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Foreword I A Regenerated Shanghai Biennale

Hu Jinjun

Director of Organizing Committee of the 9th Shanghai Biennale, 2012

Director General of Shanghai Municipal Administration of Culture, Radio, Film and TV

The building of the China Art Palace and the Power Station of Art is an important part of the Shanghai Municipal Committee and the People's Government policy to implement the spirit of the sixth mid plenary session at the seventeenth convening of the CPC, to fully harness the post-Expo effect and accelerate the establishment of an international cultural metropolis. The two venues face each other across the Huangpu River, giving the Shanghai museum system a relatively holistic arrangement – by allowing the Shanghai Museum to showcase ancient art, the China Art Palace to display pre-modern and modern art, and the Museum of Contemporary Art to show contemporary art. This arrangement plays an important role in improving Shanghai's cultural significance of its public culture service system.

The construction of the Power Station of Art has provided a brand new platform – an important opportunity for the Shanghai Biennale. The building of the Power Station of Art and the moving of the Biennale have also grown from the theme of “Regeneration.” One might say that the relevance of this year's theme is greater than ever before: it is a tracing back, and at the same time an anticipation of the future. The theme is a metaphor, a declaration, responding to the reform and restart of the Nanshi Power Plant and the World Expo's “Pavilion of Future.” The building housing the Power Station of Art was once a powerhouse of physical energy, whereas today, it has been transformed into a powerhouse of cultural energy. It has completely mobilized the resources provided by urban memory and the Expo, vividly expressing the significance of the Shanghai Biennale and the Power Station of Art's role as a catalyst of thought and generator of energy. With the theme of “Regeneration”, we can see that this year's Biennale has brought together a group of lively, “generating” artists.

The change in venue has brought new and historical opportunities and new reflections, as well as a strategic change, in the Biennale, giving it many highlights. For example, the appointment of Qiu Zhijie to the post of a chief curator emphasizes the emotional experience of the exhibition, and attempts the new model of cooperation between the chief curator and the joint curator. This Biennale has, for the first time, employed an the urban pavilion model, allowing the Biennale to continue its march towards better internationalization, truly infusing the Biennale into the heart of the city. This year there are special projects, namely the Shanghai Ark and the Zhongshan Park Project, which have collaborated with Shanghai's society. Furthermore, coordinated efforts in all provinces of the south-east, included Taiwan, delve deep into history. The Biennale has, this year, created the “Academy of Reciprocal Enlightenment” workshop series, giving formal lessons at a temporary college, paying attention to giving back to society, promoting education, making clear the rich nature of cultural thought.

I am confident that by means of the Shanghai Biennale brand, and on the back of the innovation of this year's exhibition, the Power Station of Art will grow swiftly and build a bridge between contemporary art and the people. It will forge a lively, innovative, liberal center for learning about contemporary art, and so breathe life into the development of cultural innovative industries, pushing Chinese art to keep up with the times and promote the localization of contemporary art. In turn, the Biennale will make Shanghai become one of the centers for the critical dissemination and exchange, showcasing and cooperation on contemporary art from and for China, and the world.

序 I 重新发电的上海双年展

胡劲军

2012年第九届上海双年展组织委员会主任

上海市文化广播影视管理局局长

中华艺术宫和上海当代艺术博物馆两馆的建设是上海市委、市政府贯彻党的十七届六中全会精神、充分发挥世博后续效应、加快建设国际文化大都市的重大决策。两馆夹江相望，使上海的艺术博物馆体系形成相对完整的格局，即上海博物馆展示古代艺术，中华艺术宫展示近现代艺术，上海当代艺术博物馆展示当代艺术，这对提升上海城市文化品位、完善公共文化服务体系起着重要作用。

上海当代艺术博物馆的建设为上海双年展提供了全新展示平台和重要发展机遇，上海当代艺术博物馆的创建和上海双年展的迁址也使“重新发电”的主题应运而生。本次主题的对应性和契合度可谓历来之最，它是一种回溯，也是一种展望，是一种隐喻，也是一种宣言，对应着对原南市发电厂、世博会“城市未来馆”的改造和重启。上海当代艺术博物馆的建筑曾是城市物理能量的发动机，那么今天，它要转而成为文化精神能量的发动机。它充分调动了城市的记忆和世博的资源，形象地表达了上海双年展和当代艺术博物馆作为思想策源地、能量发动机的意义。在“重新发电”这一主题下，我们看到，本次双年展汇聚了一批活力四射的“发电机型”艺术家。

迁址带来了新的契机，带来了上海双年展对自身责任和历史机遇的新思考，也带来了上海双年展的策略性变化，这使本次双年展亮点多多。比如，聘请艺术家邱志杰担当总策展人，强调展览的感性体验，并尝试了总策展人和联合策展人合作的新模式。首次采用了城市馆模式，使上海双年展继续向国际型双年展迈进，并真正使展览深入到城市母体中去。设置了特别展项目上海方舟和中山公园计划，社会动员面广泛，联动东南各省，波及两岸，触及历史深层。开创“圆明学园”系列工作坊，以短期学院的方式正式授课，重视社会服务和教育推广，凸显了文化思想的资源性作用。

相信通过对上海双年展这一品牌项目的执行运作，藉由本次双年展的创新探索，上海当代艺术博物馆能够迅速成长，搭建起当代艺术与民众之间的沟通桥梁，为民众打造一个活跃、创新、开放的当代艺术学习中心，进而为文化创意产业的发展带来源头活水，促进中国艺术当代化，当代艺术中国化，使上海成为中国和世界当代艺术传播、交流、展示与合作的中心之一。

Foreword II Forging History

Li Xiangyang

Power Station of art planning director of General Office

Shanghai Oil Painting & Sculpture Institute

The years pass by so quickly, fated to constant change. I could not possibly have predicted that just as the curtain was about to fall, there would be a passionate roar.

After a year of effort, the Power Station of Art is almost complete. Its establishment embodies the master strategy of officials at all ranks in the Shanghai municipal government. It brings together the wise efforts of all those involved, improving the functional layout of museums in this international metropolis, and showcasing a new historic round of creation on both banks of the Huangpu.

The opening ceremony for the museum is edging ever closer. As the venue for the premiere, from now on, the preparation for the 9th Shanghai Biennale, with the Power Station of Art as its core venue, will enter the final dash. Reflecting on the changes that have happened, all kinds of feelings well up.

Sixteen years ago, the Shanghai Biennale was born at the Shanghai Art Museum. At that time, its staff were laymen, who just wanted to do something more meaningful to keep the exhibition going on top of just collecting commissions and getting bonuses. They heard that internationally there were these so-called “Biennales”, and just like that on their own bat started their own. They didn’t hope for the later development which produced today’s Biennale.

Special thanks go to the following people:

Mr. Gong Xueping, member of the Standing Committee of the People’s National Congress. Just a month before the Biennale was due to open, our partner company suddenly closed down, and after a phone call Mr. Gong got a check for five hundred thousand RMB. With that, the Biennale could begin, learning to walk one step at a time.

Mr. Fang Zengxian, who despite his ill-health, and unlike some run-of-the-mill painters, still put in so much effort all the way through, and always impressed us as a model of strength.

Curator Wang Lin, who laid out a bed in the run-down, six square foot room at the old Art Museum on 456 Nanjing West Road. I went to the supermarket and bought him toothbrush and paste; just like that, he ensured the exhibition went ahead. At that time, I don’t think there were computers or printers available, so the articles for the exhibition had to be copied out character by character with a traditional

序 II 建造历史

李向阳

上海当代艺术博物馆筹建办公室主任

上海油画雕塑院院长

岁月如梭，命运无常。怎么也没想到，行将谢幕又壮怀激烈了一把。

经过一年的努力，上海当代艺术博物馆就要落成了。它的落成，体现了市委市政府各级领导的雄韬伟略，凝聚了所有参建单位的智慧心血，改善了这座国际大都市关于博物馆建设的功能布局，昭示了浦江两岸新一轮的历史性创造。

开馆庆典日益逼近。作为首展，今后也是以当代馆为主展场的第九届上海双年展，各项准备工作进入了冲刺阶段。抚今追昔，百感交集。

十六年前，上海双年展诞生在上海美术馆。其时的上海美术馆人，啥也不懂，只是在忙着办展览收场租发奖金之余，想做点更有意义的得以持续发展的事情。听说国际上有种两年一届的“双年展”，一拍脑袋就这么搞起来了，并没指望它日后会发展成今天的模样。

忘不了老领导龚学平，还有一个半月就要开幕了，敲定的合作公司突然关门，是他一个电话带来一张五十万的支票，上海双年展就此开张，一路蹒跚成长。

忘不了老爷子方增先，虽然体态羸弱，但和一般画国画的先生们不一样，始终这么给力，总能从他身上感受到旗帜般的力量。

忘不了策展人王林，在南京西路456号老美术馆的六平米陋室中铺了张床，我去超市给他买了牙刷牙膏，就这么将展览扛了下来。彼时好像还没有电脑打印，所有的展览文字都是美工用毛笔一个字一个字抄出来的。

忘不了艺术家陈箴，开幕式前夜还拖着病身修改作品，他一定不知道，当时被换下的作品部件会在他辞世不久重整旗鼓，堂而皇之地进入美术馆。

忘不了的人太多太多，还有那些发生在他们之间的故事，争吵、妥协、欢笑、泪水，以及酩酊大醉的不眠之夜……。

十六年来，从南京西路456号到跑马厅的325号，再到2012年的花园港路200号；从捉襟见肘的50万，到政府出资上千万；从当年怀着搞地下活动似的忐忑到如今满怀豪情地建博物馆；从去北京求爹爹告奶奶最终请来一位青年才俊夏俊娜，到今天

Chinese brush.

The artist Chen Zhen, who although ill worked through the night before an opening ceremony to amend some works. He could not have known that those exhibits which were substituted would be reassembled shortly after his passing away, and enter the Art Museum with the proper decorum.

There are too many people to thank, and too many of their stories, arguments, compromises, laughter, tears, and sleepless drunken nights...

For sixteen years, the Biennale has moved from 456 Nanjing West Road to the Shanghai Race Club at No. 325, then again to 200 Hua Yuan Gang Road in 2012. It has been out at the elbows with five hundred thousand RMB in funds, and then seen government support in the tens of millions. It has grown from the unease of a seemingly underground movement in the past to the grand and proper building of the museum today. In the past, we had to go to Beijing and pull out all the stops to get the young and talented artist Xia Junna, while today almost two hundred artists from all over the world flock to us and a host of volunteers with their own computers packs the venue. The Shanghai Biennale has truly changed; while behind this change lies social progress and the rise of a people.

A few days ago I was asked by a TV reporter how the Power Station of Art would fare among its counterparts on the international stage. I replied that it should do excellently, for several reasons. Firstly, the building boasts a unique style, considerable degree of accumulated memory and the full range of functions. Secondly, it has a brand whose ever more mature reputation is increasingly accepted by people in China and internationally, and by its counterparts in the art world: the Shanghai Biennale. Thirdly, and most importantly, it has an army of people, including officials, business partners and industry elites, and scholars behind it. This army is brimming with cultural awareness and confidence, not relying on aping their forebears, not just letting others take the lead, but striving to realize the ideal of Chinese art keeping up with the times, and the localization of contemporary art.

If we say that museums are meant to record and preserve history, then I want to say that the Power Station of Art may have an even more important mission: to forge history. The history of the Shanghai Biennale has already begun, as has that of the great flourishing and development of culture.

趋之若鹜来自世界各地的近 200 位艺术家和这满屋子自带电脑的志愿者，上海双年展变了，真的变了，而这巨大变化的背后，是社会的进步，是民族的崛起。

前两天有电视台的记者问我，在国际同行中上海当代艺术博物馆的表现将会怎么样？我说，应该很优秀吧，理由是：第一，它有一个风格迥异充满记忆体量可观功能齐备的建筑空间。第二，它有一个享誉国内外日臻成熟民众接受同行认可的品牌——上海双年展。第三，也是最重要的一点，它有一群人，一群包括了政府官员商企伙伴业界精英莘莘学子在内的，满怀着文化自觉和自信的，不依前人亦步亦趋，不唯他人马首是瞻，努力实践着“中国艺术当代化、当代艺术中国化”的人。

如果说博物馆是保存历史记录历史的，那我想说，当代艺术博物馆或许还有更重要的使命，那就是建造历史。上海双年展的历史已经开始，文化大发展大繁荣的历史同样如此。

Foreword III

Fidelis M. Goetz

Member of the Executive Committee
Head of Private Banking

Bank Sarasin & Cie AG

Enid Yip

Chief Executive Officer, Asia

The theme of this year's Shanghai Biennale, *Reactivation*, suggests renewed energy, a revitalized approach, increasing excitement. The 2012 Biennale features all of these, with a new location – drawing fresh attention to this dynamic exhibition. Following our sponsorship of the 2008 and 2010 Biennale, Bank Sarasin is proud to support the 2012 Shanghai Biennale.

The transformation of what was once the Nanshi Power Plant, the oldest power plant in China, situated in Shanghai's earliest industrialized area, is a fine example of reactivation. It was first re-imagined for the world-renowned Shanghai Expo 2010, where it became the Pavilion of the Future. During the Expo it was home to the Urban Best Practices Area exhibition, and has itself now become an example of urban best practice – the revitalization and reactivation of the past for a better future. The building, which once produced power and pollution, is now inspiring creativity and culture.

At Bank Sarasin, we are deeply committed to sustainability, which incorporates reactivation. Through our market leading Sustainability Research, we highlight some of the world's most sustainable companies for investors. We pioneered sustainable analysis and investment some 20 years ago and are the market leader in providing sustainable investment products in Switzerland. But sustainability is not just about “reduce, re-use, recycle”; it's about the way we live. At Bank Sarasin Sustainable Investment includes not only ecological but economic and social aspects in the context of the sustained success of our society, and, therefore, our clients.

At Sarasin sustainability encompasses our values, including our responsibility to society and the future. As part of that responsibility we have long been a supporter of contemporary art. For more than a decade we have partnered with the Fondation Beyeler, renowned for its vision of modern art and home to one of the most-visited collections in Switzerland. We sponsor contemporary art because it influences the future, and, through its contribution, helps to shape our world sustainably.

We are delighted to support the 2012 Shanghai Biennale and its commitment to bringing the very best contemporary art in the world to China, and the best of China to the world. Because art is reactivating.

序 Ⅲ

高伟律

国际私人银行部主管
执委会委员

叶英丽

亚洲区行政总裁

瑞士嘉盛银行

今年上海双年展的主题是“重新发电”，这令人联想到重新注入能量、重获活力的前进方向，由此激发振奋跃动的思维。2012年第九届上海双年展包含了以上的元素，新馆址将吸引到前所未有的目光来关注这场充满动力的展会。瑞士嘉盛银行继赞助2008和2010年上海双年展后，对支持举办2012年第九届上海双年展深感自豪。

南市发电厂在改造前是中国最古老的发电厂，位于上海最早的工业区，它是“重新发电”的最佳例子。它改造后的首次亮相，是于世界知名的2010年上海世博会用作为城市未来馆。世博会期间，城市未来馆为其中主要的活化展馆，今天，它本身就展现出城市“旧城再生”和“重新发电”，由过去通往更美好的未来。这座建筑物曾经用作发电，带来了污染，但是现在已成为创造力和文化的摇篮。

瑞士嘉盛银行一向致力于可持续发展，这正正包含了“重新发电”的观点和构想。通过我们市场领先的可持续发展研究，我们向投资者重点推介世界各地表现卓越优秀的可持续发展企业。我们大概在20年前已开始进行可持续发展分析和投资，现时是瑞士国内提供该项投资产品的市场领导者。但可持续发展并非仅仅是“减少、再利用、循环再生”；它关乎的是我们的生活方式。瑞士嘉盛银行的可持续发展投资不仅包括生态方面，还着眼在经济和社会的范畴上，以达致社会能均衡持续进步，最终令大众，特别是我们关切的客户受惠。

瑞士嘉盛的可持续发展蕴含我们的价值观，包括我们对社会和未来的责任。作为这些责任的一部分，我们一直支持当代艺术。瑞士嘉盛与贝耶勒美术馆(Fondation Beyeler)合作已超过10年，贝耶勒美术馆对现代艺术收藏品的鉴赏举世知名，是瑞士到访人数最多的美术馆之一。我们之所以支持当代艺术，是因为它影响着未来，并会通过其贡献持续帮助塑造我们的世界。

我们很高兴可以参与支持2012年第九届上海双年展，以协助其决心将世界上最好的当代艺术带到中国，同时将中国最好的当代艺术向世界展示。在此，我们相信艺术就是重获活力。

Electrifying Art

Xu Jiang

Director of the Academic Committee of the 9th Shanghai Biennale, 2012

Dean of China Academy of Art

The Shanghai Biennale has already been held eight times. In the period that the Biennale has matured, there have been two great moves. In 2000 the Biennale was moved from the old Shanghai Art Museum into the new one. The new museum was converted from the old Shanghai Race Club, etching distant colonial memories deep into the atmosphere of the Biennale and opening up the theme of urban historical experience and spirit, which then paved the way for the philosophy behind the Shanghai Biennale. The symbolism of the clock tower and Western facade almost morphed into the language of the Biennale, and in the interweaving of international and local concern, highlighted the local atmosphere and thought. That move was not only a qualitative change in the Biennale, but also brought curatorial thought on urban issues for the next six Biennales. This in turn shaped the image of contemporary art in Shanghai, setting it deep within the forming of Shanghainese contemporary art culture and popular memory.

2012 is again the Year of the Dragon, and the Shanghai Biennale will move again with the establishment of the Museum of Contemporary Art. This time the destination is a steel building at the former Nanshi Power Plant on the bank of the Huangpu River. During the Shanghai World Expo, the towering chimney, the sole such edifice in the heart of this large metropolis, became a thermometer displaying the daily changes in urban temperature, and calling upon city dwellers to take notice of their surroundings. The building has become the Pavilion of Future, using art to imagine the future of the city. Now, the Power Station of Art will take up home within, and the 9th Shanghai Biennale will make its debut here. From the plaza in the old part of town, to a century-old factory by the banks of the river, from the Shanghai Race Club to the power plant, from the remains of colonial Shanghai to the remains of the Shanghai Expo, the Biennale's move this time seems to be set even deeper into the city's memory. It is a body ensconced ever more honestly on the pulse of the city. This is not only a change in terms of position and quality, but also signifies a good opportunity to update and transform.

Before, we came to observe this huge power plant site several times, in particular when its innards were exposed, revealing its steel skeleton, and the result was shocking. The shock came from an appreciation that we were seeing the heart of the city. The power plant once provided power for the famous factory at the Jiangnan Shipyard, that living fossil of China's industry, next door. The Shipyard initially produced guns and artillery, then military vessels. Today the shipyard and power plant are no longer there, but the connection with the moving of Shanghai's pulse, and the moving of energy and motivation, have been starkly drawn out from the old steel site. Just as the Shanghai Race Club took colonial memory and infused it into the Biennale, so the power plant charges the curatorial philosophy of the Biennale with an energized concern and thought.

Electricity is a hidden energy. It is a vital part of modern everyday life, and is the foundation of all productive power, deciding the future. Art and thought are just like the electricity of the human spirit; they are the source of all social and political life. Today, with the conversion of the power plant, and arrival of the art museum, contemporary art, with its realistic care and inspirational spark, with its revolutionary insight and critical vision, with its power to move and artistic mission, is just like a generator. It broadens visions, reveals the future, opens up thought and lights a spark in the human mind. From power plant to Power Station of Art, Power Station, a sort of energy, has been born and continues to grow. A need and dissemination like electricity has been reignited; a cultural and philosophical energy has been affirmed. The past and current lives of the power plant give their prophetic metaphor directly to the contemporary art museum as a generator of thought. "Regeneration" is not just a sound bite or a slogan; it is the mission of

许江

2012 第九届上海双年展学术委员会主任

中国美术学院院长

上海双年展至今已经历了八届。在她的成长历史上，有过两次重大的迁徙。2000 年从上海美术馆老馆迁入新馆。新馆由老上海跑马厅改造而成，一种悠远的殖民记忆深深地植入双年展的语境之中，由此展开的城市历史经验和精神命题铺就了上海双年展的策展思路。这个钟楼与西式立面的历史建造的标志几乎蜕化为双年展的语法，在国际境域和本土关怀的纠结中，关注某种在地的语境与思考。那次迁徙不仅带来双年展体量的变化，而且带来连续六届上海双年展城市命题思考的策展主旨，从而深切地塑造起上海当代艺术的形象，深刻地嵌入上海当代文化的建构和大众的记忆之中。

2012 年又逢龙年，上海双年展将随上海当代艺术博物馆的建立，再度迁徙。这一次是迁入黄浦江畔的老南市电厂的钢铁厂房中。在上海世博会期间，那个高耸的囱筒作为这个大型都市中心唯一的烟囱，化身为温度计，标示城市日常的寒暑体温，呼唤都市人群对自身环境的关注。那厂房变身为城市未来馆，以艺术的方式，展开城市未来的想象。现在，上海当代艺术博物馆将入驻其间，第九届双年展将在此登场。从老市区的广场迁到江畔历经百年的厂区，从跑马厅迁到发电厂，从上海的殖民遗产地迁到上海世博会遗址，上海双年展的这次迁徙，似乎更深深地植入城市的记忆，更原朴地置入城市命脉的肉身，这不仅是位置和体量的改变，而且标示着某种更新和转型的机缘。

我们曾数度观看这个庞大电厂的现场，尤其当它的内部被掀开，坦露其钢铁躯干之时，格外令人震惊。这种震惊源自对城市命脉发自肺腑的赞叹。电厂挨着当年的江南造船厂，为这个几乎是中国工业活化石的著名工厂、这个最早生产枪炮后来生产兵舰的强力之地提供电力能源。如今船厂电厂已然不在，但其中的迁想，关于城市命脉的迁变，关于能量动力的迁变，却格外地从这个钢铁遗存中被牵拉出来。正如当年跑马厅将殖民记忆植入双年展语境中一样，发电厂也将某种能源性的关注和思考注入双年展的策划思考之中。

电，是一种看不见的能量，在今天的人类生活中，须臾不可或缺，并作为所有生产力量的始端，决定未来。艺术和思想也正如人类精神之电，在所有的社会和政治生活中发挥根源性的作用。如今，电厂变迁，当代馆迁入，当代艺术以其深刻的现实关怀和思想激荡，以其变革性锐意和批判性视野，以其感人的力量和艺术担当，只若发电机一般，开拓视野，揭示未来，开发思考，点亮人心。从发电厂到上海当代艺术博物馆，Power station，一种能量的创生被延续，一种如电一般的需求和传播被重燃，一种文化和思想的能量被确认。发电厂的前世今生，将它箴言般的隐喻，直接赋予当代馆以思想发动机的定位。“重新发电”，不仅是一个主题词，一个口号，更是当代馆的使命，当代馆深刻转型的意旨。

双年展落户发电厂，隐含着自我质量和内涵的更新，隐含着自我要求和定位的转型。双年展是否能因此从城市命题的思考转向文化流动与传播的思考，从殖民记忆与现实都市的文化拷问转向社会变革的资源性命题及东方式的文化建构，迁徙就是契机，展场就是动力。双年展期待着某种写照式的亮相，来宣示当代艺术的社会关怀和文化担当。“重新发电”的主题着眼于

the museum and the signal of its intention for profound transformation.

The coming of the Biennale to the power plant implies an updating of artistic quality and depth, as well as a transformation in artists' demands on themselves and their role. As to whether the Biennale can use this to move from reflection on urban topics to thought on cultural flow and dissemination, and from an examination of colonial memory and the modern metropolis to resourceful questions of social revolution and the structure of oriental culture, the move is an opportunity, the exhibition its motivation. The Biennale hopes to use its portrait-like debut to convey the concern of contemporary art for society and its cultural mission. "Regeneration" focuses on urban memory and the Expo's resources, getting its finger on the pulse of China's modernization, vividly clarifying the mission of contemporary art to be a source of care and change. The key phrase "Other people are a mine of resources, coexistence means resources" reveals the core thought of cultural concern and switching of vital energy; it also emphasizes the important topic of cultural diversity and coexistence.

The overall plan behind "Regeneration" is to strive to build a multidirectional series with the "Re" theme. Such a verbal word weaves together a framework for exchange and testimonial, as if allowing us to revisit a historic scene, and from it resurrect the power to recreate. The themed exhibition is divided into four parts. The first, Resources, traces the inspiration and original form of the electrifying power of art. These artistic works become educators, inspirers or trailblazers, telling stories of their source in an everyday context. Art education and sociodrama allow us to stand with the artist together at the crossroads between life and art, experiencing the potential power of art. The second part, Revisit, is like a record by someone revisiting an archive, an ancient archaeological site or a ruin. We came before, and we revisit our experiences. Remains of industrial sites, social change, rural development, differences between groups of people... what happened in between? How can we rendezvous with the past here? History as told by art is only like a long soul song. The third part, Reform, meaning changes and creation. Artists are like Al-Muḥawwir (Allah, the Fashioner of Forms), interpreting dreams, revealing mysteries, telling our fortune, giving us bewitching fantasies, treasure maps and mystery. The future is like a kaleidoscope, the combinations of its crystals never the same. Life and death in an instant cast a light on fate, while everyday life is full of plays and wonders. The fourth part, Republic, symbolizes resonance. That artistic utopia (the Republic) saved and forged so many spiritual communities. The artist is like the director behind the camera, or a teacher in everyday life. The more silent the camera, the more worried he or she is. In all four parts of the exhibition there is a challenge, no matter whether it is the sociodrama of "Resources" or the communities of "Republic". No matter whether it is the archives in "Revisit" or the sorcerer in "Creation", they are all infused with a concern that flows from everyday life and a challenging power that is separate to everyday life. All of the exhibits emanate the suspense and cries of humanity as if stripped of its skin. Such an exhibition is a steel body moored by the side of the Huangpu River; it is moored at a turning point in the construction of Shanghai's culture.

This year's Biennale has also specially constructed City Pavilions, which allow cities from all over the world to gather in Shanghai, showcasing themselves under the theme of the Biennale. This is the best clarification of the theme "Coexistence means Resources". At the same time, the Biennale will hold two special exhibitions, and the "Academy of Reciprocal Enlightenment" educational project. The Biennale puts out its vivid antenna, integrating with the fabric of society and cultural life.

Art is like electricity. Contemporary art with its unique methods and profound concern have formed a powerhouse for thought about today's society. We will have to wait and see whether or not the Biennale manages to complete its aimed-for transformation, and whether or not it can respond more deeply and incisively to the reflection of contemporary society. Without a doubt, when the Power Station of Art and the Chinese Pavilion face one another across the river, Shanghai will welcome a cultural resource which will catch the world's attention. This resource is like the waters of the Huangpu River: constantly flowing and refreshing.

September 3rd 2012

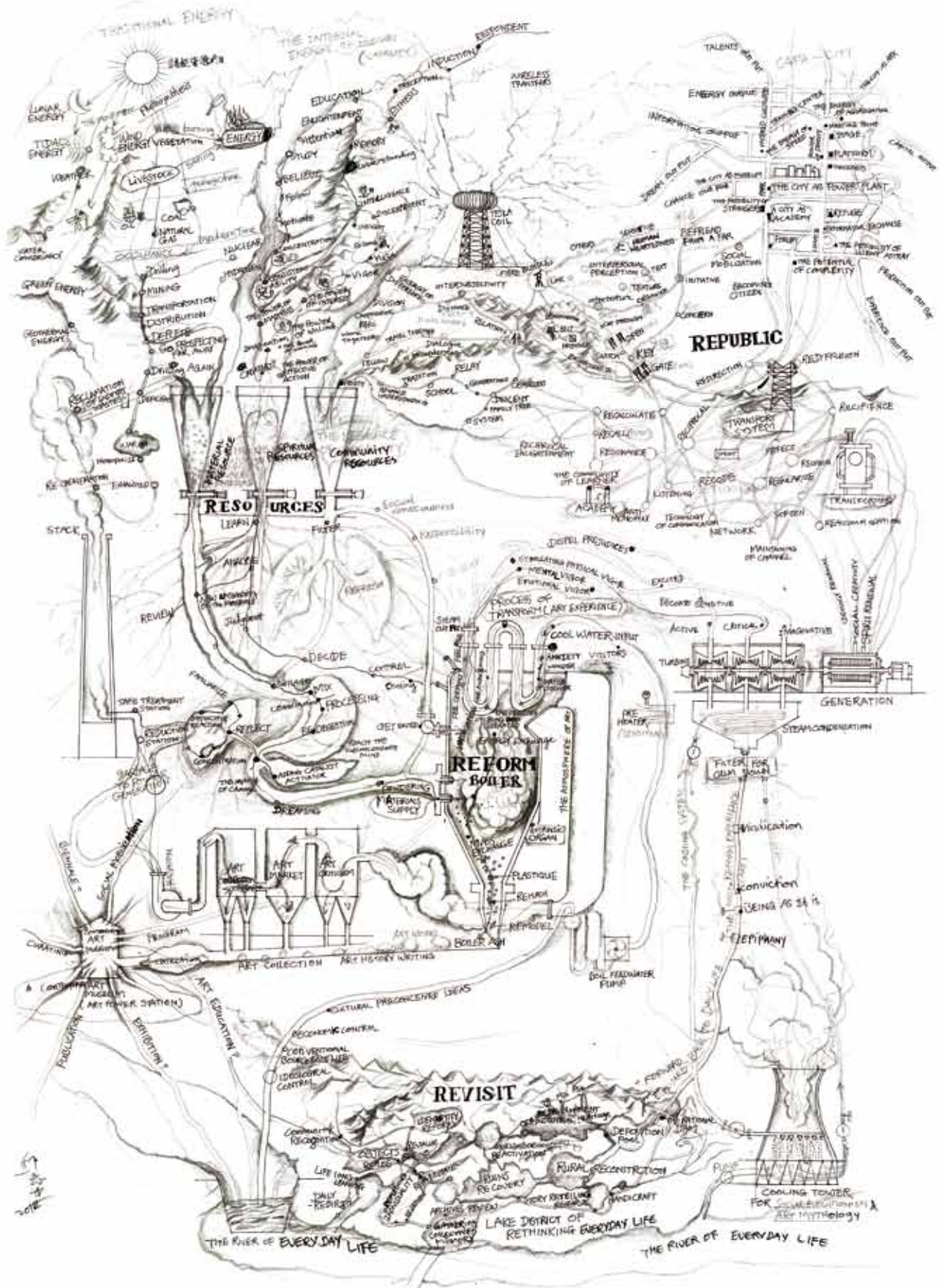
城市记忆和世博资源，扣准中国现代化的命脉，形象地阐发当代艺术作为关怀与变革资源的使命。其“他人即矿藏，共生即能源”的主题词，既揭示了文化关怀和生命能量转换的核心思想，又强调了文化多样性共生的重要命题。

“重新发电”的总体策划，努力建构一个“Re”的多向系列。这种动词化的话语编织起一种交流和见证的框架，总让我们仿佛重返某个历史现场，并从那里复活某种再造之力。主题展分四个版块，第一版块，Resources，溯源，追溯艺术之电的启蒙和原生状态。这些艺术家化身为教育者、启蒙者或开拓者，在生活化的现场讲述源头的故事。艺术教育，社会戏剧，我们和作者一道站在生活和艺术的临界点，体验艺术可能发生的力量。第二版块，Revisit，复兴，重访，仿佛一个档案库，一个久远的考古现场，一个废墟重返者的实录。我们曾经来过，我们重返体验。工业遗址，社会改造，乡村建设，人群变异，那中间到底发生了什么？往昔如何在这里相遇重逢？艺术讲述的历史只若悠长的灵歌。第三版块，Reform，转化，造化。艺术家如赋形者一般，为我们释梦、揭秘、算命，向我们提供魔术般的艳乱，提供探宝的地图与秘踪。未来如万花筒，碎片的聚合从不相同。生灭在瞬间透射宿命，日常生活中遍布戏剧和奇观。第四版块，Republic，共和，共振。那艺术的乌托邦拯救和营造多少精神共同体，艺术家是镜头后的导演，抑或日常生活的牧师。无言的镜头越是静默，越是揪心。在所有四个版块中总有一种挑战穿越其中，无论是“溯源”的社会戏剧，还是“共和”的共同体；无论是“复兴”中的档案库，还是“造化”中的魔术师，都浸漫着一种源自生活的关怀和异于生活的挑衅性力量。那所有的事件仿佛被剥了皮似的，焕发出人性的悬念和呼喊。这样的展览，将以钢铁的身躯，泊在黄浦江边，泊在上海文化建设的节点之上。

本届双年展还特辟了城市馆。让全球的城市聚集上海，以双年展的命题来展示它们自己，是“共生即能源”主题的最好阐释。同时，双年展还将举办“上海方舟”和“中山公园计划”两个特别展，举办“圆明学园”的教育项目。双年展全面地展开其生动的触角，融入城市的肌理和文化生活之中。

艺术如电，当代艺术以其独特的方式、深刻的关怀形成今日社会的思想发动机。双年展是否能够如愿完成它的转型，是否能够更深刻而尖锐地回应当代社会的思考，我们将拭目以待。无疑，上海当代艺术博物馆与中华艺术馆隔江相望之时，上海将迎来举世瞩目的文化资源。这个资源一如黄浦江水，奔流不息，日日更新。

2012年9月3日



重新发电地图注解

2012年第九届上海双年展总策展人

中国美院跨媒体艺术学院教授，总体艺术工作室主任

1. 我绘此“重新发电地图”，是为本届上海双年展之概念图。乃呈此图于诸联合策展人和参展艺术家们，复呈于观众，以为学问公器。蒙诸君赐教，当一再重画。毕竟，精准的地图，总是一代代旅行者摸索跬积而成。此番所谓策展，源于一套地图，一些注解。

2. 全图基于热电厂的系统。画面右上角，事关“资源”。三个电厂的燃料进料口：自然能源入胃、脑力能源入神经、共同体资源进入肺，初经转换，入“造化”（Reform）锅炉。燃余残渣，成物质形态的所谓艺术品，然后除尘处理，一部藏之博物馆，对日常生活产生影响。另一部则经烟囱回社会，又成资源，完成一个资源的小循环。

“造化”（Reform）锅炉的上半部分为水管。以来自“日常生活川”之水喻观众，入锅炉后化作蒸汽，这是艺术经验的过程。热气入汽轮机，驱动画面正右方的发电机发电。

水／观众经冷却，入画面正下方的一片“复兴”（Revive）之湖，种种反思、回访和激活日常生活之道，最终入日常之川，完成了水的循环。

发电机送出者，社会意识之更新，首入变压器完成并网，后一部进入共同体，直接转成新能源；另一部则导至右上角城市。城市自身亦输出能量。画面上部正中，正在发出闪电的特斯拉线圈提供了能量的无线传输方式，连城市、脑力、共同体资源以无形，尔时脑力亦得以日新。能量传输之循环于焉完成。

3. 诸能皆源于日。太阳引力使地球旋转，有了风能，月亮则间接引起潮汐能。有了气候变化水循环才发生，水利遂成为可能。画面左上角此处即所谓绿色能源。越中央山脉，日能经过光合作用转化成植物能，植物能或直接燃烧，或经沧海桑田而化煤，又或供养动物，再经桑田沧海，化为石油和天然气，此即黑色化石能源。

前现代能量采集方式粗朴，受制于地理、气候、资源的限定性供给。现代以来，人类对能源的获取方式转为外拓远求。吾人但不停地探测，圈地，开采，分配，消耗，再向更远与更深处探测。当前这依然最主流，遂引发能源战争。而新能源之征采，虽称环保叙事，并不免于资源的不平均分配。其钥是人类依然遵循外求之道，求诸更深的地层和海底、求诸更远的外太空，并纳于资本控制之轨道。

诸能一部入自然资源漏斗，一部引向能源战争湖（见资源漏斗左）。最终，不得不汇入资源再用的浓烟中。

4. 自然资源岛右脑力资源岛，即内在能量。远古资源未乏，然东方已重内省。东方诸贤内向挖掘潜能，化现为气功，瑜伽诸

内在修炼法门。相对于自然能源(resource),这里更多地谈论的是能量(capacity)。犹如诸能皆源于日,各种脑力能源来自教育。中部一山,隔开贤愚,隔开佛所说的上上根器和下等根器。山脉左边,吾辈愚钝,经教育、启蒙、持敬、学习、相信、跟随、激励、专注等过程一路向下,由戒生定,由定生慧。

山脉的右侧,贤人则以柏拉图式回忆,速达了解与智慧,获洞见。又经过气功瑜伽之类内能发掘法门,转潜能为热情。贤愚之道殊途同归,更需兴趣的力量,待转化为意志力和想象力,知时知机,最终在此岛下端,化为创造力与行动力。

5.再右,一岛横陈——右与能量电网相连,故实为半岛。地图此处,多靠训诂,关于共同体关系的讨论,由此展开。

考据始于两点,其右有繁体汉字“開”和“關”,“關”既是“门”(Gate),亦是“关闭”(close)，“開關”并置则是英文词语 switch, 开关启动重新发电,引向“关心”,向右上方接入城市。

特斯拉线圈铁塔右下角,由人造闪电中引出篆书“系”字,象形只手握丝线。由此引出四条道路。一曰“繫”,是诸人被缚于给定的关系,遂成不对外交通之“囚”,成为被环状山脉围住的盆地。前定归属,只是把人囚禁在身份里。然而身份也可以是选择,和主动的道德承担。

于是我们回到篆书的“系”字。另一条道路先向下引向带着单人旁的“係”字,是为关系的意思。自此左行,引出主体间性的思维,意识到距离和差异的能量。人们从对话开始,但是对话能生效(make sense),但也能走向误解的死胡同。所以,更有效的是“同行”和“共事”,大家成为“同仁”。

从“係”字向下的那条岔路,着重强调“谱系”的含义,分别有宗族、代际关系;又左,沿山脉下方,引出接力、传承关系,成学派,成传统。有传统,下一站就有了“先行领会”的基础。最后,和“同仁”那条道路汇合在“默契”这个点上,注入资源漏斗。

此处所重者,是由叙事所凝聚起来的集体责任。我们必须重提另一些能量来源的方式,即求诸共同体的关系。我们儿时寒冷的冬季,并不总是烧煤生炉子取暖,而是互相挤靠。能量不是等待被发掘的秘藏,而是来自共同体意识。共生即能源。

6.再回篆书的“系”字。右行有两条路。右上那条丝线作为联系(link),是连接“他者”,特别是对远处的“他者”的知觉能力。有知觉谓之“仁”,否则麻木不仁。故此,仁者须怀远,在此与来自“关”的关心和主动性的道路汇合,接入右上角城市中的“陌生人的能量”。他人即矿藏。

共同体意识生长出外向的责任和关切于焉生长。老吾老故能及人之老。

篆书“系”向右下方行,丝线作为编织(intertexture),同时,也是纹理(texture)、文字(text)、组织(organize),在“主动性”这个点和关心的道路交叉后,通向社会动员,接入城市。

携带着不同身份、记忆和感性方式的诸人,在这里决定形成共同体,共同维护着我们称之为“社会”的那种历史方案,这样一种意志是城市赖以存在的最重要的力量。他人异于我,成为我们能量的源泉。社会,并非一旦设计就一劳永逸不坏,而是需要持续地维护保养。因此保全他者、保卫社会,方为真正可持续发展之计。

7.物质资源、脑力资源和共同体资源分别进入三个漏斗形状的进料仓,入“造化”(Reform 锅炉)之前,经历了一系列变化。

左漏斗下方,物质资源经过食道状通道入胃,先与其它各种资源的混合,在胃部消化、吸收。同时,肝脏提供了从初步的反应(reflect)到熟悉化(familiarize)再到本能化(instinctive),再经过胆囊浓缩(concentration)的加工——我们对于上手之物不都是这么一个程序吗?

