

This magazine is about the art of mixed western and eastern culture. More and more artists are influenced by the culture they are not familiar with, the work they made also show different identities. What they are making, what they face, not just shows the trend of the world changed, also shows the future of the art.

这本杂志关注于作品中融合了中西方文化的艺术家。现如今东西方文化的融合已经是一个不可阻挡的趋势，这些艺术家的作品则给予我们一个好的机会去发现这种背景下的艺术形式。他们在做什么，他们在关注什么，我们相信，这是艺术界的未来。

Thanks to all the people who share the resources.

感谢所有提供资源的人与机构。

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FUTURE 未来

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NOT TODAY

COVER PHOTO

ZHEN XIA, TIAN XIA

CHINESE TYPEFACE

Lantinghei SC / 兰亭黑体

ENGLISH TYPEFACE

Avenir Next

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STORY

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JOSEPH NEEDHAM

MOMENT

RUOTING LI

HELLO CHINA

WEIWEI AI · HUANZHANG · TIANMIAO LIN ·

Plagiurizing properly makes a good salute;
Doing it badly makes a copycat.

抄的好才叫敬敬，
抄的不好才叫抄袭..

— “Not Today”

SAKURA

Van Gogh was born to upper middle class parents and spent his early adulthood working for a firm of art dealers. He traveled between The Hague, London and Paris, after which he taught in England at Isleworth and Ramsgate. He was deeply religious as a younger man and aspired to be a pastor. From 1879 he worked as a missionary in a mining region in Belgium, where he began to sketch people from the local community. In 1885 he painted The Potato Eaters, considered his first major work. His palette then consisted mainly of somber earth tones and showed no sign of the vivid coloration that distinguished his later paintings. In March 1886, he moved to Paris and discovered the French Impressionists. Later, he moved to the south of France and was influenced by the strong sunlight he found there. His paintings grew brighter in color, and he developed the unique and highly recognizable style that became fully realized during his stay in Arles in 1888.



梵高早期只以灰暗色系进行创作，直到他在巴黎遇见了印象派与新印象派，融入了他们的鲜艳色彩与画风，创造了他独特的个人画风。他最著名的作品多半是他在生前最后二年创作的，期间梵高深陷于精神疾病中，其最后在他37岁那年将他导向自杀一途。在梵高去世之后，梵高的作品，《星夜》、《向日葵》与《有乌鸦的麦田》等，已跻身于全球最著名最珍贵的艺术作品的行列。梵高的作品目前主要收纳在法国的奥赛美术馆，以及苏黎世的kunshaus美术馆。梵高早期只以灰暗色系进行创作，直到他在巴黎遇见了印象派与新印象派，融入了他们的鲜艳色彩与画风，创造了他独特的个人画风。他最著名的作品多半是他在生前最后二年创作的，期间梵高深陷于精神疾病中，其最后在他37岁那年将他导向自杀一途。在梵高去世之后，梵高的作品，《星夜》、《向日葵》与《有乌鸦的麦田》等，已跻身于全球最著名最珍贵的艺术作品的行列。梵高的作品目前主要收纳在法国的奥赛美术馆，以及苏黎世的kunshaus美术馆。

HAPPINESS

Yue Minjun was born in 1962 in the town of Daqing in Heilongjiang, China. Yue Minjun' family was working on an oilfield when he was young, also he taught art in oil school for a short time. In 1980, he graduated from high school, after that he went to Tian Jing National Company. In 1983, he decided to go to He Pei. He became an electrician in He Pei. He was painting and working at the same time. Normally he could both continue painting and working for 20 days. This life experience gives us a trail of why the skin color from his work is red. In the 1980s, he started painting portraits of his co-workers and the sea while he was engaged in deep-sea oil drilling. In 1989, he was inspired by a painting by Geng Jiany at an art show in Beijing, which depicted Geng's own laughing face. tected feeling, but everything happened during that time totally changed his thoughts.



岳敏君作品最为人熟知识的就是他绘画的主角标志性的大笑。艺术家自己并不认为他属于“玩世现实主义”的代表人物之一，他认为自己的作品只是呈现世界的本意，而非有什么讽刺意味在其中。受到1989年天安门事件的影响，岳敏君意识到现实和理想之间的鸿沟，并开创自己独特的艺术观念，追寻着艺术家自我心理挣扎和中国社会现状之间的平衡。艺术家作品中标志性的笑容有各种的解读。画面使用非常明快的颜色来塑造极富感染力的热情的人物形象，整个作品洋溢着欢乐的气氛，但同时也颇有讽刺意味在其中。对岳敏君来说，大笑并不一定意味着快乐，可能是无法避免走向灭亡的生命中存在的某种快乐的幻觉。作品中大笑的行为，也是对文革中海报上那些快乐的人群大笑形象的滑稽模仿；同时这些大笑的人像是艺术家的自画像，仿似对他个体存在的一次反讽式的模仿。

PINGFENG

Cai Guo-Qiang was born in 1957 in Quanzhou City, Fujian Province, China. He was trained in stage design at the Shanghai Theater Academy, and his work has since crossed multiple mediums within art, including drawing, installation, video and performance art. While living in Japan from 1986 to 1995, he explored the properties of gunpowder in his drawings, an inquiry that eventually led to his experimentation with explosives on a massive scale and to the development of his signature explosion events. Drawing upon including drawing, installation, video and performance art. While living in Japan from 1986 to 1995, he explored the properties of gunpowder in his drawings, an inquiry that eventually led to his experimentation with explosives on a massive scale and to the development of his signature explosion events.

蔡国强（1957年－），1957年出生于中国福建省泉州市，1985年毕业于上海戏剧学院舞台美术系，1986年至1995年旅居日本，80年代中期开始使用火药创作作品，目前在美国纽约居住和工作。担任2001年上海APEC会议焰火表演的总设计，2008年北京奥林匹克运动会开闭幕式的核心创意成员及视觉特效艺术总设计，2009年中华人民共和国国庆60周年焰火总设计，2011年中华民国建国百年跨年庆典焰火总设计。



TAKASHI MURAKAMI & LV

With the news that Louis Vuitton is discontinuing its Takashi Murakami-designed Multicolore monogram collection, we took a look back over the past fruits of their ongoing collaboration and selected seven of our favorite pieces. Murakami brought a breath of fresh air to a storied fashion house when he was called upon by Marc Jacobs to redesign Louis Vuitton's Spring/Summer 2003 accessories collection. Picking apart the trademark LV all-over logo print, he reassembled it as a kawaii dream. Using the vivid color palette and playful style that he's known and loved for, Murakami's Vuitton designs laid the foundations for an epidemic of highly-sought after 'It' bags, as his Cherry Blossom, Character and Monocamouflage styles were all quickly swept up by the fashion crowd.

村上隆的名字和21世纪的艺术密不可分，他的影响力已经超越了纯艺术的范畴。他曾经和不同专业的艺术家合作，创作遍及各领域，作品对现代社会充满批判，同时影响深远，奠定了他在艺术界典范的地位。他创造了「超扁平」（Superflat），定义了这种特殊的美学风格，也影响全球化的消费主义，很早就把日本消费主义至上的生活型态呈现在作品中，如今这样的生活方式俨然已经成为全球共通的现象。他在战后西方社会的大众文化和日本当代文化中，观测到「超扁平」现象；以日本为例，文化越来越肤浅，几乎只有二维面向；蔚为风潮的动漫冲击当代的男男女女，很多虽已迈入成年但依旧长不大。这种崇尚青春、沉迷幻想的现象虽然并不正面，在日本却被过度美化。



GIFT

Xiang Jing (born 1968, Beijing, China) is an artist based in Beijing working in sculpture. Xiang Jing graduated from the Department of Sculpting of the Central Academy of Fine Arts, which is located in Beijing, China. She was instantly successful in her field. Her graduating works won first prize in the “Graduation Show of Central Academy of Fine Arts 1995” and she also won the Okamatsu Family Fund. Most of her sculptures are based on women whose shows the imperfect nature and realness of women. She does not make her sculptures perfect; instead, she gives them flaws that are common in women. These flaws often include a flabby waistline, a lack of expression on the face, and often an off shaped body.

“通过身体说话”曾经是向京的个人标签之一。在前两次个展——“保持沉默”（2003-2005）以及“全裸”（2006-2007）以来，向京一直在女性身体这个主体性线索上进行思考。一些重要的个人作品如《你的身体》（2005）、《敞开者》（2006）和《一百个人演奏你，还是一个人？》（2007）等等通过艺术家的三个不同创作阶段“处女系列”、“身体系列”以及“全裸系列”来宣告了这种语言的日臻成熟，包括对雕塑语言的实验，以及在创作、布展时用空间和镜像等多重语言来映射，最终反射出艺术家在女性本体之外探讨超越“性别”，并用身体作为一个命题去说明某个群体和世界关系的探索。



CHAIR

Ai Weiwei is one of China’s most prolific and provocative contemporary artists. Featuring over forty works spanning more than twenty years, Ai Weiwei: According to What? explores universal topics of culture, history, politics, and tradition, showcasing the artist’s remarkably interdisciplinary career as a photographer, sculptor, architect, and activist. These works spotlight issues of freedom of expression, as well as individual and human rights both in China and globally. Many use minimal forms and methods, while others manipulate traditional furniture, ancient pottery, and daily objects in ways that question cultural values and challenge political authority. These works spotlight issues of freedom of expression, as well as individual and human rights both in China and globally. Many use minimal forms and methods, while others manipulate traditional furniture, ancient pottery, and daily objects in ways that question cultural values and challenge political authority.





ZHEN XU, 2014, 15 ROOMS. 徐震, 2014, 十五个房间

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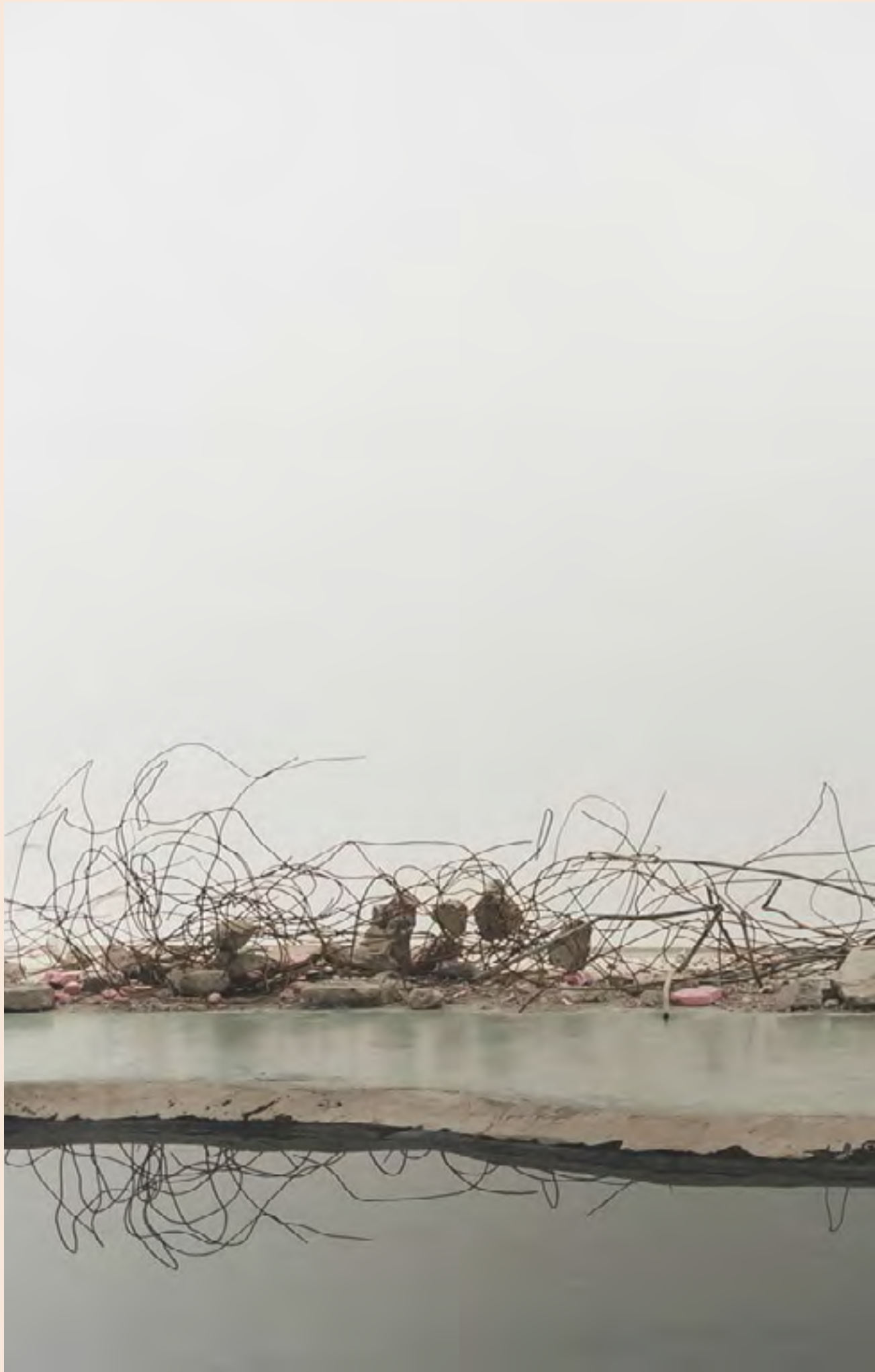


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GUOQIANG CAI, SAND, 2013,蔡国强，沙，2014.



GUOQIANG CAI, HOME, 2013,蔡国强，家园，2013.



