotionally familiar in spite of the artist's gestures of obfuscation and his conscious disavowal of the formal tropes of narrative. Using collage and assemblage as metaphors for the cognitive machinations that transform lived experience into reflection, the exhibition features a group of paintings that redeploy imagery recurrent throughout Wekua's oeuvre. Silkscreened onto aluminum and subsequently overpainted—often gilded with silver leaf—the images of palm fronds, photographic portraits, dolphins, and sections of wrought iron fence present themselves as sites of contemplation analogous to traditional icons. The artist's continual reconfiguration of the images that define his visual lexicon indicates a compulsion to reorder the past in a search for alternative outcomes, in spite of the futility of ever finding satisfaction.





21. 藤原西芒 SIMON FUJIWARA

一对描绘玛丽·安托瓦内特和国王路易十六被砍下头颅的戏剧性放大金色断头台耳环
A Dramatically Enlarged Set of Golden Guillotine Earrings Depicting the Severed Heads of Marie Antoinette and King Louis XVI

2019

硬泡沫, 铝, 金箔 rigid foam, aluminum, gold leaf

两部分各 208×52.5×27 cm each (2 parts)

藤原西芒的这一雕塑来源于巴黎卡纳瓦莱博物馆收藏的一张黑白照片, 照片中的一对耳环是两个断头台的形状, 上面挂着玛丽·安托瓦内特女王和国王路易十六的头像; 这对耳环是在法国大革命前后制作和销售的。藤原以数字方式复制和放大了这对耳环, 创造了一个用聚氨酯泡沫碾压的雕塑, 并以手工镀上金箔。

对艺术家来说, 这对耳环是“对一个历史时期的态度的过激描述, 这个历史时期通过商品生产赞美暴力。当我们考虑到革命之后开始的‘民主化’时, 革命时期似乎与金耳环的生产是对立的。这件作品与我正在进行的关于人类-产品-物品关系的研究, 以及今天达到顶峰的“一切”的商品化, 有着深刻的联系。它们是对人类将几乎任何一种事件资本化和重塑的方式的一种可怕但光荣的提醒, 但也是对人类将一切转化为某种形式的物品或庆祝活动的独创性的颂扬, 在这种情况下, 通过制作金耳环来庆祝一个被过度消费困扰的王国衰落是一种变态。”

The point of departure for Simon Fujiwara's new sculpture is a black and white photograph in the collection of the Carnavalet Museum in Paris, depicting a pair of earrings in the shape of two guillotines with the heads of Queen Marie-Antoinette and King Louis XVI hanging from them; the earrings were made and sold around the time of the French Revolution. Fujiwara has digitally reproduced and enlarged the earrings to create a sculpture milled in polyurethane foam and hand-gilded with gold leaf.

For the artist, the earrings are an "excessive depiction of the attitudes of a historical period that celebrated violence through commodity production. The Revolution time seems antithetical to the production of gold earrings when we consider the 'democratization' that began in its wake. The work connects deeply to my ongoing study of human-product-object relations, and the commodification of 'everything' that is reaching a peak today. They are a gruesome but glorious reminder of the ways human capitalize and reinvent almost any kind of event but a celebration of human ingenuity to convert everything into some form of object or celebration, in this case, the perversity of celebrating the fall of a kingdom that was plagued by excess and overspending by making gold earrings."



22. 玛丽安娜·西姆内特 MARIANNA SIMNETT

鸟的游戏 *The Bird Game*

2019

16mm 胶片转数字高清影像 (彩色, 5.1 环绕声)

16mm film converted to digital HD video (color, 5.1 surround sound)

20'00"

《鸟的游戏》是一个邪恶的童话故事。故事中,由乔安·沃利配音的一只喋喋不休、嗜血的乌鸦将六个孩子引诱到一个僻静的豪宅,并在一系列疯狂的游戏给他们下套。它分解了部分《睡美人》和奥维德的《变形记》的故事,混合成一种阴险的女巫“特调”。乌鸦可能是一个恶棍,但她也是一个女巫,一个讲故事的高手;她高潮迭起地讲述了她如何成为一只鸟,一个奇怪的、伤痕累累的女英雄。同样出现在这个有关童年与转变的邪恶故事的还有鬼哭狼号般的摇篮曲、脏兮兮的迪士尼服装、鳗鱼等。

由玛丽安娜·西姆内特导演,玛丽安娜·西姆内特与查理·福克斯合作编写,苏菲·尼夫制作,罗比·瑞安BSC拍摄16mm胶片,乔安·沃利扮演乌鸦,奥利弗·科茨配乐。真实的鸟类和孩子们表演于瓦德斯顿庄园。

The Bird Game is a wicked fairy tale in which a loquacious and bloodthirsty crow, voiced by Joanne Whalley, lures six children to a secluded mansion and snares them in a sequence of deranged games. It mixes dis-membered parts of Sleeping Beauty and Ovid's Metamorphoses into a sinister witch's brew. Crow may be a villain but she is also an enchantress, a masterful storyteller, and in her climactic retelling of how she became a bird, a strange and scarred kind of heroine. Also featured in this hellish tale of childhood and transformation are a wolf-haunted lullaby, dirty Disney costumes, eels, and an enucleated eyeball.

Directed by Marianna Simnett, co-written by Marianna Simnett & Charlie Fox, produced by Sophie Neave, shot on 16mm by Robbie Ryan BSC, starring Joanne Whalley as 'Crow', music by Oliver Coates, and performed by live birds and children at Waddesdon Manor.