右边,胰脏分泌出催化剂。形成改变现状的冲动(The Impulsion of Change)和梦想,向右经粉化,鼓风机输入气压,喷入锅炉。

中间的漏斗下,脑力资源经过学习、分析、一部分汇入食道,成为对于材料的新认知。一部分通向回访,另一部分则通向判

断, 决定、控制, 作为神经系统, 它为“造化锅炉”的炉壁提供了冷却机制。

右漏斗下, 共同体的空气经过滤, 在肺部结构中更新后, 一部分输入食道混合, 另一部分成为社会意识, 唤起责任感, 形成冲动, 直接输入“造化锅炉”成为燃烧所需要的空气。

图中此处强调艺术作为转换者的能力和努力。

8. “造化锅炉”的下半部分, 燃余物质向下排出, 经过塑造 (cast) \ 改造 (reform) \ 重铸 (remodel), 成为物质形态的“艺术品”。同时, 烟气中也还含有一些物质剩余, 他们通过大烟管“艺术氛围”向下, 然后折向左, 经过一系列倒瓶状除尘装置: 艺术批评、艺术市场、艺术赞助中。一部分汇入下面的艺术史写作和艺术收藏通道, 进入最左边的博物馆。另一部分则入一台时尚鼓风机, 向上经过无害化处理, 通过烟囱完成了资源再生。

物质形态的艺术品汇集成收藏, 形成了当代艺术馆的核心。一系列辐射状的管道散发出能量。包括策展、出版、教育、展览、社会动员、双年展……其影响都波及到日常之川中。

9. 造化锅炉的上半部分, 描述了“艺术经验”, 也即观众如何在与艺术品接触中发生改变。观众入造化锅炉之初冷静, 它们在锅炉中被加热——燃料的热能转移到了他们身上。这个过程中他们经历了“焦虑感”(anxiety)、“惊奇感”(wonder)、“发现感”(surprise of discovery)、“苏醒感”(awakening feeling)、“解放感”(the feeling of being liberated)、“必然感”(feeling of certainty)、“自由感”(feeling of freedom)等一系列特定的体验, 输出成一些特定的心理效果: 物理性的刺激、去除成见, 道德热情、情感力量, 等等。

10. 离锅炉, 观众遭遇艺术之后, 变激动、变敏感、有行动力, 有批判性、有想象力, 他们驱动水轮机, 水轮机再驱动右边的发电机发电。发电机输出的是“意识形态更新”、“社会创新意识”、“精神更新”等意识。向上输送进变压器……而“艺术观众之水蒸汽”自身则经冷凝向下输送, 准备返回日常生活之川。

发电机在这里成为隐喻: 艺术家在这里被阐释为社会动员者。他们何止生产物品消耗资源, 而是把他们的工作作为发电机, 向他们所处的网络输出能量。他们建立自己的共同体, 探讨能量之分享、转化与配适、共振与放大, 在他们的活动中诱发出社会环境内在的活力。他们工作在田野、街头和社区, 将个人的创造性劳动编织在社会能量的重组之中, 为此随时准备突破现有的艺术概念与体制。这些具有总体艺术倾向的艺术工作, 贯通了个人与群体、他者与自我、劳动与创造、日常与奇迹, 这是我们关切的核心。

11. “冷水/观众”从何而来? 源自最下方的“日常生活川”, 到达展厅前他们首先穿越了“意识形态”山脉, “无聊的中产阶级生活”的山脉, 以及“经济压力”和“文化成见”, 经过初步的艺术知识的预热, 如冷水一般被泵抽进锅炉的上半部分。这里, 访问者是艺术经验的首要要素, 在访问者进入之前, 艺术甚至从未发生。

12. 使这些因艺术而兴奋的人们重新冷静下来的是另一套冷凝水系统。这是未直接进入“造化锅炉”而获得直接艺术经验的其他普通人。他们流经冷凝器, 与刚获得艺术经验的人接触, 让他们意识到必须回归日常生活。但在接触中他们自身亦升温。因此这些“冷凝水”自身形成一个小循环系统。它们向下进入画面最右下角的“艺术神话”与“社会进化论”冷却塔, 经过冷却, 或回到日常生活川成为预备的艺术参与者, 或再次进入冷凝器, 作为冷凝水起作用。

13. 被冷却下来的艺术经验获得者们, 在进入画面正下方的“复兴”湖泊群之前, 先过“理性”之坝, 到“沉淀池”, 然后被注入各种复兴之湖, 在这里一日三省。诸湖相连: 工业遗址改造(湖边我们可以看到798、M50、发电站美术馆等项目)、乡村重建、手工艺运动、社区活化、废墟再生、档案重访、故事重述、社群的重新认同、人民记忆重新采集; 身份重组、个性清空、康复与重新设计; 物品的价值重估、提炼、活用; 湖群最左, 经由终生的再教育, 终达日常生活再生之排水口, 入日常生活之川, 再重新准备成为未来的艺术经验受体。至此最终完成艺术参与的这一轮大周天。艺术重访与重写历史, 由此完成。

14. 且说画面右边中部的发电机, 精神电能自此输出后, 进变压器, 开始联网。此域探讨了网络化的技术, 也就是共同体技术。

无非：沟通管道的维护、转轨 (shunt)、重新编码 (recode)、重新计算 (recalculate)、系统化 (regularize)、激发 (refect) 等一系列过程，在这个区域中的小高压线塔图标附近经重新设定方向、转播，向右上方的城市进行有线输送，“成为市民”接入城市。这里，艺术作为“共同体技术”，成为社会交往和组织的形式。

15. 共同体的沟通技术当然还包括倾听、反垄断、共振等。一座学院的大门凸现于此，学院为学习者共同体，此即上海双年展教育项目“圆明学园”，人们不断往复地互相启蒙的花园。学园若此，当然也直接通向作为资源共同体中的“系”的通道。

16. 右上角显然城市地图者，对应是次上海双年展城市馆。城市职能堪思：城市之为学院和论坛，城市之为庇护所，城市之为方舟（暗指上海双年展的特展《上海方舟》）、城市之为舞台、城市之为博物馆……以及，当然，城市之为发电站。和世界上其它工业遗址改造项目一样，热电厂建筑功能的重新定位和开发，岂止废旧资源的再用，而是整个城市生态的反思与重谋。城市，因人类相依为命的群居生活，及相互交往与分享之愿望而生，近数百年结缘工业时代，而今依然日新。

城市中还分布着各种各样点状的能量：速度、混杂文化、厚度、机遇、信息交换、以及公园（暗指上海双年展架构中的中山公园计划）、密度的能量（我想到的是小时候大家挤在一起取暖的记忆）、迷路的能量、复杂性的能量……等等。

一城如矿，当然也输出。它不断地输出信息、人才、资本、产品、机遇、梦想、经验……等等，这些分布在城市地图的“郊区部位”的输出者，最终与特斯拉线圈设想的能量无线传输方式完全相连。

因此，“重新发电”岂止发电厂迁延，亦不止于引新能源发电，是为洗心革面筹谋生存方式的良机。旧电厂重启之时，所输入我们社会网络者，并非传统的电能，实是激活共同体内在能量的精神脉冲。

这里我玩了一个文字游戏：人的能量，我们说的其实是能力 (capacity)。我把这个词拆开来变成 CAPA - city。CAPA 可以理解成哪几个字的缩写呢？

17. 吾师萨拉·马哈拉吉教授给我讲过一个杜尚的生活细节：杜尚不用整本的笔记本，凡有笔记都在小纸片上，置诸锦囊。时间长，盒子里面就装满了各种各样零碎的小纸片。如是，每当重访这些笔记的时候，随手所见者是不知何时写下的想法，起码是要从很多中找出所要找的。这成了一套机制，确保他的思维逻辑不断地自我切断。

这个办法其实就是写“达达诗”的办法，勇者如杜尚，敢谋杀自己的思维惯性。此既自我修炼，是为总体艺术 (Total Art)。或者说，他一定觉察到自己有着太强的逻辑性，需要不断地把牌打乱，游戏才会好玩。

18. 画此图时，上述所思皆晦。边画边想。其实诸多关系，都是需要在桌上摊开来看，才忽然呈现。还可以反复地挪移，看如何摆布最好。于是，一个图形引出一串词汇。涂涂改改，纸为之烂。那是真的摸索。绘画始终是空间性的思考工具。

画概念地图，实如小童积木。诸事往面前一摊，摆弄来去，有一些东西之间的关系慢慢就呈现出来了。有些关系是严格耦合的，有些是随意的，有些则好像别有用心。有些关系逻辑性很强，有因有果，比如山脉的走向，决定了河流的走向，河流的上游到下游，更是因果逻辑。另有一些东西没有因果。只是呈现为你不得不接受的现状。

19. 画地图介于逻辑和非逻辑之间。“神秘的不是世界是怎样的，而是它竟然是这样的。”地图不是为了生产理解，而是为了生产知道。“知道”者，明白前后左右是什么，明白道路在那里，路该怎么走。

而这种知道，并非用地图去再现一个已经定型的地形，而是创造行动。因此，绘画中更多地被责任感所压迫。有时候，犹豫不决导致无法推进，是主要的工作障碍。这样画画更像是在没有路标的荒野上冒险。这个地图同时是行动的本。脚本。

我相信，人类的第一张绘画一定是一张地图：某原始人去打猎，他的同群的原始人给他画一张图：在河边的那一棵树下面有兔子窝。这一块石头可以藏身。但是要小心，这里是我挖的陷阱……我们今天觉得描述事物本身是一件事情。其实，一开初，我们是为了做好事情，才产生出描述事物的需要。

画地图是为了找出路。正如策展，如艺术本身。

20. 地图覆盖广狭，始终成问题。真实界连绵不绝，总有必要把画框再外推。因此，画面内的东西与画框之外的东西的联系，是值得被标注出来的。地图总是可以更细。一直到最后变成一种俯视的超级照相写实绘画。但即使到那种程度，地图依然是符号性的。每一个图形“标注”了某种事物的存在，都诉诸于概念系统的约定，而不是视错觉。

21. 我相信，不看这些文字，读画者对此图，会看到那一个个的词在画面里面只是孤岛，画面中存在更大的空白，还有隐形的文字。它们在纸上，也在你的脑海中。更多的图其实在你们那里。我渴望看到它们。

Notes to Map of Reactivation

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1. I designed the Map of Reactivation as a conceptual map specifically for the Shanghai Biennale. I hope that the map is able to convey certain messages to the co-curators, the participating artists as well as members of the audience, and to elicit discussions about certain issues. Based on the feedbacks from everyone, we need to repeatedly redraw this map. After all, an accurate map is made possible only by the incremental experience of generations of travelers over time. The foundation of my work as a curator is the production of a series of maps and their accompanying notes.

2. The entire map is based on the system renovation of a thermal power station. Situated in the top right are the parts about ‘resources’. Here there are three fuel feed inlets, through which natural resources, spiritual resources and community resources enter. Natural resources enter the stomach. Spiritual resources enter the nervous system. Community resources enter the lungs. After preliminary transformations, they enter the Reform Boiler. The bottom ash after combustion becomes the so-called art works with material form before going through the precipitator. Some of them enter the museum and exert an impact on daily life. Others return to society at large via the flue gas stack and become reintegrated into the resources, thereby completing a mini-cycle of resources.

The upper section of the Reform Boiler consists of pipes. Water coming from the stream of ‘everyday life’, which is the equivalent to the audience’, turns into steam after entering the Boiler. This is the process of artistic experience. Then it enters the turbine engine, which is the generator on the right hand side of the picture.

Water / Audience enters a series of lakes of Revival. These are processes of reflections, revisits and activation of everyday life, and eventually return to the streams of everyday life, thereby completing a water cycle.

The energy generated by the generator is the renewal of social consciousness, which first enters the transformer before getting connected to the transmission network. Some part of the power generated centers the community and is immediately transformed into new energies. The rest is transmitted to the city at top right of the picture. The city itself is also exporting energy. On top of the picture, the lightening tesla coils provide a wireless means of transmitting power, connecting city, brain and community resources while renewing the spiritual resources. Therefore a cycle of energy transmission is complete.

3. All forms of natural energy are but variations of solar energy. The gravity of the sun pulls the earth into an orbit, hence we have wind power. The moon is indirectly responsible for tidal power. Changes in climate give rise to water circulation, which makes possible hydropower. The top left corner of the picture shows the so-called green energies. To the right of the mountain range in the middle, solar energy is transformed into plant energy through photosynthesis. The latter either combusts or turns into coal over eons of years of geologic change, or into the food of animals, before transforming itself into petroleum and natural gas over eons of years of geologic change. This is what we term as black fossil fuel.

Crude means of extracting energy in pre-modern times were subject to geographical, climactic and energy limitations. Since modern times, man has turned to the faraway areas for energy. Man has ceaselessly been exploring, enclosing, excavating, distributing and expending energy further away and deeper. At present these remain the most mainstream method of extracting energy and have caused numerous wars on energy. Search for new energy, although superimposed by an environmentalist narrative, is not exempt from the unequal distribution of resources. What is crucial is the fact that man sticks to the path of looking for energies outside of himself, in deeper geologic strata and further ocean beds, and even in outer space that is further away, and integrating them into the orbit controlled by capital.

Part of these energies are poured into the funnel marked ‘natural resources’, the rest channeled into the lake of ‘energy war’ (left to the resources funnel). In the end, they have to be channeled into the smog of energy recycling, where there is another apparatus resembling a coal transmitter. The reclamation of endmost wastes.

Right to the Isle of Natural Resources lies the Isle of Spiritual Resources, i.e., inner energies. Way ahead of an energy shortage, the Far East has already seen the earliest development of an energy extraction method characterized by introspection. The Oriental sages looked for the potential energies within, in contemplative approaches such as qigong and yoga. In contrast to ‘natural resources’, here we are more concerned with ‘capacity’. Just as every natural resource comes from the sun, every spiritual resource has its root in education. The mountain range in the middle separates the wise from the foolish, dividing what the Buddha terms as ‘top’ and ‘low’ quality seeds. Left of the mountain range are fools like me, who can develop a ‘consistent ability’ by way of education, enlightenment, attention, study, belief, following, motivation and concentration, finally reaching the phase of ‘intelligence’ (or wisdom).

On the right hand side of the mountain range, the wise can swiftly reach understanding and intelligence and gain insight by way of platonic memory. With the inner approaches to energy, such as qigong and yoga, this is further transformed into passion. Two paths then converge, and with the help of the power of interest, can be transformed into the power of the will and of the imagination. Learning to wait for and seize opportunities as they come, they finally transform themselves at the lower section of the island into creativity and effective action.

4. Further to the right, an island lies almost horizontally due to its attachment to the power grid. It is in fact a peninsula. The local map is almost an exercise in philological research, which is intended to elicit discussions on community relationships.

The philological exercise starts with two nodes. On the right we see two traditional Chinese characters, 開 kai, and 關 guan. Guan is both a ‘Gate’, and a ‘Closure’. When juxtaposed, kaiguan means ‘switch’, which, when activated, will generate power that leads to ‘the Centre’, and connects to the city on top right.

At the foot of the Tesla Tower, artificial lightning creates the hieroglyphic 系 xi in the seal script which depicts a handful of silk threads. From there four roads have emerged, one of which is marked 繫 xi, which means the state in which everybody is bound together by given relationships and becomes a prisoner deprived of any possibility of exchange with the external world, just like a basin encircled by mountain ranges. Given relationships imprison man in his identity. Yet, identity can also become a choice suggesting voluntary moral responsibilities.

We are then brought back to the character 系 xi in the seal script. Another road leads us to 係 xi with a radical signifying ‘man’. This character means ‘relationship’. Turning left from the middle, it leads to intersubjectivity and awareness of the energy of distance and difference. Man starts with dialogue, which may make sense, or lead to the cul-de-sac of misunderstanding. Therefore, the more effective approach is to ‘travel together’ and ‘work together’, so that people become fellow cooperators.

The stray path under 係 xi highlights the significance of ‘genealogy’, which includes the relationship between different clans and generations. It winds its way leftward along the foot of the mountain range and evokes the relationships of relay and inheritance, where schools and traditions start to appear. Tradition forms the basis of ‘prior understanding’. Lastly, it converges with the path of ‘fellow cooperators’ at the point of ‘affinity’, where they enter the funnel of ‘community resources’. Here we try to emphasize the collective responsibility crystallized in the narrative. We must mention yet again other sources of energy, i.e., to seek energy in community relations, just as we rely not only on the fireplace but also on each other for warmth in winters of our childhood. Energy is by no means a treasure trove waiting to be discovered, but rather something that originates from a communal awareness. Symbiosis is a kind of energy.

5. Let’s return to the character 系 xi in the seal script. From here rightwards there extend two paths. The one on top right accentuates the value of silk threads as a ‘link’ connecting ‘the Other’, especially its sensitivity the faraway ‘Other’. Such sensitivity is called 仁 ren, humanity, otherwise it’d be insensitive inhumanity. For this reason, those who are 仁 ren, i.e., humane, must accommodate the ‘Other’.

Here the concern, or ‘closure of hearts’, as suggested by the Chinese word 關心 *guanxin*, converges with the path of initiative, and gets connected to the ‘possibility of the stranger’. ‘The Other’ is a treasure trove.

Here, community awareness gives rise to an outward-looking responsibility and concern. ‘Treat with the reverence due to age the elders in your own family, so that the elders in the families of others shall be similarly treated’. (from Mencius, James Legge’s translation)

The road extending downward and rightward from the character 系 *xi* highlights the role of silk threads as ‘intertexture’ while implying ‘texture’, ‘text’, ‘organization’. After its crossing with ‘initiative’ and ‘concern’, it leads to ‘social mobilization’ that is connected to the city.

The various individuals carrying different identities, memories and sensitivities have decided here to form a community, and share the responsibility of maintaining the historical programme that we call ‘society’. Such a will is the most important force upon which the city relies for its existence. The differences between the ‘Other’ and ourselves become the fountainhead of our energy. The assumption that once formed society won’t need any more work is completely unfounded. It needs continuous maintenance. Therefore protecting the Other and defending our society constitute the real solution to sustainable development.

6. Material resources, spiritual resources and community resources enter three funnel-shaped feeder bin and experience a series of changes before entering the ‘Reform Boiler’.

Under the leftmost funnel, the material resources have to go through an esophagus-shaped pipe before entering the stomach, where they will complete the process of mixing with other resources and getting digested and absorbed. In the meantime, the liver provides the processing from ‘reflection’ through ‘familiarization’, ‘instinctualization’, till ‘concentration’ through the gallbladder – does it not apply to everything in our hands?

On the right, the pancreas produces catalyst and impulse to change the status qua as well as dreams. After pulverization, the blowers will increase the air pressure and inject them into the boiler.

Under the funnel in the middle, spiritual resources reach the esophagus after learning and analysis, thus becoming the new understanding of the materials, some of which head for review while the rest lead to judgment, decision and control. As the nervous system, it furnishes the wall of the ‘Reform Boiler’ with a cooling mechanism.

Under the funnel on the right, community air, after being filtered and renewed in the lung structures, is divided into two parts. One is channeled into the esophagus and becomes part of the mix there. The other part becomes social consciousness that evokes a sense of responsibility and impulses and is directly channeled into the ‘Reform Boiler’ as the air needed for the combustion. This part highlights the capacity and effort on the part of art as transformer.

7. In the lower half of the ‘Reform Boiler’, material remnants after combustion are released downwards, and become physical ‘works of art’ after ‘plastics’, ‘rehash’ and ‘remodeling’. In the meantime, there are some material remnants in the steam. They travel down through the giant pipe ‘the atmosphere of art’, before turning left and going through a series of upside down precipitators: part of art criticism, art market and art patronage is then channeled into the pipes marked ‘art history writing’ and ‘art collection’ and eventually reaches the museum on the farthest left. The other part enters a fashion blower, and rises up through biosafety disposal in order to recycle the resources.

Physical art works are gathered in art collections which form the core of the contemporary art museum. A series of radiating pipes give off energy, including curating, publishing, education, exhibition, social mobilization and the biennale... their impact creates waves in the river of everyday life.

8. The upper half of the ‘Reform Boiler’ mainly describes ‘artistic experience’, i.e., how the audience has changed during its encounter with the art work. Initially, when the audience first enters the boiler, it remains calm. As it is heated up – the thermal energy of the fuel has been transferred onto it. During this process they experience anxiety, wonder, surprise of discovery, awakening and a sense of liberation, certainty, and freedom, and produce several specific psychological effects: stimulating physical vigor, dispelling of prejudices, moral vigor and emotional vigor, etc.

9. After leaving the boiler, the audience who has just undergone an artistic experience gets excited, sensitive, active, critical and imaginative.

They drive the turbines, which then drive the generator to generate electricity. The generator produces ‘ideological renewal’, ‘social creativity’ and ‘spiritual renewal’ and pumps them upwards into the transformer...while ‘the steam of the art audience’ itself is condensed and channeled downwards back into the river of everyday life.

The generator is here deployed as a metaphor: Artists are here defined as social mobilizers, who not only consume resources in the production of objects, but also transform their work into power generation, and produces energy for the network they find themselves in. They establish their own communities and discuss the sharing, transformation, adaptation, resonances and amplification. Their activities trigger the intrinsic vigor of the social milieu. They work in fields, streets and communities, interweaving their individual creative work with the reconfiguration of social energies. And for this reason they are ready to break free of existing artistic concepts and institutions at any moment. Such art work, shot through with a holistic artistic inclination, runs through individual and collectivity, other and self, labour and creativity, the everyday and the miraculous, which are precisely the core of our concerns.

10. Where does the ‘cold water / audience’ come from? They come primarily from the ‘River of Everyday Life’ at the bottom of the picture. Before reaching the exhibition hall they have to cross the mountain ranges of ‘Ideological Control’ and ‘Conventional Bourgeois Life’, as well as overcoming ‘economic control’ and ‘cultural preconceptions’. After a few warm-ups in art knowledge, they are pumped into the upper half of the boiler like cold water. Here the visitor is a crucial participator of the artistic experience, since art has not happened until the entrance of the visitor.

11. Another set of cooling and condenser system helps to cool down those people from the excitement of the artistic experience. These are the laymen who have gained immediate artistic experience without having to enter the ‘Reform Boiler’. They pass the condenser and get into contact with people who have just obtained their artistic experience, which makes them realize that they have to return to everyday life. Yet their temperature will rise through the contact. Therefore this condensed water itself forms a mini-circulation. They enter the cooling tower of ‘art mythology’ and ‘social evolutionism’ at the down right of the picture. After condensation, some of them return to the River of Everyday Life as an art participator in waiting, and others return to the condenser and function as condensed water.

12. The cooled down recipients of art experience have to surmount the ‘Dam of Reason’ before reaching the ‘Deposition Pool’ and Lakes of Revival, where they reflect comprehensively on their daily life. Here, the intertwined lakes are: renovation of industrial heritage site (we can see 798, M50 and PSA Power Station Art Museum standing by the lake), rural reconstruction, handicraft movement, neighbourhood reactivation, ruin recovery, archive review, story retelling and rehearsal, community re-identification, gathering collected memory, identity reform, refreshing individuality, rehabilitation and redesign, re-evaluation, refining and reuse of objects. After life-long learning, they eventually reach the drainage system of daily rebirth and get injected into the River of Everyday Life at the leftmost part of the Lake District. Thus a cycle of participants of art is complete. Here we are concerned with how art becomes the reviewer and rewriter of history.

13. Let us return to the power generator at the centre-right of the picture. As spiritual power is generated by the turbine, it enters the transformer and sets off a process of connecting to the grid. This area discusses networked technologies, i.e., community technologies including the maintenance of communication channels, shunting, recoding, recalculating, regularization and refaction. They have been redesigned and redistributed by the small high voltage line tower and transported through power lines to the city on the top right, getting connected to the city’s portal of ‘becoming a citizen’. Here, as a ‘community technology’, art has become a form of social contact and organization.

14. In addition, the communication technologies of the community also include processes such as listening, anti-trust, resonances. A gate resembling that of an academy stands at the down left corner of this area. The academy is a community of learners, and denotes the ‘Academy of Reciprocal Enlightenment’, the education project of the 9th Shanghai Biennale, a garden where people pass through ceaselessly and engage in a sort of intellectual cross-pollination. Such an academy is of course connected to the corridor of 系 xi of the community as a resource.

15. The top right part of the picture is obviously a city map, which corresponds to the city pavilion of the 9th Shanghai Biennale. Here you can find reflections on urban functions: the city as academia and forums, as shelter, as an ark (alluding to the special exhibition Shanghai Ark), as a stage, as a museum, etc., and of course, as a power station itself. Just as any other renovation project of industrial heritage sites, the repositioning and redevelopment of the architectural functions of the thermal power station involve not only waste recycling, but also reflections on the entire city’s ecology and redesigns. The city, a collective lifestyle engendered by man’s need to rely on one another and his wish to communicate and share, is still constantly going through renewals even after centuries of close relations between itself and the

industrial age.

All forms of energy: velocity, multiculturalism, depth, opportunity, information exchange, and parks (alluding to the Zhongshan Park project of the 9th Shanghai Biennale), the energy of intensity (I am reminded of us huddling together for warmth when we were young), of getting lost, of complexity, etc.

Such a city is also productive. It produces information, talents, capital, product, opportunity, dream and experience, etc, and spreads them to the 'suburban areas' of a city map. Eventually it is completely connected to the wireless way of transmitting energy envisaged by Tesla Coil.

Therefore, 'reactivation' does not mean simply moving the power station to places further away from the city, nor does it just intend to introduce new forms of energy to generate power. Rather it provides an opportunity for us to reflect comprehensively on our lifestyles. The moment the old power station comes into use again, it injects into our social networks something of a spiritual pulse that activates the inner energy of the community rather than conventional electricity.

Here I am playing with language: By man's energy we mean 'capacity', and if we dissect this word then we get CAPA-city. So what is CAPA short for?

16. My great guide Professor Sarat Maharaj once shared with me a detail in Duchamp's life: Duchamp never used whole notebooks. He took all his notes on paper slips deposited in a box. Over the years the box would be filled with all sorts of slips. Then, when Duchamp wanted to revisit his diaries, the ones he retrieved at random often proved to be something whose time and place of composition remained unknown. It was a painstaking job and therefore a mechanism was adopted to ensure his thinking and logic were constantly sectioned and he constantly interrupted his own thought. Such is also the composition method of writing 'Dadaist poetry'.

Duchamp was a brave man, so much so that he used this to kill his thinking conventions. Of course this refers to self-discipline and belongs to 'Total Art'.

17. When I drew this sketch, many of the thoughts above were not clear enough. I started to contemplate on this while I was on the beach. Actually many relations would not crystalize until you open the map on your desktop. Besides you can also shift back and forth to see how best you can maneuver these relations. Therefore, a figure elicits a string of words. There are so many erasures and blots that the papers are destroyed. These are real explorations, and painting remains a spatial thinking tool.

The act of drawing a conceptual map is not unlike children playing with blocks: First drop the items in front of you and play with them, then the relations between certain items start to appear. Certain relations exist in strict couplings; others can be random while some seem to have ulterior motives. Certain relations are highly logical with clear causes and effects. For example, the direction of the mountain range decides the direction of the river, whose upstream definitely has an impact on downstream. For some other things, there is no causal logic and only the status quo which you are forced to accept.

18. Cartography stands in between logic and non-logic. 'What I find mysterious about this is that the way the world is, but the fact that it IS like this.' Maps are not intended for the production of understanding, but for the production of knowledge, by which I mean a good sense of bearing and knowing where to go and how to get there.

Such knowledge does not present in the form of a map an era that is no longer malleable. Rather it creates action. Therefore you are more acutely aware of a sense of responsibility. Sometimes hesitation blocks progress and becomes the worst hurdle at work. Painting like this is more like an adventure in a not-so-clearly signposted wilderness. The map is also a script for action.

I believe that man's first drawing of must have been a world map: A primitive goes on hunting, and his kin drew him a picture: there is a rabbit nest under the tree by the riverside. This stone can provide safe shelter, but you have to be careful that this is the trap I dug. Today, we think that describing things is itself an event. In fact, at the beginning we were promoted to describe things by a desire to excel.

A map helps you to find the way out, just like curating, or art itself.

19. How large an area the map can cover remains a question. The real world is a continuum, and therefore there is a felt need to expand the picture frame even further. Therefore the connection between the items within the picture and a cut frame is worth extra notice. Of course maps

can be even more detailed, until in the end it becomes a super-photographic realist painting that casts its eyes down. But even in that case the map remains a sign. Each figure 'annotates' an object's existence. It resorts to the protocol of conceptual systems, rather than optical illusions.

20. I believe that without looking at the text, a reader may see these words drifting in the picture as singular isles. There are bigger empty spaces in the picture as well as invisible scripts. They live on the paper as well as in your brains. Now I have written this note to the map. I am convinced that such notes will definitely lead to such a situation, in which the local details of this map become the notes to the text.

And, in this way an illusion is created as if the figure has already been completed.

Meanwhile, these spaces have lost their significance due to the appearance of these notes.

Therefore, annotated writing has become the murder of this map.

And because of this, such a murder realizes the value of this map – it was painted to be murdered. It actually should be those draft paper it triggers. I would like to draw more of the new maps, but in actual fact there are more maps with you. I look forward to seeing them.

迈向超社会性：紧急时代的艺术

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当代观众对双年展制度态度暧昧。一方面，双年展通常都能取得成功——吸引到观众。另一方面，人们往往抱怨艺术的双年展化——也就是说，在全世界遍地开花的双年展开始催生出一种艺术生产的全球化样式，不可避免地会抹杀地域差异性。按照这种说法，双年展制度好像的确完美地对应了当代全球营销和品牌制造的世界。如今，我们从四面八方都能听到此类号召：根据这种或那种全球模式改变你的生活——通过减肥改变你的身体，通过教育和冥想改变你的心理。喜欢其他人都喜欢的书籍、电影，去其他人都去的地方参观旅游等等。所有这类号召都提供了一种供人效仿的模板（社会公认的美人、体育明星等等），使用同一种模板的人最后出来都是一个样。这类号召容易引发受众的反抗情绪，因为他们不愿让文化和个体的差异性屈从于政治经济大国强加给其所在地的国际模式。现在这个时代，我们往往以保护差异性的名义拒绝任何同一性的号召，因为任何同一性都被认为是外部强加的东西。然而，在我看来，这种针对同一性的像膝跳反射一样的反应很有问题。

首先我想说的是，想要发现或建立跟他人之间的共性实际上是一种积极的愿望。这是一种想要加入社会、生产社会性的愿望。我们往往认为自己身处的社会是一个差异性的社会。的确，我们有不同的文化身份，不同的职业，不同的技术，不同的性取向等等。然而，当差异性成为一个社会唯一的决定因素时，这个社会也就不复存在了。差异的空间不是社会，而是经济——尤其是市场经济，交换的经济。差异使交换变得可能，甚至不可避免。我给别人他们没有而我有的东西——别人再给我们有而我没有的东西。差异的社会也是交流的社会。交流是信息的交换——意见的市场。我们交换话语就像交换其他任何商品一样。这一操作并没有改变我们各自的身份：交换行为完成以后，它们还是跟交换前一样。

但话语或艺术的实际目标绝不仅仅是告诉他人我这一刻碰巧持有的观点。一个人开始一段话语或艺术实践是因为他希望这样做能够改变观众的态度——最终改变社会和我们所在的世界。我们感兴趣的不光是话语以及艺术传达出来的信息，更重要的是它们具备的改造作用。而每一种话语，包括艺术话语，都提供一种情境或一系列条件。在这些条件下，我们可以期待该话语变成一股改造力量。很显然，只有那些发掘隐藏在表面差异之下的共同性的话语才具备这样的潜能。从传统来看，能够在人群中形成同一性的要素都集中在成长经历、所属文化等方面。然而，这类同一性始终是地方性质的，受共同出身的决定和限制。但全球语境下的共同性到底是什么样的呢——一种超越了文化身份的共同性？说到隐藏在表面之下的共同性，最经典的一例是理性的发现——从此人类可以呼吁一种超越了任何具体文化身份的普遍理性。在启蒙运动的传统里，理性被认为是所有人共有的东西。

然而，理性面前人人平等这种本体论层面上的保证并未能阻止人们在现实层面变得不平等。这时候，全民教育出现了——同时出现的还有实行开明治理之理想的普遍国家（universal state）。但这类国家建立的基础仍然是暴力——教育/教化的暴力。

米歇尔·福柯已经全面阐述过这种先于理性、为理性奠基的暴力。他指出，这种田园式的教化国家最深层的根基仍在于暴力，依靠监控和规训维持着国民的理智状态——一旦失效，就会动用强制手段。相应地，国民无需真正具备理性也能采取理性的行动。因此，历史证明依靠理性的力量实行教化是一项无法真正实现的哲学事业。哲学能在它的听众和读者当中催生出对普遍共同性的向往。但它永远无法满足这一向往。事实表明，理性并不是共同性的合适候选人。

现当代批评话语之所以诞生，也是因为人们发现理性并不具备这种共同性，同时又尝试持续追寻“真正”共同性的哲学探索。作为这类批评话语的创始人，卡尔·马克思将理性的无限性解释为传统社会（包括布尔乔亚社会）阶级结构制造出来的一种幻觉。他认为，那些自称是理智化身的人属于社会统治阶级，因此既不用参与体力劳动，也没必要参与经济活动。在马克思看来，哲学家之所以能够抵御世俗的诱惑，仅仅是因为他们的基本需求已经得到满足——而那些没有特权的体力劳动者则仍然受困于生存斗争，当然也就没有机会去从事不带任何利害关系的哲学沉思活动，成为纯粹理性的代表。

另一方面，尼采把哲学对理智和真理的热爱解释为哲学家在实际生活中卑微处境的一种补偿症状。因为缺乏生命力和真正的权力，作为一种过度补偿，哲学家们开始幻想理智具有某种普遍性力量。在尼采看来，哲学家之所以能够抵制住艺术的诱惑，仅仅是因为他们太懦弱，太“腐败”，已经丧失了诱惑和被诱惑的能力。尼采坚决否定平和的、纯粹沉思性质的哲学态度。对他而言，这种态度只不过是弱者为了在权力斗争中取胜而使用的掩护。尼采在这种表面上看去不带任何利害关系的态度背后，发现的是“腐败”、“病态”的权力意志。按照尼采的说法，理智及其所宣布的证据最终目的是要降服其他非哲学倾向（如充满激情和生命力）的人。尼采哲学里的这一重要主线后来经米歇尔·福柯得到了进一步发展。

就这样，理论开始用一种正常的、褻读的、外部的目光观察起沉思的哲学家及其自身在世界里的位置来。批评理论追问哲学家怎样活，而不是哲学家怎样想。它看到哲学家作为一个活人的身体——而这是哲学家（和其他任何主体一样）必然会看漏的地方：我们看不到自己的身体，看不到它在世界里所处的位置以及在它内部和外部发生的物质过程（物理的、化学的，除此以外还包括经济的、生命政治的、性的等等）。笛卡尔说：我思故我在。但一个具有批判或理论意识的旁观者可能会指出：他思考是因为他活着。这就意味着，乘着“认识你自己”的精神，内省并不能真正帮我们实现自我反思。更重要的是，我们并不能通过内在体验感受到自身在时间和空间上存在的局限性。我们在自己出生时并不在场——同样，我们也注定要缺席自身的死亡。这就是为什么所有进行自我反思的哲学家最终都会得出结论说精神、灵魂、理智不朽——没有起点，也没有终点。的确，如果分析自己的思考过程，我永远都找不到能证明其有限性的证据。为了发现自身存在时间和空间上的局限性，我需要他人的注视。

也就是说，在这里我们发现了一种比理智更加深刻的共同性——生命的共同性。还有生命所处自然环境的共同性：空气、重力、水等，以及当代技术环境的共同性：电力、互联网、火车、飞机、医药等。上述生命的共同性不仅团结了人类，还把动物、甚至无生命的物质也包含在内。而这也是艺术登场的时候。艺术以及艺术家追寻共同性是因为他们想让自己的创作面向全球观众。但理性无法成为艺术的基础，因为理性从定义上讲就是不可见的。另一方面，正如前文所述，生命从定义上说是可见的。因此，从理性到生命/生活的过渡对寻求共同性的艺术而言是件好事。

但当然，我在这里说的艺术并不是指为了供人沉思而制作出来的物品。批评理论不仅仅是批判哲学沉思——它批判任何一种沉思，包括审美沉思。每一种世俗的、后理想主义的现代理论都是对行动的号召。所有批评理论都制造着一种紧急状态——甚至危急状态。理论告诉我们：我们都只是寿命有限的血肉之躯——手里只剩下多少时间了。所以我们不能把时间浪费在沉思上。相反，我们必须在此时此地就开始行动——时间不等人，别再拖延。当然，每种理论也都会给出一种有关世界的总体意见和解释。然而，从根本意义上讲，这些理论描述和图景都只起到一种暂时的工具性作用。理论真正的目标是确定我们必须采取行动的领域。

实际上，理论在这里表现出了跟我们这个时代整体气氛的某种协调。以前，消遣娱乐意味着被动的沉思。人们有空的时候要么去剧场、电影院或美术馆，要么窝在家里看书看电视。居伊·德波称其为景观社会——在这样的社会里，自由（表现为自由时间）跟被动性密不可分。但如今的社会与景观社会大不一样了。人们有空的时候会出门旅行、健身或做体育运动。他们不读书，而是写微博、或者上各种社交网站。他们不看艺术，而是自己摄影、拍录像片并将其发给亲友分享。今天的人的确

已经变得非常活跃。这种活跃也对应着当代媒体现状，后者同样被大量活动的图像所（电影或录像）占据。因此，我们可以说理论对行动的号召非常契合当代日常生活和媒体环境。

但是，理论当然不仅仅号召我们采取某个具体行动，实现某个具体目标。理论号召人们采取行动把理论本身“表演”出来。获得一种新知识对我意味着什么？这种新知识如何作用于我，如何影响了我对世界的整体态度？这种知识如何改变了我的性格和生活方式？一种新的技术使我的感知力发生了怎样的变化？为了回答上述问题，人们就必须把理论“表演”出来——去展示某种知识到底怎么改变了人的行为。哲学不光要求我们相信理性的力量，还要拿出理智、合理的行动。现在，理论不仅要求我们相信人首先是有血有肉、存在有限的身体，还要我们去表现这种信仰。在理论的系统里，只是活着还不够，还应该表现这种活着的状态，把“活着”表演出来。接下来，我将指出，在我们今天的文化里，表现这种知识，把“活着”这一认识“表演”出来的正是艺术。

当然，你可以问：对知识进行这番艺术表演的主体到底是谁。主体已死，作者已死——类似的话我们已经听过太多遍。但所有这类诘告涉及的都是哲学反思和自我反思的主体——也包括欲望、生命力的主体。而使动式主体（the performative subject）由对行动的召唤、对展示自身活着这一状态的召唤建构而成。我知道自己是这一召唤的对象。我听见它说：改变你自己，展示你的知识，表现你的生命，采取具有转变作用的行动，改变这个世界等等。这是对我的召唤。因此我知道自己应该也能对它做出回应。

鉴于上述观点，我们还应考虑的一个事实是：艺术家在创作中可以采取另一个角度，即理论的批判视角。艺术家可以，而且的确在很多情况下已经不再将自身视为理论知识的表演者——他们借助人类行动去追问这种知识的意义——而是变成知识的信使和宣传者。这些艺术家并不参演，而是加入敦促变化的宣传队。他们自己并不表演理论，而是号召他人去演；他们自己不主动行动，而是去刺激他人行动。他们的批判性类似理论，不响应其召唤的人永远不能得其要领。此处，艺术起到一种解说、引导和教育的作用——堪比基督教信仰框架下艺术的教导作用。换句话说，艺术家做的是宣传工作（类似宗教宣传）。我并不是要批评上述宣传式转向。整个二十世纪，该模式催生了大量非常有意思的作品，而且至今仍保持着生产力。然而，做这种宣传工作的艺术家经常谈起艺术的无效性——就好像大家都可以而且应该被艺术说服，即便理论本身都做不到这一点。宣传式艺术并非特别地无效——它只不过跟它所宣传的理论一样有成功之处，也有力所不逮的地方。

面对理论的召唤，上述两种艺术态度——对理论的表演和对理论的宣传——不仅彼此不同，而且互相对立，甚至水火不容。二十世纪一百年间，这种不兼容在左派艺术——以及右派艺术——中造成了很多冲突，甚至悲剧。因此，我们有必要对其进行仔细考察。鉴于篇幅原因，本文无法讨论到具体历史细节，但我对这一对立关系的看法是这样的：如前文所述，批评理论——从马克思、尼采的学说开始——将人视为一种有限的、物质的肉体存在，从本体层面跟永恒、形而上学领域是隔阂的。这就意味着，没有任何本体论或形而上学的依据能保证人类行动的成功——同样，也没有什么能保证它一定会失败。人类的任何行动都可以随时被死亡打断。死亡这一事件与任何目的论式的历史构建有着根本上的不同：死亡不一定伴随着完满。末日不一定伴随着审判，全部毁灭时人类存在的真理也不一定就会显现。相反，我们知道，生命没有目的，没有统一的神圣或历史规划供我们沉思或依赖。的确，我们知道自己被卷入一场物质力量不可控制的游戏当中，这种相互作用让我们的所有行动都变得偶然、不确定。我们眼看时尚永不停息的变化，技术永无止境的发展，最后一切体验都报废。我们不得不一次次放弃已经过时的技术、知识和计划。不管现在看到了什么，我们都认定它迟早会消失。不管今天的计划是什么，我们都为明天的变化做好了心理准备。