XU BING: MAGNIFICENT PHOENIX

XU BING, THE INTERNATIONALLY ACCLAIMED CHINESE CONCEPTUAL ARTIST WHO WORKS IN A VARIETY OF DISCIPLINES AND MATERIALS, IN PARTICULAR PRINTMAKING, INK PAINTING, CALLIGRAPHY, TEXT AND INSTALLATION, AND HAS ALSO WORKED WITH SILK WORMS AND PIGS, HAS JUST COMPLETED A MAJOR PROJECT IN NEW YORK, THE INSTALLATION OF HIS MAGNIFICENT PHOENIX.



The following are excerpts from a telephone conversation with the artist in Beijing.

Lilly Wei: Could you tell me a little about how Phoenix came to be?

Xu Bing: I was commissioned by the Taiwan-based Ravenel International Art Group in 2008 to make a permanent sculpture for the atrium of the World Financial Centre in Beijing, designed by Cesar Pelli. I went to the construction site and was shocked by the working conditions of the labourers. Not only were conditions harsh, but there was very little regard for safety. It made me extremely uneasy. I was struck by the contrast between the great high rises being built everywhere for the rich, symbols of China’s rise as an economic power, and the miserable situation of the workers. That gave me the idea to use the debris from the site to make two phoenixes, to show the contrast. Constructed out of discarded building materials, I wanted them to be witnesses to the deep connection between labour and wealth in China.

LW: That was a little before the [2008 Beijing] Olympics, wasn’t it? Did that have an impact on your project?

XB: Yes. I started my project several months before the Olympics and since the government was determined to improve the quality of the air for the games, they forbade trucks from entering Beijing during the day. We needed to collect materials from the site of the building, but construction had also been halted and, with no transportation, our project was on hold until the Olympics was over. Then came the global recession and the developers of the World Financial Centre withdrew their support. They said it looked unfinished and wanted me to make it more decorative, but I couldn’t do that without compromising the integrity of the work. I also suspect they withdrew because of financial losses.

LW: So what happened then?
XB: Around three months later, Barry Lam [a leading patron of the arts in Taiwan] came to my studio and saw the photographs we had taken of the project and became very excited by them. He agreed to sponsor the completion of the work, acquiring it for his museum of art and technology in Taiwan. But we had asked that, before it went to Taiwan, it would be shown in China and America, and he agreed.
LW: You said you calculated that it would be a rather shortproject, taking around four months to complete. Instead, it was finished in 2010, two years later.

XB: Yes, we couldn’t predict the worldwide economic downturn.

LW: After it was completed, it was shown in the plaza in front of the Today Art Museum in Beijing and from there it went to Expo 2010 in Shanghai. And you showed the

preparatory sketches, plans, photographs and blueprints for the project at the Arthur M Sackler Gallery at the Smithsonian in Washington, DC for several months in 2012. For its first showing in the United States, it went to the Massachusetts Museum of Contemporary Art (MASS MoCA), and was on view for nearly a year before coming to St John the Divine. How did MASS MoCA and St John the Divine become venues?

XB: I wanted to show Phoenix in America, but it was difficult to find an indoor space large enough to accommodate it. MASS MoCA and St John the Divine were both suggested as possibilities. We went to North Adams with [art critic] Jason Kaufman to discuss the project with [the director of MASS MoCA] Joe Thompson. I had a catalogue about it for him and, as I was giving it to him, he gave me the very same catalogue. He had received it from a supporter of the museum and said he had wanted to show Phoenix ever since seeing the images in it. And [the dean of St John the Divine] the Very Reverend Dr James A Kowalski was also very receptive.

LW: And then it came to New York – on a convoy of 11 flatbed trucks. The transport and installation must have been a tremendous undertaking. Any glitches?

XB: It wasn’t an easy installation. The scale was so large and it weighed so much. New York has strict regulations and we had to get permission for everything. We weren’t allowed to move the trucks during the day and to cross the bridge into Manhattan required special permission. We closed Amsterdam Avenue for three nights to accommodate a giant crane. There was also a major snowstorm and record low temperatures. We had planned to take the sections through the main doors, but they were stuck – who knows when they were opened last? – and that delayed us and was costly, but we managed to do it in four days.

LW: Would you talk a little about the conceptual base of Phoenix?

XB: I was addressing the poor working conditions of the labourers and the low-tech methods of construction as a glaring contrast to hi-tech capitalism, as represented by the World Financial Centre. Phoenix was originally conceived for the enormous glass greenhouse at the centre of the WFC. My initial idea was to gather only the tools, daily objects used by the workers, and waste materials from this site, but afterwards, when Phoenix was not going to be installed there, I decided to expand the scope of the project and use salvaged materials from construction sites all over Beijing.

I thought that making a sculpture out of trash would be a really effective contrast to the building. It would be raw, indicating how rough working on site is, how rough such a life is. I found it interesting that the luxury of the build

ing made the piece even more raw, more abrasive rather than the reverse. And each item had its own story and history because the workers had handled them, used them. Inside the birds, we put LED lights. In the daytime, outdoors, all you could see at night were the lights. They formed a constellation of a phoenix and it was very beautiful. To me, phoenixes are fierce, powerful and about hope, the sign of a more utopian future.

LW: How was the Phoenix affected by its various sites?

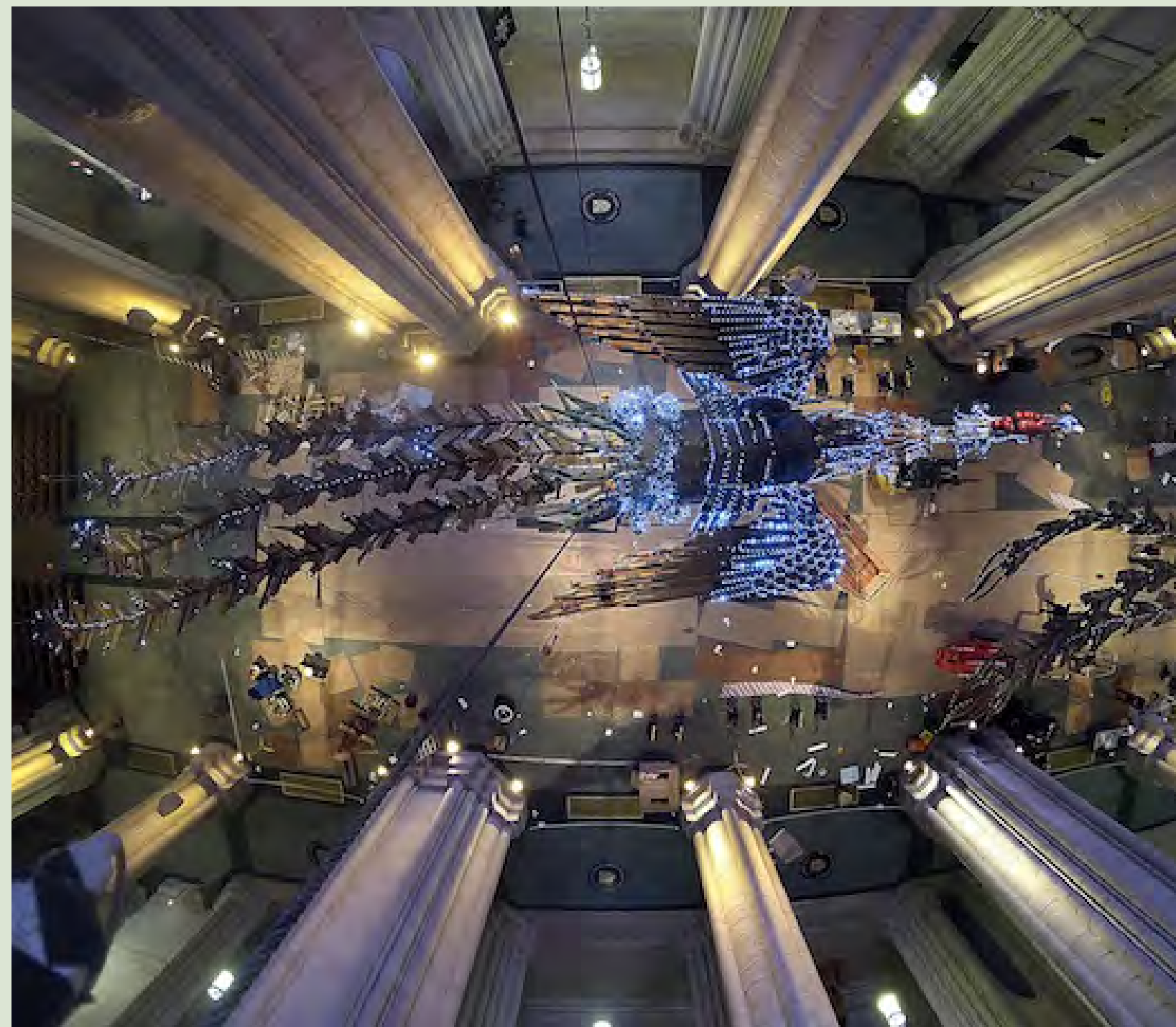
XB: I found the indoor installations more effective than the outdoor ones in the end, although each context was different and changed the meaning of the work. At MASS MoCA, the ceiling height was a little lower and

the space was industrial. North Adams was an old factory town on the verge of extinction and now, after the creation of MASS MoCA, it is rising again like a phoenix. To me, it seemed as if the phoenixes had returned to their origins. The Cathedral of St John is a much different kind of structure. It’s a sanctified space of great beauty in the European Gothic tradition and its extraordinary height allowed the sculptures to soar. I was worried that the birds would be too small for it, but they were just the right size. It is their presence, their pride, and their confidence, even if made of poor materials, that enabled them to fill the immensity of that space.



纵观整个中国历史，每个王朝都有自己的凤凰形象。这种神秘的鸟儿象征着吉祥、统一、力量与繁荣，通常是一种高尚祥和的动物。但这一对用商业建设材料制成的鸟儿则反映出当今中国无情与冷酷的一面。“它们伤痕累累，”徐冰解释，“经历困苦，却依然保持着自尊。总的来说，凤凰象征着未曾实现的希望与梦想。”概念艺术家徐冰现年59岁，以书法、水墨画和装置艺术等多种媒介进行创作，1999年，曾获得麦克阿瑟基金会“天才奖”。徐冰亲眼见证了中国的诸多变化。他的父亲是北京大学的一位历史教授，“文革”期间被撤职，徐冰也被送到乡下。大约13年后，他去了美国，最终在纽约定居。

徐冰： 过目不忘的凤凰



此次“凤凰”降落在威尼斯水域，会在不同的文化语境中释放出怎样的新涵义？“凤凰艺术”记者对艺术家徐冰做了现场采访。为了方便阅读，下文中“凤凰艺术”简称Q，徐冰简称A。

Q：这件作品据说是威尼斯双年展有史以来体量最大的作品之一？

A：我觉得应该可以这么说，因为威尼斯这块的空间很大，都是in the street的这种，所以这两只凤凰每一只有30米长，而且它体量也很大。

Q：两只“凤凰”安装花了多长时间？请您谈谈具体情况。

A：安装时间挺长的，为什么呢？因为是在一个14世纪的建筑里进行的，它过去算是arsenal军火库，是修军舰、造军舰的地方。所以这个建筑是不能够碰的。在现场我们看到的这些钢架全是我们为这个作品搭上去的，实际上我们的团队在3月中就到了，然后一直在监督意大利的团队，做这些钢架，做完这些钢架以后，安装“凤凰”差不多3个星期，它的施工难度挺大的，一方面意大利给的施工要求很严，欧标什么的，另一个是需要水上施工。前天晚上夜里3点多，我们才最终完成，算是赶上了开幕要求的预展时间。

Q：早在双年展的新闻发布会中，这次威尼斯双年展总策展人奥奎.恩威佐就提到过作品“凤凰”，是不是作品“凤凰”和策展人奥奎的策展理念之间有一种默契？这种默契来源于什么？

A：这个作品确实和他的主题以及他对世界问题的判断有不谋而合的地方，因为他的主题阐释在一开始就谈到瓦尔特.本雅明的“新天使”。他提过70多年前有本雅明的两个天使，70多年后有这两只凤凰，认为简直是一个奇妙的历史互文关系。“凤凰”这个作品它确实从很多方面探讨了当今诸多世界性问题，碎片化、各种各样的冲突，以及人与自然的紧张关系等等这样一些课题，这其实也影响着“凤凰”初现的起因和它后来的命运，它与中国的

现场以及世界的现场是紧密发生关系的。

Q：策展人奥奎.恩威佐在整个主题展里选择的很多作品，展现出当今世界的一些冲突与不完美，而您这件作品看起来恰恰不是一个解构而是一个建构，似乎传达出的是某种希望，对此您是怎么看的？

A：我们其实必须要用一种态度来揭示一种能量，我自己其实不是太喜欢所谓标准的当代艺术创作手法，包括它的表达角度以及进入问题的方式，我不太感兴趣。我觉得艺术是不能够从艺术本身来理解的，更多的需要用艺术之外的事情才能把它说清楚。这两只凤凰的起因和它得以成形的手段，对我个人来说，是最吸引我的，因为它包含了一种很强的中国民间艺术的意味。中国民间艺术基本可以理解为，用很低廉的材料来表达出在现实的残酷和磨难中所不能获取的期许。我们的施工团队其实都是农民工，他们处理材料的方法或者说他们怎么看待这些材料，是和他们的工作和现实生活的经验息息相关的，我觉得这些都可以称为民间的、底层的智慧。如果说要关注当代世界的不完美，这些可能就是所谓的不完美吧，我用作品保留了他们的痕迹。

Q：“凤凰”其实就像变形金刚，是吗？

A：对，变形金刚。它有一种应对性，可以应对任何现场。今天，人类并没有一个既有的文明方式和文化经验可以解决目前人类的问题。冷战以后，似乎社会主义失败了，全球一体，但我们到今天也不能说资本主义胜利了。因为今天人类的各种争端、危机都是和资本主义价值观的全面渗透有关系。所以策展人奥奎他把这届的主题锁定在“全世界的未来”上，其中“全”我觉得很有深意，今天我们所面对的世界问题，它不再像过去冷战时期，互相消灭、互相瓦解，才能在幸存中获得利益，而是今天损害别人与损害自己是划等号的。正如他觉得“凤凰”这件作品虽然来自中国，但它承载的是对世界问题的表达。