换句话说，理论让我们直面了紧迫性里包含的矛盾。理论提供给我们的基本图像让我们看到了自身的死亡、存在的有限和时间的匮乏。这一图像描绘的是时刻威胁我们生命的各种风险。如今这个时代，对人类团结的号召通常不是诉之以共同的起源、共同感知力和理性或共同人性，而是强调核战争或全球变暖等危机中的共同死亡，上述事实并非巧合。虽然我们存在的模式各不相同，但在必然走向死亡的命运上却是一致的。

通过这些刻画危机和风险的图像，批评理论在我们心里催生一种紧迫感——这种紧迫感驱使我们想立刻响应行动的号召。但同时，它也让我们无法制订任何长期规划；无法把行动建立在长期计划的基础上；无法对自身行动的结果产生任何宏大的个

人以及历史期待。

的确，敦促我们行动的紧迫感和时间限制同样也暗示着这些行动也许不能实现任何目标，或取得任何成果。这一洞见在瓦尔特·本雅明（Walter Benjamin）有关克利《新天使》的著名寓言中已经得到充分阐述¹：面向未来，我们看到的全是承诺，但如果回望过去，我们看到的就只有这些承诺留下的废墟。本雅明的读者大多认为这是一幅悲观的图像。但实际上，它表达的内容很乐观——从某种程度上说，它重现了本雅明更早期一篇文章的主题，即两种不同类型的暴力：神话暴力和神圣暴力²。神话暴力的破坏使新秩序取代旧秩序。神圣暴力则是纯粹的破坏——它不建立任何新秩序。神圣破坏是永久性的（类似托洛茨基的永久革命）。但今天的读者在读过本雅明论暴力的文章后不可避免地会问，如果神圣暴力是纯粹的破坏，又怎么可能永久地持续下去呢？到某一点，一切都被毁灭殆尽，神圣暴力本身变得不可能。的确，如果上帝从虚无中创造了世界，那他同样可以彻底毁掉世界，并不留一丝痕迹。

但这正是重点所在：本雅明把新天使的形象放到他有关唯物主义历史观的文章里讨论。此处，神圣暴力变成物质的暴力。因此，为什么本雅明不相信全面毁灭是可能的也就变得很清楚。如果上帝已死，物质世界就变得不可毁坏。在这个纯物质的世俗世界里，破坏也只能是对物质的破坏，只能由物质的力量来完成。但任何物质层面的破坏都只能部分成功，总会有废墟、痕迹、遗物留下来——就像本雅明在《新天使》寓言里所描述的那样。换句话说，如果我们不能彻底毁灭世界，世界也不能彻底毁灭我们。不可能全面成功，也不可能全面失败。唯物主义世界观打开了一片超出成功与失败、保护与消灭、获取与丧失等对立两极之外的领域。今天，如果艺术想要将有关世界物质性以及生命作为一个物质过程的知识表演出来的话，那么这就是它展开活动的领域。尽管历史上的前卫艺术家常常被指控为破坏分子，但前卫艺术之所以带有那样的破坏性是因为艺术家从来不相信全面破坏是可能的。可以说，前卫艺术在展望未来时看到的图像跟本雅明笔下“新天使”回顾历史时看到的图像是同一幅。

从一开始，现当代艺术就把失败的可能、历史意义的缺失以及破坏融入了自身艺术活动中。因此，艺术不会对它从进步的后窗看到的景象感到惊讶。无论展望未来还是回顾过去，前卫艺术的“新天使”看到的始终是同一幅图景。生命在此处被理解为一个无目的、纯物质的过程。从这个意义上讲，生命跟历史观念是完全异质的两种东西，后者的叙事只能在一系列成败链条中成立。

很长一段时间，人类在本体论层面被置于上帝和动物的中间。当时，靠近神性、远离动物性似乎更值得赞许。而在现代性内部以及今天这个时代，我们往往倾向于把人置于动物和机器中间。在这种新秩序中，当动物又好像比当机器要好。十九、二十世纪期间，包括今天在内，有一种倾向是把生命视为某种程序的偏差——介于活的身体和机器两者差异之间。当代人可以被视为一种像机器（工业机械或电脑）一样行动的动物。假如我们接受上述福柯式的观点，那么人类活着的身体——人的动物性——确实就是通过程序的偏差、错误，通过疯狂、混乱和不可预知性表现自身的。这也是为什么当代艺术往往以偏差和错误为主题，喜欢在一切脱离正常轨道、扰乱既定社会程序的东西上做文章。

但值得注意的一点是，经典前卫艺术对自身的定位更靠近机器，而不是动物性。从马列维奇、蒙德里安到索尔·里维特、唐纳德·贾德，这些激进的前卫艺术家都按某种机器似的程序进行艺术创作，尽量避免任何程序上的偏差。然而，这些程序从本质上讲不同于“真正的”程序，因为它不带任何实用性和工具性。真正的社会、政治和技术程序都是为实现某个确定目标而设计的——实现该目标的能力以及效率成为衡量这些程序好坏的标准。但艺术程序和艺术机器不一样。它们没有明确目标，只是一个单纯的持续过程。同时，这些程序里已经包含了被打断的可能，哪怕突然终止也无损其完整性。此处，艺术对唯物主义理论及其行动号召所制造的紧急状态做出了回应。一方面，有限的存在、本体论层面上时间的匮乏迫使我们走出沉思和被动状态，开始行动。但这种时间的匮乏同样也要求我们的行动不能指向任何具体目标，必须可以随时中断。从一开始，我们就知道，这是一次没有具体终点的行动——不像一般意义上的行动在目标实现以后便宣告结束。如此一来，艺术行动就变得可以无限持续或重复下去。此处，时间的匮乏转变为时间的富余——实际上，这意味着我们有了无限的剩余时间。

非常典型的一个事实是，所谓“现实的审美化”正是通过对历史行动的目的论阐释到非目的论阐释的转变而实现的。切·格瓦拉成为革命运动的审美符号并非偶然：格瓦拉的所有革命事业都以失败告终。但正因为如此，观众的注意力才开始从革命

行动的目标转向一个出师未捷身先死的革命英雄的生活本身。这时，他的生活变得光彩夺目、魅力无穷——不管实际结果如何。当然，类似的例子还能举出很多。

从同样的意义上说，艺术对理论的表演也暗示着对理论的审美化。超现实主义可以被理解为对精神分析的审美化。安德烈·布勒东在第一份《超现实主义宣言》里提出了著名的自动书写手法：以极快的速度写，让意识和潜意识都来不及对书写过程做出反应。此处我们可以看到精神分析里自由联想的影子——但却看不到原来的行业目标。接着，布勒东读过马克思以后，在第二份《宣言》里建议读者拿左轮手枪随机向人群开枪——这回轮到革命变成无目的的行动。更早一点，达达主义者使用一种超越了意义和连贯性的话语——该话语可以随时被打断而不丢失其完整性。约瑟夫·博伊斯的演讲也是如此：每个演讲都无比漫长，但可以随时终止，因为艺术家并不是为了“表述某个观点”。同样的道理适用于很多其他当代艺术实践：可以随时中断，也可以随时重启。终极的失败变得不可能，因为成功的标准不存在。现在，艺术界里很多人哀叹艺术没有也没能在“真实生活”里取得成功。在这种理解模式下，真实生活其实就是指历史，而成功则是历史意义上的成功。如前文所述，历史的观念跟生活的观念彼此并不重合——尤其是“真实生活”的概念。历史是一种建立在进步理念基础上的意识形态构造。这种历史进步的目的论模式扎根于基督教神学。它与今天的后基督教、后哲学、唯物主义世界观格格不入。艺术具有解放性。艺术改变世界，解放我们。但艺术的解放作用恰好体现在它能使我们、使生活摆脱历史的控制。

经典哲学之所以具备解放性，是因为它反抗了压迫理性以及承载理性之个体的宗教、贵族或军事统治势力。启蒙运动希望通过解放理性来改变世界。然而如今，经过尼采、福柯、德勒兹以及许多其他理论家的论述后，我们倾向于认为，理性对人类而言，更多带来的不是解放，而是压迫。现在，我们希望改变世界，以解放生命——比起理性，生命本身更能代表人类存在中最根本的条件。实际上，奴役并压迫生命的似乎正是那些打着理性进步、关爱生命旗号的机构体制。把自己从这些机构体制的压迫下解放出来就意味着拒绝它们建立在传统理性认识基础上的观点和立场。

因此，理论号召我们去改变的不仅仅是世界的这个或那个方面，而是世界整体。但此处产生的问题是：这种非循序渐进式的整体革命是不是真的可能？理论相信所有改造行动都可行，因为事物现状、主导秩序、既存现实并没有任何形而上、本体论层面的保障。但与此同时，也没有类似的东西为全面改造的成功提供保障（比如神圣的天意、自然或理性的力量或历史方向等）。如果说经典马克思主义仍然相信有东西可以保证整体改变的成功（体现为颠覆整个社会结构的生产力要素），如果说尼采仍然相信欲望的力量能打破文化惯例的话，那么今天的我们却很难再相信这类无限性力量的联合。一旦我们拒绝精神的无限性，再用生产或欲望的神话来取代它似乎也变得不太可能。然而，如果我们都是终将走向死亡的有限存在，又怎么能成功地改变这个世界呢？就像我已经说过的，正是划分成败的标准从整体上决定了这个世界。如果我们改变——更好的主意是废除——这些标准，那么我们就能切切实实从整体上改变这个世界。

但是，你当然可以继续问：对生活进行这样一种非工具性、非目的性的艺术表演到底有什么社会意义？对此我想说，意义在于生产出社会性本身。

以前，哲学家和艺术家希望自己是（而且也认为自己是）非同一般的人，能提出非同一般的想法，做出非同一般的事情。但今天的艺术家和理论家并不想非同一般，相反，他们想变得跟所有一般人一样。他们偏爱的话题是日常生活。他们想混入人群，去掉一切具体特征和身份。他们想做每个人都能做的事情：煮饭（里克夫·提拉瓦尼）或推着冰块在街上走（弗朗西斯·埃利斯）。康德已经说过，艺术无关于真理，而关乎于趣味，艺术可以也应该被所有人讨论。艺术的讨论对所有人开放，因为从定义上讲，没人能当艺术专家——大家都只能做业余爱好者。然而，自从前卫艺术诞生以来，艺术不仅变成不受真理标准束缚的讨论对象，还成为不受任何成功标准束缚的非具体、非生产性质、对全体开放的普遍性活动。当代先锋艺术基本上是一种没有产品的艺术生产。每个人都能参加这项活动，它真正做到了容纳一切的平等主义。

我在说这番话的时候，心里想的并不是关系美学一类的东西。我不认为按那种方式理解的艺术能实现真正的参与和民主。接下来我会试着解释为什么。我们对民主的理解建立在民族国家的概念之上。我们没有一个超越了国界线的普遍民主框架——现在没有，过去也不曾有。所以，一种真正普遍、平等的民主到底是什么样，我们谁也不知道。此外，按传统认识，民主是

一种多数对少数的统治，我们当然可以想象一种不排斥少数群体、通过共识运转的民主——但这种共识体仍然只能容纳“正常、理性”的人。“疯子”、儿童等并不在其容纳范围之内。

该共识体不会包括动物，不会包括鸟。但众所周知，圣方济各（St.Francis）也向动物和小鸟布道。同样，它不会包括石头——而弗洛伊德说，我们内部存在某种冲动，驱使我们回到石头的无机状态。它不包括机器——即便很多艺术家和理论家想变成机器。换句话说，艺术家不仅是社会性的，按加布里埃尔·塔尔德（Gabriel Tarde）在模仿律框架下的提法³，他/她更是超社会性（super-social）的。艺术家模仿无数永远不可能进入民主进程的有机体、人、物和现象，并将自身放到跟它们相同和相等的位置上。套用奥威尔的句式说，有些艺术家的确较其他艺术家更加平等。常有人批评当代艺术过于精英化，社会性不足。但事实正好相反：艺术和艺术家是超社会性的。这种超社会性并不是因为他们站在掌权者的位置，从上至下将某些同一性或共同性强加给社会。此处需要澄清的一点是：从上至下强加某种风气、潮流、品牌或生存方式的情况也有——对其我们应该予以拒绝。但不能因为这种拒绝就忽略了藏在差异性社会空间背后的超社会的同一性。艺术和艺术体制（包括双年展体制）给了我们一个发现并展示这种超社会的同一性的机会——哪怕这种机会并不是总能变成现实。

注释：

1. 瓦尔特·本雅明，“关于历史概念”，载：瓦尔特·本雅明，《文集》1-2卷，第692-706页。

2. 瓦尔特·本雅明，“暴力批判”，载：《文集》1-2卷，第179-203页。

3. 加布里埃尔·塔尔德，“模仿律”，纽约H.Holt and Co.出版社，1903年。第88页。

Towards the Super-Social: Art in the Age of Urgency

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Art critic, media theorist, and philosopher

The contemporary audiences manifest an ambiguous attitude towards the Biennale as institution. On the one hand the Biennales are often successful – they attract people. On the other hand one tends to complain about the Biennialization of art – meaning that the Biennales that are meanwhile spreading all over the world begin to dictate a certain global model for art production that inevitably erases the local differences. Being described in these terms the institution of Biennale seems, indeed, to perfectly fit into the contemporary world of global promotion and branding. Today, we are attacked from all the sides by calls to change our life according to this or that global model – to change our body by diet and fitness, to change our mental abilities by education and meditation. To like the same books and movies that the other people like. To visit the same places that all other people visit etc. Every such a call proposes a certain model that one is called to imitate (socially recognised beauties, sport heroes etc.) to become similar to everybody else who is supposed also to imitate the same model. These calls provoke in their audience a feeling of resistance because they seem to submit all the cultural and individual differences to international patterns imposed by dominating political or economic powers. In our time we tend to reject any call to similarity in the name of difference because any kind of similarity is believed to be externally imposed and oppressive. However, such a kneejerk rejection of similarity seems to me very problematic.

First of all I would suggest that the desire to discover or establish one's similarity to the others is, actually, a positive desire. It is a desire to be social, to produce sociality. We tend to think about our society as a society of differences. Indeed, we have different cultural identities, different professions, different skills, different sexual orientations etc. However, when a society is defined only by differences it ceases to be the society. The space of difference is not society but economy – specifically the market economy, the economy of exchange. The difference opens a possibility of exchange – and makes it unavoidable. I give to the others what I have and they do not have – and the others give to me what they have and I do not have. Society of difference is also a society of communication. Communication is an exchange of information - a market of opinions. We exchange discourses as we exchange all other commodities. This operation leaves our identities unchanged: after the act of exchange they remain the same as they were before the exchange.

But the actual goal of a discourse and art is not merely to inform the others about what opinions I happen to have. Rather, one starts a discourse or art practice in a hope that they will change the attitude of the audience – ultimately change the society and world in which we live. We are interested not merely in informative but transformative discourse and art. And every discourse, including an art discourse, offers a scenario, a set of conditions under which one can expect that this particular discourse becomes a transformative one. Obviously, such a discourse can be only one that discovers hidden similarities and commonalities behind the superficial differences – and makes an appeal to these similarities. The traditional commonalities producing similarities among people are effects of common upbringing, culture, etc. However, these similarities are always local and dictated by the commonality of origin. But what would be the commonality in the global context – a commonality beyond the cultural identity? The classical discovery of a hidden similarity is a discovery of reason – and possibility to appeal to reason beyond any specific cultural identity. In the tradition of the Enlightenment reason is understood as common to all men.

However, the ontologically guaranteed equal access of all men to reason does not prevent them from being factually unequal in this respect.

Here the project of universal education emerges - together with the project of the universal state that has to implement the ideal of enlightened governance. However, such a state remains to be based on violence which becomes the educational violence. Michel Foucault has thoroughly described this violence preceding the reason, installing the reason. He described the educational, pastoral state that is based on this violence and operates by surveillance, regulation etc. to make its subjects to behave reasonably - and applies coercion when the insight fails. Accordingly, the subjects begin to behave reasonably without necessarily being or becoming reasonable. Thus, the philosophical project of persuasion by the power of reason revealed itself as historically unrealisable. Philosophy could produce in its listeners and readers a longing for the universal commonality. But it could not satisfy this longing. The reason demonstrated itself as a wrong candidate for such a commonality.

The Modern and contemporary critical discourse is an effect of this insight in the non-commonality of reason – and at the same time an attempt of continuation of the philosophical quest for ‘true’ commonality. Karl Marx started this critical discourse by interpreting the infinity of reason as an illusion produced by the class structure of traditional societies – including the bourgeois society. The subject of reason was understood by Marx as a subject belonging to the dominant class and, therefore, relieved from manual work and the necessity to participate in the economic activity. For Marx, philosophers could make themselves immune to worldly seductions and remain faithful to reason alone only because their basic human needs were already satisfied – whereas underprivileged manual workers remained involved into the struggle for survival and had no chance to practice disinterested philosophical contemplation, to impersonate pure reason.

On the other hand, Nietzsche explained the philosophical love of reason and truth as a symptom of the underprivileged position of the philosopher in real life, as an effect of overcompensation of the philosopher’s own lack of vitality and real power through phantasies about the universal power of reason. For Nietzsche, the philosophers are immune against the seduction by worldly life simply because they are too weak, too ‘decadent’ to seduce and be seduced. Nietzsche denies the peaceful, purely contemplative nature of the philosophical attitude. For him, this attitude is merely a cover up that the weak uses to become successful in the struggle for power and domination. According to Nietzsche, reason and its alleged evidences are designed only to subjugate other, non-philosophically inclined e.g. passionate, vital characters. It is this great theme of Nietzschean philosophy that later was also developed by Michel Foucault.

Thus, critical theory starts to see the figure of the meditating philosopher and its own position in the world from a perspective of, as it were, a normal, profane, external gaze. The critical theory asks how the philosopher lives – and not what he or she thinks. It sees the living body of philosopher - and that is something that the philosopher, like any other subject, necessarily overlooks: we cannot see our own body, its positions in the world and the material processes that take place inside and outside it (physical, chemical, but also economical, biopolitical, sexual etc.). Descartes famously said ‘I think therefore I am’ . But an external and critically-theoretically minded spectator would say about Descartes: he thinks because he lives. This means that we cannot truly practice self-reflection through introspection as it was required by the famous philosophical dictum ‘know yourself’ . And what is even more important – we cannot have an inner experience of the boundaries of our own temporal and spatial existence. We are not present at our birth – and we will be not present at our death. Indeed, analyzing my own thinking process I can never find any evidence of its finitude. To discover the limits of my existence in space and time I need the gaze of the other.

That means that we discover here an even deeper commonality than one of the reason – the commonality of life. And the commonality of the natural conditions of life: air, gravitation, water etc. And the commonality of the technical conditions of our contemporary existence: electricity, Internet, trains, planes, medicine etc. These commonalities of life unite not only humans but also the animals and even the inanimate objects. And: It is the point where art enters the scene. Art and the artists are looking for commonalities because they also want to appeal to the global audiences. But art cannot be based on reason which is by definition invisible. That is why the Age of the Enlightenment was extremely sceptical towards art. On the other hand, life – as it was already said – is by definition visible. Thus, the transition from reason to life is favourable for art that looks for commonalities to which it could appeal.

However, of course, I speak here not of art that is understood as production of objects of possible contemplation. Critical theory criticizes not only philosophical contemplation but any kind of contemplation, including aesthetic contemplation. Every modern, secular, post-idealistic theory is a call for action. Every critical theory creates a state of urgency – even a state of emergency. Theory tells us: we are merely mortal, material organisms – and we have little time at our disposal. Thus, we cannot waste our time through contemplation. Rather we have to act here and now – because time does not wait, because we do not have time enough for a further delay. Of course, every theory offers also a certain overview and explanation of the world. Basically, however, these theoretical descriptions and scenarios have only an instrumental and transitory role. The true goal of every theory is to define the field of action we are called to undertake.

In fact, here theory demonstrates its solidarity with the general mood of our times. Earlier, recreation meant passive contemplation. In

their free time people went to theatres, cinema, museums – or stayed at home to read books or, later, to watch TV. It was what Guy Debord described as a society of spectacle – a society in which freedom (in a form of free time) was associated with passivity. But today’s society is quite different from the society of spectacle. In their free time people work: they do travels, fitness, sport. They don’t read books but write for Facebook, Twitter or other social media. They do not look at art but take photos, make videos, send them to their relatives and friends etc. People have become very active, indeed. This activation of humans correlates with contemporary media dominated by moving images (film or video). So one can say that theory’s call to action fits very well within the contemporary everyday and media environment.

But, of course, theory does not merely call us to take a particular action directed towards the achievement of a particular goal. Rather, theory calls for action that would perform theory itself. What does it mean that I have a certain new piece of knowledge? How has this new knowledge transformed me, how it has influenced my general attitude towards the world? How has this knowledge changed my personality, modified my way of life? How does a new technique change my sensibility? To answer these questions one has to perform knowledge and technique – to show how they transform one’s life. Philosophy also called us not only to believe in the power of reason but also to act reasonably, rationally. Now theory does not only want us to believe that we are primarily the living, finite and mortal bodies – but also to demonstrate this belief. Under the regime of theory it is not enough to live – one should demonstrate that one lives, one should perform one’s being alive. Now, I would argue that in our culture it is art that performs this knowledge – the knowledge of being alive.

Of course, one can ask who is the subject of such an artistic performance of knowledge and technique. We have heard already many times that the subject is dead, the author is dead etc. But all these obituaries concerned the subject of philosophical reflection and self-reflection – as well as the subject of desire, will, vital energy etc. The performative subject is constituted by the appellation to act, to demonstrate oneself as alive. I know myself as addressee of this call, of this appellation. I hear the call: change yourself, show your knowledge, manifest your life, take a transformative action, transform the world etc. This call is directed toward me. That is why I know that I am supposed and can answer this call.

Having said that, one should also take into consideration the fact that the artist can adopt another perspective: the critical perspective of theory itself. Artists do that, indeed, in many cases; they see themselves not as performers of theoretical knowledge who are asking about the meaning of this knowledge in terms of human action, but as messengers and propagandists of this knowledge. These artists do not perform, rather, they join the transformative call. Instead of performing theory they call others to do it, instead of becoming active they want to activate the others. And they become critical in a sense in which theory is critical towards anybody who does not answer its call. Here, art takes on an illustrative, didactic, educational role – that is comparable to the didactic role of the artist in the framework of, let say, Christian faith. In other words, the artist makes propaganda (comparable to religious propaganda). I am not critical of this propagandistic turn. It has produced a lot of interesting works in the course of the twentieth century and is still productive now. However, artists that practice this type of propaganda work often speak about the ineffectiveness of art – as if everybody can and should be persuaded by art even if he or she is not persuaded by theory itself. Propaganda art is not specifically inefficient – it simply shares with the theory it propagates its successes but also its failures.

These two artistic attitudes, the performance of theory and theory as propaganda, are not only different but also conflictual, even incompatible interpretations of theory’s ‘call’. This incompatibility produced many conflicts and even tragedies within art on the left – and, indeed, on the right - during the course of the twentieth century. This incompatibility therefore deserves an attentive discussion. I do not have here enough time here to go into the historical details, but here is how I see the main conflict. As I have already said, critical theory – from its beginnings in the work of Marx and Nietzsche – sees the human being as a material, finite, mortal body without access to anything infinite or eternal, ontological or metaphysical. That means that there is no ontological, metaphysical guarantee of success for any human action – just as there is also no guarantee of failure. Any human action can be at any moment interrupted by death. The event of death is radically heterogeneous in relationship to any teleological construction of history: death does not have to coincide with fulfillment. The end of the world does not have to necessarily be apocalyptic – revealing the truth of human existence in the world. Rather, we know life as non-teleological, as having no unifying divine or historical plan which we could contemplate and upon which we could rely. Indeed, we know ourselves to be involved in an uncontrollable play of material forces that makes all our actions contingent. We watch the permanent change of fashions. We watch the permanent development of technology that permanently makes our world experience obsolete – so that we have permanently to abandon our skills, our knowledge, our plans as not up to date any more. Whatever we see, we expect its disappearance sooner rather than later. Whatever we plan today, we expect that these plans will change tomorrow.

In other words theory confronts us with the paradox of urgency. The basic image that theory offers to us is the image of our mortality, radical finitude, lack of time. It is an image of risks that can endanger our life. Not accidentally, the call to human solidarity is almost always accompanied in our time not by an appellation to common origins, common reason and sense, or the commonality of human nature but to the danger of common death through nuclear war or global warming, for example. We are different in our modes of existence – but similar due to our mortality.

By offering us these images of dangers and risks the critical theory produces in us the feeling of urgency – the feeling that leads to our readiness to answer its call for action rather now than later. But at the same time this feeling of urgency and lack of time prevents us from making long term projects, from basing our actions on long term planning, from having great personal and historical expectations concerning the results of our actions.

Indeed, the same urgency, the same lack of time that pushes us to act – suggests that our actions will probably not achieve any goals or produce any results. It is an insight that was very well described by Walter Benjamin in his famous parable using the Klee's image of Angelus Novus¹: if we look towards the future we see only promises – but if we look in the direction of the past we can see only the ruins of these promises. This image was interpreted by Benjamin's readers mostly in a pessimistic way. But, in fact, it is an optimistic image. In a certain way this image reproduces a figure from his much earlier essay on violence in which Benjamin distinguishes between two types of violence: divine violence and mythical violence.² Mythical violence produces destruction that functions as a means of transition from an old order to a new order. However, divine violence only destroys – never establishing any new order. Divine destruction is permanent (similar to Trotsky's idea of permanent revolution). Now, a reader of Benjamin's essay on violence inevitably asks why can divine violence be eternally inflicted if it is only destructive? It seems that at a certain point in time everything will be destroyed and divine violence itself will become impossible. Indeed, if God has created the world out of nothingness He can also completely destroy the world, leaving no traces.

But the point is precisely this: Benjamin uses the image of Angelus Novus in the context of his discussion of the materialist concept of history. The divine violence becomes here material violence. Thus, it becomes clear why Benjamin does not believe in the possibility of total destruction. Indeed, if God is dead the material world becomes indestructible. In the secular, purely material world, destruction can be only material destruction, produced by material forces. But any material destruction remains only partially successful. It always leaves ruins, traces, vestiges behind – precisely as it was described by Benjamin in his parable of the Angelus Novus. In other words, if we cannot totally destroy the world, the world also cannot totally destroy us. Total success is impossible – but total failure is also impossible. The materialist vision of the world opens a zone beyond success and failure, conservation and annihilation, acquisition and loss. Now, this is precisely the zone in which art operates if it wants to demonstrate, to perform its knowledge of the materiality of the world - and of life as a material process. The avant-garde art was often accused of being destructive. But the destructiveness of the avant-garde art was motivated by its believe in the impossibility of total destruction. One can say that the avant-garde, looking towards the future, saw there precisely the same image that Benjamin's Angelus Novus saw when looking towards the past.

From the outset, modern and contemporary art integrates the possibility of failure, historical irrelevance and destruction within its own artistic activity. Thus, art cannot be shocked by what it sees in the rear window of progress. Avant-Garde's Angelus Novus always sees the same: looking into the future or into the past. Here life is understood as a non-teleological, purely material process. In this sense life is radically heterogeneous as regards any concept of History that can be narrated only as a chain of successes and failures.

For a very long time, one believed man being ontologically situated between God and an animal. At that time, it seemed to be more prestigious to be placed nearer God – and further from the animal. Within modernity and our times, we tend to situate man between the animal and the machine. In this new order, it would seem that to be an animal is better than to be a machine. During the nineteenth and twentieth centuries, but also today, there was and still is a tendency to present life as deviation from a certain program – as a difference between a living body and a machine. The contemporary human being can be seen as an animal acting as a machine – an industrial machine or a computer. If we accept this Foucauldian perspective then the living human body – human animality – manifests itself, indeed, through deviation from the program, error, madness, chaos and unpredictability. That is why contemporary art often thematizes deviation and error – everything that breaks away from the norm and disturbs the established social program.

But it is worth noticing that the classical avant-garde placed itself more on the side of the machine than on the side of the human animal. Radical avant-garde movements, from Malevich and Mondrian to Sol LeWitt and Donald Judd – practiced their art according to a certain machine-like program, avoiding any deviations from this program. However, this program was internally different from any 'real' program because it was a non-teleological and non-instrumental program. Our real social, political and technical programs are oriented toward achieving a certain goal. And they are judged according to their efficiency, their ability to achieve this goal. Art programs and machines, however, are not teleologically oriented. They have no definite goal; they simply go on and on. At the same time these programs include the possibility of their interruption at any particular moment without losing their integrity. Here art reacts to the paradox of urgency that is produced by the materialist theory and its call to action. On the one hand, our finiteness, our ontological lack of time compels us to abandon the state of contemplation and passivity and to begin to act. But the same lack of time dictates an action that is not directed towards any particular goal – and can be interrupted at any moment. Such an action is conceived from the beginning as having no specific ending –

unlike an action that ends when its goal is achieved. Thus artistic action becomes infinitely continuable and/or repeatable. Here the lack of time is transformed into a surplus of time, in fact, an infinite surplus of time.

It is characteristic that the operation of the so-called 'aesthetisation' of 'reality' is effectuated precisely by this shift from a teleological to a non-teleological interpretation of historical action. For example, it is not accidental that Che Guevara became the aesthetic symbol of a revolutionary movement. All revolutionary undertakings by Che Guevara ended in failures. But that is precisely why the attention of the spectator shifts from the goal of revolutionary action to the life of a revolutionary hero trying to achieve but not achieving his goals. And this life reveals itself as brilliant and fascinating – with no regard for practical results. Such examples can be, of course, multiplied.

In the same sense, one can argue that the performance of theory by art also implies the aesthetisation of theory. Surrealism can be interpreted as the aesthetisation of psychoanalysis. In his First Manifesto of Surrealism, Andre Breton famously proposed a technique of automatic writing. The idea was to write so fast that neither consciousness nor unconsciousness could catch up with the writing process. Here the psychoanalytical practice of free association is imitated – but at the same time is devoid of its goal. Later, in the Second manifesto, Breton, after reading Marx, proposed to pull out a revolver and shoot randomly into the crowd – again the revolutionary action becomes here non-purposeful. Even earlier, Dada practiced discourse beyond meaning and coherence – a discourse that could be interrupted at every moment without losing its consistency. The same can be said, in fact, about the speeches of Joseph Beuys: they were excessively long but could be interrupted at any moment because they were not subjected to the goal of 'making an argument'. And the same can be said about many other contemporary artistic practices: they can be interrupted at any moment – or reactivated at any moment. Here, final failure becomes impossible because the criteria of success are absent. Now, many people in the art world deplore the fact that that art is not and cannot be successful in "real life". Here real life is understood as history – and success as historical success. Earlier I showed that the notion of history does not coincide with the notion of life – in particular with the notion of 'real life'. History is an ideological construction based on a concept of progressive movement toward a certain telos. This teleological, ideological construction of history in terms of progress has theological, Christian roots – and does not correspond to the post-Christian, post-philosophical materialist view of the world. Art is emancipatory. Art changes the world and liberates us. But it does so precisely by liberating us from history – by liberating life from history.

Classical philosophy was emancipatory because it protested against the religious and aristocratic, military rule that suppressed reason – and an individual human being as bearer of reason. The Enlightenment wanted to change the world to liberate reason. However, today – after Nietzsche, Foucault, Deleuze and many other theoreticians – we tend to believe that reason is something that does not liberate but suppresses us. Now we want to change the world to liberate life – being a more original condition of human existence than reason. In fact, life seems to us to be subjected and oppressed by the institutions that proclaim themselves to be rational institutions, having progress as their goal. To liberate ourselves from the power of these institutions means rejecting their claims based on reason.

Thus, theory calls us to change not merely this or that aspect of the world but the world as a whole. But here the question arises: is such a total, revolutionary and not only gradual, particular, evolutionary change possible? Theory believes that every transformative action can be effectuated because there is no metaphysical, ontological guarantee of the status quo, dominating order, existing realities. But at the same time there is also no ontological guarantee of a successful total change (no divine providence, power of nature or reason, direction of history etc.). If classical Marxism still proclaimed faith in a guarantee of total change (in the form of productive forces that let social structures explode), or Nietzsche believed in the power of desire that let all civilised conventions explode, today, we have difficulty in believing in the collaboration of such infinite powers. Once we rejected the infinity of the spirit, it seems improbable to substitute it with a theology of production or desire. But if we are mortal and finite – how can we successfully change the world? Now as I have already suggested the criteria of success and failure are precisely what defines the world in its totality. If we change or, even better, abolish these criteria, we change the world in its totality, indeed.

But, of course, one can further ask: what is the social relevance of such a non-instrumental, non-teleological, artistic performance of life? As I already have suggested it is the production of the social as such.

In earlier times, philosophers and artists wanted to be and understood themselves as exceptional human beings capable of creating exceptional ideas and things. But today, theorists and artists do not want to be exceptional any more – but, rather, to be like everybody else. Their favored topic is everyday life. They want to be typical, non-specific, non-identifiable, non-recognizable in a crowd. And they want to do what everybody else does: preparing food (Tiravanija) or kicking an ice-block along the road (Alys). Kant already contended that art is not a thing of truth but of taste that can and should be discussed by everyone. The discussion of art is open to everyone because by definition no one can be a specialist in art – only a dilettante. However, from the time of the avant-garde onwards, art became not only an object of a discussion free from the criteria of truth, but a universal, non-specific, non-productive, generally accessible activity free from criteria of success. Advanced contemporary art is basically art production without a product. An activity where everyone can participate, that is all-inclusive and truly

egalitarian.

Now, by saying all this, I do not refer to something like relational aesthetics. I also do not believe that art, if understood in this way, can be truly participatory or democratic. And now I will try to say why. Our understanding of democracy is based on a conception of the national state. Today, we do not have a framework of universal democracy transcending national borders – and we never had such a democracy in the past. So we cannot say what a truly universal, egalitarian democracy would look like. Beyond that, democracy is traditionally understood as the rule of a majority. Of course, we can imagine democracy as not excluding any minority and operating by consensus – but this consensus will necessarily include only what we call ‘normal, reasonable’ people. It will never include ‘mad’ people, children etc.

It will also not include animals. It will not include birds. But, as we know, St. Francis also gave sermons to animals and birds. It will also not include stones – and we know from Freud that there is a drive in us that compels us to become stones. It will also not include machines – even if many artists and theorists wanted to become machines. In other words an artist is somebody who is not merely social – but super-social, to use the term that was coined by Gabriel Tarde in the framework of his theory of imitation.³ The artist imitates and establishes himself or herself as similar and equal to too many organisms, figures, objects, phenomena that will never become a part of any democratic process. To use a very precise phrase by Orwell, some artists, are, indeed, more equal than others. Contemporary art is often criticized for being too elitist, not social enough. But the contrary is the case: art and artists are super-social. And they are super-social not because they impose certain similarities and commonalities on the society from above – from the position of power. Let us be clear at this point: such attempts to impose from above certain fashions, trends, brands and modes of existence also happen – and they should be rejected. But this rejection should not let us overlook and ignore the discovery of super-social similarities that are hidden behind the social space of differences. Art and the art institution, including Biennales, give us a chance to discover and manifest such super-social similarities – even if this chance cannot be always realized.

Footnotes:

1. Walter Benjamin “Ueber den Begriff der Geschichte” , in: Walter Benjmain “Gesammelte Schriften” , Band 1-2, p. 692-706.
2. Walter Banjmain “Zur kritik der Gewalt” , in “Gesammelte Schriften” , Band 2-1, p. 179-203.
3. Gabriel Tarde “The Laws of Imitation” , H.Holt and Co., New York, 1903, p.88.