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WUJI ZHAO, OIL ON CANVAS, 1984, 赵无极, 油画, 1984



SHOWROOM · WINTER 2015 · FUTURE





TAKASHI MURAKAMI, 村上隆, 2010





WEIJIA, 2012, 韦佳, 2012, 无题



YAN LIN, INK, 2012, 林延, 水墨, 2012



GUY LARAMÉE： 书籍上的山脉



人文精神在蒙特利尔艺术家Guy-Laramée的作品中发挥得淋漓尽致，他挑战了书本作为材料的极限。刀划过书本的蜿蜒线条继承着卡斯帕·弗里德里希（Caspar Friedrich）与杰哈德·李希特（Gerhard Richter）的精髓。

你自视为一名浪漫主义者吗？如果是，怎么浪漫法？

像大多数艺术家一样，我试图超越所有身份。我总将卡比尔（Kabir，一名14-15世纪印度神秘主义诗人）的这句话作为自己的座右铭：“若你是来解放我的，那就将我从我自己解放出来吧。”（If you were to free me, free me from myself）因此即便我接受自视为“浪漫主义者”，那也只会是暂时的。然而换个角度看，在过去数年间，我一直在质疑我们对创新的狂热兴情，并试图将自己与传统(tradition, 暂时找不到一个比这更好的词)相调和。当我试着接受中断，甚至拥抱它，从而与其将之视作权宜之计（modus vivendi）——与过去隔断的无奈——倒不如将之作为事实来面对，同时我也想要去求隐藏在无常背后的那份未知。所以渐渐地，我可以从这份思悟中“走出来”，找到自己表达的语言，并越来越愿意承认：如果一定要将自己与艺术史中的某一流派相联系，那应该只有浪漫主义契合我作为一名艺术家的当务之急。正是杰哈德·李希特（Gerhard Richter）给了我这份承认的勇气，也就是说，如果我们想要在历史之外找寻独属于自己的道路，那我们也同时肩负着继承先辈传统的职责。并非所有的传统都要去继承，也并非只认某一条非此不可的线索，而是那些我们能够切身体会到、告诉自己必须去传承的。

因而从某种程度上来说，我的作品亦是对卡斯帕·弗里德里希（Caspar Friedrich）与杰哈德·李希特（Gerhard Richter）的继承。当然“浪漫主义”是一条大河，我不会认同其中所有的鱼。在对这一流派的所有描述中，可能恰恰是那被低估的一条最吸引我：灵性（spirituality）。浪漫主义在试图超越自然的同时发现了其在亚洲艺术中的回声：禅，我可以轻而易举

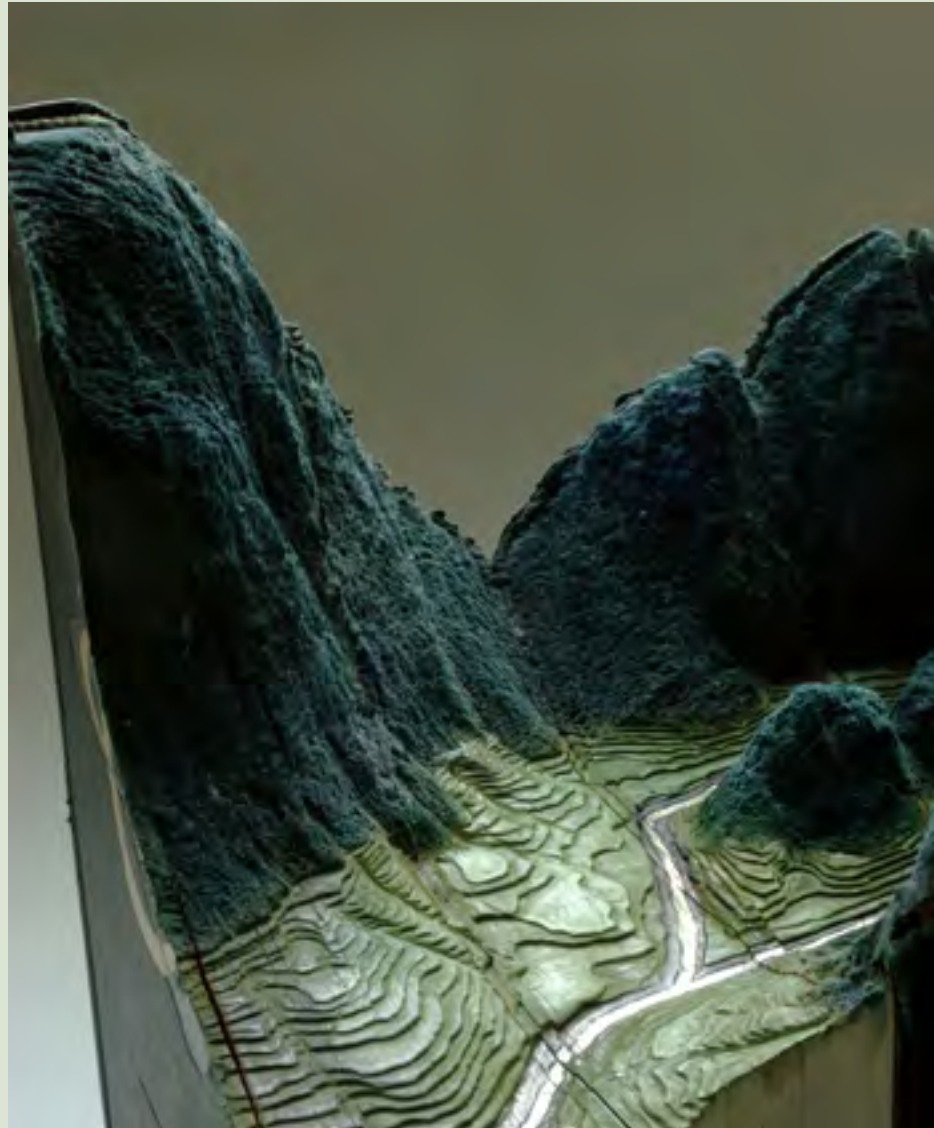
地将之辨别出来。我会在爬上高山时感受到一些宗教文学中提到的所谓“顿悟”（epiphanies）。我认为，这种高度感性很少在当代艺术中看到的原因仅仅是因为：人们都不再爬山了。当你不知“崇高”为何物，那就很有可能只去否定它的存在。

孤立、灵性、自然之伟是由来已久的不衰话题。请问你如何看待其重要性？

我的作品并非关乎自然，而关乎对某种野性的触发机制之感觉，关乎超越平凡。徘徊在知与未知之间，走向那不可知。我认为基督教给予我们的教导恰在于对“超然”（transcendent）的认识，它超离于世界之外，是悬空之境界，是秩序之天堂。亚洲的灵性主义对之有截然不同的解读。对他们而言，“超然”的概念仅仅意味着超越，超越对立，超越概念，任何概念，甚至是“概念”（concept）的概念。这么说来，其实我和Agnes Martin（美国抽象表现主义艺术家）之类的人更想似，她从抽象中找到了超越平凡的方式。“绘画并不关乎想法或个人情感”她说，“绘画就是要把人从俗世凡思中解放出来。”

给我们讲讲你的创作过程吧，可以举一两个例子。

灵感是非常神秘的。它常不期而至。当然，我已经在这行做了30年——不断质疑创作过程的意识形态，将自己浸染在非西方文化里，根植在痛苦的无处不在与意涵深蕴中，挑战我们对知识积累的幻想，等等——灵感自然随之而来。书是一个好例子。它来得很不经意。有一次，我在一个金属工作坊打磨一件雕塑，一抬头看到一台喷砂柜（sand-blasting cabinet），后来很巧合地用了它一次，于是就自言自语起来“如果把一本书放在那里面会成什么样？”这个系列就是这么来的。一切都发生在那个瞬间。事实上，我脑海中立马就呈现出书本上这些风景的清晰轮廓与线条。但真的到了制作过程还是遇到过不少未曾预料的意外，这也是因为我对这门技艺一无所知。不过作品构想进展得异乎顺利，我想原因是当时我正在攻读





的人类学硕士学位课程。(同期我还在攻读另一项硕士学位：视觉艺术)总而言之，这个“喷砂书”的构想正好成为表达我与学术和知识间暧昧关系的恰当落实。近年来我一直对把大堆知识往脑袋里塞表示质疑。我认为，智慧定是某种精炼的凝缩，它会将人的确定性（certitudes）清空、而非建立之，或彻底为确定性开辟一片新疆界，而非某类纯粹信仰——比如我们所谓的科学，我将之称为“唯物教”（religions of the objective）。

那为什么是书呢？你是否把书当作是人类文明的轨迹？

恩，为什么选了书呢…当然是轨迹，不过这轨迹并非是文明的、而是关于我们是如何思考的。我把目光投向了智力之外——正如大多数艺术家所做的那样，但其中大多数即便达成了也不自知。思考是无从逃避的（The mind is inescapable）。不论我们怎样尝试都无法停止它。但我们完全可以退后一步来反观之，把它看个究竟：一个梦中之梦。思考即解放。若非自由，艺术家还能追寻什么？

那在制作这些喷砂书雕塑之前，你选择书本的依据是什么？是书的内容吗？

我对书的内容不感兴趣，也不对之加以评论。我想把我们的关注点从“想什么”转变成“我们想…”。起先我只选用百科全书与字典。这可能是比较简单的方法，不然你想，茫茫书海，何从挑起啊？我对百科全书的兴趣缘于其中立的立场。但百科全书也正沦落为陈芝麻烂谷子。我可以用2角5分（美元）的惊人低价买到一本；因为它们过期了，过期的不仅是个中内容，更在于其作为知识查阅工具本身的过时。但有一天我在图书馆里散步，一本书抓住了我的眼球，这是多年来头一本不仅仅靠标题吸引我的书。你懂的，当你看到一本书，你首先看到的是什么？书的标题、作者、概要：这些都是功能标签。但这本书实在是…太美了！封皮的颜色，烫镍的标题浮雕，一切细节至臻完美。我偷了它！当然我放回了一本拷贝——而后者花了我整整250块大洋（美元）…但不管怎么说，这本书成了日后创作的神物典范。自此往后，我再要去图书馆或书店散步，就再也不盯着那些功能标签看内容了，只看书的装帧外形。我找到了另一条路，另一条“聪明”道来抵制内容。

所以现在我全凭直觉。书先抛给我一种感觉、还算不上是一幅画面，接着画面来了，一般都是突然来了。很多时候，我事后才发现那幅画面是对我当期人生里程碑的完美回应。就在上周，我的一本书喷坏变形了。我的第一反应是把它埋到其他书底下，好把它“对”的形状压回来点儿。随后一刹那间，我眼前浮现出海啸的巨浪，它向我席卷而来：这不就是将我心中对日本海啸的郁郁情结诉诸砂端的最好方式嘛

你的制作过程采用了怎样的技术手段？你如何掌控这些技术手段

使之更好地表达你的浪漫构想？

无镭射、无电脑，只有标准的手控电锯，就像木工用的那种。从电动带锯、链锯、磨床到灵活的转轴工具等——都是一般雕塑家常用的标准配备。你懂的，我不遵守任何道德处方。我不认为浪漫主义加设的局限甚过她赋予的自由：她让一个人信任自己的感觉、直觉——一个人自身同认知、有时甚至与概念之间的关系，不管这到底意味着什么。

你的创作对人类的原始性作了怎样的探讨？

我认为自山顶洞人至今，人类并没有进化多少。然而这算个好消息！禅学大师Robert Aitken说，从古物中我们能触到永恒，它超越了新旧。当然有人会说那是因为我们的意识在起作用。我们远比我们的祖先更概念化。他们把目光聚焦在偶像（Idol）与庙宇中，而我们的关注点则聚焦于“我”（I）。我的作品通过一种简单古老的方法——冥想沉思——来质疑这一聚焦的核心。这个词是否依然有存在的必要？我们经常会听到人们说他们“在沉思某事”。但如果你真的理解这个词的原义，你就会知道那是根本不可能的。“沉思某事”之不可能在于沉思恰恰是消除了观者与对象之间的距离。小世界的魔力与我绘画中的蒙蒙大观都在呼唤与世界的另一种关系。它们邀请你走入其中，抛却自我。

你的作品中从未出现过人形，有什么特殊原因吗？

当然出现了，不只是出现，还一直在那里！你一直在那里！你永远在这画面中！

THE HUMAN SPIRIT TRANSCENDS THE KNOWN THROUGH THE WORK OF GUY LARAMÉE THE MONTREAL BASED ARTIST WHO PUSHES THE MATERIALITY OF THE COMMON BOOK TO THE LIMIT. CONTINUING THE LINES DRAWN BY CASPAR FRIEDRICH AND GERHARD RICHTER, LARAMÉE ADMITS TO HIS ATTRACTION TO SPIRITUALITY. HE COMBINES THE OLD PHILOSOPHIES OF ASIAN ARTS AND ZEN AND DRAWS ENERGY FROM ROMANTICISM. YATZERCAUGHT UP WITH THE ARTIST TO DISCOVER HIS APPROACHES TO HIS PRACTICE AND DISCUSSED HUMAN PRIMITIVENESS, SAND-BLASTING AND ARTISTIC FREEDOM...

GUY LARAMÉE: THE CARVED BOOK LANDSCAPES

DO YOU CLASS YOURSELF AS A ROMANTIC AND IF SO, IN WHICH WAYS?