重新发电与亚洲能量

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亚洲艺术文献库董事

在亚洲，我们正赶上热闹的年代。艺术的喧哗四起，而大众的兴致持续高涨，似乎艺术的精英本质都快要被改变了。在亚洲和中东，艺术国际展和艺术展销会的数目持续上升；前卫艺术与商业的噪音此起彼伏。艺术看来已成为新的文化号角，将社会动员起来。可是，当我们参观展览时，当代艺术品传达的又是另一种景象：作品似乎变得愈来愈深奥，不时还伙同哲学家和社会思想界，涉足前沿的学术思潮。前卫艺术好像并未改变初衷，还没有放弃向世俗挑战。于是给人另一个印象：今天的精英当代艺术终于建立了抵抗流行趣味的实力，实现了现代主义当年的预言。

在普及传播的层面看，今天我们所有人确实被调教为某种形式的艺术参与者。展览作为公共观赏平台的意义随着全球互联网网络的发展而被彻底改变了。互联网社区无时无刻不在共享图片，任何一位博客作者都毫无困难地承担着策展人和展览者的角色。大家处在一个任何人都能公开发声的年代。我们的联合策展人鲍里斯·格罗伊斯总结说：景观时代已发展到新阶段，现在境况变成：等着被人看的景观比观众要多得多。在这种情形之下，当代艺术这个针对特定观看共同体的专业，到底做对了什么才形成这样的公共影响？具体的说，对于一个位处东亚的双年展，又有什么资源可以调动，来吸引这个时代这种既网络化又无根的公众？

有一种说法是：美术馆（以及举办周期性展览的体制）为另类媒介的主体提供了物理空间的庇护所。错综复杂的全球联络使这些当代主体分碎和孤立，反而在建制性的空间里，他们才能够在物理的、实在的社会空间里参与公共事件和文化创造。还有，我们一贯是去博物馆感受历史的物质在场，由此了解我们从何而来，缘何如此。而当代的艺术展则告诉我们：我们现今所处的时代是个什么长相。不过今天当代艺术的号召力迅速地赶过博物馆；当代艺术甚至不时接受传统博物馆的邀请，走进博物馆里去跟历史文物互动。当代艺术的展览正在重新定义博物馆的规范，因为，虽然博物馆收藏着宝贵的文化遗产，我们不相信博物馆能够正确地表达当今的时代精神。2011年十一月一日，国家博物馆在天安门广场上的馆门前树立了一尊九公尺半高的孔夫子像，标志历代的儒教传统。一百天后，铜像消失了，被挪到馆后的雕塑园。这反映了馆方之内对于历史叙述也达不到一致的阐释。今天，新时代的呈现，正是在当代艺术的展览上、在我们的眼前发生。在亚洲，对于文化身份定义的焦虑，通过国际当代艺术展越来越清楚地表露出来。但为什么生效的不仅是当代“艺术”展，而是“国际”当代艺术展？

亚洲各国对于早期现代史的态度近年在迅速改变，亚洲的现代史正逐渐被改写。但是在重新思考现代的时候，我们由当代艺术所得到的暗示是：重新认识现代不可能是单一个国族的计划。无论是理解这个新时代，还是亚洲各国阅读自身国族历史，两者都无可避免的被“国际”定义；单独的“国族”理解是片面无效的。“国族”是现代国家系统的主权主体，可是“国族”的原则或多或少与传统的“文明原则”有所抵触，而后者又是大多数亚洲国家在前现代的立国基础。于是到了今天，种族立场仍然是导致分裂的潜在力量。除了国族分裂，还有政治意识形态对立的冷战。意识形态对立意味着角逐现代国家的几种不

同计划。回望以往一世纪，“民族国家”依然阻挡着我们回归历史之路。不仅如此，在亚洲，冷战仍在僵持着。1989年柏林墙倒塌了，西方以“历史的终结”欢庆冷战的结束。但也就在那时，亚洲的冷战阴影开始修整它的轮廓。

自19世纪以来，不论意识形态是民主共和还是社会主义，“国族主义”一直是策动亚洲国家团结起来对抗外国侵略，实现政治自决的澎湃动力。“民族国家”是工业发展的最佳模式，是迅速现代化的首选。以维持“民族国家”这一现代政治装置为计，大量的社会记忆和历史经验被暴力镇压、文化智慧被弃如敝屣。冷战的后遗症，使多个亚洲民族直到如今还处在意识形态政治的分裂状态；像中国和台湾、南韩北韩等。冷战的意识形态分裂提醒我们必须超越民族国家的压制，最终复苏亚洲自己的国族历史，并希望在亚洲的历史现实中提炼出普世文明的原则。（香港当前对学校制订“国民教育”的争议，就生动地表明了这个问题的敏感性。）正如韩国学者白乐晴和白永瑞在此次双年展的“亚洲思想界上海论坛”中提醒我们的，任何国家都不可能独自完成这一国族历史的复苏：亚洲国家是全球“跨国体制”的一部分，任何协商都必须把全球的伙伴牵扯进来；除了在亚洲的邻居，还涉及与之相协调的资本主义系统和西方势力。换言之，只有在“国际化”的语境里才能比较和理解目前被冷战分裂的各种亚洲经验。也可能是因为这个原因、是因为亚洲的公众本能地理解他们所处的时代困境，所以他们涌进“国际”当代艺术展，企图从中体验他们所属的时代之精神。

国际艺术展宣示的秘密不仅是被冷战所掩盖的秘密，新艺术的撞击在这里也生成了新知识。艺术展除了是美学展现的场所，另类感知秩序的“异托邦”，它还使国际汇聚一起的“地域感性”直接对撞。这里的对撞是知性范式的碰撞，因此有可能在此产生出新知识。或者也许更确切地说：因为这些不相协调的美学呈现缺少现成的范式，迫使我们不得不重新质疑既有的范式。要是可能再进一步奢望的话，我们企望从这个美学的混杂之中看见新的亚洲社会形态的曙光，窥视全民政治社会的端倪。真有其事的话，这些未来的公共形态将不仅是亚洲的资源，它们的轮廓也将有助于化解“现代”计划在20世纪累积的暴行。

把当代艺术空间称为“异托邦”是对应早期前卫艺术的“乌托邦”语境而发。20世纪初的欧洲前卫运动被称为乌托邦，因为它的建构是被想象在“事物的秩序”之外，所以艺术界自1990年以来的改变被总结为朝向异托邦的运转是恰当的。（这里的异托邦定义乃根据福柯所议：一组真实但互不兼容的空间；虽然孤立但又与其他空间有所关联，尤其是相对于正统秩序。）

毛泽东的社会革命就是追求乌托邦的前卫运动。在毛的时代，从1949年到1976年，可以说中国就是个超大的前卫展览场。举凡所有及目的事物，从公共标识到家庭用品，无一不变为即将来临的光辉未来的标志物。在毛的年代，中国没有现代艺术展的需要，国家本身的展现就是一个“总体艺术”的展览计划。在1976年毛泽东逝世后的十年里，中国的前卫艺术（也称为“85新浪潮”）犹笼罩着乌托邦光环的余晖，坚守着现代普世理想主义的版本（主要的灵感是西方版本），继续将中国想象为一个独立在世界之外的乌托邦空间。1989年之后，这幅图景迅速改变，中国的艺术乌托邦开始踏入西方后现代的国际空间，可是后者早已开始挣脱欧洲中心的普世主义。1989年之后，在后殖民主义批评、身份政治等思潮的推动下，西方现代艺术展开始迅速变形，出现了将艺术介入社会与政治中重新定位的尝试，诸如“新体制”的实践等（这个策展实践“一部分象社区会所，一部分是实验室，一部分象学院”，艺术家/策展人Jonas Ekeberg如是自述）。换言之，真实世界推出了其他的非西方历史和别样的秩序来组织经验，质疑占有支配地位的西方正统秩序。1990年代艺术空间的“异托邦转向”引带了范式转变，开始了艺术靠向教育和学院的转向。（标志着教育转向的重要艺术事件包括1997年的第十届卡塞尔文献展。其实文献展自1955创办以来就一直把教育体系改造订在展览议程上）。对于亚洲当前的艺术境况而言，异托邦的重要性在于它具有知识生发的潜在能量，对于2012年上海双年展的“重新发电”主题，发挥这种潜能是一个目标。

回到2012年上海双年展，按照艺术总监邱志杰的主题分析，这里说的“亚洲能量”不仅是个概念点，而是每位来到亚洲的观众都能经验到的日常现实。这里，新时代正在发生，时代正被高效的生产能量和狂热策动。有意思的是，这种高效生产的狂热与当代艺术历史似乎有并行的对应关系。以上海为例，中国的第一届双年展在1996年于上海启办，到了2000年，上海双年展转变为国际展览。在1980年代，中国开始包产到户和资本化生产的改革实验，到了1990年代末，中国已经被昵称为世界工厂。物质生产的转变和现代展览史在这里是否有某种暗合？

在此我们应该强调，中国是国际间投身于“现代化”最狂热的国家之一。虽然中国的现代历程带着内战的创伤，又自然而然地陷入了冷战阵营，不过中国最终还是打了尖，从一个意识形态倒戈到另一个意识形态，打破了冷战的分裂，在1980年代转向了资本主义生产制度。如果我们理解冷战双方代表西方“现代性计划”的两种方案，中国对20世纪世界历史的伟大贡

献就在于中国领导者义无反顾地献出了中国的土地，作为西方现代性计划的激进实验所。如果我们估量中国付出的代价，除了人伦悲剧之外，也许最无法估算的是它本应可以贡献后现代世界重建的历史经验和文化资源。大多都在现代化过程中被草率的消耗或彻底毁灭了。

真要彻底解决冷战两边对垒的抗衡矛盾，最终不能不牵涉欧洲文明的核心哲学大命题。尼采在百多年前呼吁“形而上学的终结”到今天还没走到底，dialectics 的二元对立还在规范现代思维。近代西方哲学家建议在审美学和艺术历史下功夫。艺术史是一种摆脱了时间进程观念的历史，因为每次重访都必须作为一种“完成状态”的现象来面对，由是哲学家希望在这种极致的“当下”探讨未来的普世价值，以期摆脱进程式的终极普世。大家并希望在“后西方”的时代里找出不落于形而上学的窠臼的思维，找寻外于西方的文明范例。所以对于西方来说，已经消亡的传统中华文明作为外于西方的重要历史经验、作为一种极端的“他者”，在今天或许应该用另一种角度重新了解。已经消亡的中华文明有如艺术史，是立于时空进程之外、和理想欲求之外的“独例”（singularity）。或许，这样的中华文明，象艺术作品一样，可以被视作无法掌控的“遗逸”（loss），成为远方的眼界，以便激活现代以后的普世思考。

中国和其他大多数亚洲国家一样，一心要“赶超”西方，它对生产提速的追求是明显的。此中跟艺术相关的命题是：生产的逻辑是如何与现代性的计划盘根错节地绑捆在一起。围绕着“现代”这个核心有一整套完备的时间管理、社会秩序以及生产力和原材料掠夺的机制；而恰恰正是在“生产”的层面上当代艺术发现自己已经跟“现代”的命运联接在一起。在中国，当代艺术的合法化得益于一个概念，那就是近年时尚的“创意产业”。不过在中国社会这里被强调的是“产业”，由此生发了矛盾，那就是作为社会交换和文化论辩的艺术空间，对立于作为“商业化的公共空间”的关键矛盾。自1990年代以来，西方美术馆和国际艺术平台对商业利益入侵的批评促成了策展实践的激烈变革，转向调研、强调工作过程。反观在中国艺术和商业暧昧的界线，我们应该将这种放任态度从举国产业化和根深砥固的现代主义视点中解读。

两年前，前一届上海双年展的开幕讲演由萨拉·马哈拉吉主讲，他激情而雄辩地分析艺术的“知识生产”，（或者用他挑衅的词汇叫做“now - ledge”实践），艺术应该立于既有的学科框架之外。当代艺术的难以读懂早已恶名在外；它不像讲演，让每个人都能从中得到一点东西。即使近年展览的“学院转向”也并非阐明易懂。艺术展览就像兼容奇迹与卜卦的庙宇，需要在划分卜卦和知识的渊崖上搭起桥梁。那么在亚洲语境里，我们应该怎样评介艺术界所谈的“知识生产”？

诸如艺术作品（“作品”或“工作”）和知识生产（“生产”）这类术语暗示了艺术同资本主义现代化之间所隐藏的联系。亚洲在物质生产上跃居世界首位，最终无可避免众所瞩目地将自己变成了“新现代”的现场，这也必然将批判现代的思考引向亚洲国家。于是，艺术被差使“工作”，一边发挥它的拜物价值，一边担任启蒙的解卦。由是在亚洲的当代国际展览上，随着国际的互动，新的身份认同和文化共识被逐渐建立。在这里要警惕的当然是现代性对“生产”的实用主义，慎防便捷的利益扰乱了神奇和真理，警惕身份的追寻被“文化品牌”混淆，或“now - ledge”快速被转换成产品。

“新现代”的知识生产必定建立在现行的知识基础上。但新的、激进的思维范式大概必须从多元美学经验的互相撞击中激发出来。不能互融的体制在碰撞中才有希望撞出新知识。一种新的现代需要一种新的“美学现代性”；在亚洲，这个美学现代性大概还在酝酿。美学感性是有社会意义的，这意义或许在于催生可行的公共社会政治形式出现。对此我们只能乐观期待，因为以美学感性作为建立社会政体的基础在亚洲早有先例。孔夫子关于“礼”的遗教（在英语中勉强译为“礼仪”），“礼”的美学，就是一个耀眼的例案。当然这也是我们今天“重新发电”的资源。

上海“重新发电”的能量来自“工作”和“生产”的能量，其背景是亚洲。这里带着共通的现代历史命运的民族传统，正准备重新启动被掩埋的历史经验。在现代历史的终点，新的亚洲史将重新浮现，分别寻找它们纷繁多样的过去（以及各式异样未来）之路。假如这些过去对未来有所价值，那么它们必定是建立在一个国际的、同时也是亚洲交互的框架之内的美学感性和公共形态。或许，艺术的“显示的力量”可以将国际异托邦的冲突性美学激化为一个百花竞艳的政治共同体。也许在这个国际美学的政治共同体中，失败的国际主义乌托邦将得偿部分清白，重新显示被暴力扭曲的理想。

人民共和六十三年秋写于香港道理山居

Reactivation and Asian Energy

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We are happening upon interesting times . The voice of art is rising around us on all sides. Mass interest in art events is reaching a level that seems poised to change the elitist nature of the practice. In Asia and the Middle East the fever for contemporary art exhibitions can be diagnosed by the rising number of international biennales and art fairs, often freely mixing cutting-edge art and commerce. Increasingly, art is becoming the bugle horn that pulls society together. Yet when one visits exhibitions, art projects give another impression; they appear to get ever more esoteric, as artists often team up with philosophers and social thinkers to render the material as intellectually challenging as modern art has ever aspired to. This directs us to the other conclusion: Elitist art has finally built up a position firm enough to withstand popular taste, thereby partially fulfilling the prophecy of Modernism .

Indeed, today we are all conditioned to be art participants in one form or another. The meaning of exhibition in terms of public spectatorship has changed radically with the advent of the global web. Internet communities share visual materials constantly, and any blogger may assume the role of exhibited creator with zero friction. This is an age when anyone can have a public voice; our co-curator Boris Groys characterises this latest development of the Age of Spectacle, as an era in which there is more spectacles to be seen than there are spectators. Under current circumstances what does contemporary art, made up of a viewing community with supposedly specific audiences, say or do to command such influence over the public? Specifically, for a biennale situated in East Asia, what are the special resources it might bring to such a mediated, but unanchored, spectator public?

It has been argued that museums (and institutional structures such as recurring exhibitions) offer a physical and formal shelter to the subjects of disparate media communities, whose complex global connections do not shield them from fragmented isolation. At institutional spaces, the contemporary subject may engage public issues and cultural creation in physically grounded social spaces. Moreover, traditionally we go to museums to experience the material presence of the past, in order to find out how we have come to be what we are, while contemporary exhibitions tell us where we stand at this moment. Today the allure of contemporary art is rapidly overtaking the museum; contemporary art has been invited into traditional museums to "make relevant" historical materials.

Contemporary exhibition is re-defining the norms of museum practice because we do not believe museums can articulate the cultural ethos of our age, even with their archival collections of treasures. In a telling example, on November 1st 2011, the Beijing National Museum erected a nine-and-half meter high bronze statue of Confucius in front of the museum on Tiananmen Square, to signify China's civilisational lineage. After 100 days the statue disappeared into the museum's sculpture park, indicating conflicting official interpretations of the historical narrative .

Today it is here, at the contemporary exhibition, that the new age is seen to be happening. In Asia, the anxiety of cultural definition is increasingly articulated through international contemporary exhibitions. Why "international" exhibitions?

Asian modern histories are slowly being revised to reflect changing attitudes towards the early modern past, but the hint we get from contemporary art is: "This is not a national project" . Both the understanding of the new age and readings of Asia's own national histories

are internationally defined; the "national" is ineffective. The "national" as the sovereign subject of a modern state system interferes with the "civilisational principle" that most pre-modern Asian states were based on, and it has embedded the seed of strife in these countries since the beginning of modern statehood. Today the stigma of ethnicity still lurks as a divisive force in many of these countries. Then comes ideological difference, meaning competing proposals for modern statehood. Looking back over the past century, the "nation-state" still blocks our way back to history. Furthermore, the Cold War is in the way. When the Berlin Wall fell in 1989 and the West celebrated the end of the Cold War, and with it the End of History, it was then that the shadow of the Cold War in Asia started to sharpen its contours.

From the 19th century onwards, "nationalism" has been the dynamic that mobilises Asian countries to political self-determination against foreign domination. For most countries, "nation-state" was the preferred state form, adopted for the sake of rapid modernisation, whether the ideology was Republican or Socialist. To maintain the modern political apparatus of "nation-state", a great deal of socio-historical experiences have been violently suppressed, and cultural knowledge discarded. As a legacy of the Cold War, Asian countries like China and Taiwan and the two Koreas, countries with civilisational and "national" affinities, continue to be divided today by ideological politics. The ideological divide of the Cold War is a reminder of the necessity to move beyond the constriction of nation-state, to eventually recover Asia's own national and even sub-national histories, and ultimately develop civilisational principles based on Asia's own realities. (The recent public uproar over instituting elementary school "national education" in Hong Kong is a vivid illustration of the sensitive nature of this problem.)

This historical recovery, the shattering of Asia's wall of amnesia, cannot be achieved by any country alone, as Korean scholars Paik Nak-chung and Baik Yungseo remind us at this Biennale's "Asian Circle of Thought": Asian nations are now part of the global "inter-state system", and any negotiation must necessarily involve global partners; apart from Asian neighbours, it involves accommodating the capitalist system and western powers. Only in the "international" context might different Asian experiences of the divisive Cold War be compared and understood.

This dilemma is perhaps what the Asian public instinctively understands, and it flocks to contemporary international exhibitions to experience the spirit of its own times. Moreover, what international exhibitions reveal are not only secrets hidden by the Cold War: new knowledge is also generated. As a site for aesthetic articulation, as a heterotopia of alternative sensible orders, regional sensibilities from international sources converge and the clash of paradigms generates new knowledge. Or perhaps more accurately, the lack of paradigms of these incongruous aesthetic presences presses us to rethink existing paradigms. There is also the vain hope that out of this medley of aesthetics perhaps Asia's new forms of the social, its politics of communal participation, may gradually emerge. The emergence of these future communal forms will not be just an Asian asset, their configurations will contribute to the resolution of atrocities of the "modern" in the 20th century.

The claim of the contemporary art space as a heterotopia is made in the context of the utopian nature of the historical avant-garde art space. If early 20th century European avant-garde is said to be utopian, with its constructions imagined outside the "order of things", changes in the art world since 1990 should rightly be characterised as a move towards heterotopias. (Here heterotopia is defined according to Foucault: as a juxtaposition of real but incompatible spaces; although isolated, they relate to other spaces, especially to the dominant order.)

Mao Zedong's social revolution was such an avant-garde drive towards utopia. During Mao's era, from 1949 to 1976, the whole of China was an exhibition site; everything visible, from public signs to household goods, was turned into a marker of the glorious future awaiting the nation. There was little need for modern art exhibition, the country represented nothing less than a "total art" project. The decade after Mao's death in 1976, China's avant-garde (the so-called "85 New Wave") still basked in this aura of utopia, and persisted in a version of modern universalist idealism (mainly inspired by the West) that continued to imagine China as a utopian space that stood apart. This vision radically changed after 1989 when Chinese artistic utopia started to engage the post-modern West in the international art space that was already shedding its Eurocentric universalism. Post-1989, Western modern art exhibitions accelerated their transformation with the contribution of post-colonial critique, identity politics, and various attempts to re-situate art in society and politics through efforts such as "New Institutional" practice (curatorial practice that is "part community centre, part laboratory and part academy", according to artist-curator Jonas Ekeberg). In other words, the real world comes forward with other histories and alternative ways of ordering experience, putting into question the assumptions of the dominant order. The heterotopic transformation of the art space in the 1990s was accompanied by a paradigmatic shift towards an interest in education and knowledge production. (Important art events that mark the educational turn include the pivotal Documenta X in 1997; in fact, since the inauguration of the first Documenta in 1955 the reform of education has been inscribed into the purpose of most its exhibitions). The significance of heterotopia for the contemporary situation of Asia lies in its potential as a space for the emergence of knowledge, and it is principally this potential that is being thematised in "Reactivation" at the 2012 Shanghai Biennale.

To come back to the 2012 Shanghai Biennale, the focus on "energy" as analysed by Artistic Director Qiu Zhijie is not just a conceptual point, but an everyday reality that can be experienced by any visitor to Asia. The new age is seen to be happening here on account of its productive energy, and frenzy. Interestingly this productive frenzy has an uncanny parallel with the evolution of the contemporary art scene. Take

Shanghai, for example: China's first biennial was inaugurated here in 1996, and in 2000 it was changed to an international exhibition. In the 1980s China started to experiment with communal ownership and capitalist production; by the late 1990s it had already become the world's factory. Why this parallel between material production and exhibition history?

Here we should remember that China is one of the most fervent devotees of "modernity". Notwithstanding the traumas of its civil war, which naturally led the way to the Cold War, China has also broken ranks and crossed the divide of ideologies with a turn towards capitalist production in the 1980s. If we understand the Cold War to represent the two alternative programs of Europe's "modern project", the great contribution of China to 20th century world history is that its leaders have unreservedly devoted the Chinese domain to a radical experimentation with Europe's modern project, paying full price for the destructive drive hidden beneath either extreme. If we consider its costs to China, apart from human tragedies, perhaps the most unaccountable is the waste of unique historical experiences and cultural resources that should have contributed to the world's post-modern reconstruction.

To truly resolve the dialectical dynamics of the opposing sides of the Cold War is tantamount to resolving the perennial intellectual dilemma of European metaphysics. The attempt to overcome dialectic pairing that led to Nietzsche's proclamation of the "End of Metaphysics" is still here with us. Philosophers have proposed to study aesthetics and the history of art (a history that is not temporally "progressing" but which always reappears as a "completion") as the radical "presences" out of which understanding of future universals may arise. Historical/civilisational China, which in every respect was a radical alterity to the West, now that it is lost from the world, should perhaps be recaptured as a singularity (like art) that remains outside temporal "progress" or desired ideal. For the West (if not for modern China at the moment), perhaps it is as art, as entelechy ("a being completed in its end, perfect", wrote Aristotle), that historical/civilisational China could be experienced as the "loss", a horizon, to stimulate ideas for post-modern universals.

Like most other Asian countries, China is driven to "catch up" with the West, and the reason for its pursuit of accelerated production goes unquestioned. But the point pertinent to art is how the logic of production is bound intrinsically to the project of modernity. "The modern" centres around a complete regime of time management, social order, production and material exploitation; and it is at the level of production that contemporary art finds itself bound to the fate of the modern. One concept that has helped to legitimise contemporary art in China is the fashionable pursuit of "creative industry", with an emphasis on the word "industry"; hence the inherent tension between an art space that constitutes a site for social exchange and cultural debate and that of a "commercialised public space". The critique of the incursion of commercial interest into western museums and international art platforms has fostered radical changes in curatorial practice since the 1990s, with a turn towards research and working processes. In China's case we should read its cavalier attitude towards artistic autonomy in the context of its national industry at this stage of development, and its entrenched modernist attitude towards production expediency.

Two years ago, at the inaugural lecture of the previous Shanghai Biennale, Sarat Maharaj made a passionate argument for art as a practice that generates special knowledge (or "now-ledge" as he provocatively termed it) outside the framework of existing disciplines. We all know how notoriously difficult it is to read art; it is not like a lecture that provides something for everyone, and the "academic turn" in exhibition practice does not always elucidate. Art exhibition is like a temple where magic and divination come together. It is not meant to be easy, even though curators' desire to create a good spectacle is sincere. One needs to bridge the abyss between divination and knowledge. So, in the Asian context, how should we position "knowledge production" that the art world speaks about?

Terminologies like artwork ("work") and knowledge production ("production") underscore the implicit tie between art and capitalist modernity. With the drive to cap the world's material production, Asia has finally turned itself into a compelling site of the new modern, which, inevitably, also draws to Asian nations current critical thinkings about the modern. Here art is made to go to "work" properly, both for its fetish value and enlightenment benefits. Here also, at Asia's international exhibitions, a refreshed local identity is made, in the company of an international community. What needs to be cautioned is of course the instrumental attitude of the ascendent modernist mind-set, when commercial expediency invades the sanctum of magic and understanding, the search for new identity gets confused with "cultural branding", and "now-ledge" traded in for marketable products.

The knowledge production of a new modern must be built upon present knowledge, but new paradigms that entail radical thinking should be sought from the clash of aesthetic experiences. Out of the conflict of incompatible systems fresh understanding will hopefully emerge. A new modern necessarily entails a new aesthetic modernity, and arguably we are still waiting for this to appear in Asia. The social significance of a new aesthetic modernity is that out of such aesthetic sensibility feasible communal socio-political forms might emerge. One can try to be optimistic about this possibility as a socio-political regime founded upon aesthetic sensibility is not unknown in Asia: The Confucian legacy of the aesthetics of "Li" (loosely translated as "rite") is a shining example, and it is certainly one resource waiting for reactivation.

Possibilities for Shanghai's "reactivation" come from the energy of "work" and "production", in the context of a host of Asian nations and

traditions poised to rekindle key issues about their common modern historical fate. At the End of modern History, new Asian histories start to emerge by seeking ways back to their diverse pasts (and futures). If these pasts have shapes worthy of the future, they must necessarily be aesthetic sensibilities and communal forms built upon an international, and inter-Asian, framework. The power of visibility of art should be one that turns international heterotopias of conflicting aesthetics into that of a contesting commonwealth. Perhaps in this commonwealth of international aesthetics will the failed utopia of the Socialist Internationale be partially vindicated, and find rewards for its legacy.

Autumn, 63rd Year of the People's Republic, written in Hong Kong

Editor: Mark Clifford

多元的可能性：策展视角下的人类学

晏思·霍夫曼

2012 第九届上海双年展联合策展人

旧金山加州艺术学院沃迪斯当代艺术研究所所长

德国社会学家马克斯·韦伯 (Max Weber) 有一句关于人类的著名论述：人类是悬浮在自己所编织的一个个重要网络中的动物。人类这个物种受好奇心驱使，痴迷于悬而未决的问题与不确定性，受此驱策走上寻找答案的征途。人类有能力自我拷问，并会时常自省，这正是我们之所以为人类（不管是作为个人还是群体）的一个原因。

我的想法或许有悖于常规，但我认为策展人这个职业具有得天独厚的优势，能帮助我们找到人类面临的诸多关键问题的答案——同时也提出新的问题。我之所以这么说，是因为我们对策展与展览运作的最新理解呈现出了这样的趋势。相对于艺术史而言，当今的策展工作与探究模式更接近于人类学范畴（而传统上都把艺术史看作策展活动中最重要的学科）。

在理想的情况下，策展人应该是好奇心最强烈的一群人，他们的求知欲远远超过普通人。他们必须具有一定的紧迫感，急于钻研和分析人类处境的根本问题。由于这些问题不仅关乎文化生产，也关乎历史乃至现实本身的创造，策展人应敢于突破传统学术探索模式的边界和范围。

这些核心问题究竟是什么？有些是关于人类来源的根本问题（我们来自哪里？），有些是关于认识论（我们如何知道我们知道？），有些则是关于本体论（我们是谁？我们的现实是什么？）。除此之外，还有一些更为深刻的问题，关于美学（什么是美？），关于伦理（什么是对，什么是错？），关于生态、宗教乃至权力。我们提出问题和尝试解决这些问题的方式，是构成人类现实世界的主要元素。

策展人同哲学家、人类学家、考古学家、人种学家以及其他学家一样，都必然要努力探寻人类如何构建现实世界，如何提出问题，如何创造文化与文明。与此同时，他们还积极参予提出新问题和话题。所有这些活动的终极目的在于更加透彻地解读人类自身，并将我们的发现和创造（必须牢记我们既是研究者也是创造者）应用于全面提升人类自身的事业上去。

这一观点的核心是对传统策展思路的质疑。负责组织艺术展览的策展人与有关人类存在的根本性问题有什么关系呢？要解答这一问题，我们必须首先认识究竟什么是“传统策展做法”，以及传统策展做法如何演变。

传统策展做法的核心是研究艺术史。典型的策展人一般在博物馆任职，一门心思投入到研究、保护、解读和展示其专长领域或媒介中的艺术品。他们的角色相当于文化的保管人、照料者和守护者，而非文化的创造者。

近年来，“策展人”一词在诸多展览机构中已被赋予了全新的意义，这些机构也已经实现了职能转变，从艺术品的存档处和储存库到陶冶大众情操的中心，从教育场所转变为消遣娱乐场所。与此同时，策展人具备了多重身份，既是学者，又是新体验的创造者。而不幸的是，艺术（至少大多现代和当代艺术）却沦为一种商品，或一种身份的象征。当艺术被剥夺了批评性的潜力，它在一定程度上没落为徒有高价的概念性装饰品。换句话说，策展人身份的演变与当代艺术地位和功能的没落息息相关。

正如艺术品丧失核心潜力一样，策展人也由此失去了同样珍贵的东西。

要对此深入详细的考察，我需要更大空间和更多的时间，这一问题也早已有人论及（尽管不够充分）。可以说，传统的策展虽缺乏创造力，但的确促使人们认识到，在我们不断严肃自问作为人类到底具备什么身份时，艺术发挥着非常积极的作用。

世界上依然有一批工作认真、名望出众和学养深厚的博物馆策展人，他们孜孜不倦地研究某一位艺术家的学术生平，或者该艺术家一生的创造性活动。而其他策展人——至少是那些希望自己的作品能集严谨的治学风格、对社会与政治的好奇心、创造性能量以及创作者的力量于一体的策展人，必须为他们所从事的工作以及对工作的概念化操作找到一条出路。

出路在哪里？策展人必须重新定位他们的角色，变成当今世界文化的代理人：他们要具备宏观视野，了解文化，洞察世界。他们还需超越自我，不能仅仅把视觉艺术当做自己研究和工作的主战场。

如果将策展看作是一个探寻人类本质意义的整体方法，则它与人类学、特别是应用人类学领域的人种学有着密切的联系。“人类学（anthropology）”一词来源于希腊语“anthropos”和“logia”两个词，前者意为“人类”，后者意为“知识”，合起来就是“关于人类的研究和知识”。

我们必须牢记的是：人文和文化都不是一成不变的范畴。它们具有多面性，不断发展。它们的定义在不断演进，处于动态之中。它们向来不会呈现为单一模式，也无系统性可言；作为概念，两者是有序混乱的最好例证。当今世界策展人的任务应当是通过文化创造，将这种混乱状态变得井然有序。策展人应当出谋划策，考察、研究并最终筛选出美术馆展出的作品，并提出独到的理论观点。这些观点可能是对我们如何提出和解决根本性问题的解读。在整个过程中，策展人积极参与创造文化，同时也提供分析文化的策略。他们针对客观现实提出问题，与此同时促进对人类现实世界的重新界定。

和人类学一样，策展旨在拓展人类现有的知识和话语体系。然而，有别于人类学的是，策展工作通过有形物体——即展览来表达思想，而非诉诸于书面或口头语言。这些别具一格的知识集合向人们展示有形的物体，且所有展出物品都有一套自身的语法体系与符号系统。

顾名思义，符号超出了有形实物的约束范围。符号让我们能够生活在心灵世界之中，植根于文化世界之内。很多研究者认为，使用符号来表现事物是人类的特有的能力，也是人类区别于和其他物种的决定性特征。关心人类根本问题的艺术家们必定会创作出具有象征意义和潜能的艺术作品。

然而，艺术或许终究不应该指向超出自身之外的事物，策展人也不该强意而为之。也许我们太过频繁地将政治与意识形态的东西强加于艺术。若是我们想要在艺术范畴以外讨论问题，那就应该使用与问题直接相关的物体和材料。若非如此，便无疑是在滥用艺术品以满足一己之私欲。

我期望能够将策展理解为一种以更宏观的视野审视文化的行为。然而，这种理解同第九届上海双年展有何联系？两者之间的联系其实并不明显，也不直接。若将本届双年展理解为我希望看到的策展视角下的人类学表征似乎也不妥。因为这届展览基本还是一次较为传统的艺术品展示，参展艺术家们或多或少地关注人类状况，也围绕展览主题“重新发电”提交了作品。这个主题灵感来自于展览的场地——上海当代艺术馆，其前身是一座发电厂。

我在本文中呼吁策展应更加符合人类学思路，不过这不代表美术史上未曾有过从整体的宏观视野审视人类生存状况的尝试。艺术界的跨学科活动与艺术本身的历史几乎相伴而生。尤其是发端于二十世纪早期的先锋派运动，受到现代主义思潮理想的驱使，摒弃了传统上割裂艺术、建筑、文学、宗教、社会组织和日常生活的行为，致力于将艺术变得更加贴近人类存在等诸多根本性问题。

“重新发电”是第九届上海双年展的主题，它着眼于人们最为关注的问题之一：能量，或者说“能量生产”。各种不同的项目和展览都以这一问题为出发点，在双年展期间提供写作、策展、艺术制作等课程的临时学院也由此应运而生。本届双年展的主体部分涉及到能量对话，特别是利用诸如石油、煤矿等自然资源所生产的能量。然而，该主题还隐喻每个人类个体内心世界的“能量”。本届展览致力于创造的能量是指：那些反映艺术家思维的艺术品置于展馆内，被观众审视时在他们心目中留下的东西。这是一种一经接触便会极速膨胀乃至爆炸的能量。这种能量具备产生转变、适应和共鸣等潜能，能够将潜伏在社会

环境中的能量激发出来，使之焕发新生。在这个意义上，这座发电厂的旧址正在经历复活之旅，只不过，这次生产出来的不是电能，而是一种心灵脉冲。这种心灵脉冲正将一个社会群体的潜在能量激发释放出来。

在此，我要举两例最近的展览。这两次展览正好诠释了本文开篇所阐述的概念：策展视角下的人类学；两个展览都激发了我的思维和想象。一个是奥奎·恩维佐担任艺术总监的巴黎东京宫三年展“迫近”（Intense Proximity）（法国巴黎，2012年），另一个是卡洛琳·克里斯多弗·巴可吉夫策展的第十三届卡塞尔文献展 dOCUMENTA (13)（德国卡塞尔，2012年）。

受到二十世纪中早期法国人类学家特别是克劳德·列维·斯特劳斯的鸿篇巨制《忧郁的热带》（Tristes Tropiques）（1955）的启发，恩维佐的三年展精心审视了人类学和艺术的交汇点，由此创造出一种全新的吸引力和隔阂感。展览的目的是重新思考国家空间的概念，其视点从实体的场所转变某种不断获得新形态和新范畴模式的边界空间。三年展探索了全球化时代人类的生存状况，既指向摩擦和冲突，也包含交流。交流中希望与恐惧并存，这正是全球化背景下人类活动造成的结果。该届三年展的展出形式相对较为传统，策展人采用了人类学家收集的材料，其中还有一份长达700页的选集，里面收录了研究艺术和人类学之间各种联系的几篇核心著作。

第十三届卡塞尔文献展是一场截然不同的展览，然而这次展览也强调要超越艺术范畴，以便理解当代人类的状况。文献展采用宏观视野，致力于建立艺术和理论的联系，同时又避免在两者之间划分层级。展览致力于揭露哪些领域中政治活动与当前各类科学艺术领域及其他形式知识的研究之间存在密不可分的世俗关联。展览展出了100多种小册子，作者来自科学、哲学、心理学、人类学、经济政治理论、语言文学研究及诗歌等不同学科领域。大量非艺术家创作的材料被收罗其中，以传统的眼光看，本届文献展更像是某个文化历史博物馆的展览。

一种超越视觉艺术去感知世界的强烈愿望是这两次展览的共性。我这里仅仅列出两例采用更加宏观视野处理世界和其根本问题的展览。毫无疑问，诸如巴黎三年展和文献展之类的大型展览必将超越目前关注艺术的现状，这只不过是时间问题。促成这种超越的，是策展人直面并应对这些超出艺术范畴的重大问题的强烈愿望。双年展这样的展览为这些致力于变革的策展人提供了绝佳的舞台。

当今日益全球化的时代带来了许多复杂的文化问题，对诸如笔者自己的行为产生了独一无二的影响。我所要面对和处理的不仅是一种文化，一种现实，而是数以百计的文化和现实。这既是一种荣幸，也是一种必然和责任。肩负这种责任的，是有雄心理解人类文化、人类历史和人类现实存在，并将其发现公之于众的人。人类学研究要做大量的实地考察工作，以便为某种想法、概念和理论服务。由此，我将策展看作是一种应用人类学研究。

在世人眼中，独立策展人跑遍全球，一刻不停地查收邮件，计算航空旅程。他们的脚印遍布全球，到最遥远的地方寻访艺术家，寻找创意，在偏远国度举行展览。这种形象已经深入人心二十余载。这个老生常谈的话题却是展览行业的现实。最典型的代表人物莫过于瑞士裔策展人汉斯·乌利希·奥布里斯特。他永远都在路上，从未停歇，几乎不合眼，在最意想不到的时候参观工作室，召集会议。他生活在自己的时区，只记得各个城市的机场代码，常常通过网络与全世界同行交流想法、共享信息，并和全球的业内（文化）人士都非常熟悉。

国际策展人的出现证明了世界正在发生剧烈的变化。一方面，这是文化、科技等事务全球化所带来的必然结果。另一方面，这也是艺术界商业化的结果。随着艺术的魅力逐渐展现，策展人也逐渐跻身光鲜亮丽的艺术界，成为社会名流。策展人变成弥漫全球的侦察兵，四处搜寻新的流行趋势和新兴艺术家，以期时刻保持信息畅通。除此之外，他们还及时把握下一个热门事件，创造属于自身的价值。独立策展的现实是，下一场展览或许是在相隔两个洲之外的地方。不管怎样，双年展业已成为全球化时代的展览舞台，也是当今国际策展人施展才华的竞技场。我深切希望他们有一颗充满好奇的心，驱使他们不断尝试解读人类。

目前，大多数策展人关注的依旧是通过艺术品探讨人文话题。然而，我相信，这种情况会越来越少。第九届上海双年展并非我理想中的“策展视角下的人类学展览会”，但已经向这个方向迈进了一大步，正在朝着更加全面地审视文化、政治、人类的总体方向努力，并以展览的形式表现出来。在此，我的职业兴趣不全在于如何操办另一次展览。相反，我一直在探索展览在迥然不同的文化环境中如何呈现。

这一届双年展的组织者、当地策展人和艺术家们的目标是什么？他们的动机是什么？我们又创造出什么样的能量？

Complexities Are Possible: Toward a Curatorial Anthropology

Jens Hoffmann

Co curator of the 9th Shanghai Biennale, 2012

Director of the Wattis Institute for Contemporary Arts at the California College of the Arts in San Francisco

Humans are, as the German sociologist Max Weber so famously noted, animals suspended in webs of significance they themselves have spun. We are a species driven by curiosity, and haunted by unresolved questions and uncertainties to which we feel compelled to seek answers. The fact that we even can, and do, ask questions about ourselves is part of how we define ourselves as human, individually as well as collectively.

It is perhaps a little untraditional, but I propose here an idea of the curator as a figure uniquely situated to help find answers to the key questions of humanity—and simultaneously pose new questions as well. To suggest this reflects a certain tendency in our latest understanding of curating and exhibition making, in which curatorial operations and modes of inquiry come closer to the field of anthropology than to that of art history (the latter being what is traditionally considered the central curatorial discipline).

Curators should ideally be extraordinarily curious human beings, above and beyond typical levels of inquisitiveness. They must feel compelled to wrestle with, study, and analyze essential questions of the human condition. And since these questions relate not only to the production of culture, but also to the creation of histories and even reality itself, curators should consider themselves as operating outside the borders, the confines, that contain traditional academic modes of inquiry.

What are some of these key questions? There are the truly essential ones about our origins (*Where do we come from?*), epistemology (*How do we know that we know?*), or ontology (*Who are we, and what is our reality?*). And then there are more advanced ones related to aesthetics (*What is beauty?*), ethics (*What is wrong and what is right?*), and ecology, religion, or power. The way we go about asking and attempting to answer these questions is an essential element in the construction of our reality.

Curators—alongside philosophers, anthropologists, archeologists, ethnographers, and beyond—are necessarily involved in the study of how humans have constructed realities, asked questions, and created culture and civilization. At the same time they are actively involved in forming new questions and subjects. The ultimate goal of all this is to understand ourselves more thoroughly and apply our findings—and our creations, we must not forget that we are makers as well as researchers—to improve humanity overall.

At the core of this argument is a vital skepticism with respect to the mindset of traditional curatorial practice. What do curators, who organize exhibitions of art, have to do with fundamental existential questions? In beginning to answer this, we must look at what “traditional curatorial practice” is, exactly, and how it has evolved.

At the very heart of traditional curatorial practice is the study of art history. The classic curator works in a museum and dedicates him- or herself to the study, preservation, interpretation, and display of the art objects of their particular area or medium of specialization. This role is like that of a custodian of culture, a caretaker or a guardian of it, rather than a creator.

In recent years, the term “curator” has taken on a new meaning in many institutions, which have quite consciously transformed themselves from archives or repositories of art into entertainment centers, from places of education into venues for diversion and amusement. Their

curators, in parallel with this, have become part scholars, part creators of experiences. And art (at least much of modern and contemporary art), sadly, has become a commodity and a status symbol. Robbed of its critical potential, art has been reduced more or less to expensive conceptual decor. I assert, in other words, that the change in the status of curators has gone hand in hand with unfortunate developments in the status and function of contemporary art. Exactly as the art has been emptied of its critical potential, curators have been divested of theirs as well.

To dissect all this would require far more space and time than I have available here, and it has been discussed (although not enough) elsewhere. Suffice to say that traditional curatorial practice may not have been very creative, but it did support an understanding of art as playing a vibrant role in substantive, serious inquiries into who we are as human beings.

There are still very serious, worthy, academic museum curators out there who work on scholarly retrospectives of a single artist and his or her creative output over the course of their entire life. Curators in other situations—at least those who wish to bring to their work a combination of intellectual rigor, social and political curiosity, creative energy, and authorial force—must find a path forward for the work they do and their conceptualization of that work.

What is this path forward? Curators must reconsider their roles in the world today as cultural agents—agents who understand culture and the world holistically, and who move beyond merely looking at the visual arts as their main field of investigation and operation.

Curating, if understood as a holistic approach to the study of what it means to be human, is closely related to anthropology, and in particular to the applied anthropological field of ethnology. The term “anthropology” derives from the Greek word *anthropos*, meaning “human,” and *logia*, meaning “knowledge”—thus, the study and knowledge of humanity.

It is important to keep in mind that humanity and culture are unstable categories. They are multifaceted, and constantly being negotiated. They are moving targets, their definitions evolving and dynamic. They have no singular pattern, or even a systematic one; as concepts they exemplify orderly chaos. The role of curators today should be about bringing order into this chaos through the creation of culture. Curators should be developing strategies for examining, studying, and eventually making selections of objects that will be exhibited in a gallery space and offer up a particular theoretical argument. These arguments are possible interpretations of how we could go about asking and answering essential questions. Curators are, through this process, actively participating in the creation of culture and simultaneously offering up strategies for the analysis of culture. They are asking questions about reality, and at the same contributing to redefining our realities.

Like anthropology, curating ought to enlarge existing bodies of human knowledge and discourse. Yet unlike anthropology, curatorial endeavors find their expression in forms other than the written or spoken word, namely, exhibitions. These particular assemblages of knowledge present physical objects, which have their own grammar and systems of signs and symbols.

Symbols are by definition above the constraints imposed by physical reality. They allow humans to live in a world of the mind, the world of culture. The ability to symbolize is generally considered a uniquely human characteristic and endeavor, a defining attribute of our species. Artists who concern themselves with deep questions and issues of humanity are necessarily making work that has symbolic value and potential.

But perhaps art should, in the end, not point toward anything outside itself, and curators should not force it to do so. Perhaps we too often impose political and ideological agendas onto art. If we want to discuss issues outside of art then we should be doing this with objects and materials that relate directly to these subjects. To do otherwise is essentially to abuse artworks in the service of our personal agendas.

How does my desire to understand curating as a practice that deals more holistically with culture relate to what is taking place within this particular exhibition, the 9th Shanghai Biennial? The relationship between the two is not totally obvious and direct. It would be wrong to understand this biennial as a manifestation of the curatorial anthropology that I am longing for, as it is mostly a rather traditional display of works by artists who are more or less interested in the human condition and have contributed pieces based on the proposed theme—reactivation—which has been developed based on the location of the exhibition site, the Shanghai Museum of Contemporary Art, which is housed in a former power station.

My call for a more anthropologically inspired curatorial practice also does not mean that there have not been many attempts in the history of the fine arts to look at the human condition holistically. Interdisciplinary artistic endeavors are as old as the history of art itself. In particular the avant-garde movements of the early 20th century, propelled by the ideals of Modernism, rejected the traditional divisions between art, architecture, literature, religion, social organization, and daily life, and sought to bring art closer to the essential questions of our existence.

Reactivation, the theme of the 9th Shanghai Biennial, looks at one of these crucial questions: energy, and more precisely energy production.

It takes this issue as a starting point for its various programs and exhibitions, as well as a series of courses in writing, curating, and art making that constitute a temporary (art) academy that will run in conjunction with the biennial. The main subject of the biennial relates in part to conversations about energy as produced by the exploitation of natural resources such as oil or coal. But it also is intended to allude to the internal energy inside every human being. The energy that the exhibition seeks to produce is what emerges when artworks, as manifestations of artists' ideas, installed in an exhibition space, are confronted by an audience. It is an energy that dramatically expands, even explodes, upon contact. It has the potential to produce transformation, adaptation, and resonance. It brings into being, makes manifest, the potential energy that exists within a social context. In this case, the site of the former power plant is coming alive again, but rather than generating literal electricity, it is creating spiritual pulses that activate the latent energy within a community.

I would like to mention two recent cases of exhibition making that point toward the form of curatorial anthropology I outlined at the outset of this text. Both have had a particular effect on my thinking: Okwui Enwezor's *La Triennale: Intense Proximity* (presented in Paris in 2012) and Carolyn Christov-Bakargiev's *dOCUMENTA (13)* (presented in Kassel, Germany, in 2012).

Inspired by the work of the early to mid-20th century French anthropologists, in particular Claude Lévi-Strauss and his magnum opus *Tristes Tropiques* (1955), Enwezor's *La Triennale* investigated where anthropology and art intersect and converge to create a renewal of fascination and estrangement. The aim of the exhibition was to rethink the notion of national space from a constituted physical location to a kind of frontier space that constantly assumes new morphologies and new models of categorization. *La Triennale* offered an investigation into the human condition in the age of globalization and pointed toward the frictions and tensions, but also the connections, filled with both hope and fear, that result from human activity within such a context. *La Triennale* presented this as a relatively traditional art exhibition in which the curators included material by anthropologists, and also via a 700-page anthology with key texts looking at the various links between art and anthropology.

dOCUMENTA (13) was a very different exhibition, yet it also emphasized the necessity of moving beyond the confines of the art world in order to understand the contemporary human condition. It was propelled by a holistic vision dedicated to connecting art and theory without establishing a hierarchy between the two. The exhibition set out to uncover regions where politics are inseparable from a sensual alliance between current research in various scientific and artistic fields and other forms of knowledge. The exhibition was accompanied by more than 100 booklets, written by authors from a wide range of disciplines such as science, philosophy, psychology, anthropology, economic and political theory, language and literature studies, and poetry. It brought in a lot of material that was not created by artists and would traditionally be more at home in a cultural history museum.

What links these exhibitions was a strong desire to comprehend the world beyond the limited spectrum of the visual arts. And these are only two recent examples of exhibitions engaging with the world and its questions on a more holistic level. Surely it is only a matter of time until large-scale exhibitions such as *La Triennale* or *Documenta* will move even further beyond their current focus on art. At the bottom of this development is the desire on the part of curators to tackle issues larger than what can be discussed in the context of art. And biennial-type exhibitions in particular have become an excellent platform for these kinds of curatorial endeavors to gain form.

Today's globalized world, with its many cultural complexities, has a unique effect on the operations of someone such as myself. I am confronted with and need to negotiate not one culture, one reality, but literally hundreds. This is a privilege as much as it is a necessity and responsibility of one who has the ambition to understand humanity, its history and its current realities, and bring those findings out into the open. Anthropology has always been about doing legwork in the service of ideas, concepts, and theories, and I understand curating as an applied form of anthropology.

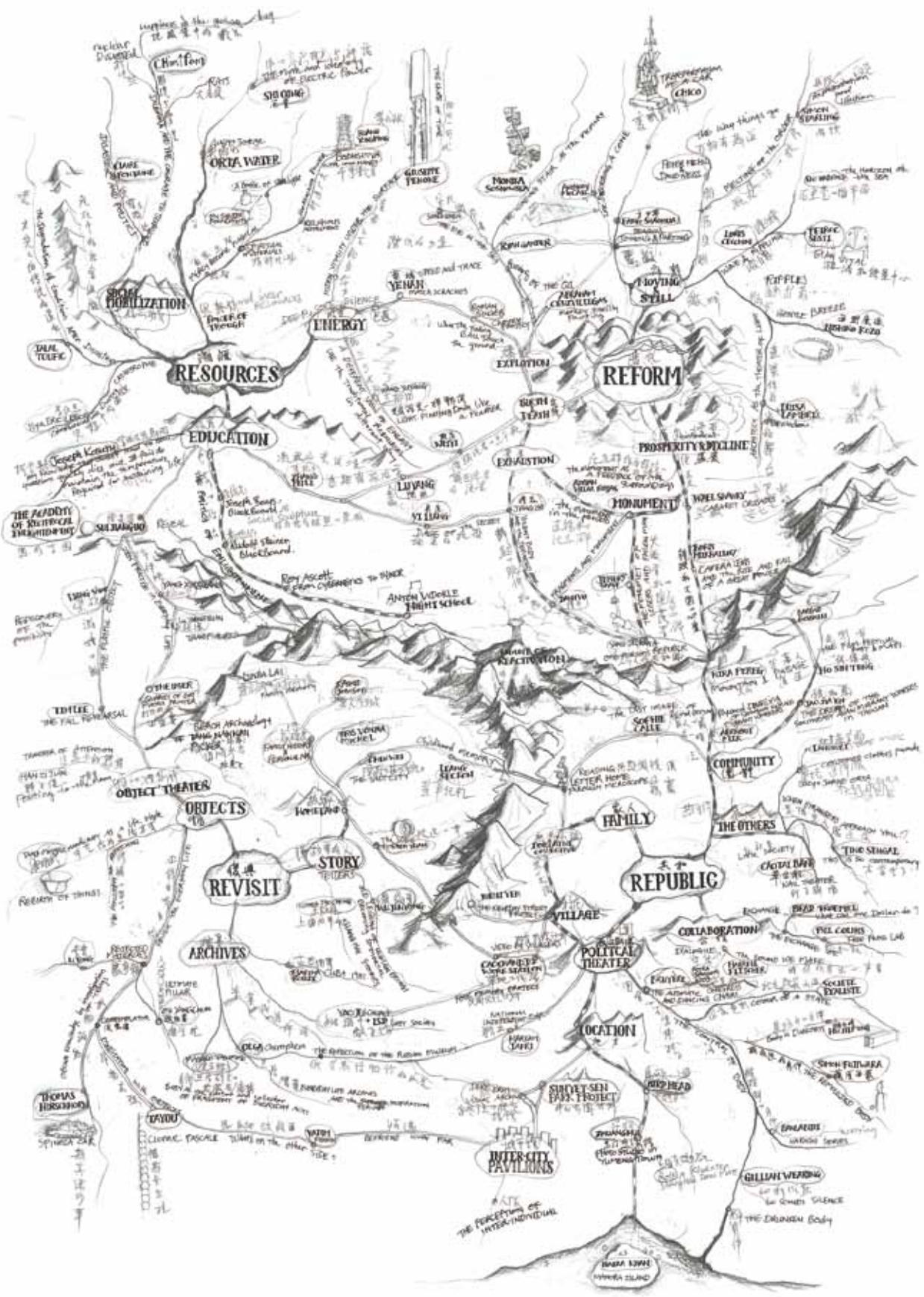
The figure of the globetrotting, ubiquitous, constantly email-checking and air-miles-counting independent curator who travels the world in the search of artists and ideas in the most faraway places, making exhibitions in distant countries, has been with us for at least twenty years. It has become a cliché, yet it is a reality of the profession. Nobody personifies this ideal more than the Swiss-born curator Hans Ulrich Obrist. He is constantly traveling, never slows down, hardly sleeps, makes studio visits and meetings at the most unusual hours, lives in his own time zone, knows cities mostly by airport code, is constantly online communicating and sharing information with colleagues around the world, and knows all the global (cultural) players by first name.

The emergence of the global curator exemplifies larger shifts happening in the world. On the one hand it is an inevitable outcome of the globalization of culture, technology, and everything else. It is also an outcome of the commercialization of the art world. As art becomes ever more glamorous, curators become brainy celebrities in this glittering intellectual universe. Curators have become scouts who roam the globe for new trends and new artists in an attempt to stay informed but also to create their own currency in the form of knowledge of the next big thing. The realities of independent curating are often such that the next job is one or two continents away. Biennials have, for better or worse, become

the exhibition platform of the globalized age, the playground for many of today's globally operating curators who, I hope, are driven by an extraordinary curiosity to understand humanity.

Most of these curators are still operating with a focus on discussing questions of humanity via works of art, but I am certain that this will be less and less the case as time goes on. The 9th Shanghai Biennial is not quite my ideal exhibition-as-curatorial-anthropology, but it is a step toward a wider and more holistic examination of culture and politics and humanity in general, displayed in the format of an exhibition. My professional interest here goes beyond the making of yet another exhibition. Rather, I am driven by a need to understand how exhibitions can be made in very different cultural contexts.

What are the objectives, goals, and motivations of this biennial, its organizers, the local curators, and the artists involved? What energy will we create?



MAP OF INTERPERSONAL RELATIONSHIP

“Reactivation” is the theme of this biennale. The formation of this theme is closely connected with the relocation of the Shanghai Biennale and the establishment of the Shanghai Museum of Contemporary Art, naturally corresponding to the renovation and reopening of the original Nanshi Power Plant and then the Pavilion of Future of the World Expo 2010 Shanghai. It takes full advantage of the urban memories and the resources of world expo, grasps the life lines of the cradle of Chinese industry, undertakes the mission of contemporary resource reform, and representatively manifests the significance of the Shanghai Biennale and the Contemporary Art Center as the source of thoughts and the power generator.

Like other renovation projects of industrial sites around the world, the reorientation and exploitation of the original power plant is not merely recycle of waste resources, but the self-reflection and redesign about the whole city’s ecology. The idea behind “Reactivation” is not relocating a power plant to a place far away from the city, or generating power with renewable energy. Rather, it is an opportunity for us to think about how we live.

Intergrowth is energy source, and others are mineral resources. We have to mention the means of some other energy sources again, that is, seeking for energy from the relations of community. For example, on cold winter days when we were kids, we would not use a stove to keep us warm. Instead, we would cuddle together for warmth. Energy is not some hidden treasure waiting to be discovered; it comes from collective consciousness. The difference between others and us becomes the source of our energy. Thus, it is truly sustainable to protect others and the society.

“重新发电”是本届双年展的主题。这个主题的形成和上海双年展的迁址、上海当代艺术博物馆的创建息息相关，它天然地对应着对原南市发电厂、世博会“城市未来馆”的改造和重启。它充分调动了城市的记忆和世博的资源，扣准了中国工业摇篮的命脉，承载了当代资源变革的使命，形象地表达了上海双年展和当代艺术博物馆作为思想策源地、能量发动机的意义。

和世界上其它工业遗址改造项目一样，热电厂建筑功能的重新定位和开发，并不只是废旧资源的再利用，而是整个城市生态的反思和重新设计。“重新发电”并不只是把发电厂搬到远离城市的地方，也不只是简单地关于思想能源的诗性阐发，而是对于我们的生存方式的资源性命题的反思。

共生即能源，他人即矿藏。我们必须重提另一些能量来源的方式，即从共同体的关系中寻求能量。就像我们儿时寒冷的冬季，并不总是烧煤生炉子取暖，而是互相挤靠。能量不是等待被发掘的秘藏，而是来自共同体意识。他人与我们的差异，成为我们能量的源泉，因此保全他者、保卫社会，才是真正的可持续发展之计。

RESOURCES

Happiness in the garbage bag
垃圾袋中的快乐

nuclear Disaster
核灾难

Chi Jipom

SHI QING
石膏

RATS
大老鼠

神话与科技之神话
THE MYTH and ideology
OF ELECTRIC POWER

HUANG YONGPING

GIUSEPPE PENONE

SONG ZHEN

MONIKA SOSNOWSKA

RYAN GANDER

ROMAN SINGER

BIRTH and DEATH
生和死

EXHAUSTION

SPEED and TRACE
YENAN
MATCH SCRATCHES

ENERGY

POWER OF
THOUGHT

SOCIAL
MOBILIZATION

EDUCATION

THE ACADMY OF
RECIPROCAL
ENLIGHTENMENT

SUIJIANGUO

Rudolf Steiner
Blackboard.

ANTON VIDKLE
NIGHT SCHOOL

MOUNT OF
REACTION

DISASTERS AND POLITICS

THE DILEMMA AND THE COURAGE TO STRAY

HIDDEN VITALITY UNDER THE SURFACE

THE EYE IN THE SKY

RINGS OF THE Q

EXPLOSION

WANG YUYANG
王抑抑
光与光一棒即落
LIGHT. Floating Down Like
a FEATHER

ROMAN SINGER
Chiny protect
What the Falling
Ball Touch
the ground...

SILENCE

USE THE Traditional Resources
in different way

Joseph Beuys,
Black Board AS
Social sculpture
作为社会的雕塑-黑板

ZHANG FELD

LUYANG

VILIANG

JIANG ZHI

REVEAL

ROY ASCOTT
FROM CYBERNETICS TO SYNER

LU ZHENGYUAN
卢征元
TRANSFIGURED

LIANG SHAN
梁山
THE PLAYFUL
OBJECT

YANG XINGGUANG
杨兴光
YEN PRIZE IN EVERYDAY
LIFE

REDISCOVERY
OF THE
possibility

Joseph Kosuth
任何知识都不能
lead to new
questions unless it
dies out. It fails to
maintain the temperature
Required for sustaining life

IYA ERIC LEE
Eric Lee
Communication
交流

JALAL TOUFIC

CATASTROPHE

危机中的社会道德
The Degradation of tradition
传统文化的衰落

THE PARTISAN

THE SECRET

FRAGMENTS

THE WINDING STAIR

THE SHAPE OF TIME

RELIGIOUS INSTRUMENT

MY SHELTER
FOUNDATION

POWER OF
THOUGHT

DEEP COGNITION

RESOURCES

EDUCATION

ENLIGHTENMENT

TRANSFIGURED

EMBAI

POWER OF
THOUGHT

ENLIGHTENMENT

TRANSFIGURED

EMBAI

EDUCATION

ENLIGHTENMENT

TRANSFIGURED

EMBAI

EDUCATION

ENLIGHTENMENT

TRANSFIGURED

EMBAI

Chim ↑ Pom

茎膨

Japan 日本

诸如艺术、摇滚、朋克的文化，都希望光鲜亮丽，就像沟渠中的老鼠，而被称为日本流行乐（Japan Pop）或“超级扁平”的文化，诸如日本动漫、Gals，这些文化可以、将要、应该在涉谷的十字路口碰撞相遇，于是我们坐上去涉谷的最后一班火车前往中心大街。

我们也许是让成年人皱眉的年轻人，我们为超级老鼠难过，他们出现在我们的城市生活中，和人类挤在一起生活。

我们用在 Donki 买的捕鼠网一只一只地捕捉这些同志。我们不是要把他们赶走。我们以自己坚定的人道主义精神起誓，我们甚至不敢触碰我们每天消费的肉类的原型。我们的目的只是想做一个真实的皮卡丘。为了这个目的，我们在垃圾堆旁边左踢右踢，追着沿墙脚逃走的老鼠左冲右突。

“等等，超级老鼠，我们不是你的敌人，我们是 Chim ↑ Pom！”

我们追逐着老鼠和梦想，我们的作品在午夜日本的中心渐渐成形，这里一切都像一个借口。

Cultures like art or rock or punk that wish to be beautiful like rats in the ditch and cultures like Japanimation or Gals that are called Japan Pop or “Superflat” may would should come across each other at the scramble crossing in Shibuya so we took the last train for Shibuya to the Center Street.

We maybe the recent young people as being frowned about by adults feel sympathy for Super Rats emerging out of our urban life and maintaining crooked coexistence with human beings.

We capture the comrades one by one with a net we bought at Donki. It’s not to chase them away We can swear by our strong humanism toward animals so much so that we’re unable to even touch the original forms of meat we consume everyday. Our aim is simply to produce real figures of Pikachu Just for the purpose we kick around piles of garbage bags and run after rats escaping along walls.

“Hold on, Super Rats. We’re not your enemy We’re the Chim ↑ Pom!!”

We pursued rats and dreams for our works coming into being in the midnight center of Japan where everything sounds like an excuse.







和我们在福岛县相马市遇到的朋友们一起呼喊 100 声 KI-AI。他们的家被冲走了，他们失去了最爱的亲人，在废墟和辐射中生活了两个多月。和媒体集中报道的其他地区不同，这里因为辐射原因一直缺少志愿者。当其他受灾地区已经开始清理工作，数吨的瓦砾仍然残留在相马市。在这种情况下，在大地震中受灾的这些当地年轻人，始终坚持提供救灾物资，帮助重建。这是他们发自内心的呼喊，KI-AI，夹杂着悲伤和快乐，他们既是灾民，又是救援队，这两重截然相反的身份就是他们的真实存在！！

100 sequential KI-AI [yelling] together with friends we met in Soma City, Fukushima. Their houses were washed away, they lost loved ones, and they have lived amongst destruction and radiation for over two months. Unlike other areas intensively covered by mass media, this area has suffered from the shortage of volunteers all the more for radiation problems. While other affected areas have already begun cleanup operations, tons of rubble has still remained in Soma City. In such a situation, those young locals, themselves victims of the quake, have continued to provide relief and help towards reconstruction. This is the KI-AI shouted from the bottom of their heart, in the midst of sorrow and delight, by them who live the both extremes as the victim and the helper simultaneously as their real!!



4月11日,我们向福岛第一核电站瞭望台进发。东京电力公司估计辐射水平达到 $199 \mu\text{Sv/hr}$ 。我们将车停在大门附近。徒步来回大约需要40分钟。我们刚走了5分钟,多层面罩和防护服产生的热气已经让人汗水淋漓,呼吸困难。我们的护目镜起了雾。瞭望台曾作为新年日出的观景点被推广,我们在这里能够看见第4反应堆冒出的黑烟,还有大量被污染的废水泄漏流入太平洋。期望着日本早日迎来新的黎明,我们在这里升起一面象征“现实”的白旗,期待核电站解除封锁的那一天。

April 11th, we set out for the top of the Fukushima 1 Nuclear Power Plant lookout. Tokyo Electric Power Company had estimated radiation levels to be $199 \mu\text{Sv/hr}$. We parked the car near the main gate. It's an about 40 minute hike to go there and back. Walking for about five minutes, heat from our layered masks and protective suits pushed us to sweat profusely and lose breath. Our safety goggles had fogged up. From the top of the lookout, which is promoted for the New Year's sunrise spectacle, we could view black smoke rising from the reactor 4 and the Pacific Ocean into which a vast amount of contaminated water was leaking. Longing for the dawning of Japan, we sprayed on a white flag and hoisted it there as the "Reality", until the day comes where the blockage of the plant is released.

Claire Fontaine

克莱尔·方丹

France 法国

“能源文化之家”忠实再现了普里皮亚季（Pripyat）废弃的“文化之家”屋顶的霓虹招牌。普里皮亚季建于1970年，距离切尔诺贝利3公里，曾被誉为苏联标准的“模范城市”，市民均为核电站工作人员。切尔诺贝利核灾难发生后，这座城市一撤而空。

文化之家曾是普里皮亚季市民聚会的地方，是各种文化和庆典活动的举办场所。普里皮亚季人均收入很高，是家庭成员数量最多的苏联城市，曾被称为儿童之城。作为一座能源自给自足的城市，普里皮亚季曾是苏联进步之梦的真实象征，如今这里一片荒凉，满目疮痍。

在所有能够找到的普里皮亚季的图片中，这块霓虹招牌仿佛只是暂时熄灭，提醒着人们曾经发生的那场灾难，抑或是一个迟来的警示。作品所针对的这一不可持续的能源系统，正是这块招牌所倚赖的电力来源，也是我们今天所陷入的困境。发生在福岛的悲剧将核能问题重新带回国际谈判桌上，然而这场能源辩论的核心仍旧是政治议题：我们的工作方式、消费方式、出行方式，会产生情感、氛围、气味和感觉，这些都不会在由其他能量支撑的世界中存在，也不会以其他速度发生。作品保留了原招牌中的斯拉夫语字母和形状，希望揭示进步自身固有矛盾的持续存在。

正如瓦尔特·本雅明在关于历史观的第八篇论文中提到法西斯主义时写道：“受压迫者的传统告诉我们，我们所生存的‘紧急状态’是常态而非例外。我们必须树立与这一认识相一致的历史观。（……）我们现在所经历的一切在20世纪‘仍然’可能发生，现在由此而生的错愕情绪不是哲学家应有的态度。这种情绪对求知没有益处——除非这些知识所依赖的历史观经不起推敲。”核灾难仍时时威胁着人类，是人类在20世纪、21世纪始终未能吸取的教训，与其他因素共同构成了我们今天身处的令人难以忍受的紧急状态，而这正是现实世界的常态。正如本雅明在此文的第三篇论文中写到的，人类的救赎在于接受我们的所有过去留下的借鉴，克莱尔·方丹的作品希望喻示救赎的可能，却也揭示了灾难的无法弥合。





The House of Energetic Culture is the faithful replica of a neon sign that is situated on the roof of the derelict House of Culture of Pripyat. Pripyat is a city that was evacuated after the Chernobyl catastrophe; it was founded in 1970 and is located three kilometers from Chernobyl. It was defined as a "model city" accordingly to the soviet standards and was entirely inhabited by the workers of the nuclear plant.

The house of culture used to be a gathering place for the citizens of Pripyat; it was a site for cultural events but also for celebrations. The inhabitants of Pripyat had very good salaries and had the most numerous families of the Soviet Union, Pripyat was also known as the city of children. Now the site appears deserted and abandoned, but it used to be the symbol of a very specific dream of soviet progress, the one of energetic self-sufficiency.

The neon, that only appears turned off in all the images of the location that can be found, acts as a reminder of the catastrophe or as a warning coming too late. The unsustainable energetic system that the work points to is the very same that aliments the sign itself and in which we find ourselves trapped. The Fukushima tragedy brought back to the international negotiation table the problem of nuclear energy, but the core of the debate on energy remains merely political: the way we work, the way we consume, the way we travel, generates feelings, atmospheres, smells and sensations that wouldn't exist in a world fed by different energies and run at another speed. This work, that conserves the Cyrillic characters and the shape of the original sign, wishes to point out the continuity of the contradictions inherent to progress.

As Walter Benjamin writes in the thesis VIII on the concept of history, where he mentions fascism: "the tradition of the oppressed teaches us that the 'state of emergency' in which we live is not the exception but the rule. We must attain to a conception of history that is in keeping with this insight. (...) The current amazement that the things we are experiencing are 'still' possible in the twentieth century is not philosophical. This amazement is not the beginning of knowledge—unless it is the knowledge that the view of history which gives rise to it is untenable." Nuclear catastrophe as a constant danger and as a lesson that hasn't been learnt throughout the twentieth and the twenty-first centuries is part of this intolerable state of emergency that is in reality the rule. As Benjamin writes in the same text, in the thesis III the redemption of mankind will be to receive all our past as citable, this work of Claire Fontaine wishes to allude to the possibility of redemption, but points out to the irreparable catastrophe.





Huang Yongping

黄永砅

China 中国 / France 法国

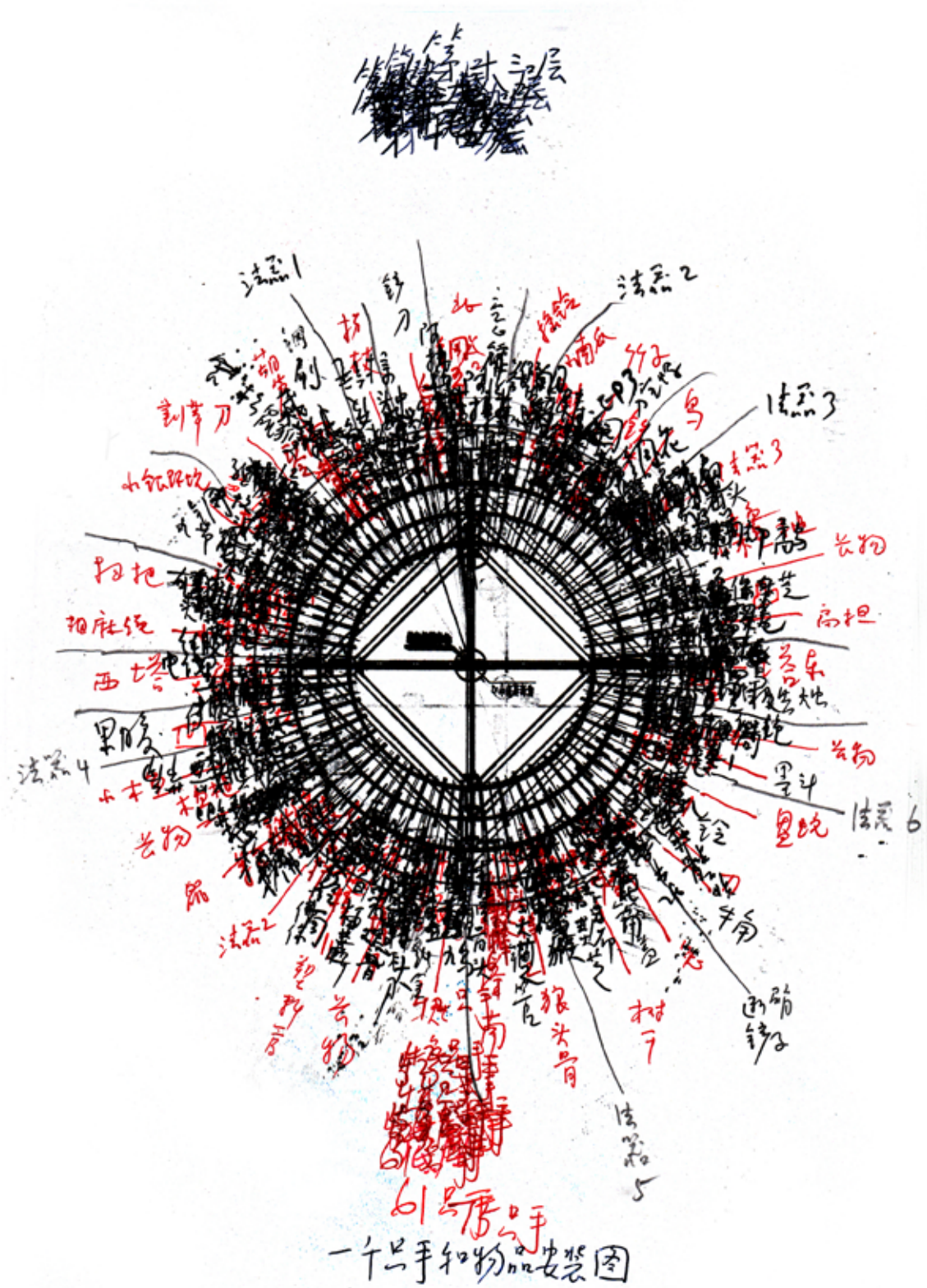
黄永砅是旅居巴黎的华裔艺术家也是当代中国最重要的代表艺术家之一。80年代中期他就以“不消灭艺术，生活永无宁日”的观念，使“厦门达达”成为85新潮美术中最激进的表态。黄的早期创作，深受禅宗和周易及杜尚的影响，全面探讨了语言和文化价值的困境。旅居海外之后，他日益加强了对于文明冲突的现场感受，更多地返回中国传统典籍中寻找资源，佛道、兵家、医家乃至民间信仰，都成为他输送进文明冲突的世界乱局中新的声音。近年以来，黄永砅大量地以动物标本作为装置的材料，对于殖民史和现代民族国家的历史进行评注，构造出充满悲慨和危机气息的装置。

黄永砅在2000年上海双年展上的《沙的银行》是上海双年展历史上最具代表性的作品之一。此次展出的《千手观音》是1997年明斯特雕塑十年展上，未能完全实现的计划。黄曾在一座教堂的对面街心岛设置该作品50只手的早期版本。该教堂中有着著名的断臂圣母像，观音的50支手和圣母的断臂形成了强烈对比。此次在上海当代艺术博物馆的庞大空间中，观音的一千支手得以完全焕发出能量。一千支观音的手被安装在一个钢铁结构上，它是杜尚著名的瓶架的放大。杜尚以“现成品”的概念，点化日常生活器物为艺术的精神，同样体现在千手观音手持的一千种物品中。这些日常生活物品无所不包，一经握持在慈悲者的手中，转化为为抚慰芸芸众生的法器，并和空间中老发电厂的痕迹一起，提出这个空间的新生：从物理的电能的输出到精神力量的输出。

Huang Yongping, a Chinese artist in Paris. Huang Yongping is one of the most important representative artists in the Chinese contemporary scene. In the 1980s, he made the Xiamen Dada movement the most radical of the '85 new wave: "If we don't destroy art," he declared, "we can never have true peace." Huang's early work was deeply influenced by Zen, the I-ching, and Marcel Duchamp. It often involved wide-ranging explorations of the difficulties of language and cultural values. Since he moved out of China, his perceptions of culture clash have only increased, and he increasingly returns to the traditional Chinese classics to find artistic resources: Buddhism, the Art of War, traditional Chinese medicine, and folk beliefs. They all provide new voices that he can inject into the chaos of the world conflict of cultures. In the last few years, Huang Yongping has made a lot of use of animal specimens in his installations. He critiques the history of colonisation and the history of modern nation-states, producing installations that are full of sorrow and a sense of crisis.

Huang Yongping's Bank of Sand at the 2000 Shanghai Biennale has become one of the Biennale's most iconic works. The 100 Arms of Guanyin that he is exhibiting this year is the final evolution of this piece. For the 1997 Skulptur Projekte in Münster, Huang placed an early version of this piece, with 50 arms, on a traffic island opposite a church. In the church was a famous statue of Mary with a broken arms, and the many arms of the goddess Guanyin formed a stark contrast with that broken form. In this Biennale, the 1000 arms of Guanyin gain power from the vast space that they dominate. The arms are attached to a steel structure, which is a bigger version of Duchamp's Bottle Rack. Duchamp found the artistic value in everyday objects by presenting them as "readymades". That value is realised in this work in the 1000 objects held in each of Guanyin's hands. They represent a cross section of the ubiquitous stuff around us, turned into blessings on all living things. In this hall, still visibly the chamber of a power station, they represent the new life of this space: from the generation of physical power to the generation of creative energy.





千手观音 Thousand Hands Guanyin | 装置 installation | 800×800×1800cm
 铸铁、钢架、各种物品 cast iron, steel, various items | 1997-2012





千手观音 Thousand Hands Guanyin | 装置 installation | 800×800×1800cm
铸铁、钢架、各种物品 cast iron, steel, various items | 1997-2012

Lucy + Jorge Orta

鲁西·奥塔+乔治·奥塔

France 法国



露西与乔治·奥塔的作品所探究的是 21 世纪人类社会所面临的主要问题:生物多样性、环境条件、气候变化和人与人之间的交流。同时,该作品也体现了他们开创性的艺术创作背后的哲学原则,即“美学的伦理”。奥塔作为约瑟夫·博伊斯 (Joseph Beuys) 于 20 世纪 60 年代创立的社会雕塑流派的接班人,在某种意义上,他们的作品是自身具备独特功能的艺术文物——在这些令人痴迷的拼合艺术中,有料理台、净水装置、还有他们为 2007 年远征南极洲而创作的世界护照,此举也是他们为推动 1948 年版《世界人权宣言》第十三条的修订所作的努力之一。两位艺术家在本届上海双年展上展出的作品则采用“动作隐喻”的形式,即通过装置结构来演绎他们悉心设计的每一个动作。

诚然,艺术家在双年展上呈现的充满诗情画意的雕塑作品并非用来净化、制备和输送水或引领一次全球人道主义行动的最为有效的方法,然而从它们具备实际功能这一点来看,它们作为艺术作品的感染力恰恰在于能够借此激发我们的意识与行动。艺术家通过自己创造的独一无二的艺术语言来应对影响着每个人生活的全球主要问题以及地球目前所处的岌岌可危的境地。

The work of Lucy + Jorge Orta explores the major concerns that define the 21st century: biodiversity, environmental conditions, climate change and exchange among peoples. At the same time, this work embodies the philosophy that steers their pioneering art practice, ‘the ethics of aesthetics.’ As heirs to the practice of social sculpture, formulated by Joseph Beuys in the 1960s, the Ortas’ works are, in a sense, relics of their own function—beguiling assemblages that are the platform for the preparation of food, mechanisms that actually purify water, and the world passport that they created for their 2007 expedition to Antarctica, part of an effort to amend Article XIII of the 1948 Universal Declaration of Human Rights. The works in this biennale are metaphors-in-action, constructions that perform the very actions they interrogate.

The poetic sculptures they present at the Biennale may not be the most efficient means to purify, prepare and transport water, or to launch a worldwide humanitarian effort, but in their ability to actually function, they gain power as works of art created to move us to awareness and action. The artists have created a unique visual language through which they tackle the major global issues affecting our lives and the precarious position of this planet.







The Liter of Light Pavilion

一公升的光

Ilac Angelo Diaz, Stephen Lamb
Andrew Lord, Justin White

Isang Litrong Liwanag (1 Liter of Light), MyShelter Foundation's latest venture, is a sustainable lighting project which aims to bring the eco-friendly Solar Bottle Light to disprivileged communities worldwide. Designed and developed with students from the Massachusetts Institute of Technology (MIT), the Solar Bottle Light is rooted on the principle of Appropriate Technologies – a concept that provides simple and easily replicable technologies that address basic needs in developing communities.

1 Liter of Light is a program inspired by many innovations from around the world. Many places have used glass bottles to allow lighting through the roof, and Alfredo Moser from Brazil began pioneering methods of experimenting with plastic bottles. There have been modifications to the Philippine model, which has begun to grow it to scale, and MyShelter Foundation hope that others take our work and continue to grow the concept, spreading it rapidly to empower and lighten the lives of people.

In this 2012 Shanghai Biennale, A Liter of Light is fabricated by the biennale and MyShelter Foudnation, which invited the team from South Africa and local students to develop the eco-friendly idea with people in China. This project would include the independent display of the concept, and farmers live in the nearby countryside will grow mushrooms in the lighting room.



“轻触地球”由史蒂芬·兰姆在南非发起。2008年，史蒂芬在开普敦成立了名叫“轻触地球”的设计公司，试图证明人、设计和能源节约之间紧密的关系。

史蒂芬·兰姆现在工作包括开普敦的设计和建造屋顶蔬菜花园，以及为了贫困社区设计的低成本非常规房屋模型。

这个设计公司的工作意味着一种低影响力的、自然的设计选择，也是一种具有创新意义的建筑技术，贫困人群能够很容易的操作这些技术，以及将来的保存。这些介入都以创造尊严、安全和独立自主的地区，并且与自然世界和谐相处。

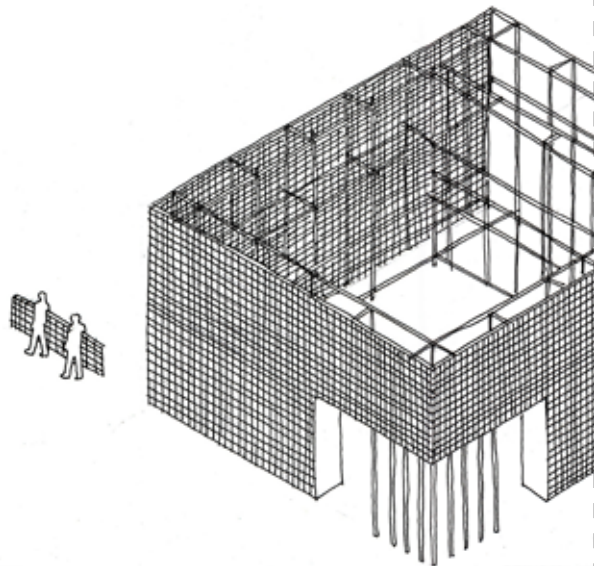
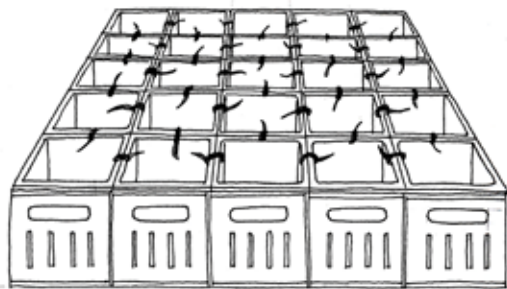
史蒂芬·兰姆与许多拥有共同志向的人一同工作，在本借上海双年展中，他邀请了其他三位南非同仁共同为一公升的光馆工作，安德鲁·罗德、安德烈·雷德梅尔以及贾斯丁·怀特。

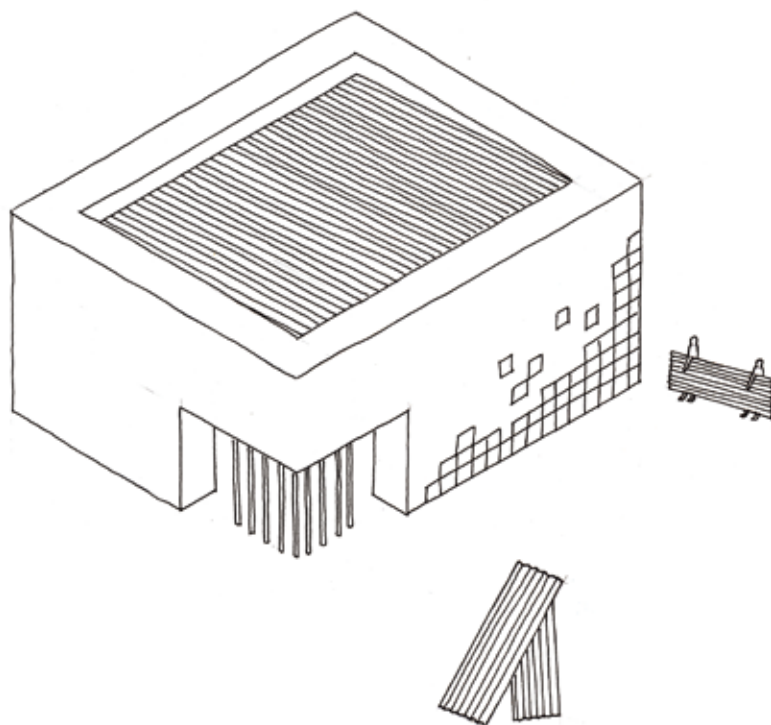
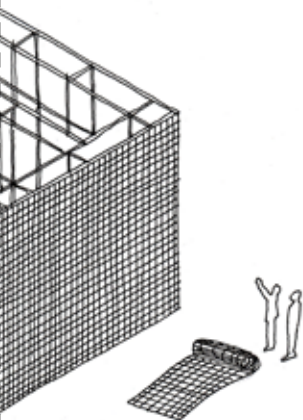
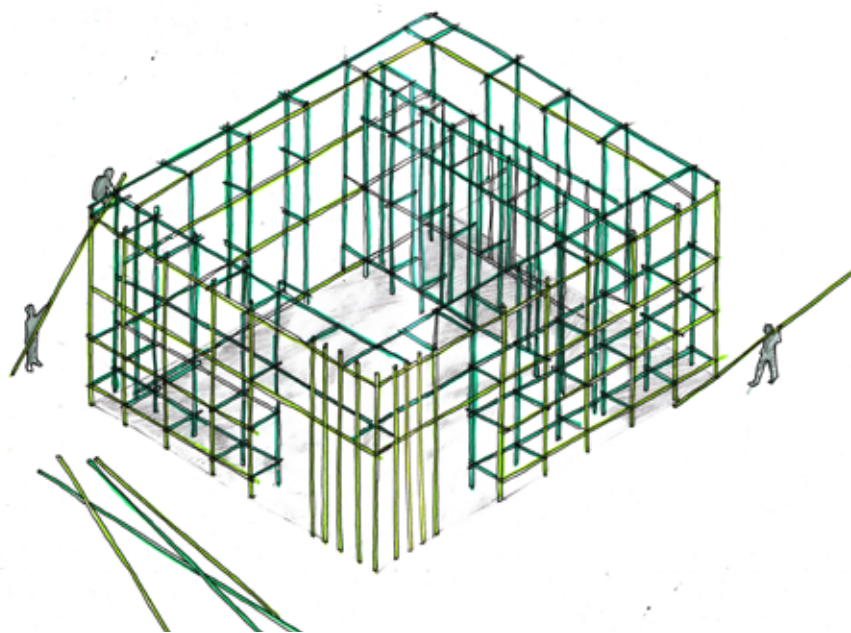
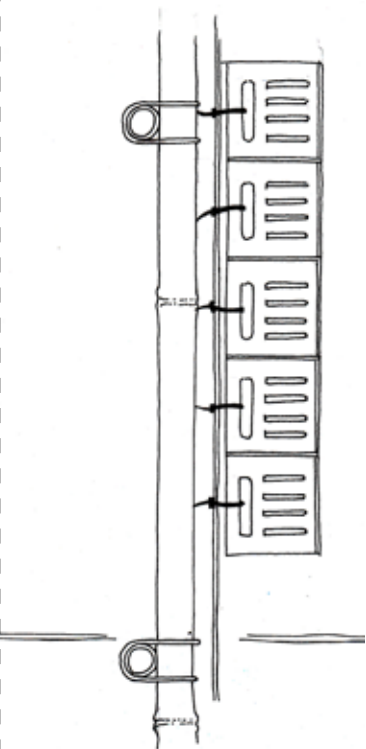
This concept Touching the Earth Lightly is developed by Stephen Lamb in South Africa. In 2008, Stephen started the Cape Town based design company “Touching the Earth Lightly” to demonstrate the powerful relationships that can exist between people, design and conservation.