As most artists, I try to transcend all identifications. I always refer to these words from Kabir as my motto: “If you were to free me, free me from myself”. So if I was to accept seeing myself as a ‘Romantic’, it would only be provisional. On the other hand however, over the last few years, I have come to question our cult of innovation and sought to reconcile myself with what we call ‘tradition’ (for lack of a better word). As much as I seek to accept discontinuity, to welcome it, not so much as a *modus vivendi*- having to break from the past - but rather as a fact, I also want to find what lies behind impermanence. So gradually, I had my “coming out” so to speak, and I became less and less reluctant to confess that yes, if I find a link in any current of art history, it is probably Romanticism that best describes my preoccupations as an artist. It is Gerhard Richter who sort of gave me the rubber stamp to accept that as much as we want to find our way, outside history, we also have the task of pursuing the lines of work drawn by our ancestors. Not any line, not all the lines, but those that we feel must be continued.

So in a way my work is about continuing this line that goes From Caspar Friedrich to Gerhard Richter. Of course “Romanticism” is in itself a big movement and I don’t claim to defend all of its tenants. Of all the descriptors one finds about this current, it is probably the most understated that attracts me the most: spirituality. The way the Romantics sought to see the transcendent in nature finds echoes in the Asian arts that were linked to Chan’ - the ancestor of Zen. I can identify with that easily. I had what religious literature refers to as “epiphanies” while climbing high mountains. I think one reason why this kind of sensibility is now dismissed in contemporary art is simply this: people don’t go there. So if you don’t experience the “Sublime” first



hand, the next step is to deny its existence.

THEMES SUCH AS ISOLATION, SPIRITUALITY AND THE GREATNESS OF NATURE ARE EVER PRESENT. CAN YOU EXPAND ON THE IMPORTANCE OF THESE THEMES?

My work is not about nature. It is about the feelings that a wild setting triggers. It is about transcending the mundane. Going beyond both the known and the unknown and heading for the unknowable. I think it is Christianity that had us thinking about the “transcendent” as a float-

ing realm, outside this world, a paradise of sorts. Asian spiritualities give a completely different reading of the term. To them the concept of “transcendence” means simply beyond, beyond opposites, beyond concepts, concepts of any kind, even the concept of “concept”. So in a way, I am closer to people like Agnes Martin, who found a way of going beyond the mundane through abstraction. “Painting is not about ideas or personal emotions” she said. “Paintings are about being free from the cares of the world, free from worldliness”.

TALK US THROUGH YOUR CREATIVE PROCESS WITH ONE OR TWO EXAMPLES.

Inspiration is a very mysterious thing. It comes unexpectedly. Of course, having baked some preoccupations for more than thirty years

now - questioning the ideologies of progress, being nurtured by non-western cultures, rooting myself in the existential and the meaning of suffering, questioning our fascination for the accumulation of knowledge, etc - it is normal that inspiration would come in the guise of these questionings. The book is a good example. It came out very casually. Whilst working on a sculpture in a metal shop, I looked over to a sandblaster cabinet that I used occasionally and thought to myself “what would it be like to put a book in there?” And there it was. In seconds,

the whole thing bloomed. I saw the landscape and the whole line of work actually. But many discoveries go unattended, for lack of proper ground. I think the reason why I picked up this thread so readily is that at the time, I was doing a master in anthropology. (I was actually doing two master degrees simultaneously – another one in visual arts.) So this discovery – sandblasting books – just gave form to my ambiguous relation to academia and to knowledge in general. For years I had been questioning this need that we have to pile things into our head. Wisdom, I thought, must be the exact opposite: emptying one’s certitudes, instead of building them. Or rather founding another ground to certitude than sheer belief –our so-called sciences, what I call the “religions of the objective”.

WHY BOOKS? WOULD YOU SAY THAT YOU TREAT BOOKS AS TRACES OF CIVILIZATION?

Yeah, why books... Certainly traces, but not so much of civilizations as traces of how our minds work. I’m looking for an outside to the intellect – as most artists certainly do, most of which is achieved without knowing. The mind is inescapable. We can’t stop thinking, even if we try to. But we can take a step backward and see it for what it is: a dream within a dream. That itself is liberation. And what do artists seek, if not their freedom?

IS A SCULPTURAL INTERVENTION ON ANY SPECIFIC BOOK DETERMINED BY THE BOOK’S CONTENT?

I am not interested in what lies inside those books. I do not comment on their content. I want to shift our focus from “what we think” to “THAT we think”. At first I restricted myself only to encyclopaedias and dictionaries. It was easier in a way as there are so many books! I was attracted to encyclopaedias because of their alleged neutrality. Encyclopaedias were also becoming the locus of obsolescence. I could find them for \$0.25 a book and that was because they were no longer valid, both in their content as well as being a vehicle for knowledge. But one day I was walking through the aisles of a library and I found one book, the only book in years that drew my attention not because of its title. You know, when you look at books, what do you look at? The title, the author, in brief: the function. But this book was just...beautiful! The colour of the cover, the nickel tone of it embossed title, everything was perfect. I stole it! Of course I found a replacement copy – which cost me \$250... but anyway, this became my fetish. I then walked into libraries and bookstores, not looking at content, but looking at form. I had found another way, a more “clever” way, to deny content.

So now I go by gut feeling. The book throws a feeling, not even an image at me, and then the image comes,

most often all of a sudden. And most of the times, I find afterwards that that image is a perfect response to one of my life’s dilemmas. Last week, one of my books that was badly shelved had become misshapen somewhat. My first reaction was to put it under other books to press it, so that it would recover its “correct” shape. Then all of a sudden this image of a wave, a tsunami came to me, and there it was: the best vehicle to convey all the emotions that the last tsunami in Japan had triggered in me.

DO YOU USE NEW TECHNOLOGICAL PROCESSES? IF SO HOW DO YOU REASON THEIR USE WHEN DEALING WITH SUCH A ROMANTIC CONCEPT?

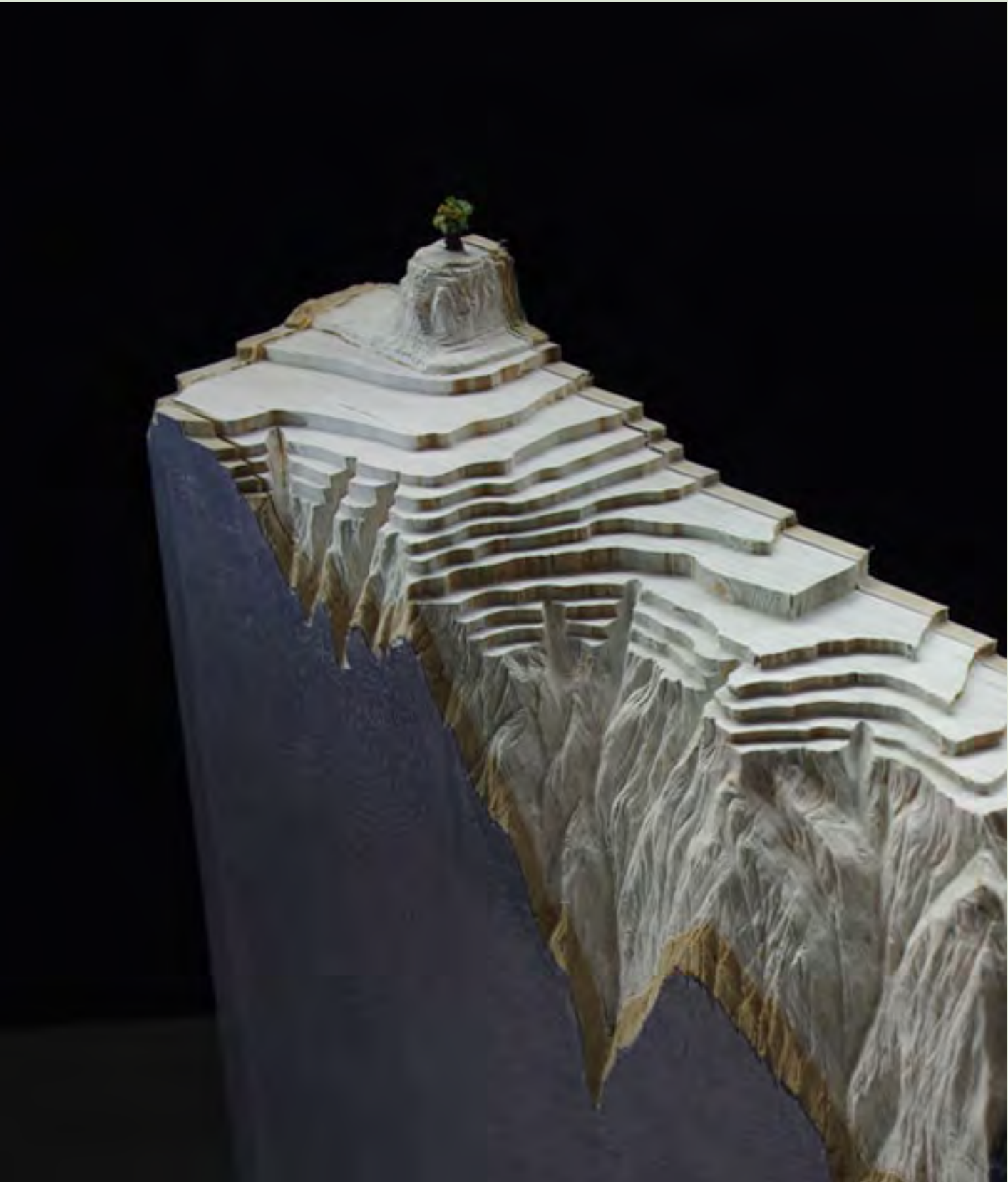
No laser, no computer, just plain standard manual electric tools that wood carvers use. From band saw to chain saw to grinder to flexible shaft rotary tools – all very standard procedure for any sculptor. You see, I don’t abide by any moral prescriptions. I don’t see Romanticism as forbidding as much as allowing. It allows one to trust one’s own feelings, one’s intuitions – whatever that means, one’s own relations to perceptions and yes, sometimes, concepts.

HOW IS HUMAN PRIMITIVENESS DISCUSSED THROUGH YOUR WORK?

I think humans have not evolved much since cavemen. And that is good news. The Zen master Robert Aitken said in substance that it is though the old that we touch the timeless, that which is beyond the old and new. Of course that being said, our consciousness has evolved. We are far more conceptual than our ancestors. They were centred on the Idol and the temple whereas we are centred on the ‘I’. My work questions this centre, the ‘I’ through a simple and very old device: contemplation. Again this word has suffered the necessity of language. It is common to hear people say that they are ‘contemplating something’. But if you abide to the original meaning of the word, that is impossible. You cannot contemplate something because contemplation is precisely about abolishing the distance between the viewer and the view. The magic of the small worlds and the misty landscape in my painting all call for a different relation to the world. They are an invitation to enter and lose oneself in the spectacle.

IS THERE ANY REASON WHY THE HUMAN FIGURE IS ABSENT IN YOUR WORK?

It is not absent, not even for a second! YOU are always there. YOU are always in the picture!





HUAN ZHANG, PERFORMANCE, 1999, 张恒, 行文艺术, 1999



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HUAN ZHANG, PERFORMANCE, 1999, 张恒, 行文艺术, 1999



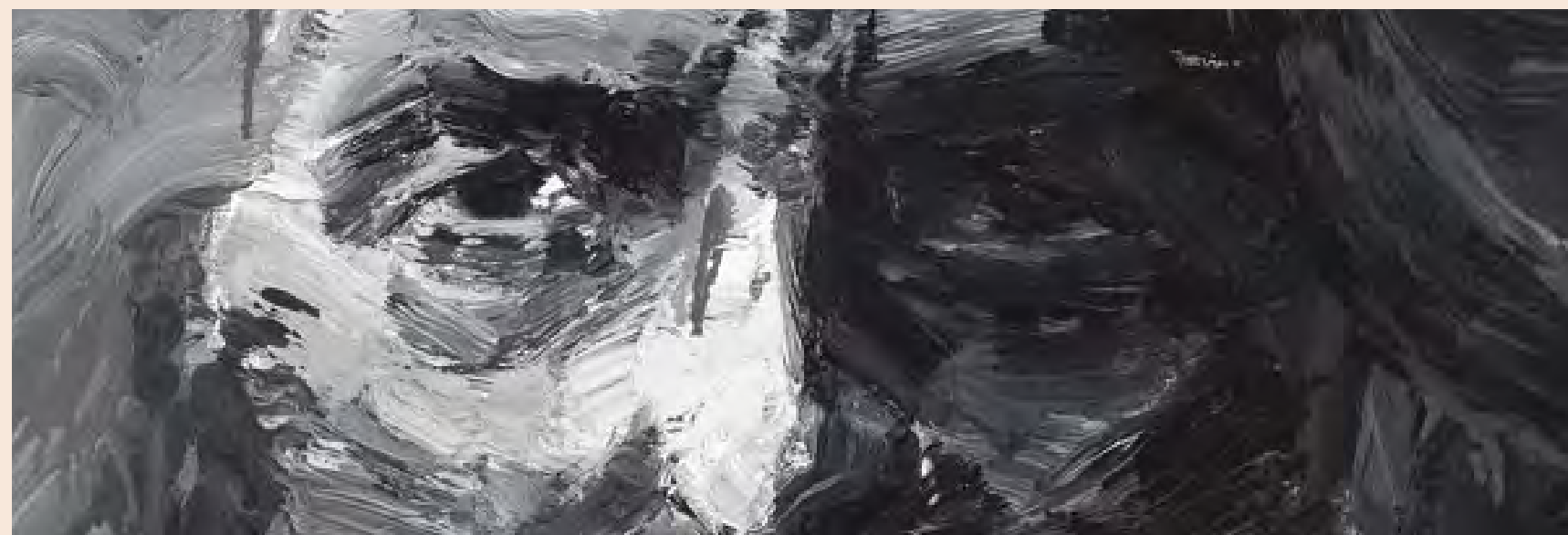


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PEIMING YAN, INK, 严培明, 水墨, 2012



MELODRAMA AND METISSAGE: THE ART OF MING WONG

黄汉明: 情景戏剧与混生现实



A CHINESE SINGAPOREAN man in an emerald green dress looks into a mirror. He tremblingly tells his character’s black mother— here played by an Indian-Singaporean actor— “I’m white. White. White!” On a dual screen, another Indian Singaporean actor simultaneously delivers the same lines, this time to a Malay Singaporean actor playing his character’s black mother. The two sets of male actors are performing a pivotal, emotionally charged scene from Douglas Sirk’s 1959 Hollywood blockbuster *Imitation of Life*, in which Sarah Jane, a young American woman of mixed race descent, disowns her ailing black mother Annie.