Stephen’s current work include designing and building rooftop vegetable gardens in Cape Town, low-cost off-grid housing models for poor communities in Cape Town.

His work suggest alternative, low-impact, natural design and innovative construction techniques that involve and benefit poor people and further conservation. These interventions are aimed at creating places of dignity, of safety and of self-reliance by living in harmony with the natural world.

Stephen believes in working in partnership with others to achieve shared visions. His participation in the Shanghai Biennale has enabled him to invite three other South Africans to contribute to the design of the and building of the Liter of Light pavilion - Mr. Andrew Lord, Mr. Andre Rademeyer and Mr. Justin White.

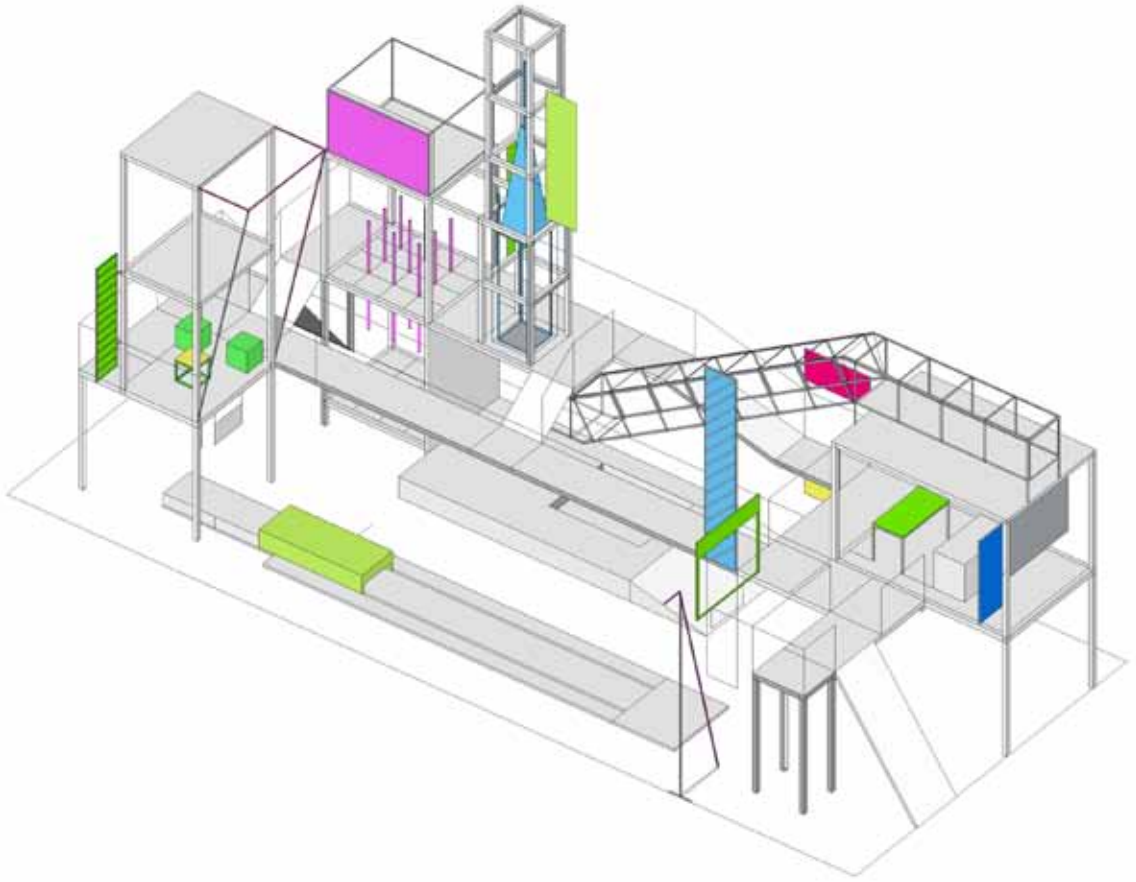




Shi Qing

石青

China 中国



作品试图以一个空间项目的方式，将城市历史、艺术史和美术馆关联起来，进入今天的文化经济语境以及对这个新空间的再编码和再生产。

作品分 A、B 两部分

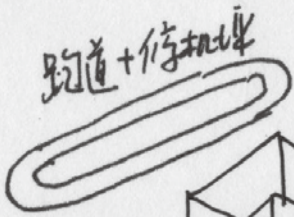
作品 A 是一 6 层的垂直空间，其中电梯是主体和关键元素，它的上下往复运动可以控制，并且会启动途径的每一层的电源，而每一层都是与楼层功能有关的“光电产品”，当电梯离开后，楼层的光源也随之关闭；

作品 B 是一个水平空间，可以设计成双年展的功能区，核心是可以水平运转的传送装置，是个流动的阅览室和休息区。

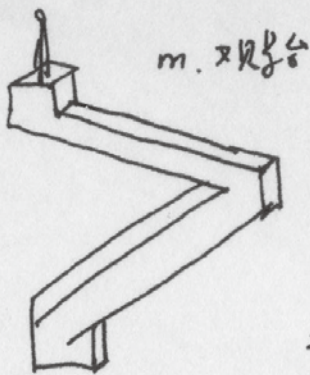
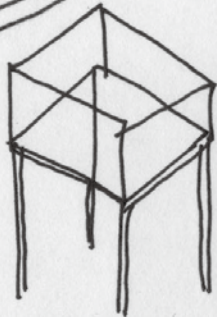
危险态

空

1091



1000h

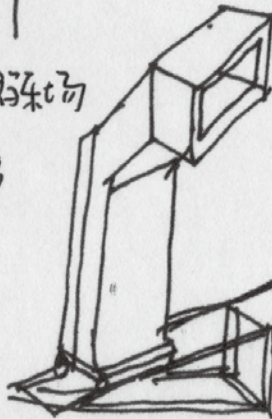


m. 观景台

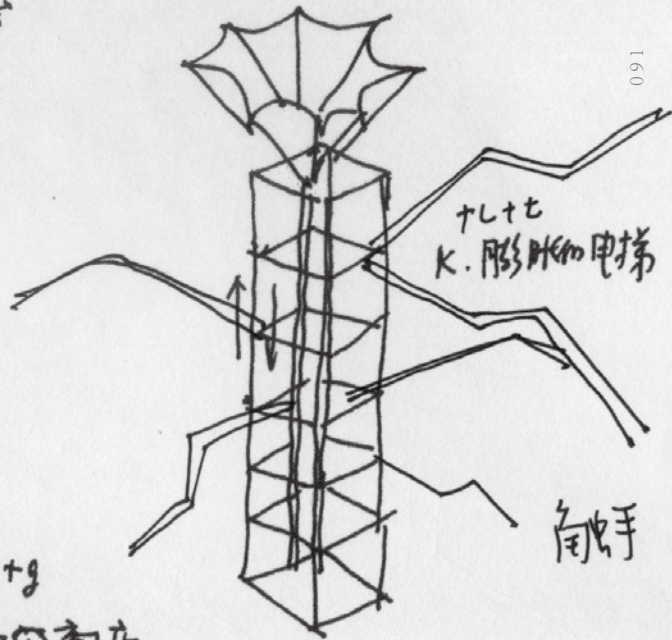


d+c?

空中游乐场
+厨房

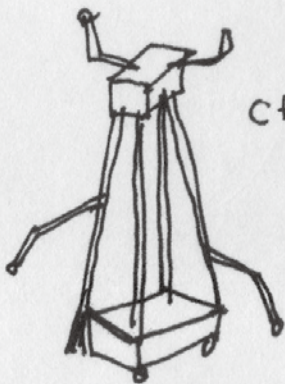


e+g
电商商店



+L+T
K. 膨胀电梯

触手

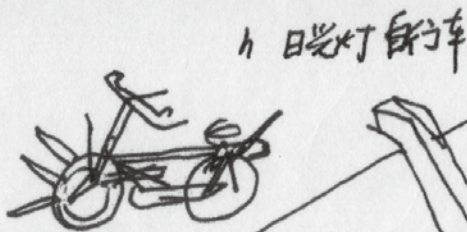


C+L

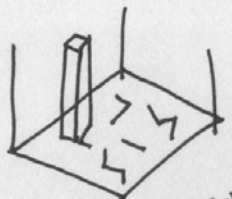
高跷小丑



P 产塔牌

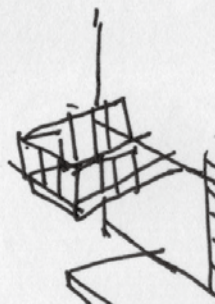
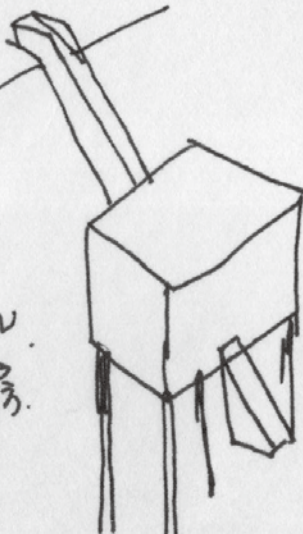


h 日光自行车



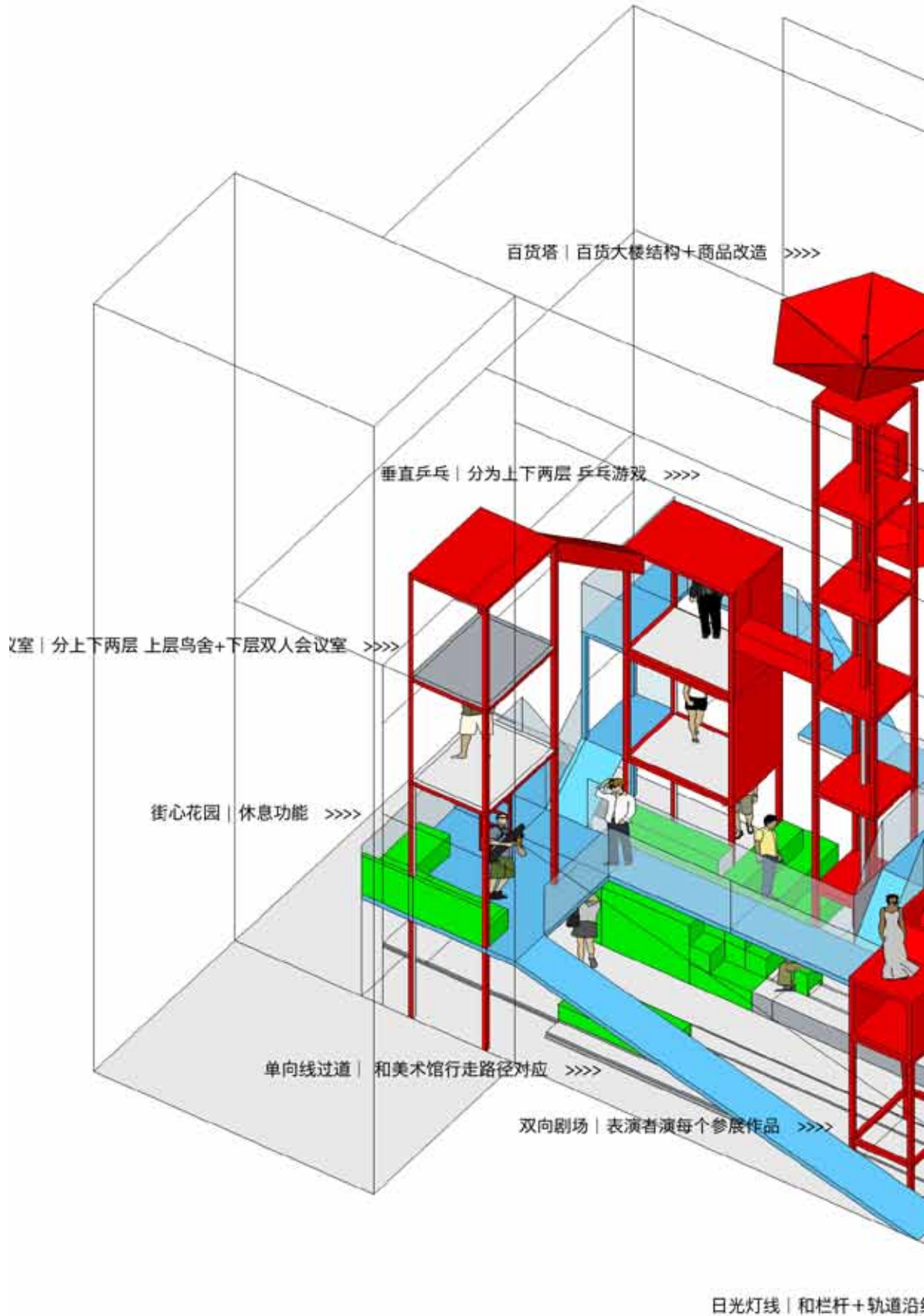
灯管在桌图案

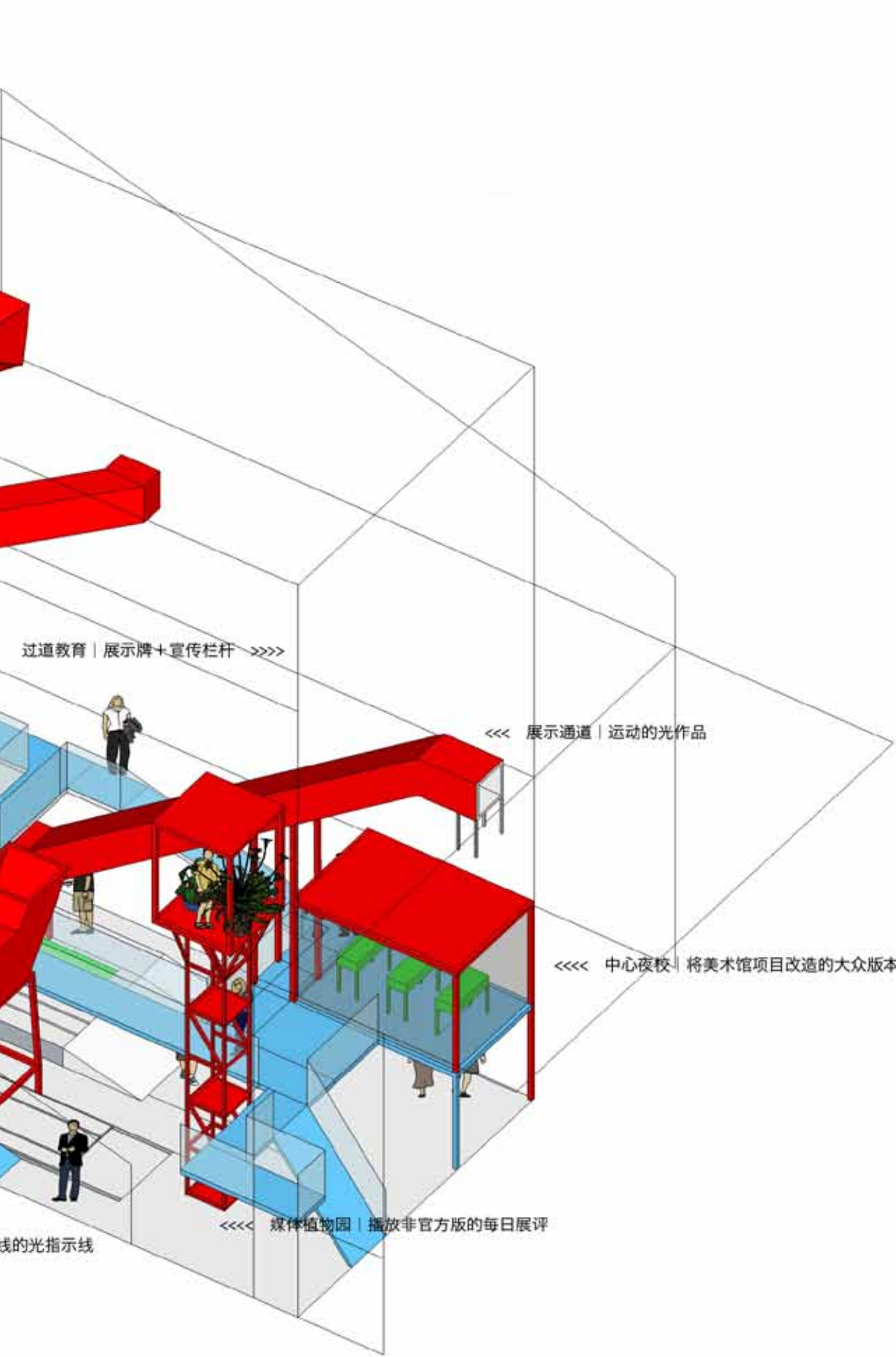
空中厨房



伸入式
水槽







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线的光指示线

Wang Yuyang

王郁洋

China 中国

将“光，像羽毛一样从空中飘落”这句带有观念与诗意的话书写在展厅的墙面上，同时作为计算机算法被定义，进行运算生成。计算机生成的第一个模型将被以实际尺寸制造并陈列在空间中。而后计算机继续完成其他可能性的运算与演示，并且将生成的图片打印悬挂在展厅的墙上。这里计算机的算法运算是尽可能真实地模拟物理空间中的重力与引力，完成羽毛飘落的物理事实后，将其替换成灯管并完成羽毛飘落的运动。整个运程与三维动画的模拟截然不同，这是非主观想象的过程，并且可以不断进行新可能性的运算与呈现。同时，这件作品是根据空间的不同给定进行重新设定与计算，每个空间具有运算的唯一性。

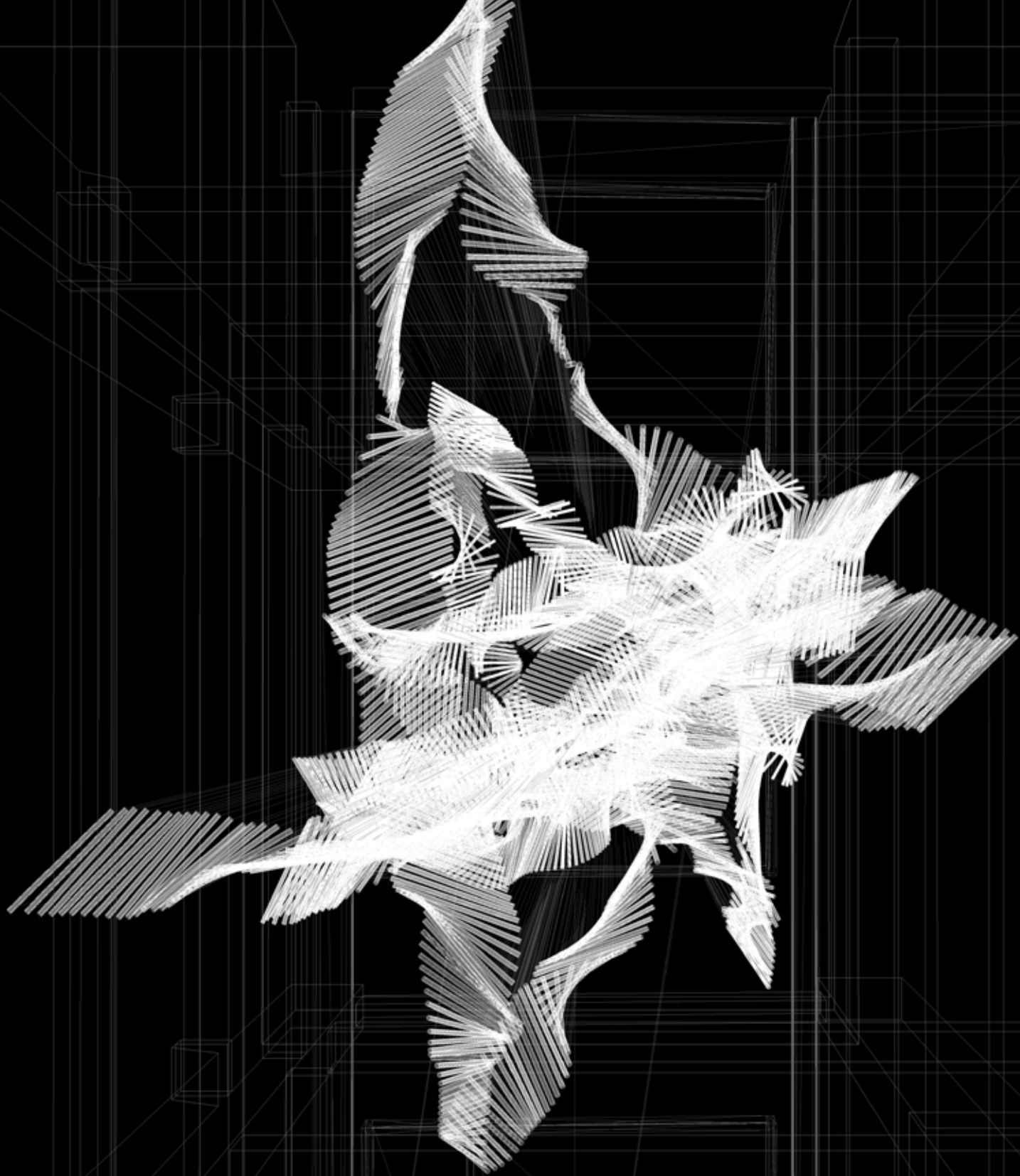
其他飘落的可能性运算与演示，没有终结一件作品的固定形态。作品形态不断地生成与改变的同时，将终止观众对于作品合理形态的想像。作品没有“完美”的选择呈现，有的只是不断被制造的可能性，制造新的观念与诗意。

虚拟的命题导致现实的模拟再造，其结果成为现实。

Light, floating down like a feather. These words are written on the exhibition wall. The artist creates a virtual environment in the computer with its own weight and gravitational pull, with in this environment, a fluorescent light tube falls much like a feather. Within this environment the falling progress of the tube can be precisely documented with accurate calculations and figures. Therefore, the artist will use one set of these calculation to make a stop motion sculpture that shows the falling process of the tube, as in from from point a to point b, and in between there are over thousands of tubes installed that represent the position of the falling at given time. At the same time, the process of falling is as organic in his virtual world as in the real world, therefore, there are many variables that produces many different results in the process of falling, these many processes are then calculated to printed out through out the exhibition and pasted onto the wall to represent the numbers of potential different out come.

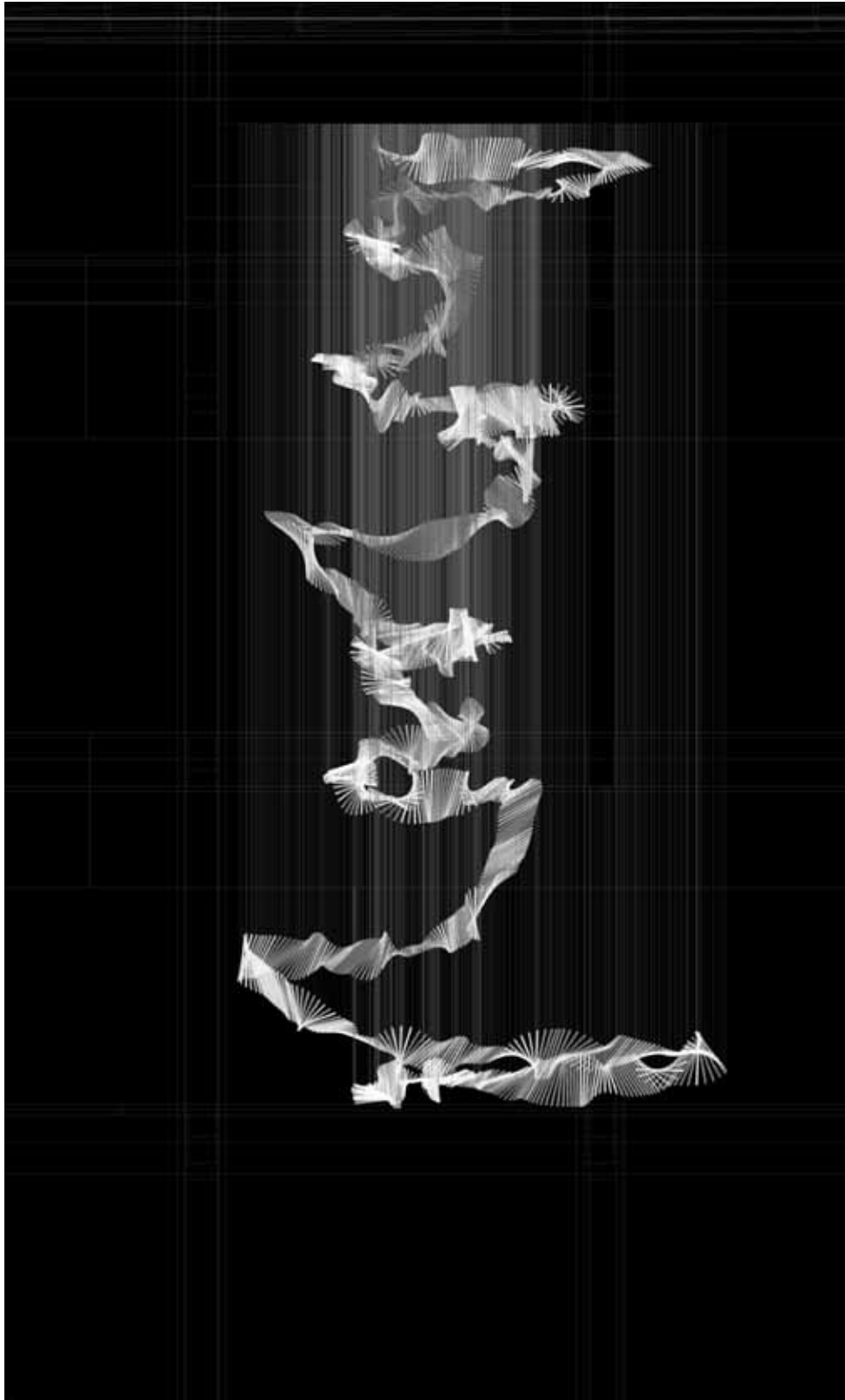
On view, the viewer will see one giant light installation that represent the falling of the light tube (feather) made from the virtual environment. And also a computer that continually calculate and produce drawings of different out comes and processes of the falling tube.

The idea is to make the concept with tenable data from a supposed virtual environment, therefore, grounding something that is theoretical to reality.



光，像羽毛一样飘落 Light, Falling Like a Feather | 装置 installation | 2012





光，像羽毛一样飘落Light, Falling Like a Feather 装置 |

Ju Yan


巨燕

China 中国





海葵 Sea Anemone | 装置 installation | 750cm×600cm×160cm | 2012



国家卫星气象中心 2012 年 8 月 3 日报道：今年第 11 号强热带风暴“海葵”在日本冲绳县东偏南方向约 1360 公里的西北太平洋洋面上生成，6 日 17 时在东海东南部海面加强为台风。目前来看，“海葵”主要受副热带高压系统影响，而影响其运动路径的主要是高压系统南侧的东风，由此可以判断，海葵将向西移动。

但台风的运动路径并非一成不变，预报也可能随时发生转变分析……目前影响其运动的副热带高压本身也存在减弱分裂的可能，一旦副热带高压减弱，对“海葵”的影响也将变小，它的移动速度和方向可能因此发生变化，甚至会出现热带风暴“回旋打转”的可能，而所谓“打转”，就是热带风暴的移动速度变慢和方向不确定的一种结果……



海葵 Sea Anemone装置 |

Ye Nan

叶楠

China 中国





飞蛾 The Moth Lost In a Fire 装置 | 尺寸可变赤磷, 其他化学粉剂, 火柴, 木材 phosphorous, various chemical products, matches, wood



我将赤磷这种材料涂在画布表面，使画布变成一种火引子，变成一张巨大的火柴皮，摩擦火柴在黑暗中产生光和能量，最终这些能量会留下痕迹。它们是光的尸体，是热量的渣子，是能量消逝之前的蛛丝马迹。或者只是一堆五氧化二磷（ P_2O_5 ）或者别的什么物质。

在黑暗中，在摄像机前面，它们只是一次又一次的不可名状的火焰和一些光亮。一阵战斗过后，烟雾退去，你会发现那些毫无意义的火焰带来的一种非常模糊但似乎存在的具体的形象，我想这些绘画对于我来说就如同一种显影。它们在曝光时是一种景致，充满了变数也令人无法抗拒。在曝光后又因为我的把握而别开生面或者面目全非，它充满了失败的可能性，就像它充满了奇迹一样。

飞蛾靠着月光的反射来获得方向感，飞蛾扑火其实是飞蛾错把火光或者灯光当成了月光。在我看来这个悲情的成语其实是关于进化论的而不是什么励志故事。它的悲情在于被愚弄的动物本能，我们用一种艺术化的手段把一个误解编织成一种神话。进一步的，各种神话早已离开现象和现实成为世界本身，被包装成一种义正词严的知识。正如火光之于飞蛾是一种暴力，各种现代神话也成为我们自己乐此不疲去经营的软暴力。

在火光中，我们早已忘却，飞蛾从不飞向月球，月球只是原始而灵巧的 GPS。



I covered the canvas with phosphorous which turn the painting canvas into a priming, a match paper. When I rub the match on it, which brings light and energy, finally leaves some trace. They're the dead bodies of light, trash of heat, and track of disappearing energy. Or it is only some P2O5, or something else.

They are only some indescribable fire and light, after the fight and smoke, you can see some obscure but truly existing images brought by the non-sense fire. For me, this kind of painting is exposure. It is a scene, which is full of undeniable changes. After the exposure, you can see either a fresh outlook or barely recognizable. It is full of possibilities of failure, but also full of miracles.

The moth recognizes its direction through the reflection of moonlight, so it flies towards the fire is because it takes the fire as the moon. I think the Chinese idiom The Moth Lost in Fire is not an inspirational story, but an evolutionary fairytale. Its sadness addresses at the fool nature, we turn a misunderstanding into a myth in an artistic way. Further more, the myth has become the world itself, which has beyond the reality and phenomenon, then bejeweled as just words. The fire is kind of violence to the moth, various modern myths has became kind of soft power which we enjoy in.

When we look into the fire, it seems we've forgotten that the moth never flies to the moon. The moon, actually, is only kind of primitive and skillful GPS.

Rudolf Steiner

鲁道夫·斯坦纳

Austria奥地利

鲁道夫·斯坦纳（1861-1925），斯坦纳被认为是 20 世纪最有影响力的改革者之一。他的思想与洞见涉及了教育、艺术、医学、经济与政治多个领域。斯坦纳于 1861 年出生在尔杰维克（克罗地亚），之后前往维也纳学习自然科学、哲学、文学和历史。在魏玛，他编辑了歌德的科学著作，并出版了注释版本。与歌德相关的工作成为了斯坦纳的论文《真理与知识，自由的哲学简介》的基础。1897 年，斯坦纳搬到了柏林，成为一名专门出版文学杂志的出版商。与此同时，还为一个神学协会开办了多个相关讲座，并在新成立的德国分部任秘书长一职。正是由于他将科学与精神领域的洞见结合，才发展出了人智学（anthroposophy）。斯坦纳将人智学定义为通向知识、引导精神走向宇宙之精神的道路。在 1912 至 1913 年期间，他在瑞士多尔纳赫建立了人智学协会。歌德堂（Goetheanum）同年开始修建，这是一个人智学艺术与生命的中心。除此之外，通过一系列讲座和写作，斯坦纳开创并发展了华德福教育、生物动力学农业、人智学医学，以及一系列社会有机体的更新。

在他的一生当中，斯坦纳进行了超过 6000 场的讲座，他的黑板绘画就产生在这些讲座期间。斯坦纳的绘画是为了让听众根据每条线来跟随他的思路和想法。在第一次世界大战期间，他的一名长期听众建议用黑卡纸覆盖他讲课用的黑板，斯坦纳采纳了这一建议。因此，超过 1200 张黑板绘画通过这种方式被保存下来，并且保存在位于瑞士的鲁道夫·斯坦纳档案馆。1958 年，这批绘画首次在档案馆里进行了展览。斯坦纳的艺术合作人 Assja Turgenieff 把这些黑板绘画描述为斯坦纳工作的典型例子，展示了艺术与知识如何造就了一种文化新风格。1983 年，策展人哈拉德·泽曼在其展览“总体艺术之趋势”中展出了斯坦纳的黑板，并把他和前卫艺术家康定斯基、蒙德里安与博伊斯相提并论，认为他们有着同等的重要性。1992 年，斯坦纳的黑板绘画首次由科隆的 Monika Sprüth 画廊大量出版发行。此后，大量的斯坦纳个展在全球开始巡回。2011 年，德国的维特拉设计博物馆举行了他的第一个回顾展，“鲁道夫·斯坦纳，日常生活炼金术”。

Stephan Widmer, 多尔纳赫, 2012 年 9 月

Rudolf Steiner is known as one of the most influential reformers of the 20th century. His ideas and thoughts contributed to education, arts, medicine, economics and politics. Born in Kraljevec (Croatia) 1861, he went to study natural sciences as well as philosophy, literature and history in Vienna. In Weimar he edited Goethe's scientific works for a new commented edition. His engagement with Goethe became the fundament for his dissertation "Truth and knowledge, introduction to a philosophy of freedom". In 1897 he moved to Berlin, where he began his work as a publisher for a literature magazine. At the same time, he started to hold lectures for the theosophical society and took up the position of a general secretary for the newly founded German section. Consequently, based on the union between scientific and spiritual perception, he developed anthroposophy. Rudolf Steiner defines anthroposophy as a path of knowledge, to guide the spiritual within the human being to the spiritual in the universe. In 1912/13 in Dornach (Switzerland), he founded the anthroposophical society. Concurrently, the Goetheanum, a centre of anthroposophical art and life was built. Moreover, through his lectures and writings he initiated and developed Waldorf education, biodynamic agriculture, anthroposophical medicine and a renewal of the social organism.

Throughout his life, Rudolf Steiner held more than 6'000 lectures, which he illustrated on the blackboard. He drew in order to help the audience to follow his thoughts and insights with every line. During the First World War, a member of the audience suggested to cover the blackboards, which Steiner was using during his lectures, with black paper. In this way more than 1'200 sheets were preserved and are stored at the Rudolf Steiner Archive (Switzerland). At the occasion of the first exhibition in the archive in 1958, Assja Turgenieff, one of Rudolf Steiner's artistic collaborators, described the blackboard drawings as a characteristic example of his work which shows how art and knowledge can pave ways to a new style of culture. In 1983, the curator Harald Szemann acknowledged in his exhibition "Der Hang zum Gesamtkunstwerk" the importance of Rudolf Steiner for the artists of the avant-garde such as Wassily Kandinsky, Piet Mondrian and Joseph Beuys. The first public exhibition of the blackboard drawings took place in 1992 at the Monika Sprüth Gallery in Cologne. Subsequently, numerous solo as well as theme exhibitions around the world followed. In 2011, the Vitra Design Museum (Germany) organized the first retrospective "Rudolf Steiner, alchemy of the everyday".

Stephan Widmer, Dornach, 9.2012

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70:2=35 $\frac{72 \times 35}{216}$
 $\frac{360}{2520}$

Arch. Nr. 11.
7.9.23.

Handwritten notes in German, including "Körper", "Höhle", "Kanal", "Zylinder", "Kegel", "Kugel", "Kugelschale", "Kugelfläche", "Kugelvolumen", "Kugelmantel", "Kugelmantelfläche", "Kugelmantelvolumen", "Kugelmantelwinkel", "Kugelmantelradius", "Kugelmantelhöhe", "Kugelmantelbreite", "Kugelmantelumfang", "Kugelmantelinhalt", "Kugelmanteloberfläche", "Kugelmantelinhalt", "Kugelmanteloberfläche", "Kugelmantelinhalt", "Kugelmanteloberfläche", "Kugelmantelinhalt".

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Imaginative Denken
 Veranschaulichungen
 26. April 1923
 Schenker'sche Denke

Handwritten notes in German, including "Körper", "Höhle", "Kanal", "Zylinder", "Kegel", "Kugel", "Kugelschale", "Kugelfläche", "Kugelvolumen", "Kugelmantel", "Kugelmantelfläche", "Kugelmantelvolumen", "Kugelmantelwinkel", "Kugelmantelradius", "Kugelmantelhöhe", "Kugelmantelbreite", "Kugelmantelumfang", "Kugelmantelinhalt", "Kugelmanteloberfläche", "Kugelmantelinhalt", "Kugelmanteloberfläche", "Kugelmantelinhalt".

Ungelobtheit
 Unvollständigkeit
 Thomas v. Aquino 1225-1274
 Vedon
 Aristoteles
 15.7.23

Handwritten notes in German, including "Körper", "Höhle", "Kanal", "Zylinder", "Kegel", "Kugel", "Kugelschale", "Kugelfläche", "Kugelvolumen", "Kugelmantel", "Kugelmantelfläche", "Kugelmantelvolumen", "Kugelmantelwinkel", "Kugelmantelradius", "Kugelmantelhöhe", "Kugelmantelbreite", "Kugelmantelumfang", "Kugelmantelinhalt", "Kugelmanteloberfläche", "Kugelmantelinhalt", "Kugelmanteloberfläche", "Kugelmantelinhalt".

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Joseph Beuys

约瑟夫·博伊斯

Germany 德国

约瑟夫·博伊斯（1921—1986），战后德国最伟大的艺术家之一。在广为流传的传奇中，博伊斯作为德军飞行员被击落在鞑靼草原，被当地游牧人用毛毡和油脂救治的个人经历，成了他后来的创作中大量使用上述材料的重要原因。战后在杜塞尔多夫美术学院就读纪念碑雕塑并留校任教，博伊斯与当时的激进派运动密切接触，发展出一种结合了雕塑、表演和社会行动的总体艺术方式，并提出“社会雕塑”的概念。在这种“扩大的艺术概念”中，艺术被视为社会转型甚至人类进化的途径。博伊斯深受鲁道夫·斯坦纳的影响，深信人类应当在物质与精神世界之间寻求平衡，而艺术应该在其中传递“暖”的力量。博伊斯是德国绿党的早期创建人，他同时还宣称他创办的“德国学生党”是世界上最大的政党，因为世界上所有的动物都是他们的“党员”。

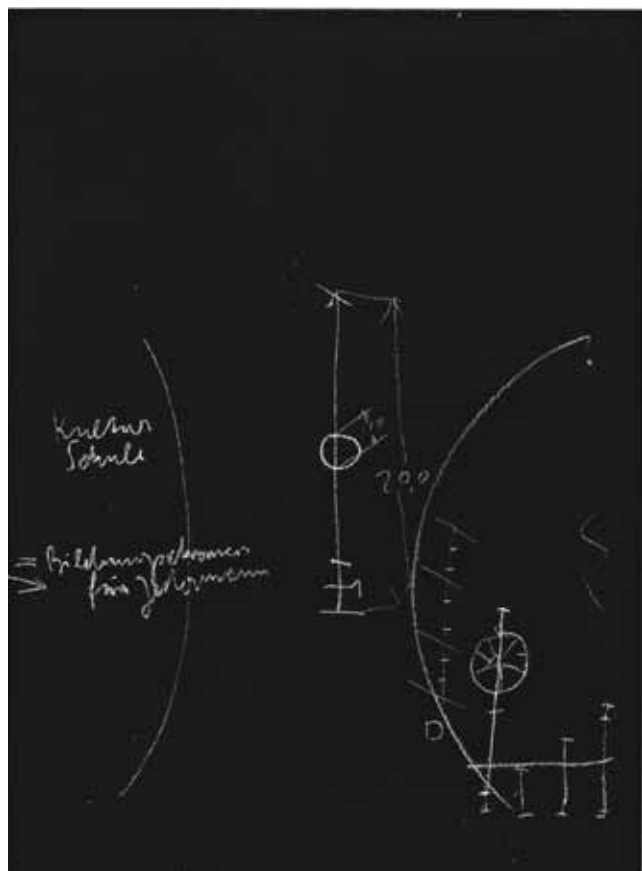
因此，他的演讲、教学、政治行动都和美术馆内惊世骇俗的创作一样，成为社会雕塑的一部分。博伊斯艺术的核心是开发潜能，改良社会，因此，教学本身对于博伊斯具有心灵上的重大意义。他经常把讲课本身作为一种创作形式，例如他在1972年的卡塞尔文献展上的作品，即是在100天的展期中与观众讨论在德国实施“人民投票直接民主”的可能性。他在黑板上的讲解、涂写都成为精神对话的遗迹，作为“社会雕塑”展出。我们在这里展出他的三块黑板，向这位激进的教师致敬。

Joseph Beuys (1921-1986), one of Germany's greatest post-war artists. In an often-repeated story, Beuys was shot down while in service as a pilot in the Crimea, and was saved by Tatar nomads using carpets and animal fat. This experience inspired him to make frequent use of these materials in his later work. After WWII, Beuys studied monumental sculpture at Düsseldorf Academy of Fine Arts, and stayed on to teach at the same school. He was in close contact with the Fluxus movement, and developed an artistic style that combined sculpture, performance and social action. He also created the concept of "social sculpture". In this "expanded conception of art", art is seen as a path for social transformation, even human evolution. Beuys was deeply influenced by Rudolf Steiner. He believed implicitly that humanity must find a balance between the spiritual and material worlds, and that art was a force for transmitting "warmth". Beuys was one of the founders of the German Green Party; he also claimed that the "German Student Party" he had founded was the world's largest political party, because its membership included every animal in the world.

His speeches, teaching and political actions were as shocking as his artistic creations, and they became a part of his social sculpture. At the heart of Beuys' art is the drive to unleash potential, to improve society; thus, teaching was very important to Beuys psychologically. He often saw the giving of talks as a form of creativity itself. In his work for the 1972 documenta at Kassel, he discussed the possibility of Germany developing direct democracy with visitors to the expo over the course of 100 days. His blackboard explanations and pictures served as memorials to the spirit of that dialogue, and were exhibited as an example of "social sculpture". Here, we are showing three of his blackboards out of respect for this radical teacher.

鸣谢：Jürgen Bässow先生，蓝镜女士

Knowledge: Jürgen Bässow, Ms Lan Jiny



Joseph Kosuth

约瑟夫·科索斯

USA 美国



of rules, no rule of conduct that can possibly capture



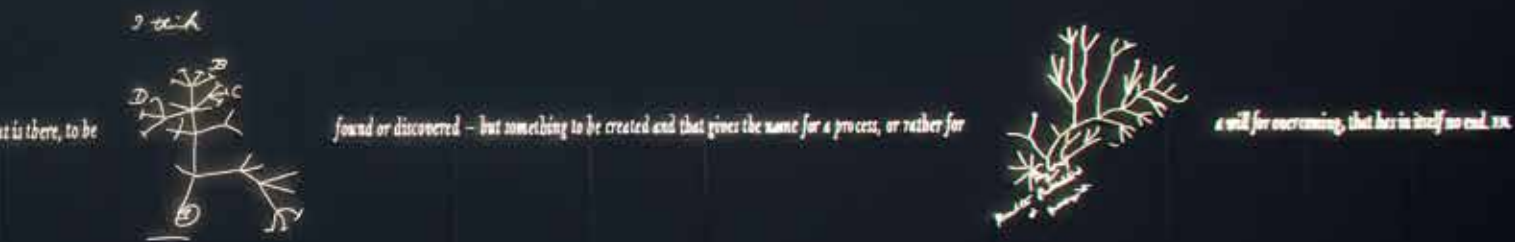
in informative terms what it is to be like that.



Truth is therefore not something that

作为对被假设的科学秩序的一种描写，查尔斯·达尔文的绘画是关系的地图，等同于科学“面孔”的再现，是在其发展过程中的一种信仰。这些绘画同时包含了创造性和即将成形的“真理”。在相同的空间中，水平放置的是尼采的文字，定义了整件装置作品的视角：是对这一部分进行玩味的注释。这既是对本身的反省，也是作品所融合的各种元素的更深层次的启示，当它们同时提出了对作品假定的提醒和批评时，才能在作为整体时被理解和被体验。在被引用的尼采的文字之间交织和错落的网络，包含的关注点包括了艺术与自然，艺术与科学，再到艺术与哲学。这一“树”型结构简略地呈现了尼采关于艺术——作为一种构造——如何服务于本身，也表明其自我设计。从这个角度来说，由真理断言的科学都悬而未决，由此提出了一种美学计划：一面是置于外部的，假设存在一种用非直接的声明和认识论上的抑制来呈现的默契，因此，就显得十分坦白。正如尼采所说，“我们把无限忠诚献给了艺术。如果我们并未采纳艺术，或发明了某种不忠实的膜拜，那么，普遍的不忠诚和谎言通过科学和我们迎面相遇——迷惑与错误是人类的知识 and 感觉的状态，人们可能完全不能接受对这一点的认同。”“诚实”可能会招致作呕与自缢。但是对我们的诚实的反作用力将帮助我们避免以下结果：作为好事物的艺术想在言表。

——约瑟夫·科索斯



The drawings of Charles Darwin, as depictions of a scientific order being posited, are maps of relations as much as representations of the 'face' of science as a belief in the making. They constitute both creativity and a 'truth' to be. We have a historical view of the formation of our 'beliefs' and their exegesis from the hand of a man. We have, in the same space, a horizon line of texts by Nietzsche which sets the perspective of the total installation: a comment on the play of its parts. This provides both a self-reflection as well as a deeper edification of the work's combined elements, to be understood and experienced as a 'whole' as they simultaneously provide a warning and a critique of the work's presumptions. The web of connections between these quotes of Nietzsche follow interior arguments concerning art and nature, to art and science, to art and philosophy. This 'tree' of relations elliptically self-reflects on Nietzsche's view of how art, as a construction, serves the self and asserts the self-made. In this view the truth claims of science are put in suspension in order to propose an aesthetic project that, while being located externally, posits an understanding manifested by being asserted indirectly and yet no less as an epistemic restraint, and thus, honestly. As Nietzsche stated, 'Our ultimate gratitude is to art. If we had not welcomed the arts and invented this kind of cult of the untrue, then the realization of general untruth and mendaciousness that now comes to us through science—the realization that delusion and error are conditions of human knowledge and sensation--would be utterly unbearable. Honesty would lead to nausea and suicide. But now there is a counterforce against our honesty that helps us to avoid such consequences: art as the good will to appearance.'

Joseph Kosuth

对这一主题的阐释：尼采、达尔文和潘多拉盒里里的内容 'An Interpretation of This Title', Nietzsche, Darwin and the Paradox of Content
霓虹灯装置 installation | 2009

安娜·施瓦兹画廊，悉尼，澳大利亚 Anna Schwartz Gallery, Sydney, Australia | 摄影：保罗·格林 Photo: Paul Green





对这一主题的阐释：尼采、达尔文和潘多拉盒里的内容 ‘An Interpretation of This Title’, Nietzsche, Darwin and the Paradox of Content
霓虹灯装置 installation | 2009

格鲁吉亚画廊，塔尔伯特莱斯画廊，爱丁堡国际音乐节2009 Georgian Gallery, Talbot Rice Gallery, Edinburgh International Festival 2009

照片：保罗·善勒 Photo: Paul Zanre Photography

Roy Ascott
罗伊·阿斯科特



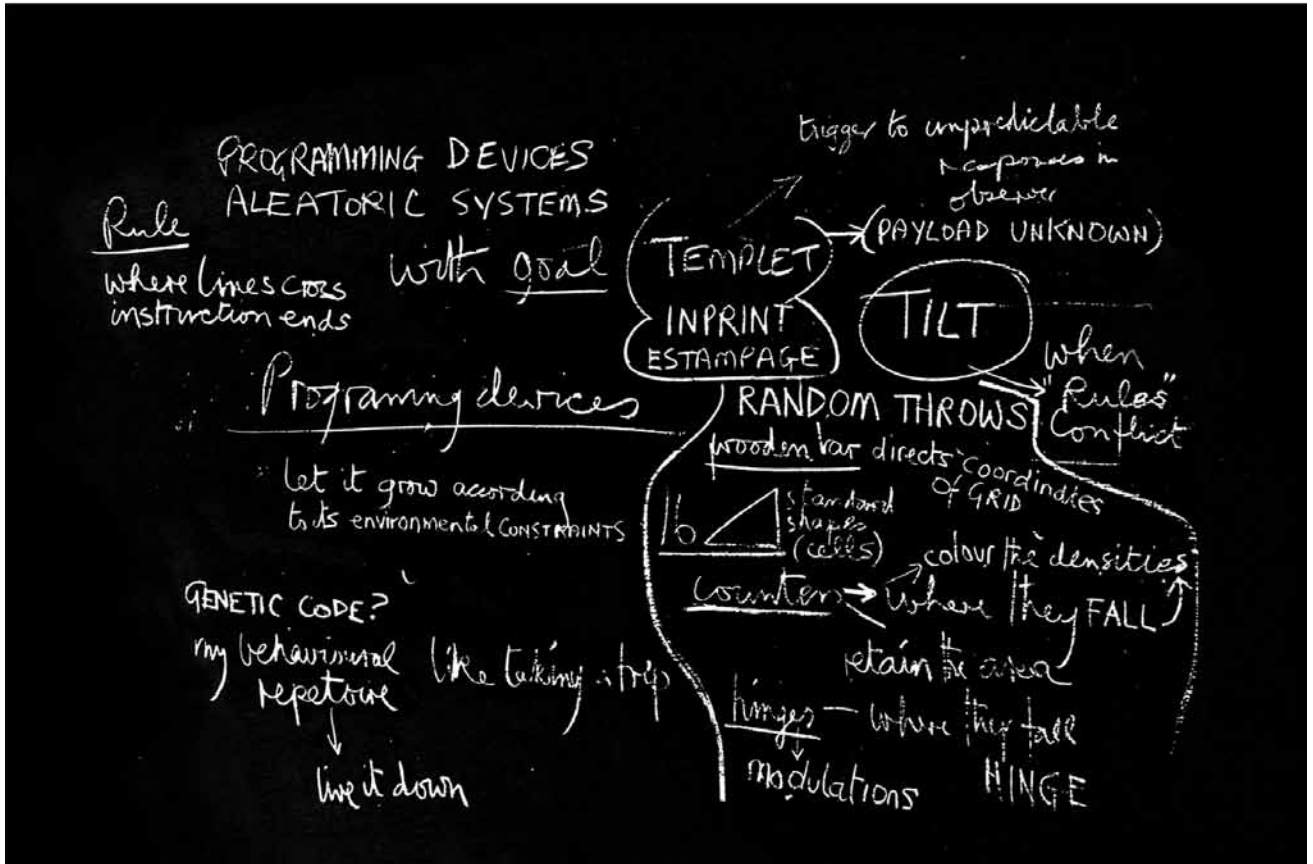
文之肌理：一个全球性的童话故事 From Cybernetics to Syncretic Mind
互动装置、文献 Interactive Installation , archive | 2012



五十多年来，控制论的连结性一直是我作品的理论核心：在我看来，艺术是一个系统，艺术家、艺术作品和观者在经验和语义的互动中紧密联系，从而构成了美学中“分布式的作者身份”。我的远程通信项目试图通过一种“超级皮质”（hypercortex）产生开放式的非线性叙述和意义，这种超级皮质中分布的节点可以产生远距离异步互动——事实上，这种远距离可以是星际之间。这是一个科技智力的过程，类似桌面两端的运动员，或者操作我的“变革绘画”的面板的观者个体。这对绘画或照片等静止图片同样适用，只要作品具备所必需的解读的模糊性和灵活性。我作品的变化性和不确定性反映了，关于我们自己或是这个世界的假设都是暂时而不完整的，即使科学也是如此。唯一确定的是这个不断变成的过程。我希望这个过程在解读我的作品和认识我自己的过程得到充分体现。“文本的褶皱”（La Plissure du Texte）当然是向罗兰·巴特的《文本的快乐》（Le Plaisir du Texte）致敬，这一题目不仅适用于以此命名的三件展出作品，也可以作为我所有作品的概括。在我的艺术中，我希望把褶皱与快乐，文本与组织合并起来，从而产生亲切感和共鸣，这样，我相信远程通信的拥抱也能产生爱。

Cybernetic connectivity has been at the theoretical core of my work for over five decades: I see art as a system, in which the artist, artwork and viewer are intimately involved in experiential and semantic processes of interaction, constituting the aesthetic of distributed authorship. My telematic projects seek to enable open-ended, nonlinear narratives and meanings to be constructed from what I see as an emergent hypercortex, whose distributed nodes can interact asynchronously over great distances—on a planetary scale, in fact. This is a technoetic process, which is mirrored analogically by players across a tabletop, or by the individual viewer manipulating the panels of my change-paintings. It applies equally to the still image, painting or photograph, given the requisite ambiguity and flexibility of interpretation that the work invites. The variability and indeterminacy of my work reflects the way, even in science, that all hypotheses – about ourselves, or of the world – are transient and incomplete. The only certainty is the process of becoming. I want this process to inform my understanding of both my work and myself. La Plissure du Texte, a salute of course to Roland Barthes’ “Le Plaisir du Texte”, applies not just to the three works in this exhibition that have this title, but to my work more generally. In my art, I want the conflation of pleating with pleasure, and text with tissue, to promote intimacy and empathy, such that I believe there can be love in the telematic embrace.





Writers:

Xiaoyu Weng, Susu Weiyang, Yiquan Wang, Zi Yang, Theo Ma, Lyric Lu,
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Joaser Alvarez, Maria Tjader-Knight, Daniela De Paulis, Edith Doove, Georg Eckmayr,
David Prater, Ozlem Olcer, Katherine Bull, Ian M Clothier, Adam Brown,
Martha Ladly, Rachelle Viader Knowles, Justin Waddell, Luba Diduch, Dorian Batycka,
Samantha Culp, Peter Frosie, Shane Mecklenburger, Ellen Sebring, Esther Tornai Thyssen,
Monika Weiss, Pam Payne, Philip Rostek, Diane Derr, Colleen Keough, Heather Kapplow,
Claudia Westerman, Catherine Patterson

Sui Jianguo

隋建国

China 中国

漫游者，从外表看上去它就是一个直径 260 厘米的不锈钢球体。因为内部装有引擎和储电池，以及一个电路系统，所以，每天晚上充好电，白天打开开关，引擎开始转动，带动这个球以极慢的速度进行运动——每分钟移动 25 厘米（如果地面很平）。这意味着，眼睛看上去它动也不动，只是内部引擎高速转动的声音告诉我们它不像是静止的。

当你转过脸去注意别的东西时，不自觉地回头，则会发现它已经移动了一点。它的运动（或者叫移动）没有规律，也没有方向，遇到阻力则会慢慢地改变方向，有时往相反的方向去，有时只是沿着阻力所在的方向移动。如果实在克服不了阻力，动不了，内部的引擎还是会继续转动，直至电力耗完为止。

——隋建国

Wanderer: From the outside, it looks like a stainless steel sphere, 260cm in diameter. Inside is a motor and a battery, and an electrical system, so every evening it is charged up, and every day I switch it on, start up the motor, and take it out for a slow, slow roll - 25cm per minute (where the ground is very flat). This means that it doesn't seem to move as you look at it. Only the sound of the high-speed motor inside tells us that it is not still.

When you turn your head away to look at something else, a careless glance back finds that it has moved a little.

Its motion is random, directionless. When it runs into resistance, it very slowly turns aside; sometimes it turns right around, sometimes it follows the edge of the resistance around. If it gets completely stuck, unable to move at all, the motor inside will continue to spin until it runs completely out of power.

—Sui Jianguo









Liang Shuo

梁硕

China 中国

我周围很多社会现象经常给我这样一些印象：奇怪，不合既定概念，多种意志和目的混杂丛生，让我禁不住要问：“怎么回事？”“怎么会这样？”“这样也行！”……我不知道这背后究竟是什么在主导着事情的发生，但一定有某种机制让事情就是这样。

一个物品就是一件事情。

物质极大丰富的批发市场提供给我做这些作品的可能性。每件物品都有各自的功能、结构、形状以及物理的、社会的、文化的、心理的意义和目的，它们之间能以怎样的方式联结形成一个形象（以怎样的机制发生一件事情）？现在，我把“恰好能合适地插在一起”作为原则和机制组装这些物品。这样一来，这个形象便不服从于预设的主观的美学和意义模式，它们是生长出来的，不是计划出来的。这些物品既获得了不同的身份又保持了本来的样子，看似偶然奇怪的组合实际上得自于物品间“天然的合适”。







Lu Zhengyuan

卢征远

China 中国

在虚拟的网络和迅速变化的现实中，怎样才能摆脱思维和语言等知识系统所造成的惯性，建立一个对应的“自我”？这个问题一直困扰着我。

“身体”是一种感知世界的存在。这部分作品就是从身体的角度进行的一些尝试。

作品由六个影像和两件装置组成。

影像之一：用气泵吹动身体表面，我找到了身上一块比较松弛的地方，吹动起来会产生类似水波纹一样的效果；

之二：我用尽全力转动我的胳膊，我能动的最快的幅度最大的动作，让我体会了身体作用于空间的快感；

之三：我对着镜头保持着一种标准的微笑，直至肌肉开始僵硬，眼睛干涩流泪；

之四：我用手上的体温捂热一块桌面，桌面就带有了我的体温，而这块带有我体温的桌面，就被我视为我的作品，当然，体温散掉后作品也就消失；

之五：我端着相机飞速旋转，通过身体的运动带来一段流动的风景；

之六：一头接着电源一端手持灯泡，身体变为导体使电流传过点亮灯泡。

装置之一：喇叭上放一张白纸，白纸上放上沙子，喇叭里是我的呐喊声，当声音开始播放时，声波的震动会使沙子跳动；

装置之二：手握一根 10 米长的钢筋不停地摇动，使它呈现出波浪式的舞动，这种舞动的节奏和韵律是机械的摇动无法达到的。

我尽力尝试用身体的方式来体验，从而来对抗思维所造成的困缚，让自己获得建立自我的可能。

In the virtual world of the internet or in our fast-changing reality, how can we shrug off the inertia created by ideology, language and other systems of knowledge? How can I establish a "self" in opposition to them? I've always been troubled by this question.

"The body" is a form of existence in the realm of sensation. These works are some attempts made from the perspective of the body.

There are six videos and two installations.

Video 1: Blowing the surface of my body with an air pump, I found a slack portion of flesh. When I blow it, it produces an effect like ripples on water.

Video 2: I windmill my arms as hard as I can. I can feel the very fastest, very largest movement. I experience the pleasure of space in the function of my body.

Video 3: I hold a classic smile in the mirror until my muscles start to cramp, and my eyes are dry and watering.

Video 4: I use the warmth of my hand to warm a patch of tabletop. Thus the tabletop has my body heat, and I call this patch of tabletop an artwork. Of course, when the warmth has faded, the artwork has disappeared as well.

Video 5: I spin as fast as I can, holding my camera. The movement of my body creates a landscape in motion.

Video 6: I connect myself to an electricity source and hold a bulb in my hand. My body becomes a conductor that allows the electricity to flow through it and light up the bulb.

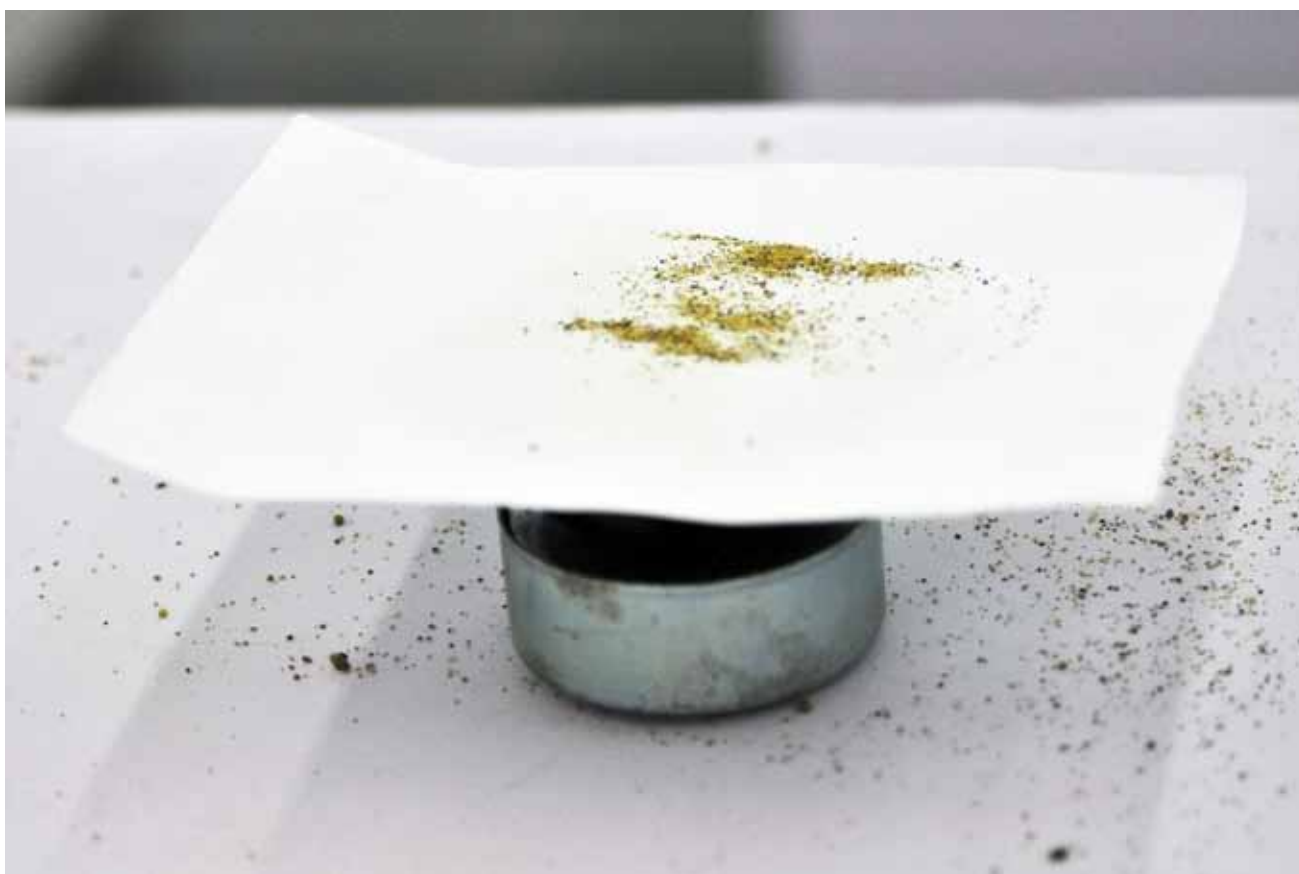
Installation 1: I put a sheet of blank paper on a horn, and put some sand on the paper. Inside the horn is the sound of me shouting. When the sound begins, the soundwaves make the grains of sand jump.

Installation 2: I hold a 10 metre steel pole in my hands and wave it, so that it seems to dance with the waves running along it. The rhythm and rhyme of this movement cannot be reproduced mechanically.

I've tried to experience with my body, and thus resist the handcuffs of thought. I've tried to give myself the possibility of establishing a self.



韵律 Rhythm | 装置 installation | 2012



呐喊 Whooping | 装置 installation | 2012



气流 Air Flow | 录像 video | 2012



保持微笑 Keep Smiling | 录像 video | 2012



质地 Texture | 录像 video | 2012



八方 Eight Directions | 录像 video | 2012



温度 Temperature 录像 |



导体 Conductor | 录像 video | 2012

Yang Xin' guang

杨心广

China 中国

人与自然是主要关注的主题，我的创作就是在探索自然的过程中认识自己，并试图将主观的心理活动与自然界的客观真实达成一致，我将以艺术的名义完成这些工作。当然，还有建立自己对艺术的态度。

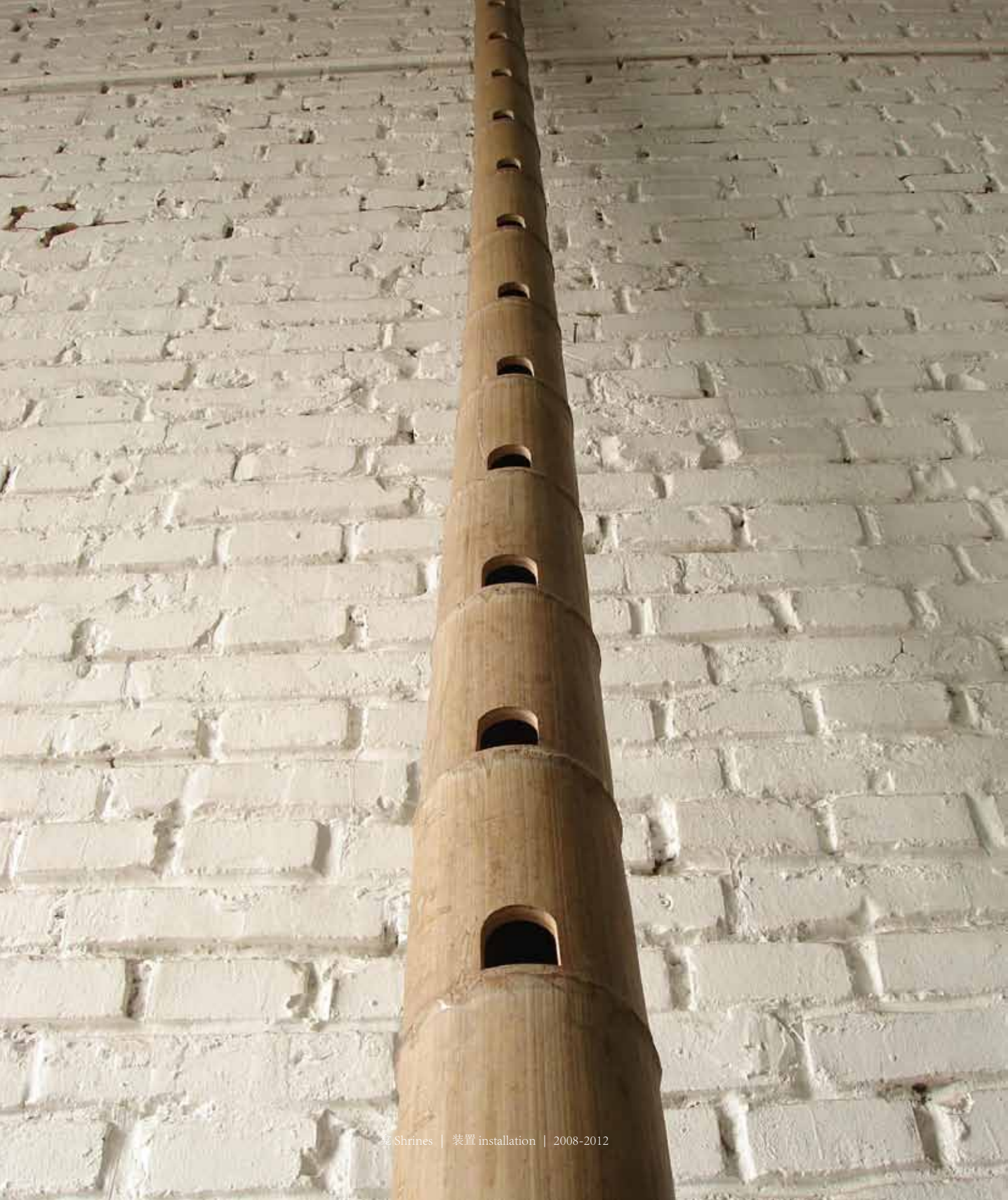
我喜欢一些质朴的材料，例如：木、竹、石、土壤等，它们很纯净，概念清晰，不容易产生各种歧义，这样有利于我与它们的交流。当我选择一个物体开始工作时，我希望我们之间是一种很纯洁的交往，但是往往发现自己是很复杂的，在我的体内有不同的文化，纷繁的思想和不确切的宗教信仰，这些都会导致我与它们的关系破裂，我想要的主观与客观一致的效果始终没有达到，好像也不可能达到。但我喜欢体会这个过程。

My work is mainly about the relationship between man and nature. When I create something, I'm trying to understand myself by exploring natural processes, trying to reconcile my subjective psychology and the objective reality of nature. I use art as my cover for doing this work. Of course, I'm also molding my own attitudes towards art.

I like simple materials like water, bamboo, stone and soil. They are very clean, conceptually clear; they don't easily create ambiguities, and this helps me to communicate with them. When I select an object and start work, I hope that there will be a purity in what passes between us. But I sometimes find that I myself am very complex: inside my body there are different cultures, a multiplicity of ideas, and imprecise religious beliefs. These can all disturb the relationship I have with them, and I have never yet achieved the harmony between subjective and objective that I'm looking for. It may be impossible to achieve. Even so, I enjoy this process.



钩 Hooks | 装置 installation | 2008-2012





书架上的竹子 Bamboo on the Bookshelf 装置 |

Anton Vidokle, Nikolaus Hirsch, Eungie Joo

安东·维多克 尼古拉斯·赫希 金尤姬

Russia 俄罗斯
USA 美国

Germany 德国

Korea 韩国

For Shanghai Biennial, Anton Vidokle, Nikolaus Hirsch and Eungie Joo will present a reconstruction of New York's New Museum containing video archive of Night School.

Night School was an artist commission for the New Museum in the form of a temporary school. For this project, artist Anton Vidokle organized a yearlong program of monthly seminars and workshops that used the New Museum as a site to shape a critically engaged public through art discourse. Night School was comprised of eleven seminars organized around three thematic tracks. The program began with three series of seminars, workshops and film/video screenings conducted by Boris Groys, Martha Rosler and Liam Gillick that examined progressive cultural practices. During the spring and summer months, the focus of the program turned to artistic agency, and included seminars with Walid Raad & Jalal Toufic, Paul Chan, Maria Lind and Owkui Enwezor. The fall program considered self-organization in the field of cultural production, presenting seminars and workshops with Rirkrit Tiravanija, Zhang Wei and Hu Fang, Natascha Sadr Haghghian and Raqs Media Collective. All topics were addressed from the perspective of ongoing research and production, and as such constituted the core structure of the school. Lectures, screenings, and conversations took place in the New Museum itself, as well as at informal locations throughout the local neighborhood. Night School took place on the last weekend (Thursday-Sunday) of each month, January 2008 through January 2009.

In the tradition of free universities, many of Night School's events were open to all those interested to take part. A core group of 28 participants, including visual artists, architects, writers, filmmakers, journalists, curators, composers, and performers, were selected by application to participate in additional private workshops and discussions.

Night School was the second in a series of art projects organized around a temporary school format and initiated by Anton Vidokle. Vidokle initiated research into education as site for artistic practice for Manifesta 6, which was cancelled. In response to the cancellation, Vidokle set up an independent project in Berlin called Unitednationsplaza—a twelve-month project involving more than a hundred artists, writers, philosophers, and diverse audiences. Located behind a supermarket in East Berlin, UNP's program featured numerous seminars, lectures, screenings, book presentations and projects including the Martha Rosler Library.

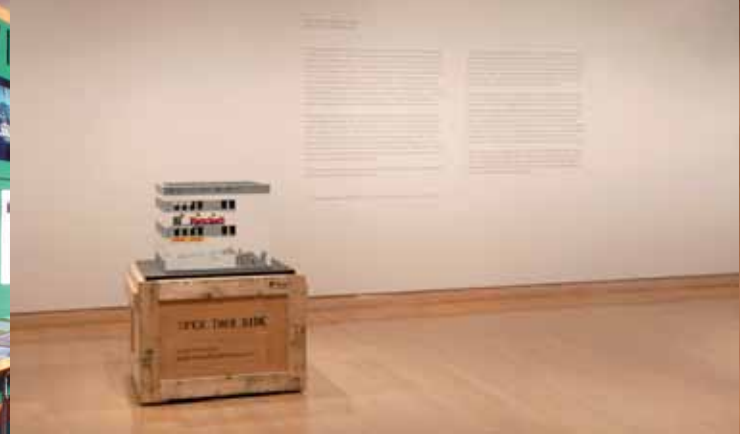
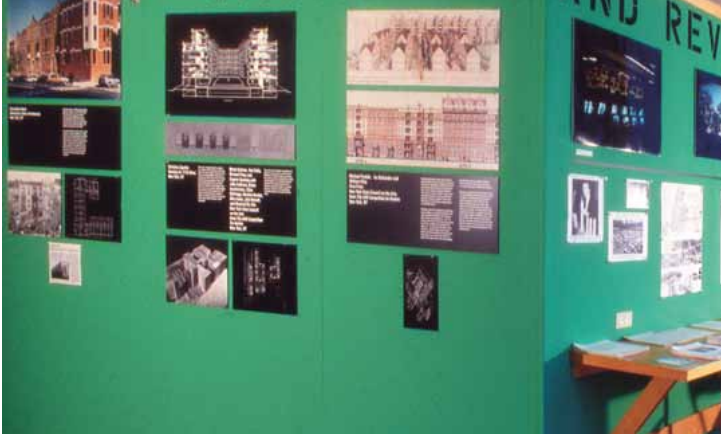
安东·维多克、尼古拉斯·赫希和 Eungie Joo 将在上海双年展上再现纽约新美术馆，包括美术馆“夜校”的视频档案。

“夜校”是一所临时学校，是新美术馆主办的一个艺术项目。艺术家安东·维多克为该项目开办了一年的课程，在新美术馆举办每月一次的研讨会和训练营，通过艺术探讨培育公众的批判精神。“夜校”由围绕三个主题展开的 11 个研讨会组成。课程从鲍里斯·洛伊、玛莎·罗斯勒和利亚姆·吉利克主持的三个系列研讨会、训练营和电影/视频放映会开始，考察不断发展的文化实践。学校的春夏课程聚焦艺术机构，包括瓦利德·拉德和贾拉勒·陶菲克、陈保罗、玛丽亚·林德以及奥奎·恩维佐的研讨会。秋季的课程关注文化创作领域的自我组织，开设了里拉克里特·蒂拉瓦尼拉、张巍和胡昉、娜塔莎·萨德尔·哈吉安和 Raqs 媒体小组主持的研讨会。所有话题的探讨都从当前研究和创作的角度切入，由此构成了学校的核心要素。学校组织的讲座、放映和对话不仅在新美术馆进行，也包括当地社区的非正式场合。“夜校”于 2008 年 1 月至 2009 年 1 月每个月的最后一个周末(周四至周日)举行。

“夜校”沿袭了免费大学的传统，许多活动向所有有兴趣参与的人开放。此外还开设了非公开的训练营和讨论班，学员们可以申请参加，经筛选组成了一个 28 人的核心小组，其中有视觉艺术家、建筑师、作家、制片人、记者、策展人、作曲家和表演家。

“夜校”是安东·维多克发起组织的一系列临时学校形式的艺术项目的第二个项目。维多克曾为第六届欧洲当代艺术双年展(Manifesta 6)发起对以教育作为艺术实践场所的研究。因该届双年展被取消，维多克在柏林设立了一个名为“联合国广场”(Unitednationsplaza)的独立项目，该项目为期一年，有上百位艺术家、作家、哲学家参与，吸引了来自各行各业的受众。该项目在东柏林的一家超市后面进行，举办了大量研讨会、讲座、放映会、读书会以及玛莎·罗斯勒图书馆等项目活动。



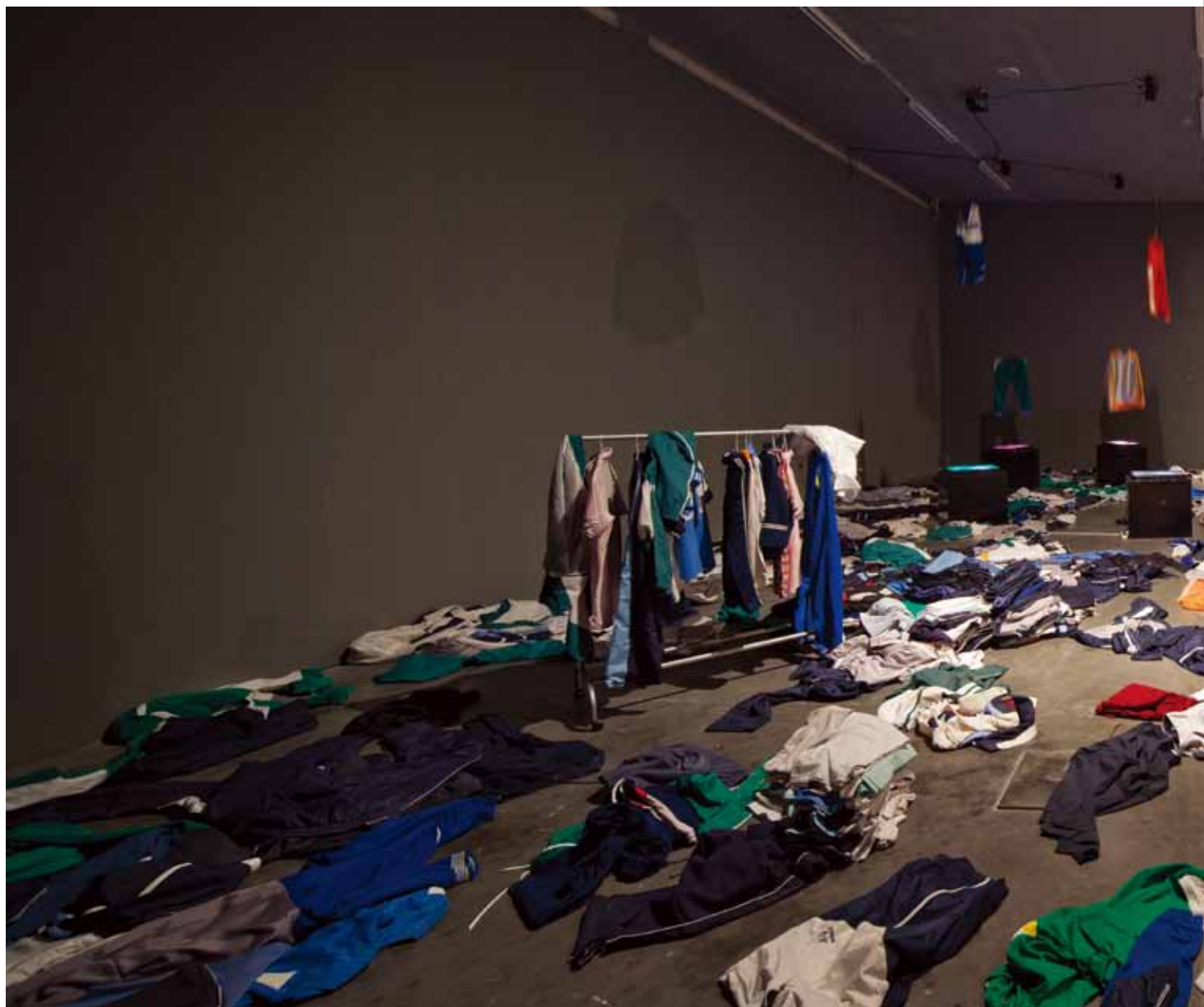


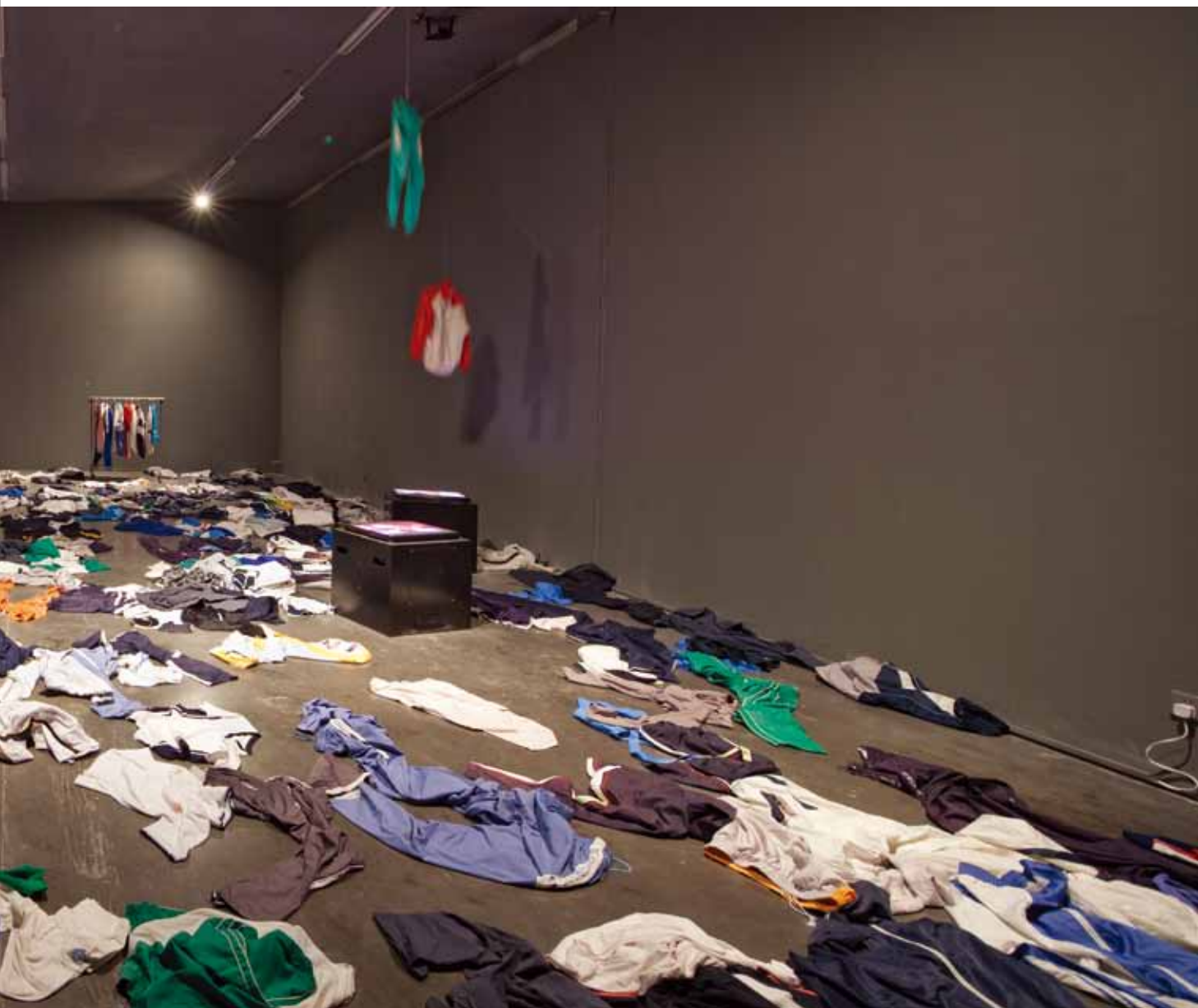


Zhang Peili

张培力

China 中国





规范动作——眼保健操 Normative Actions— Eye Exercises | 6视频6画面录像与机械装置 six channels installation with six frames and machines | 5'48" | 2011



以公开发行的“中学生眼保健操示范教学”影像资料为素材，截取其中一段影像并将其处理成快慢两个视频，分别通过6台显像管视频显示器播放。视频显示器直接放在地上，屏幕朝上，上方分别有一个悬挂着学生服（衣、裤）的马达装置，这些校服是通过网络从全国各地收集来的。马达匀速正反运转，使学生服在显示器屏幕上方上下运动，间隙与屏幕接触：显示器（被改变线路，由单芯片控制改变其色彩反差）屏幕被学生服每接触一次，其图像效果（色彩、反差）即变化一次。

Issued publicly Radio Eye Exercises Demonstration for Middle School Students as material, capture a clip and process into two videos of fast and slow speed, display respectively on six kin-oscope video monitors which placed on the ground and screen is face up, two motor devices hang above with student's wear, motors operate forward and backward respectively in constant speed, and make the student's wears move up and down, and contact with the screens in succession; once the screen (circuitry rebuilt to control color and contrast by single chip) contacted with student's wear, the effects (color, contrast) change one time.