But in this iteration, the scene is a video installation by Ming Wong, recasting Sarah Jane and Annie with male actors from Singapore’s three main ethnic groups: Chinese, Malay, and Indian, making praxis of the country’s ubiquitous CMIO (Chinese, Malay, Indian, and Others) categorization system. With each shot, the actors rotate roles, further destabilizing the racial binaries otherwise ascribed to them. The men are all too old to pass for Sarah Jane and too young to pass for Annie. Dressed in cheap wigs and ill-fitting cocktail dresses, the effect is both visually preposterous and mesmerizing, sustained in equal parts by the melodrama of the original and the complete dissonance of the new.

Ming Wong describes the inversion of race, age, and gender roles as a total “miscasting,” assigning male where female is called for, substituting CMIO for black and white, inserting young for old and old for young. It’s a common tactic employed by the Berlin-based Singaporean artist, who frequently mines world cinema for source materials that he then remakes into video installations, “sweding” the original (to use the term for a slipshod remake of a popular film from Michel Gondry’s 2008 comedy *Be Kind, Rewind*) on his own terms. He couples the appropriation of content with breakdowns in conventional filmmaking, using a decidedly lowbudget aesthetic (cheap costuming, choppy editing, comically conspicuous green-screening) to bring the underlying racial, linguistic, and cultural valences to the forefront.

For inverting so many assumed codes of language, visual production, and identity, Ming Wong has been the subject of increasing international attention. *Life of Imitation*, Wong’s appropriation of the original Sirk film *Imitation of Life*, appeared as part of the Singapore Pavilion at the 2009 Venice Biennale, earning him a Special Mention for “Expanding Worlds.” After years without international representation, he joined the forward-thinking Vitamin Creative Space’s roster, and has received his first solo museum show this year at the Frye Art Museum in Seattle, Washington— attention that has been a long time in coming.

As much as the sources for Ming Wong’s filmic works are diverse, strong autobiographical interests hold them together. Wong’s Chinese heritage and the construction of the Singaporean state loom particularly large. Born in 1971 to Cantonese-speaking Chinese parents, Wong considers his history typical of his generation: His paternal grandparents migrated to Singapore from southern China, living through Japanese occupation during World War II, with Wong born only a few years following Singapore’s subsequent independence and separation from Malaysia.

Both *Life of Imitation* and *Four Malay Stories* are clear manifestations of this history and its accompanying racial dilemmas. In the latter, Ming Wong plays sixteen different Malay characters from films by popular post-war Malay entertainer P. Ramlee; in each vignette, he re-enacts Muslim sexual taboos in condensed melodramas. Audiences familiar with P. Ramlee’s legacy recognize touchstones of Malay culture, with much of the original dialogue having entered popular culture; Wong further asks native audiences to suspend their disbelief and accept an ethnic Chinese in a host of Malay roles. *Four Malay Stories* and *Life of Imitation* make for explicit explorations of the identity politics that dominate the national discourse in Singapore, a country whose diverse ethnic composition is underscored by unresolved questions of assimilation versus recognition.

Language is another core interest for Ming Wong, who spoke Cantonese at home but learned Mandarin at Catholic school. In *Love for the Mood* recreates pivotal scenes from the similarly titled Wong Kar-Wai film,

perhaps the one single movie recognized by foreign audiences as quintessentially Hong Kong. Wong hires a Caucasian actress to play both Maggie Cheung and Tony Leung’s roles, twisting her hair into an impressive bun when she dons Cheung’s famous cheongsams and slicking it down for Leung’s white collared shirts and slacks. But the real spectacle is her performance, delivered in Cantonese learned phonetically. In the final installation, three screens simultaneously play the same scene; the first is an early take, the actress struggling visibly with her lines. On the second screen, she is increasingly comfortable with the foreign language, and the third is her smoothest delivery of the Cantonese dialogue.

HYBRID BEGINNINGS

ORIGINALLY TRAINED IN Chinese calligraphy at Nanyang Art Academy in Singapore, Ming Wong began working in Singapore’s English-language theatre, writing the book to *Chang & Eng the Musical*, a dramatization of the lives of the nineteenth-century Thai-born conjoined twin brothers that inspired the term “Siamese twins.” The musical was a critical and commercial hit for Singapore, a country not particularly known for its cultural exports, and toured throughout Asia in the late 1990s, eventually becoming the first English-language musical to be performed in China.

Just as soon as he became known as the Chang & Eng guy, Wong left Singapore to study at the Slade School of Art at University College in London, completing his MFA in 1999. His graduation piece, *Honeymoon in the Third Space*, featured footage of a fake wedding with one groom and two brides. The groom, of Singaporean and British ancestry, marries two brides, one British and the other Asian, who switch in and out of one another’s white wedding gown and red Chinese wedding dress in each scene. Rather than reusing the tired rhetoric of a crisis between “East and West,” the film imagines the embodiment of the union between two cultures.

Following his graduation from Slade, Wong remained in London, producing more video works with distinctly theatrical qualities. *Ham&cheesomelet* and *Whodunnit?* are two emblematic works from Wong’s time in London, each questioning the stability of language and the British canon through theatrical gestures. Wong describes *Ham&cheesomelet* as a “scrambled Shakespeare sonnet,” filming himself in what looks like a budget William Shakespeare Halloween costume, complete with DIY frills around the neck and a paper mustache taped on. Wong attempts to deliver Hamlet’s “To be or not to be” soliloquy, but mangles every line, making a mockery of the English language’s most treasured playwright while simultaneously offering up an absurdist poetic beauty to his unorthodox rearrangement of a hallowed text.

Whodunnit?, filmed in 2003 and 2004, gave Ming Wong the resources and the cast to make a more probing exploration of the same themes; this time it is the classic British murder mystery that is reimagined. With financial support from Arts Council England, Wong hired a multi-ethnic cast to portray the character types typically found in drawingroom murder mysteries, casting specifically for each ethnic category found on the Arts Council’s cultural diversity monitoring form. The cast of mostly second- or third-generation British actors delivers their lines in alternate accents: first in RP, or received pronunciation, the standard for British English; and then in the imagined foreign accent of their parents’ and grandparents’ generations. By the boxes, actors of black African, black Afro-Caribbean, Asian, East Asian, Middle Eastern, Latin American, Greek Cypriot, Eastern European Jewish, and Irish descent, try to take on accents they’ve never had but might have been familiar with while growing up. The power dynamics of the group circle around the police detective at the center of the group, and accent functions here as the currency of power, shifting between RP and imaginary, racialized accents to express the subject’s relation to the detective.

LONDON TO BERLIN

WHEN THE RISING cost of living cut Ming Wong's time in London short, he moved to Berlin, a city whose cheap cost of living and dynamic expatriate community were already attracting scores of young artists, writers, and revelers. To Wong, the relocation was more than just a move; it was a sea change, and he took the transition as the autobiographical starting point for *Lerne Deutsch mit Petra von Kant*, a partial remake of Fassbinder's 1972 film *The Bitter Tears of Petra von Kant*. In the original, von Kant, a thriving fashion designer, loves and loses the object of her desire. The grief of her loss peaks on her birthday, when she lies alone, raving on the floor of her bedroom, a bottle of hard liquor in hand.

Ming Wong, new to Germany and its language, recreates that scene as an alternative introduction to this new tongue. He skips over the more traditional starting points for learning a foreign language— greetings, weather, food— in favor of memorizing Petra's anguished monologue of emotional breakdown. Surely, matters of the heart are more essential to true communication. Donning Petra's distinctive blonde wig, neon jumper, and floral choker, Wong teaches himself to describe his own bitterness, despair, and insecurity in Petra's words, finding a cathartic parallel between Petra's anguish and his own self-doubt upon moving to Berlin, a self-described "single, gay ethnic-minority mid-career artist" on the verge of middle-age and wash-out.. From there, it's a familiar path to the Venice Biennale: the next year, he remade another Fassbinder classic, *Angst essen Seele auf*, destabilizing the racial, sexual, and linguistic pluralism of the original with Wong in every role, acting out in rough German the story of Emmi and her Ali, a middle-aged housekeeper who falls for a much younger Moroccan guest worker. *Angst essen* is followed by commissions for the Venice Biennale, including *In Love for the Mood and Life of Imitation*, the latter accompanied in the exhibition by lush billboards painted by Singapore's last surviving billboard painter, Neo Chon Teck, in a further tribute to the times and their legacy.

VENICE AND EVERYTHING AFTER

VENICE WAS AN unqualified triumph for Ming Wong. His pavilion, which earned a Special Mention from the Biennale's prize committee, was perhaps more importantly one of the most commonly discussed pieces in the show's 2009 edition. Professionally validated after a long period of doubt, Wong was fêted as a hero back home in Singapore, doing good by the Ministry of Culture's imperative to exert soft cultural power abroad. But the accolades inspired another autobiographical reckoning within Wong and his oeuvre, and while in Venice, he began filming *Life and Death in Venice*, based on Luchino Visconti's 1971 film version of Thomas Mann's canonic novel. Again, Wong plays all major roles; in this case that of the aging writer Gustav von Aschenbach and the object of his obsession, Tadzio, all while updating the context of the work to include the Venice Biennale (Wong as von Aschenbach takes in Paul Chan's *Sade for Sade's Sake*, shown in the Daniel Birnbaum-curated main exhibition "Making Worlds," while Wong as Tadzio wanders through Zilvinas Kempinas's *TUBE* in the Lithuanian Pavilion). In both the novel and Visconti's film, von Aschenbach and Tadzio represent the polar binaries of death and youth, intellect and passion.

Sexuality had never been silent in Ming Wong's work, filled with repeated instances of cross-dressing and sensual charge. But it had never been given its full expression. In *Life and Death in Venice*, however, sexuality is given its full expression, as Wong adapts a quintessentially homosexual narrative to a personally inflected context. Increasingly, location too begins to play its own role. Previously, Wong had filmed his work on relatively straightforward theatrical sets— Petra von Kant's bedroom, a British drawing room, a 1960s Hong

Kong eatery. Here, Venice itself plays as large a role as the characters who wander through it. Von Aschenbach and Tadzio hardly exchange words, their interactions are framed instead by the contemporary (the Biennale) and the hallowed (the historic Grand Hotel des Bains on the Lido, filmed just days before it was destroyed for conversion into luxury apartments). Most recently, Wong traveled to Naples, filming his own version of *Teorema* by Pier Paolo Pasolini. In the original, a bourgeois Italian household is shaken after an unknown visitor seduces every member of the family; in Wong's version, he again acts out every role. Naples itself is brought to the forefront, its authenticity set in contrast with Wong's cardboard charades.

But it is the role of melodrama that is essential to understanding Ming Wong's works. Recent critical explorations of the form have hailed it as a form for a post-sacred era, allowing the hyperdramatization of social forces in conflict to embody the ways of being that are assumed in our lives. Melodrama "acts out," using a dramaturgy of excess to reject the repressions, accommodations, and disappointments of the real. Wong's films create a mesmerizing cultural imaginary that highlights otherwise latent sexual, linguistic, and racial boundaries. His *Petra von Kant* is an anxious solipsism but also an ironic rupture, his "sweding" of global cinema an imaginative mode that brushes against the otherwise unspoken codes that underwrite global society's constitution.



HANMING HUANG, MOVIE, 黄汉明, 电影, 2012

屏幕中，一位身着翡翠绿晚礼服的华裔新加坡男人望着 镜子，用颤抖的声音对他所饰演角色的黑人母亲说道（此处母亲的扮演者是一位印度裔新加坡演员）“我是白人，白人， 白人！”与此同时，另一屏幕中，一位印度裔新加坡演员说着同样的台词，而这次该角色黑人母亲的扮演者则是一位马来 裔新加坡演员。这两组男演员演绎的是道格拉斯·瑟克1959年执导的好莱坞大片《模仿一生》中的一场重要的感情戏， 剧中年轻的美国混血女孩莎拉·简当面否认自己与她病重的黑人母亲安妮的血缘关系。

上述的重复表演镜头其实是黄汉明的一件录像装置，他分别用华人、马来人和印度人这三个新加坡主要族群的男演员来重新饰演莎拉·简和安妮，这种做法参照的是新加坡通用的CMIO（华人、马来人、印度人及其他的首字母）种族分类系统。在每场戏中，演员们轮换角色，进一步消解强加在他们身上的种族二元论。以这些男人的年纪，演莎拉·简显得太老，演安妮又太年轻。他们头戴廉价的假发套，身穿不合身的晚礼服，整体视觉效果既怪诞不经又引人入胜，原片的通俗煽情与新片的全面颠覆同样给力。

黄汉明把他对种族、年龄与性别角色的置换描述成一种彻底的“角色分配失当”一把女性饰演的角色分配给男性， 按新加坡的CMIO种族分类系统替换黑人和白人，还让年轻人和老人的角色互换。这种置换是这位客居柏林的新加坡艺术家常用的策略。他从世界电影库中挖掘素材，将之翻拍成录像装置，以他独有的方式“廉拍”原作 (该词用来指粗制滥造地恶搞翻拍流行影片，源自米歇尔·冈瑞2 0 0 8年导演的喜剧片《小心倒带》)。他结合了对影片内容的挪用以及对传统制片模式的解构，运用一种绝对的低成本美学（廉价的装扮、业余的剪辑、露馅的绿幕拍摄）将隐藏在幕后的种族、语言及文化问题带到台前。

正是对语言、视觉生产和身份认同等的既定符码的颠覆置换，使黄汉明渐渐赢得国际关注。他的作品《一生模仿》是对瑟克原创影片《模仿一生》的戏仿，曾作为新加坡国家馆的 一部分亮相2009年威尼斯双年展，并为他赢得双年展“扩张的世界”单元特别提名奖。如此一来，多年没有被国际代理画廊的他签约了前卫艺术空间维他命，迎来了今年在华盛顿西雅图Frye美术馆举办的首个美术馆个展—这真是一份姗姗来迟的关注。

自传特质

尽管黄汉明影像作品的材料来源五花八门，但一种强烈的自传特质始终贯穿其中，尤其是他承袭的对他艺术影响深远的华人传统以及新加坡的建国历史。黄汉明生于19 71年， 父母是讲粤语的华人，他自认为个人经历是同代人的典型：祖父母从华南地区移居到新加坡、二战期间经历过日军的占领统治、出生之时离新加坡脱离马来西亚统治宣布独立仅有几年的时间。

黄汉明的作品《一生模仿》和《马来四传》反映的正是这段历史及其相伴相生的种族困境。在《马来四传》中，黄汉明一人分饰的十六角均取材于马来西亚战后人气艺人比南利扮演过的电影角色；在每一出小品剧中，他都以夸张煽情的方式重新演绎了穆斯林世界的性禁忌。熟悉比南利表演艺术的观众能从中识别出马来文化的种种特质，因为很多原本的对白如今已经融入大众文化，因此黄汉明要求本土观众暂时悬置他们对他的不信任感，接纳以华人的身份所饰演一系列马来角色。《马来四传》与《一生模仿》都明确地探讨了主宰新加 坡国民话语的身份政治议题—在新加坡，多样的种族构成造成的是悬而未决的同化还是认同的问题。

语言是黄汉明的另一个核心兴趣点，他在家说粤语，但在天主教学校里学会了普通话。作品《华样年花》再现了王家卫同名电影里的关键片段。在外国观众眼里，《花样年华》也 许是最能代表香港的电影。黄汉明请了一位白人女演员同时 扮演张曼玉、反串梁朝伟。演员一会儿穿上张曼玉的经典旗 袍，头发盘成动人的发髻，一会儿又脱下旗袍换上梁朝伟的白衬衫、长裤。但真正动人的一段是演员学习广东话发音。在最终装置中，三个屏幕同步播放相同的场景：第一个是早先拍摄的镜头，女演员用粤语念台词的样子显然十分吃力；在 第二个屏幕上，她正越来越轻松地使用着这门外语；最后一个屏幕显示她用粤语已经对答如流了。

从伦敦到柏林

黄汉明最初在新加坡南洋艺术学院学习中国书法，随后在新加坡一家英语剧院工作，撰写了音乐剧《菖与英》，该剧改编自十九世纪一对泰国连体双胞胎弟兄，即传说中的“暹罗双胎”的真实故事。这个音乐剧为新加坡这个不以文化输出特别著称的国家迎来巨大好评与商业成功，并在二十世纪九十年代末到亚洲各地举行巡演，最终成为在中国上演的第一部英语音乐剧。

正在他因为写《菖与英》而崭露头角的时候，黄汉明离开新加坡前往伦敦大学学院斯莱德艺术学院就读，并于1999年获硕士学位。他的毕业创作《第三空间里的蜜月》拍摄了一场有一位新郎、两位新娘的假婚礼片段。新郎是新加坡和英国混血，而他迎娶的两位新娘分别为英国人和亚洲人。在每一次场景切换中，两位新娘交替着换穿对方的白色婚纱和红色的中式传统吉服。影像展开了两种文化相互融合的象征性想象，而不是重弹“东西方”危机这种陈词滥调。从斯莱德毕业以后，黄汉明留在伦敦，创作了更多具有 鲜明戏剧特质的影像作品。作品《哈姆雷特问题》和《谁干的？》是黄汉明在伦敦时期的代表作，都是以戏剧的方式挑战语言及英语经典文本的稳定性。黄汉明把《哈姆雷特问题》称作一首“乱炖的莎士比亚十四行诗”，影像中他自己穿着看上去像是廉价万圣节装备的莎翁服装，再往脖子上套一圈自制的绉褶边，最后贴上纸胡须。他试图表演哈姆雷特的 经典独白“生存还是毁灭”，但却扭曲了每行句子，在嘲讽着莎翁这位英语世界最受推崇的剧作家的同时，也使得以离经叛道的方式重置的神圣文本获得了一种荒诞主义诗歌的美。

在2003至2004年间拍摄作品《谁干的？》时，黄汉明有更充足的资源和演员班子去对同样的题材进行更为深入的挖 掘；这一次做的是对英国经典谋杀悬案进行重新想象。由于英格兰艺术委员会的财力支持，黄汉明请到多种种族背景的演员来塑造休息室谋杀案中典型的角色类型，而种族角色的分派则特意参考了艺术委员会文化差异监测表中所列的人种类别。这些几乎是清一色的第二或第三代英国人演员在片中轮番使用不同的口音说台词：先是RP标准英式口音、然后用他们想象中的祖、父辈的外国口音。在包厢里，这些身为非裔黑人、加勒比黑人、亚洲人、东亚人、中东人、拉美人、塞浦路斯希腊人、东欧犹太人以及爱尔兰人的后代的演员们，试着用他们从来不会说但在小时候可能就已经很熟悉的方言口音来表演。这一群体的权力动力围绕着位于群体中心的警探， 而方言口音在这里则起着权力通货的作用，借助在标准英式口音与想象的种族化口音之间进行切换来表现不同角色与警探之间的关系。

但日渐增加的生活开支让黄汉明不得不离开伦敦，迁往柏林，那里相对低廉的生活花销以及活力十足的侨民社群已经吸引了大量年轻艺术家、作家和寻求作乐的人。对黄汉明而言，这次环境的变动不仅仅是一次搬迁，而是一次巨变。这次经历成为作品《跟裴特拉·冯·康特学德语》的自传式起点， 它是对法斯宾德1972年电影《裴特拉·冯·康特苦涩的眼泪》的局部再现。原剧中，冯·康特是一位成功的时尚设计师，她爱恋并最终失去她的欲望对象，失恋的悲伤在她生日那天达到了顶点，她躺在卧室地板上，手里攥着一瓶烈酒，孤独地叫喊咆哮。

对德国和德语完全陌生的黄汉明将以上的电影段落演绎成一段对德语这门新语言的另类介绍，他跳过初学一门外语的传统对白一问好，谈论天气或食物一代之以背诵裴特拉情绪崩溃时所说的一段痛苦的长篇独白。的确，关乎心 灵的事情对于真正的交流是更为根本的东西。戴上裴特拉那 与众不同的金色假发，霓虹套衫和大领花，黄汉明自己学着用裴特拉的话语来描述他自己的痛苦、绝望和不安全感，在 裴特拉的苦楚以及他自己甫迁至柏林的自我怀疑之间找到某种近似的情感宣泄，他形容自己是一个已近中年的面临淘汰的“单身、同性恋、少数族裔的中生代艺术家”。

前往威尼斯

从那里开始，他顺理成章地一步步通往威尼斯双年展。第二年，他重拍了另一部法斯宾德的经典电影《恐惧吞噬心灵》，以自己一人饰演全部角色来打破原剧中的种族、性别和语言多元主义，用粗糙的德语重新演绎了埃米和她的阿

里的故事——一个中年清洁女工爱上了一个比她年轻很多的从摩 洛哥来的外地工人。在作品《吞噬恐惧》之后他就得到威尼斯双年展的委托，其中包括《华样年花》以及《一生模仿》两部作品，后者与新加坡最后一位电影海报画家梁俊德画的气息繁华的广告牌同步展出，以此纪念那个时代及其留下的遗产。

对黄汉明而言，威尼斯之行是一次绝对胜利，他在国家馆展出的作品赢得双年展评委会特别提名奖，更重要的是，他也许还是2009年双年展中被谈论得最多的作品之一。漫长的 困惑阶段终于过去，黄汉明的艺术价值得到了证明，他被当作英雄迎接回国，按新加坡文化部的说法，他起到了向海外宣传国家文化软实力的正面作用。但这些嘉奖却激发了黄汉明对于自身及其作品内部的另一种自传性质的审视与考量，在威尼斯期间，他开始拍摄《生死威尼斯》，作品依据的是卢奇诺·维斯康蒂于1971年拍摄的托马斯·曼经典小说的电影版。又一次，黄汉明分饰所有主要角色：包括年老的作家古斯塔夫·冯·奥申巴赫，以及他痴迷的对象塔奇奥。与此同时，艺术家将作品的语境一路升级直至融入威尼斯双年展的现场（黄汉明演奥申巴赫的段落切入了丹尼尔·伯恩鲍姆策划的“制造 世界”展览的参展作品、陈佩之创作的《为了萨德的施虐》的现场；而当黄汉明演绎塔奇奥时，他又漫步于立陶宛国家馆代表艺术家西尔维纳斯·肯姆匹纳斯的《管道》现场）。在原著小说与维斯康蒂的影片里，冯·奥申巴赫和塔奇奥都分别象征了死亡与青春，理智与激情这两个对立的极端。

黄汉明的作品从不缺少对性的表现，频繁的异装行为 和感官刺激在他的作品中比比皆是，但却不曾得到充分的表达。然而在《生死威尼斯》中，性这一主题得到充分表现，黄汉明将一段典型的同性叙事改编成关涉其个人的文本语境。而地点也越来越开始发挥其独立的作用。他以前拍摄作品的地点都是相对简单的戏剧场景——比如裴特拉·冯·康特的 卧室、一间英式的休息室，或者20世纪60年代香港的一家餐 馆。但在这部作品中，威尼斯这个地点的角色意义与漫游其中的人物一样重要。冯·奥申巴赫与塔奇奥在片中几乎没有言语交流，反而是当代的空间（威尼斯双年展）与历史上被神圣化的地点（在它被摧毁改造成奢华公寓的前几天拍摄的位于利多岛的历史建筑德班大酒店）这两者构成了它们之间的互动。最近，黄汉明前往那不勒斯旅行，把皮埃尔·保罗·帕索里尼的影片《定理》翻拍成自己的作品，在原片中，一位陌生访客来到意大利的一个资产阶级家庭，成功引诱了家中的每个人，导致这个家庭濒于毁灭；而在黄汉明的作品中，他再度 出演全部角色，那不勒斯作为地点被置于前景，地点的真实性与黄汉明的纸板猜字游戏的虚构性之间形成了鲜明对比。

然而，对情景戏剧的运用才是理解黄汉明作品的关键线索，近来对于该形式的理论研究将之封为后神圣时代特有的艺术形式，通过将互相冲突的社会力量进行超戏剧化，俯身于人们习以为常的生存模式。情景戏剧的核心是“演出来”，以夸张过度的表演来拒斥现实中的压抑、妥协和失望情绪。黄汉明的影像所构建的魅惑的文化想象凸显了原本隐而不见的关于性、语言、种族的界限。他创造的裴特拉·冯·康特既代表 着一种精神焦虑的唯我论，同时又是一次讽刺性的决裂，而他对世界电影所作的“廉拍”则是一种富有想象力的模式，在那些构成全球社会结构稳定性的不成文法则上留下了划痕。



HANMING HUANG, MOVIE, 黄汉明, 电影, 2012





FUTURE • WINTER 2015 • MOMENT



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RUOTING LI, FILM, 李若婷, 胶片, 2014





李约瑟的 中国未来论

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

在我看来，无论是加速主义还是其反对者都忽略了一些要素——这两种观点构建于同一个理论前提：社会历史与自然历史的割裂。自然历史被淡化为具有中立的背景，仅仅是社会历史的“大环境”或资源。因此我认为这一辩论应该包括另外两种立场，我称之为惯性和外推法。在被低估的萨特著作《辩证理性批判》中，有一段关于惯性理论的精彩论述，这本书虽成书于半个世纪之前，依然可以在今天驳斥多数投机的加速主义论调。

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

那么，自然历史的积极进路是什么？应该把目光转向那些被低估的思想家身上一对李约瑟的研究尤其不够：他是一位生物化学家、胚胎学家、外交家、科学史家、激进的基督徒、三角恋情的主角，以及中国的挚交。

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

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

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

THE SINO-FUTURISM OF JOSEPH NEEDHAM

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

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

This meets a more classically Marxist critique, in Benjamin Noys's book Malign Velocities and elsewhere, which insists that historical change depends on some kind of agency, in and against techno-capital, which can negate and transcend it as a historical stage.

It seems to me that both the accelerationist affirmation and its negation are missing something. Both rest on a kind of prior theoretical move, which then remains largely unexamined: both separate social history from natural history. Natural history becomes a sort of neutral background, a mere environment or resource for social history. This is why I think this debate needs to encompass two other positions, which I call inertia and extrapolation. There is a brilliant theory of inertia in Jean-Paul Sartre's now-neglected Critique of Dialectical Reason, a book that refutes most of today's breezy accelerationist thinking even though written half a century ago.

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

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

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

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

Equipped with the beginnings of a biochemistry of life, Needham then studied how the embryos of birds and reptiles grow. Here he turned to field theories, which understood the development of the form of the organism as a result not just of chemical processes but also of their location in a field structured around organizing nodes. This was about as far as the

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

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

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

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

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

actual biochemistry of the late 1930s could go in thinking complex organization without invoking magical vitalist notions. Needham’s scientific achievements were enough for a lifetime, but he had a second career as a historian of Chinese science and technology. In the 1930s, he fell in love with a Chinese graduate student, with whom he and his wife formed a lasting three-person household. He added Mandarin to his many languages and became an advocate for China, which was, at the time, under Japanese attack. The British government sent him to China on a diplomatic mission, charged with trying to help Chinese scientists and scholars, who were a particular target of the Japanese military. And, of course, he fell in love with the place. He traveled over 13000 kilometers. He conversed with leading scholars, collected books, and even met Zhou Enlai, who would become the first Premier of the People’s Republic. What struck him was the way the Chinese seemed to have invented pretty much every practical technology, from plant-grafting to suspension bridges to toilet paper, many years—even many centuries—before the west.

After the war, Needham sat down to write a history of Chinese science and technology, a project on which he would spend the rest of his life. It is an acknowledged classic of western sinology, but our interest in it lies elsewhere. Needham had an even larger project in mind.

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

The other worldview comes from Epicurus, and sees the world as reducible to atoms. Order emerges from the random collisions and collusions of atoms. The Platonist worldview is something of a priestly view of the world; the Epicurian one is the worldview of the merchant or trader. This is not surprising, given that the ancient Greek world was run by both. Modern science got going when researchers tried to actually discover the hidden idea or form behind appearances, but then had to make more use of atomism to actually explain it. Newton was motivated by a kind of Platonist faith, but actually described the world in atomist terms. That kind of mechanistic worldview had worked to get physics going, but it didn’t work so well for biology.

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

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

Needham’s great project was not just to understand biological organization or the past social organization of China, but to extrapolate from that knowledge to address the pressing question of what present and future social organization could be. Other levels of organization, or past social organization could suggest possible forms—in a non-deterministic way. This is a crucial task for the Anthropocene. We need a speculative theory and art of possible forms for a human history that is nested within natural history. We need a way to think of organization that is not reductive, and certainly not one that projects social ideologies onto nature, as if nature were already a business model. Thus, of the four models of historical thought— acceleration versus negation, inertia versus extrapolation—it is the last of these that needs advancing. It points towards one or many worldviews, each of them new but partly old.

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

**AS SEEN HERE:
VIEWS OF
CHINESE
CONTEMPORARY
ART IN THE U.S.**

**在此所见：
美国观念中的中国
当代艺术**

From the last time the time of Nixon’s visit in 1972, the United States has had a love-hate relationship with China. Opening relations with the People’s Republic did not stop Americans from calling it “Red China,” nor did it change their love for fortune cookies. This attitude—a combination of political paranoia, economic competitiveness and cultural nostalgia—spilled over into the art world and influenced its views of Chinese contemporary art. Since the mid-1990s, when Chinese artists first gained attention in the U.S., American art lovers have looked at their creations through yellow-tinted glasses, unable to separate appreciation of the art from often-conflicting sentiments about Mainland China.

For most New Yorkers, Chinese contemporary art reached their consciousness with the exhibition, “Inside Out: New Chinese Art,” which was shown at Asia Society and PS1 in 1997. Most of the coverage at the time was positive, highlighting the show as a breakthrough in introducing important new names to the global art dialogue. The main thrust of most of the reviews, however, was the collision of East-West aesthetics perceived in the works of such artists as Cai Guo-Qiang and Xu Bing. These two artists were already living in New York at the time and were deeply imbued with Western conceptual strategies. But it was not their familiarity that garnered accolades. It was their exoticism. Both artists wisely employed Chinese elements in their installations, making their work as effective in conveying exploration and discovery as postcards from the Great Wall.

In many ways, Chinese painters who stayed home, such as Zhang Xiaogang and Wang Guangyi, were the easiest for Americans to understand. Painting in an exacting manner that seemed like a flashback to the days before Abstract Expressionism, Zhang captured audience attention with his pensive portraits of families in Mao suits, interpreted as a criticism of the Cultural Revolution by Americans who had barely gotten past this impression of the PRC. Likewise, Wang (with his Mao meets Warhol compositions) gave Westerners the sense of an avant-garde ready to critique Chinese society—very congruent with the Western tradition of artist as liberator. These two artists, whose work represented neither aesthetic innovation nor a view of China conflicting with American political outlook, were quickly integrated into the market, albeit at much lower prices than they fetch today. If I had had USD 25,000

then—the asking price for a Zhang Xiaogang in 1997—I’d be a millionaire today. Still, many at the time thought it was crazy to spend even that kind of money for a relatively unknown Chinese artist with an unpronounceable name.

Performance artist Zhang Huan was the one artist in “Inside Out” who explicitly benefited from the show. Having come to the United States specifically to participate, he wowed crowds with his work Pilgrimage— Wind and Water in New York, in which he laid on a block of ice encased in a Qing-style bed, surrounded by barking dogs. Meanwhile, his photograph To Raise the Water Level was featured on the cover of the exhibition catalogue, and thus became emblematic of the show. Roberta Smith in The New York Times then described the artist as follows: “Mr. Zhang enlivens established Conceptual conventions with a sense of Chinese history, character and art and his own understated stage presence.” He soon was performing across the U.S. and Europe, boasting a succession of shows at Deitch Projects, Max Protetch, and Luhring Augustine, all in New York.

Almost as soon as these artists were introduced to New York, a backlash set in, casting doubts on the notion that a new art movement could arise in a country perceived to be as repressive as China. The criticism—little of which made it into print, though it often cropped up at exhibition openings and cocktail parties—fell into two camps, both predicting that the fashion for Chinese contemporary art would be short-lived. On the one hand, many compared the rise of this interest to the craze for Russian art in the 1980s, linked to the dissolution of the Soviet Union. In that fad, many looked to Russian artists as a key to the supposed liberalization that some predicted would occur, and expressed this optimism with their checkbooks. When these false hopes failed to materialize and Russian artists did not live up to these high expectations, the market for their work collapsed and the majority of them disappeared from the American scene. Likewise, some said, the boost in Chinese contemporary art was bolstered mainly by political aspirations, and would certainly deflate as China showed its true colors.

The other criticism was that this was just a market phenomenon isolated from the genuine support of museums and the critical community. This is a criticism that Chinese contemporary art has not been able to shake, even as the

market continues to grow. Every year since 1997, I have been asked if this is a “bubble” as prices for works by a single artist have risen from USD 25,000 all the way up to USD 10 million. As one young Chinese artist once told me, “Yes, this is a bubble, but it’s made of steel. It is the strongest bubble.” The notion that there are no Chinese museums validating Chinese contemporary art and little museum interest in the States is rooted in a situation that was more or less true in the early 2000s, but has changed significantly with time. I have had American art critics pointedly question me about the lack of Chinese critical theory and art criticism, smugly certain that their views are valid despite the fact that they cannot read Chinese, nor have they tried to read the translated critical literature in the field. Both of these criticisms were directly challenged by two events: Cai Guo-Qiang winning the Golden Lion at the 1999 Venice Biennale and Hou Hanru bringing the art world to China with the Shanghai Biennale in 2000. Cai Guo-Qiang’s installation, Venice’s Rent Collector’s Courtyard, was a re-creation of the well-known Cultural Revolution-era statuary (a fact that did not please the original sculptors). Cai’s great innovation was twofold. One, he had the work fabricated in public during la Biennale. Secondly,



his was a conflation of past and present, as these statues, rife with Chinese history, were rendered in Western realistic techniques. It helped that he was not the only Chinese artist in Venice that year; artistic director Harald Szeemann included more than a dozen Chinese artists in the main exhibition, and Paris-based artist Huang Yong Ping represented France in the French pavilion.

Hou Hanru, commissioner of the French pavilion at Venice in 1999, made his mark the next year with his Shanghai Biennale, the first to include international artists on par with contemporary Chinese artists. When first told about the Shanghai Biennale, I distinctly recall several of my fellow New Yorkers laughing at the pairing of the two words, “Isn’t that an oxymoron?” They were confidently certain that no such thing could take place in a politically backward place like China. But Hou proved them wrong, inviting dozens of art aficionados and curators to come to Shanghai and see for themselves.

These two exhibitions refuted the notion that Chinese contemporary art could only thrive in the marketplace. Chinese artists were now obviously performing well on the biennial circuit. Around this time, however, leading New York critic Peter Schjeldahl dismissed biennials en masse as “festivalism” encouraging the development of artworks as merely spectacles and crowd-pleasers. This criticism thereby put Chinese

artists in a bind. They were damned if they succeeded in the art market, and equally at fault if their work garnered attention in museums and biennials throughout the world. These criticisms—especially that of festivalism—have also stuck with Chinese artists to this day. In fact, when Cai Guo-Qiang had his retrospective at the Guggenheim in 2008, The New York Times dismissed the show as a display of special effects, spectacular but meaningless. When Lin Tianmiao was given a retrospective at Asia Society in 2012, a leading critic compared her installations to department store window dressing. And when an artist varies his strategies from biennials to gallery exhibitions, as Zhang Huan has done, he is often criticized as “selling out.”

i In recent years, however, Chinese artists have made progress towards being recognized as individual artists, rather than ambassadors from a foreign country. It has helped that most major New York galleries have taken on at least one Chinese artist: Yang Fudong at Marian Goodman; Liu Xiaodong and Ai Weiwei at Mary Boone; Liu Wei at Lehmann Maupin; Xu Zhen at James Cohan; Zhang Xiaogang, Zhang Huan, Li Songsong, and Song Dong at Pace; Huang Yong Ping at Barbara Gladstone; Lin Tianmiao at Galerie Lelong; and Yan Pei Ming at David Zwirner. All of these artists have had solo shows in recent years, some to critical acclaim even as jaded on-lookers still stood by insisting that all this will soon past.

None of these artists have risen to the visibility accorded to Ai Weiwei, who has captured broad appeal in the United States as much as a dissident as an artist. He has achieved a great deal, including a solo traveling museum show that originated at the prestigious Hirshhorn Museum in Washington, D.C. in 2012. Soon to make its way to the Brooklyn Museum, this is the widest seen and most extensive exhibition of a Chinese contemporary artist to ever be held in the U.S. It gives viewers a full overview of the artist’s prodigious output, from his early experiments with Han vases to his latest installations based on debris found in the aftermath of the Sichuan earthquake.

It made great sense to include in this survey those works which are pointedly political and verge on the documentary, from Ai Weiwei’s photographs of his time in New York in the 1980s to the list of names of children killed during the Sichuan earthquake. But, this material—also included are his images of the Bird’s Nest under construction—have confused some critics who view them as a kind of activism, separated from art-making. While every review conceded that Ai Weiwei is a great man, several countered that he was merely a so-so artist. In a recent review in The New Republic,

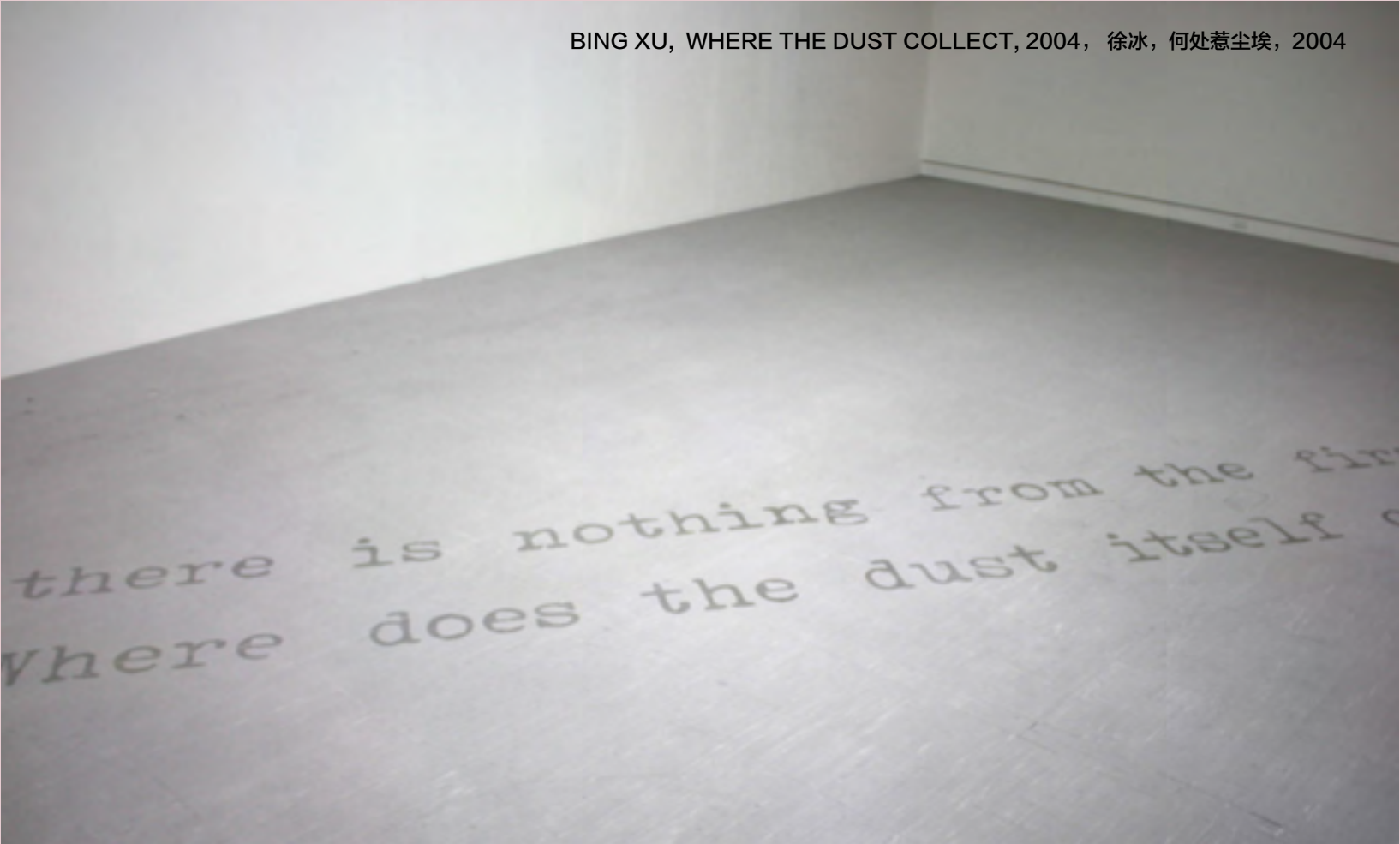
art critic Jed Perl described Ai Weiwei as a “wonderful dissident, terrible artist,” and his artworks as “bone-chillingly cold, the thoughts or attitudes of a great political dissident who remains untouched by even a spark of the imaginative fire.” It is not surprising that a critic as politically conservative as Jed Perl cannot embrace the notion that Ai Weiwei’s blog posts, videos, rock album, and political activism are all part of an art production that blurs the difference between art and life, personal and public, discrete objects and transactional aesthetics. Yet, even when American critics embrace the scope of Ai’s art practice, they question whether his power is chiefly derived from his political stance. I would say this is an honest question for most people viewing the Ai Weiwei retrospective, not because the artworks are unconvincing on their own, but because we, as Americans, are completely fascinated with the idea of a democracy movement arising in China led by some dissident-artist struggling for freedom. Our criticism of China’s human rights violations dovetail with a Western belief in the radical artist whose words or works can change his society. Ai’s actions over the past decade fit perfectly into that scenario, but that shouldn’t overshadow his achievements as an artist. Ironically, his own criticisms of China and Chinese artists have lead some to believe that it is impossible for China to produce a great artist, even if that artist is Ai Weiwei.

The challenge for all artists, no matter what country they come from, is to be recognized on their own terms as an individual, despite cultural differences. Such differences play less and less a role in Chinese artists’ output as China has become more global and younger Chinese artists explore personal issues instead of national ones. However, even as the notion of “Chineseness” recedes in Chinese contemporary art, Chinese artists may still find that critics abroad insist on imposing it on them. It is not the role of Chinese artists to change American stereotypes about China. Nonetheless, I am finding that as more and more Chinese artists learn to express themselves as individuals, American stereotypes seem more and more irrelevant.

WEIWEI AI, SUNFLOWER, 2012, 艾未未, 向日葵, 2012



BING XU, WHERE THE DUST COLLECT, 2004, 徐冰, 何处惹尘埃, 2004



TIANMIAO LIN, TREE, 2008, 林天苗, 妈的一树, 2008



HUAN ZHANG, MY AMERICAN, 1999, 张洹, 我的美国, 1999



美国与中国之间的爱恨纠缠至少要从1972年尼克松访华算起。尽管美国对中华人民共和国实行开放的政策，但这既没能阻止美国人将其称为“红色中国”，也未曾改变他们对幸运饼干的喜爱——类似这样一种在政治上显得偏执、经济上一味强调竞争、文化上过于怀旧的复杂心态也蔓延到了艺术界，影响到了美国人对中国当代艺术的看法。20世纪90年代中期，中国艺术家开始在美国获得关注，自那时起，美国本地的艺术爱好者们就透过有色眼镜来审视中国的作品，很难把它们和对中国大陆的想象分开，而事实上，二者往往是相互冲突的。

对于大多数纽约人而言，中国当代艺术是从1998年的“由内向外：新中国艺术”展开始进入他们的视野，展览在亚洲协会美术馆和P. S.1同时展出。当时大多数媒体报道都持肯定态度，强调展览的突破性：为全球艺术对话引入了重要的新人物。不过，评论的重点则主要集中在如蔡国强和徐冰这样的艺术家作品中所呈现的东西方美学的碰撞。那时，这两位艺术家已经在纽约生活，并且熟谙在西方做观念艺术的策略。对西方了解并不意味着能收获赞誉，其作品中的异域特征才是关键。两位艺术家的装置作品都巧妙地使用了中国元素，从而有效地传达了创作中的探索 and 发现——犹如来自长城的明信片一样形象清晰。从许多方面来看，那些未出国门的中国艺术家的创作最容易为美国人所解读，比如张晓刚和王广义：张晓刚的创作让人仿佛看到了抽象表现主义盛行之前的那种力求准确的绘画努力……那些身着中山装而心事重重的家庭成员肖像引起了观者的注意。他的画作被解读为对文化大革命的批判，这符合美国人对社会主义中国挥之不去的固有印象。而王广义的作品（他用安迪·沃霍尔式的构成法创作了毛的肖像）则给西方人一种中国前卫艺术已经能够进行社会批判的感觉——这与西方现代艺术家颠覆、反叛的传统非常一致。这两位艺术家的作品，既无法代表美学上的创新，也未能体现中美之间在政治观念上的冲突，但却很快获得了市场的青睐，当然其作品当年的价格要比今天低得多。如果那时我有两万五千美元——这是张晓刚的画作在1997年的开价——如今我已经是百万富翁了。当然，即便所费不多，在那个年代要投资一位名不见经传且难以拼读其名字的中国艺术家，还是被多数人视作非理智的行为。

行为艺术家张洹尤其受惠于展览“由内向外”。他因为参加这次展览而前往美国，创作了令众人惊叹的《朝圣—纽约风水》。艺术家在一张清式风格的床中间铺上冰块并俯卧在冰床

上，周围被吠叫的犬只包围着；其摄影《为鱼塘增高水位》则登上了展览图录的封面，成为该展的标志性作品。罗伯塔·史密斯在《纽约时报》上这样描述他：“张洹先生运用对中国史、民族性和艺术的认识，以及他本人低调的现场表演，激活了固化的观念艺术体系。”很快，张洹就出现在美国及欧洲各地的行为表演现场，并相继在纽约画廊Deitch Projects、Max Protetch和Luhring Augustine举办展览。

几乎就在这些艺术家被介绍到纽约的同时，也有人开始质疑：在一个被看作高压社会的国家里，能否产生新的艺术运动。尽管讨论鲜见于纸端，但人们却常常能在展览开幕式及酒会上听到这种声音。赞成和反对的两大阵营都认为中国当代艺术的这股热潮将会昙花一现。一方面，人们将此与苏联解体前夕出现的俄罗斯艺术热相比较。在那一次风潮中，有人预料所谓的自由化即将在当地实现，不少人将俄罗斯艺术家看作实现自由化的关键人物，甚至更是以支票簿（购买作品）乐观地表达了支持。但当人们发现自己的期待未能兑现，俄罗斯艺术家的表现亦不如预期，其作品市场随即崩溃，大部分艺术家从此在美国业内销声匿迹。对比已有的经验，有人说，对中国当代艺术产生兴趣主要是由政治意向推动的，当中国显示出它的真面目时，这股热潮就会衰退。

另一种声音则认为中国热只是一个市场现象，尽管市场一直在增长，但并未得到美术馆和艺评界的真正支持——中国当代艺术却一直无法摆脱这样的评价。从1997年开始，每一年都有人问我中国当代艺术是不是一个市场“泡沫”，与之相伴的是，中国艺术家的单幅作品从2.5万美元一路攀升至1000万美元。一位年轻中国艺术家曾对我说，“是的，这的确是一个泡沫，但它却是由钢铁铸成的，是最坚固的泡沫。”关于中国当代艺术在中美两国的美术馆中均不被正视的说法，在本世纪的最初几年确实有一定的道理，然而随着时间的推移，这一状况已经发生了明显的改变。一些美国艺评人曾直接问我关于中国缺乏批判理论尤其是艺术批评的问题，他们自认为这样的发问理所当然——事实上他们并不懂中文，也不曾阅读翻译成英文的中国艺评。

这两种负面论调都被两件大事直接推翻了：蔡国强在1999年威尼斯双年展上赢得金狮奖；侯瀚如在2000年的上海双年展上，将国际当代艺术界正式带往中国。蔡国强获奖作品对文革时期的著名雕塑《威尼斯的收租院》进行了再创作（事实上这让原创作者感到不太高兴）。蔡国强的伟大创新体现在两个方面：一



TIANMIAO LIN, SAME, 2011, 林天苗，一样，2011

方面他在展览期间将作品的制作过程呈现在公众面前；另一方面，他让过去和现在叠合在一起，这些雕塑诉说着中国的历史，又使用了西方写实主义的表现技巧。蔡国强并不是当年参加威尼斯双年展唯一的中国艺术家，艺术总监哈拉德·塞曼邀请了十几位中国艺术家在主展览中出场，生活在巴黎的艺术家黄永砅则代表法国在法国馆展出作品。

侯瀚如是1999年威尼斯双年展法国馆的策展人，这次经历为他次年策划上海双年展作了铺垫。上海双年展是第一个将国际艺术家与中国当代艺术家并置在一起的展览。在刚传来上海双年展的消息时，我清楚地记得我在纽约的朋友们嘲笑这“上海”和“双年展”两个词居然可以出现一起，“这不是相互矛盾的词吗？”他们十分肯定地表示，在中国这样一个政治倒退的地方不可能发生这样的事。然而侯瀚如证明了他们的判断是错误的，有数十位行家和策展人被邀请到上海亲眼见证那次展览。

以上两次展览打破了中国当代艺术只能在市场上获得成功的说法。现在，中国艺术家在各种双年展上也有着突出表现。在这个时候，纽约著名评论家彼得·施杰尔达抛出了这样的观点：所有双年展仅仅是促使艺术作品成为取悦人群的奇观，他将之斥为“庆典主义”。中国艺术家随即继续陷入了两难的处境：不仅在艺术市场上获得成功遭人非议，作品受到各国美术馆和双年展的注目，也同样有问题。

类似的批评——“庆典主义”的论调尤甚一直到今天，也困扰着中国艺术家。当蔡国强2008年在古根海姆美术馆做回顾展时，《纽约时报》评论该展览只是一堆特效，场面壮观但很空洞；林天苗2012年在亚洲协会回顾展上的作品，也被一位知名艺评人看作是百货商场的橱窗设计；而当艺术家重新考量自己在国际上的亮相方式时（比如张洄从参加双年展改为以画廊展览的面目出现），又被批评为是在“推销”。

近年来，中国艺术家作为个体，所获得的进步得到认可，他们不再被看作是在代表一个国家，不被当作“文化大使”。纽约的大多数主流画廊都至少与一位中国艺术家合作过：
杨福东—Marian Goodman
刘小东和艾未未—Mary Boone
刘韡—Lehmann Maupin
徐震—James Cohan
张晓刚、张洄、李松松和宋冬—Pace
黄永砅—Barbara Gladstone
林天苗—Galerie Lelong
严培明—David Zwirner

上述艺术家近年来都有个展开幕，一些持旁观态度的批评者还在拼命坚持，认为关于中国艺术的这一切很快就会过去。在这些艺术家之中，没有谁能像艾未未那样拥有如此高的关注度，

持异见者和艺术家的双重身份使他在美国获得了广泛的号召力。艾未未取得的成就不菲，包括2012年从颇有声望的华盛顿赫希宏美术馆开始的巡回个展，很快，他将在布鲁克林美术馆举办展览，这会成为中国当代艺术家在美国举办过的规模最大、范围最广的展览：从艺术家早期利用汉代罐子做作品，到利用四川地震灾后所找到的碎片创作的最新装置…完整呈现了艺术家的巨大产量。

从他80年代在纽约期间的摄影开始，一直到收集四川地震的死亡学生名单，艾未未这些具有明显政治性且倾向于文献性质的作品确实有很大的意义。但是，这些资料—including他在鸟巢兴建时的照片—让一些批评家搞不懂，这只是一种维权，不是艺术创作。当然，所有的评论都认可艾未未是一个伟大的人，但却有一些人认为，如果作为艺术家，他成就平平。艺评人杰德·珀尔（Jed Perl）在最近的《新共和》杂志上把艾未未描述为一个“杰出的持异见者，糟糕的艺术家”，对他作品的形容则是“一名伟大的持异见者，他的思想和观念如寒风彻骨般冰冷，却没有一丁点想象力的火花。”

像杰德·珀尔这样政治保守的艺评人无法认同艾未未的博客、视频、摇滚乐专辑和政治维权就是其艺术生产的一部分，这并不奇怪。这些材料模糊了艺术与生活、个人与公众的界限，不相关的对象交织在一起，是一种相互发生关系的美学之形态。另

一方面，即使是那些拥护艾未未更广领域内进行艺术实践的美国艺评人，也在质疑他的权力是否因为来源于其政治立场。对于大多数将来到艾未未回顾展上的观众而言，这确实是一个不能回避的问题。或许不能怪作品本身缺乏说服力。要知道，“政治艺术家们”通过争取自由而在中国激发出一场民主运动，这样想象太让我们美国人着迷了——西方有一种强烈的信念：激进艺术家的言论或作品是可以改变社会的一这些都与我们对中国人权状况的批判契合，在过去十年里，艾未未完全符合这一设定，当然，也不能因此就掩盖他作为艺术家所取得的成就。不过，挺讽刺的是，他自己对中国和中国艺术家的批评，使得一些美国人认为中国不可能产生伟大的艺术家，也包括艾未未本人。

对所有艺术家而言，无论他们是来自哪个国家，都需要面对这样的挑战，即在文化差异下仍然以个体身份获得认同。当中国越来越多地介入全球化进程，中国的年轻艺术家更多地以个人议题被关注而不再是文化差异之时，中国艺术家们仍然发现，国外批评家坚持为他们贴上“中国的（）”这一标签。当然，中国艺术家无须承担改变美国人刻板印象的责任。无论如何，随着越来越多中国艺术家开始主动以个体身份出场，美国人的成见似乎将变得越来越无关紧要。

Ploddingly property maps or good salutes;
Doing it badly makes a subject.

.. 藥性 何大 不 能 也
.. 藥性 何大 能 也

— "Not Today"