Lu Yang

陆扬

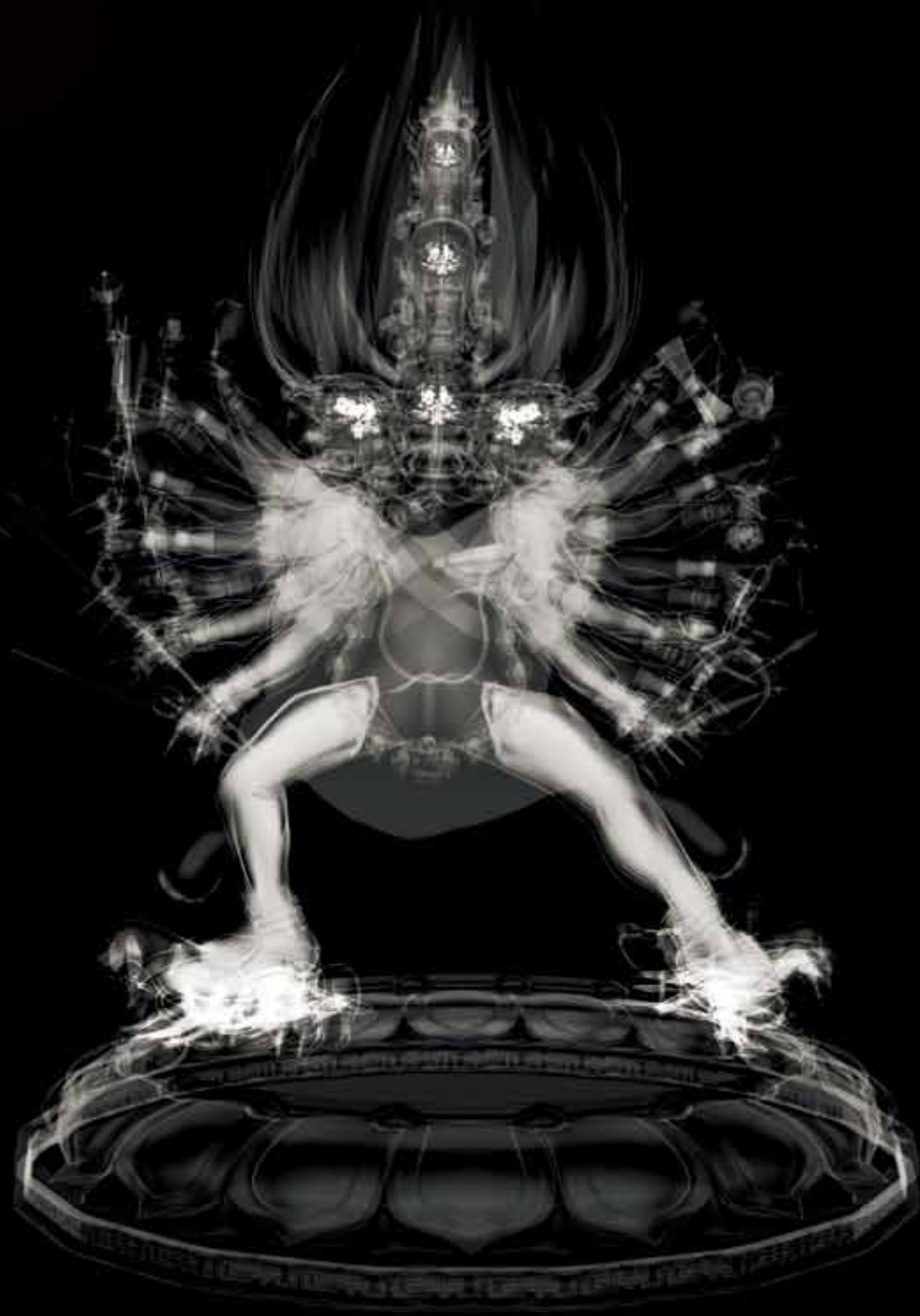
China 中国

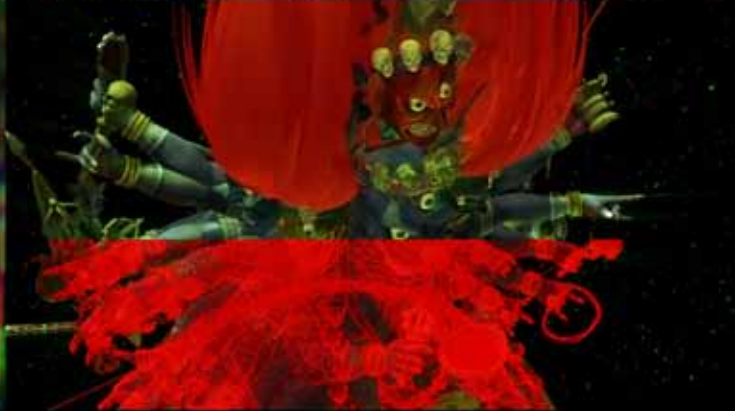
末法时代，众生刚强难调伏，福德薄弱而业障深重，心性不定，忿怒本尊之威猛事业能降伏一切邪魔外道，其大悲猛火无余烧毁一切粗暴猛厉的众生，表面忿怒可怖之相，实则佛陀大慈悲之心，死者见之，应无所畏惧，因已无肉身，故无所伤害。

当标志愤怒的感觉刺激进入大脑时，信息首先传到丘脑，传入杏仁核的愤怒信息激活杏仁核，杏仁核进行加工会依次激活一系列脑结构。他们负责把神经信号转化成愤怒的操作表达。

此项目就是一个将宗教本尊忿怒观与科学理论上的人类愤怒情绪反射机制相重合的愚蠢之作。

特别感谢：姚大钧老师为核心作品忿怒金刚核配乐。





忿怒金剛核
陸揚作品
姚大鈞配樂





忿怒金刚核 The Anatomy of Rage 装置 |

Yi Lian

易连





夜晚，一片散发着热气的水域中，飘着些不知名的果子。不知要去何处的野狗在水中的灌木丛中乱窜，散放的椅子和杂乱的树枝上立着东张西望的公鸡，它的目光落在一些在水中倒立或被裹住的静止的躯体上，而野狗最后停在了一个躯体的旁边喘息，尔后又离开不知去向了。

Under the cloak of night, a pond of steamy water is dotted with some indeterminate floating fruits. A wandering stray dog is darting in and out of the shrubs. On top of some jumbled branches and carelessly cast chairs perches a rooster, anxiously examining its surroundings, until its attention is captured by bodies upside down in the water, or shrouded in material. The dog finally stops next to one body, panting, before it disappeared again into the dark.





Wei Yi

魏逸

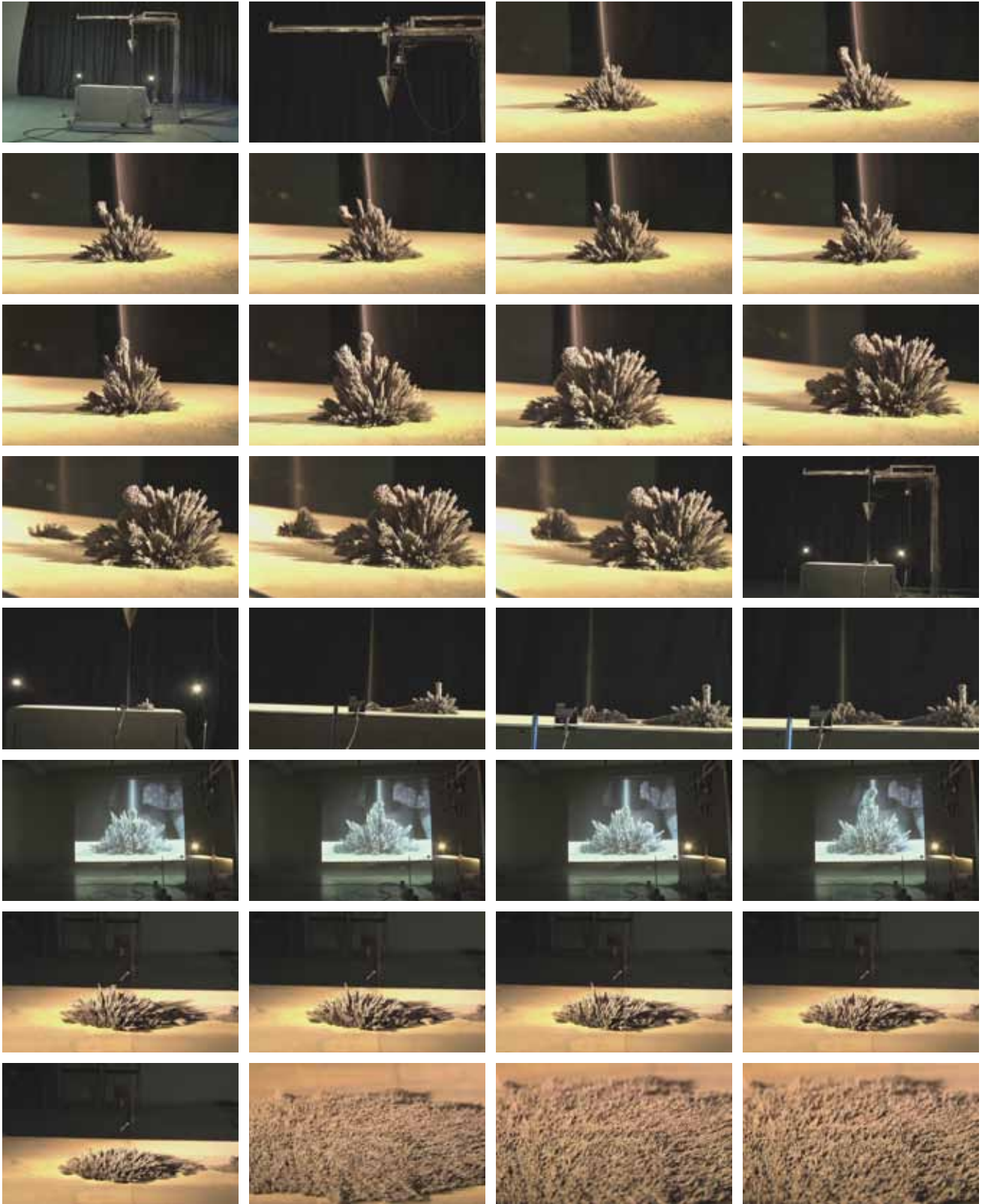
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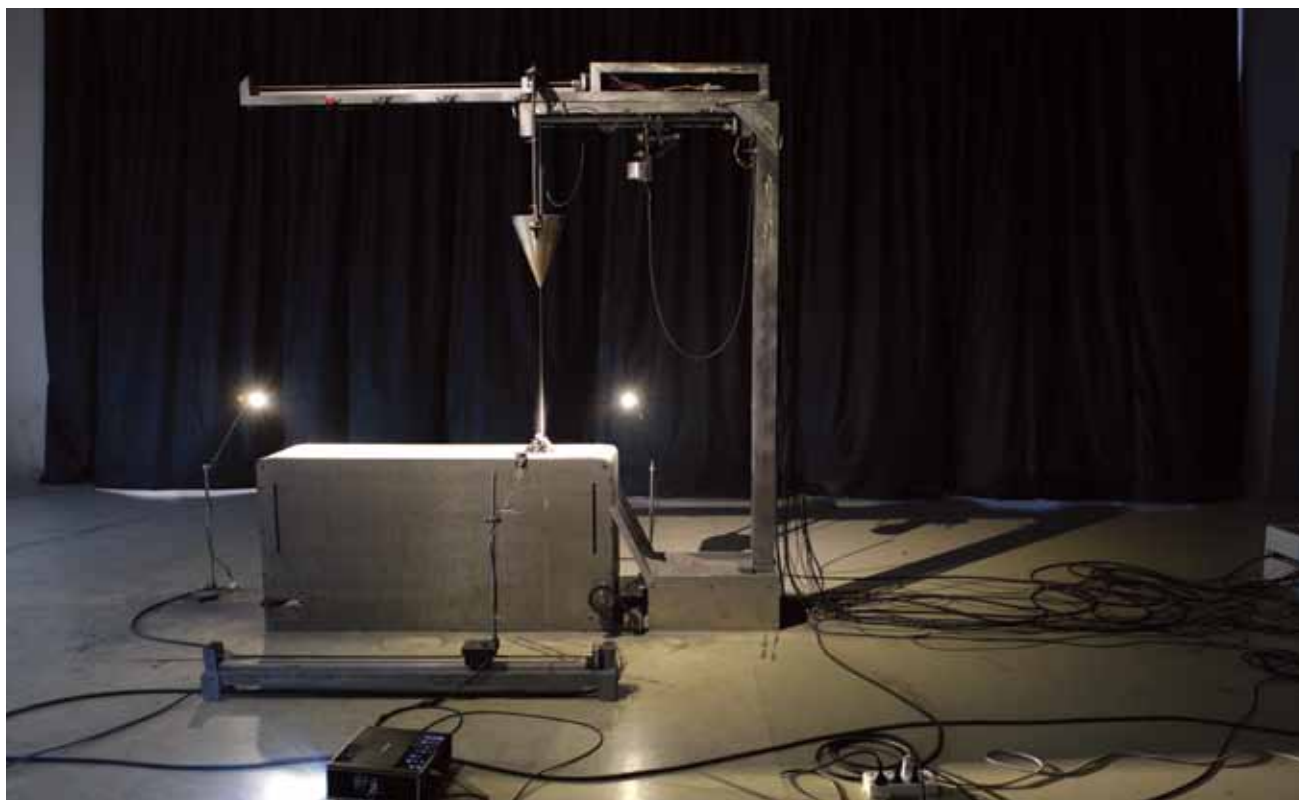


用电磁铁把铁粉输送到漏斗里，铁粉通过漏斗流到带有磁性的台面上形成类似于植物形状的雕塑造型，漏斗通过滑台随机性的往返运动和暂停来控制铁粉流出量的变化，台面内部有磁铁的控制装置，来控制磁力的消失与增强。在漏斗移动时会有两个摄像头从不同角度跟随移动拍摄，类似电影拍摄的机位移动方式，拍摄和记录到的影像内容通过投影仪投射到墙壁上，机械装置的运动是循环模式。

Electromagnets carry iron filings to a funnel; they flow down through the funnel onto a magnetized tabletop, producing plant-like sculptural forms. The funnel is mounted on a sliding top that shuttles back and forth and pauses randomly; its movements control the flow of iron filings. Inside the tabletop are devices manipulating the intensity of the magnetic forces, switching the magnetic field on and off. As the funnel slides, two cameras follow its movements from different angles, like a dolly shot in a movie. The captured images are then projected onto a wall. The mechanical device repeats the movements over and over in a loop.







復興 REVISIT

OBJECT THEATER

OBJECTS

STORY TELLERS

ARCHIVES

TAYOU

INTER-CITY PAVILIONS

TIM LEE THE FAIL REHEARSAL

THE USER QUARTET OF DOT MATRIX PRINTER 打字机的四重奏

LINDA LAI Family memory

RASHID Johnson 聖人作賊

BEACH Archaeology OF TANG NANLAN PICKER 陶器考古 挖野

FAMILY HISTORY PERSONAL NA

TRIS VONNA MICHEL

CHEN WEI THE SACRED CITY

Childhood memory LEANG SECTION 童年记忆

TRANSFER OF ATTENTION 注意力的转移 HAN ZIJIAN 韩子健 Feinting to the moon

REBIRTH OF THINGS. TAKE MINORIE HANDCRAFT AS A life style 手工作为生活方式

HOMELAND

THU WEI SHEN YUAN

IRRADIATIVE COLLECTIVE

LI GING

REJECTED MATERIALS

REVISE THE EVERYDAY LIFE

WANG TAOCHENG 王涛伦 上海旧事

WU JUNYONG

WEI YEH THE NEW DAY STREET PROJECT

MARTHA ROSLER CUBA 1981

CADHANDIE WORK STATION

COMTEMPLATOR 沈思者

ULTIMATE PILLAR 终极支柱

YOU YANGCHUN 欧阳嵩 无字花

YAO JIUCHUN 姚瑞冲 + LSD Lost Society 散子集

VIDEO BY VILLAGERS FOLK MEMORY PROJECT

NATIONAL INDEPENDENT DAY MARYAM JAFRI

MEDITATED WITH OBJECTS

MASAKO YASUMOTO 柳生研子

OLGA Chernysheva

THE REFLECTION OF THE RUSSIAN MUSEUM 俄罗斯博物馆的倒影

THOMAS HIRSCHHORN

SPINOZA CAR 斯宾诺莎车

Body as the container and collector OF FRAGMENT OF EVERYDAY ACTS

EVERYDAY LIFE ARCHIVES AND THE SPIRIT OF INSPIRATION PERVADE

DEKE ERHNS VISUAL ARCHIVES

SUN PARK

CLONNE PASCALE WHAT'S ON THE OTHER SIDE?

VADIM FERSON

BEFRIEND WITH FAR

THE PERCEPTION OF INTER-INDIVIDUAL

Olga Chernysheva

奥尔加·科尼谢娃



这个作品讨论的是对世俗而普通的事物的兴趣。它的焦点是一种琐碎的氛围。这是一个关于共鸣机制、在场以及情绪对应的作品，这些事物被认为是“无足轻重”的。我希望它们是一篇长文的剪报，并且能延续到这个项目之外。作品的主题是一件“活了”的睡衣，以及来自麦克的问题：如果要在舞台上表演水壶的话，如何给它起名字？它不是一种注视般的专注而是呼吸般的专注。我们在这个世界上的存在（以及世界在我们身上的存在）是由理解和领悟决定的。

This work is about an interest in something mundane and approachable. It is focused on the atmosphere of triviality. This is a work about a resonance system, about presence, and the correspondence of moods that are thought of as insignificant. I would like it be clippings of a single extensive text, existing beyond the project. Major issues of this work are the theme of a night-shirt that “came to life” and a quotation from Michael about the necessity to understand how a kettle could be named if it was to be played on a theatre stage. It is not a gazing attention but rather a breathing one. Our presence in this world (and the presence of the world in us) is determined by understanding and insights.





在圣彼得堡的俄罗斯美术馆，大部分作品被小心地放在玻璃后面展出。那些玻璃并非特制玻璃，因此会有很多反射和折射。

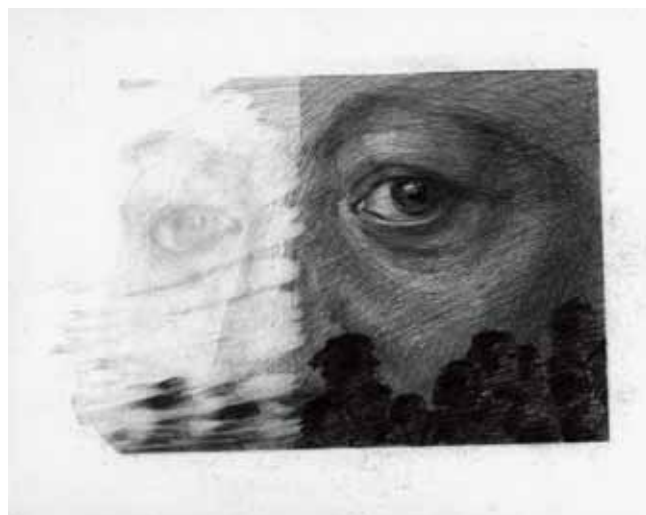
这种玻璃可以向我们呈现图像与它的观者之间的一致性。我们可以看到这个玻璃表面如何成为自己的世界，由画作的主题和反射在上面的观众组成。他们共同为感觉营造了一个独特的空间。

在普通观众的命运和俄罗斯风俗画之间，一种奇怪的联系开始形成。观众逐渐成为画面的一部分。他们会受到画作的左右，站立不动，感受它的气氛。

The majority of works exhibited in the Russian Museum in Saint Petersburg are carefully put behind glass. It is not a special kind of glass that prevents reflections, but one full of flexes and reflexes.

This very glass can suddenly demonstrate to us the unity between the image and its viewers. We can see how this glassy surface becomes a world of its own, that consists of a picture's subject and the viewers that inhabit the reflection. They all form a single space for feelings.

A strange connection starts to form between the fates of ordinary viewers and the state of Russian genre painting. The viewers begin to belong to the



我们听见解说员描述画作的声音，力图让这些绘画能为当代人所理解，为未来的哲学普及化拓宽了主题。描述的声音甚至好像不再描述画面，而是描述画面的反射，与此同时产生出新的画面。

从这种角度来看，美术馆里的画作随着新的观众和主角的到来会有自己的生命。离开美术馆后，我们为会情绪找到某个新的地方安放，为我们的存在找到新的立足点。

paintings. They start to fall under their power and stand still under their impression, trying on its mood.

We can hear the voice of a guide who describes the paintings, connecting them to contemporary consciousness, thus broadening the subjects for future philosophical generalizations. It even starts to seem that the voice describes not the pictures but their reflections, simultaneously producing new ones.

In such a way museum paintings live their lives with new visitors and new heroes. Leaving the museum, we find some new places for our moods, thus acquiring new footings for our existence.

Chen Wei

陈蔚

上世纪八十年代初，我出生于川西南内陆的一座小城——自贡。它以井盐和彩灯闻名于世，被称为“盐都”与“灯城”。在自贡，几乎每家每户都有人从事过与制盐相关的行业，我的外婆曾经便是一名普通的盐场挑盐工人。

九十年代之后，自贡在长大后的记忆里，这里变成了一个残旧、破败、脏乱的废墟，一个落后、可怜的山寨小城。实际上，故乡的痕迹那能如此容易被抹掉啊！它们深藏在每个人身体内部，盘根错节……

我对民间手工艺和旧物的迷恋程度，让我几度都怀疑自己在“不务正业”，但却难以自制。我否定不了植于天性中的自然，就像我不能否认手工细腻的母亲对我的影响，不能忘记小时在灯会上看到各种玻璃、药瓶、瓷器、蚕茧、竹编制作的五光十色精美彩灯，不能忘记西秦会馆高翘的飞檐和守门那两尊活灵活现的石狮子……这种自然而来的“杂食”选择也让我的艺术语言更加丰富，一度因禁锢快要消失的艺术感觉也从动手中渐渐重生。

岁月遗留之痕迹虽已破旧，但并非不堪。恢复江山劳素手，我愿用手拾起这破碎的点点滴滴。

In the early 1980s, I was born in Zigong, a town in the south west of Sichuan province. My home town is famous for its salt mines and its coloured lanterns. Almost every family in Zigong has someone who once worked in the salt industry in one way or another. My grandmother once hauled salt at the mines.

In the 1990s, in my adult memories of Zigong, it is a broken down, dirty ruin, a poor, backward little hamlet. That's how easily the marks of one's background can be wiped away. They are twisted, knotty threads hidden deep inside the body of every person...

I'm fascinated with folk crafts and old stuff, a quite unhealthy level of obsession. I cannot deny that it is a part of my nature, just as I cannot deny my nimble-fingered mother's influence on me. I cannot forget how, as a child, I saw the beautiful lanterns made of glass, pill bottles, silk cocoons or bamboo; the flying eaves of Xi Qin Hall, or the pair of lifelike lions guarding its gate... All of these impressions fed my obsession, giving me a broader artistic languages, and my artistic sense, which had almost been throttled, gradually re-emerged as I started to work myself.

Antiques may be distressed by the passage of time, but they do not lose their value. I will remake these old items, piece by piece, with the skill that that been passed down.







Rashid Johnson

拉希德·约翰逊

USA 美国

在我之前的一代黑人艺术家，他们的作品特别关注黑人经验，约翰逊说道：“但是我想，我这一代人在嘻哈音乐和黑人娱乐频道的年代长大，不再需要那么富有攻击性地向白人观众界定黑人经验。我们因此也有了一种不一样的机会，能就种族与身份进行更为复杂的对话。我不把它当作武器，更多地是当作一种兴趣。

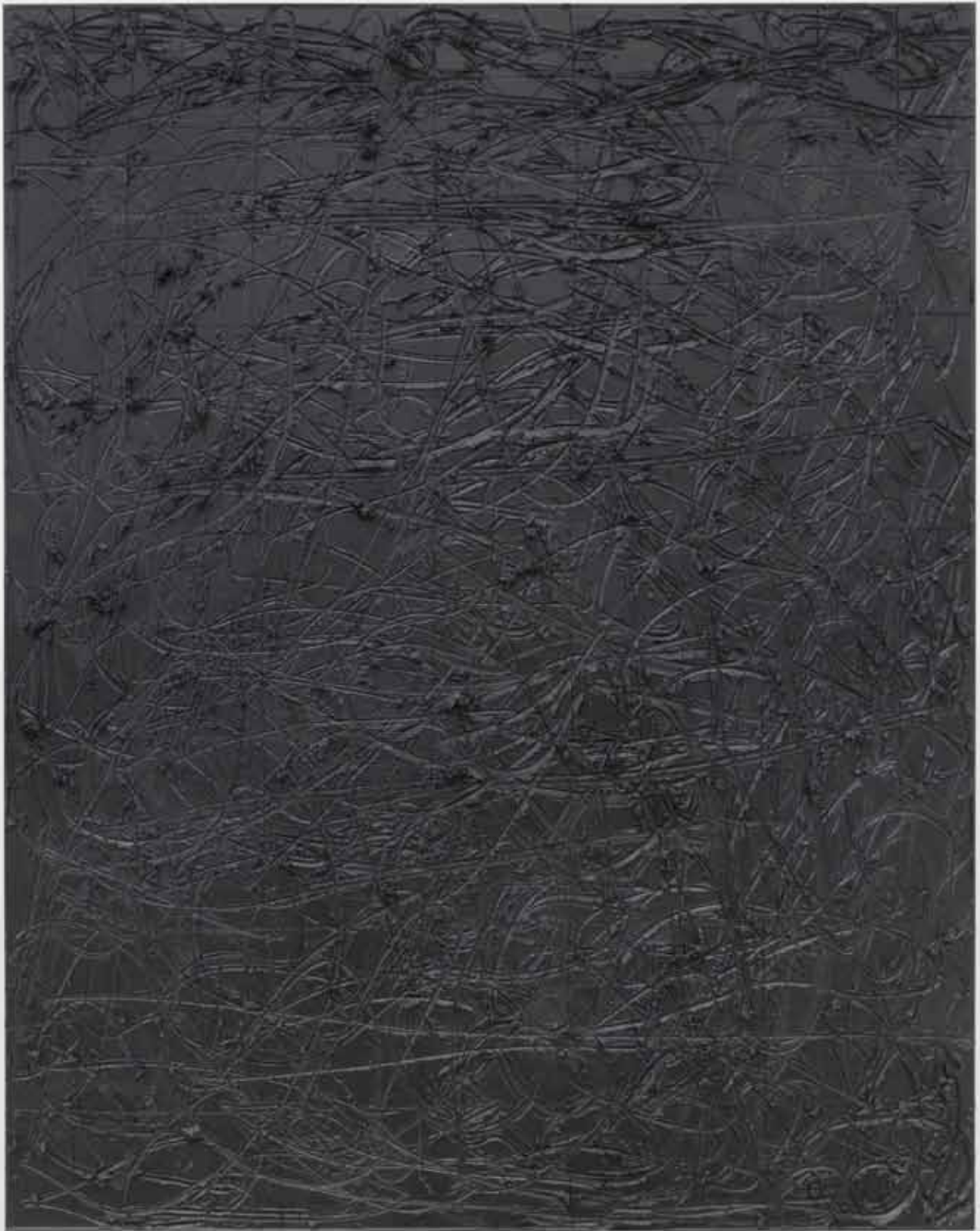
—— 拉希德·约翰逊

There's a generation of black artists before me who made work specifically about the black experience, But I think for my generation, having grown up in the age of hip-hop and Black Entertainment Television, there's less of a need to define the black experience so aggressively to a white audience. I think it gives us a different type of opportunity to have a more complex conversation around race and identity. It's not a weapon for me; it's more of an interest.

— Rashid Johnson







让我走吧 Just Let Me Walk | 蜡制绘画 wax painting | 2012



个人最佳 Personal Best | 蜡制绘画 wax painting | 2012

Linda C.H. Lai

黎肖娴

《1906-1989-2012: 广州 - 香港 - 上海 - 安吉》用民间物料和都市日常故事构成港粤两地之间的民间历史；作品共有三个组件，前台、后台和分隔前后台的藩篱。我玩弄着舞台前后的等次：前台，悬吊着由大网袋装着的杂物包裹，强调视听触觉，后台墙上布满绵细却吞吐着的论述，个人情愫家国政情裹缠不清，成了一堆小装置，藩篱不是藩篱，而是这作品最庞大沉重的物理、物质实存的部分。

这作品延续我对历史书写实验的执着，揣摩日常生活的物品、物料，以及细活所牵动的庞大心力、劳动力。我一方面转化物品的实用性，开发未尝给予关注的物理性，另一方面希望化劳动的时间为视觉上的“量”，用组件的形体去述说那在生产线的末端被一笔勾销的劳动力、无声逝去的劳动时间，及注定被忘掉的劳动者，包括我的外婆，她的朋辈妇女，尤其造扁担、搓麻绳的劳工。

作品的核心是文革时期我在香港的家人与广州的联系，频繁的邮政，年终用扁担挑回乡的物资，还有香港的邮政安排，展开文革时期港粤间的另类经济历史，“补充”只讲大发展的正统经济论。

我也用这作品去记载那总是记不牢的过去，让“她”住进可见可触及的物件里，不管有多零散。“1906-1989”是外婆在世的日子，2012年，苍白的家事，机缘巧合下，因着民间物料的重点，落脚于我和外婆都不太熟悉的上海，其间，浙江安吉的手工艺工友们，为这作品提供了他们的时间和劳力。

——黎肖娴，2012年7月

1906-1989-2012: Guangzhou-Hongkong-Shanghai-Anji is a piece of local/regional history composed of folk material (straws and bamboos), urban objects, family histories and quotidian events such as letter-writing and postal service arrangements. With its three components – front stage, back stage, and the partition separating the two stage zones – I play with the assumed hierarchy of dramaturgy. On the ‘front stage’ is a huge load in a netted sphere, highlighting the perceptual presence of what can be seen, heard and touched. At the back stage, fragmented discourses, statistics, and details of lived experiences and their representation fill a wall with framed objects. The ‘partition’ so to speak is a huge wall of bamboo slags, the most spectacular component, calling attention to its very material presence as much as my inscriptions.

Consistent with my works’ engagement with historiographic experiments, my enquiry in 1906-1989-2012 shifts to the detailed study of objects, material supplies as well as the effort and labor put into the skilled and meticulous workmanship. My artistic direction is, on the one hand, to transform the practicality of objects to explore their neglected physicality and, on the other hand, to convert labor time into the force of visual quantities. I bring to the front stage laborers forgotten and lost in silence at the end of assembly lines – including people like my maternal grandmother who committed to small daily handicrafts to earn cash subsidies to get for folks in the Mainland needed supplies which they turned into loads carried on a bamboo slag.

Throughout the sixties and seventies, my grandma spent her days making ropes used in traditional weighing scales by rubbing hemp on the side of her lower leg. I was the little girl who wrote most of the letters on her behalf to check if little parcels arrived properly, why her son was not writing, and to announce her semi-annual return to Guangzhou. This is our HK-based family’ s story of Cultural Revolution. Together with various changes in the postal service arrangements between Hong Kong and China, I am writing an alternative economic history, in the spirit of Fernand Braudel, based on the changing costs of purchasing and mailing daily necessities. This alternative history contrasts with, and so provides a counterpoint to, the dominant narrative of economic progress/regress in China.

On a personal note, this work contains a past that has always seemed impossible to capture – now best to be let dwell in tangible objects, however elliptical my memory might be. 1906-1989 marks the years my grandmother lived. In 2012, the purpose of reactivating folk materials ties me and my jaded stories back to Shanghai, a city neither she nor I is familiar with. The skilled workers in Anji, Zhejiang, provide this work with their labor and time, which I mean to honor.

—Linda C.H. Lai, July 2012

歷年二十九回廣州
外華叫我告故也

專訪新看。視忽身理世來。

是，內有蓋忌
爾天結拜官到
兄阿林：

好嗎？平常開
你工廠裡的工作
西林，收到沒有？

我打算年尾回來。
體，不帶太辛苦。
合嗎？要小心身

了
我。
到
有甚麼需要

到，身念。
你的信已收

已於他們已收，
自念。如時天
定的信已收到？

寫信告訴我們。
收到。收到信時

沒有

你打嗎？收到時的信很高興。你的

收

字體真的很漂亮，我非常羨慕。我的

功課都忙在。你

收到
沒有？

有什麼需要
我打算年尾
回來。你的信已

就告訴我。祝你
身體健康

收到
！

收到
你們一切都好。什麼困難。
你好嗎？收到你的信，知道
更心不友壞了沒有？

在兩。表第。表妹身體健康
你呢？請代問侯自父。弟。
我別別老空頭。就快及望是幾了

親

收到

請開林心。
有重家廷。我信。不空
你的信。一。下。下。下。下。

收到
位收到了後

你呢？

你心收到
了嗎？

阿林，上星期

寄給你的信，

內有藥方一

張，你



1906-1989-2012: 广州-香港-上海-安吉 (局部) 1906-1989-2012: Guangzhou-Hong Kong-Shanghai-Anji (details) | 混合媒体装置 mixed-media installation
制作统筹: 谭雪 研究助理: 杨毓玮、张耀辉 Production Coordinator: Tan Xue
Research Assistants: Ivy Yeung (Yeung Yuk-Wai), Iven Cheung

作品的前版: 1841 至 201X / 三元里-香港-大塘街-三元里 (2011, 局部细节)
Details of an earlier version of the work, titled 1841-201X / San Yuan Li - Hong Kong - Da Tang Jie - San Yuan Li (2011)"

物件小记: 收到了没有? (1960s-1970s)

Anecdotes of special object: Have you received it? (1960s- 1970s)



印刷品：我的广州：十个关键词” (2011)

My Guangzhou in Ten Expressions (1960s-1970s) (2011)

物件小记：我的外婆黎扁女 (1906-1989)

Anecdotes of special object: LAI Bin-nui (1906-1989), My maternal grandmother

作品的前版：1841 至 201X / 三元里 - 香港 - 大塘街 - 三元里, 混合媒体装置, 摄于展览“平行世界”, 录映太奇, 奥沙观塘, 2011 年 12 月 9 日至 2012 年 1 月 8 日

An earlier version of the work, a wall installation titled 1841-201X / San Yuan Li - Hong Kong - Da Tang Jie - San Yuan Li at One World Exposition, Videotage, Osage-Kwun Tong (2011)

物件小记：我的外婆黎扁女 (1906-1989), (局部细节)

Anecdotes of special object: LAI Bin-nui (1906-1989), My maternal grandmother

Leang Seckon

梁西贡

我早年的生活经历尽是战争、饥饿、恐惧和幸存，因为柬埔寨先后被越战和红色高棉所吞噬，接着是越南占领和不断的内战。我在母亲的子宫里生长时，我们的村庄被一次又一次轰炸，我们的父老乡亲挣扎求生。我母亲只有一条裙子，缝缝补补好多次，直到变得十分沉重。这条裙子很沉重，我母亲怀着孩子身子很沉重，国家在战争的压力下十分沉重。之后，艰难时代的“重裙”让位给了新衣服、新和平、新生活。

我的家庭不仅是战争幸存者，我们热爱艺术，所以我在丰富的音乐、故事、传统和流行文化中成长。虽然“重裙”的阴影在冲突之后长久留存，暴力却不会不断升级，永无休止，也不会再毒害我。我渴望和平。我希望给予世界爱，所以，我坚决地拥护和倡导和平。处处都有花朵。我要让“重裙”如蓓蕾般绽放。

My early life experience was largely war, hunger, fear and survival as Cambodia was swallowed by the American War in Vietnam, then the Khmer Rouge regime, followed by the Vietnamese Occupation and sustained internal conflicts. I grew in the womb of my mother as our village was bombed over and over and our people desperately clung to life. My mother owned only one skirt, which she mended many times until it was heavily patched. The skirt was heavy, she was heavy with child, and the whole country was heavy under war. The Heavy Skirt in the heavy time gave way to new garments, new peace, new life.

More than survivors of war, my family loves the arts so I also grew up rich in the music, stories, traditions and popular culture of my people. Though the Shadow of the Heavy Skirt remains long after the conflict, the cycle of violence will not spiral on and on unending, poisoning me. I want peace. I want to give love to the world, so, deliberately I embrace and promote peace. Blossoms appear everywhere I go as the Heavy Skirt bursts with new buds.





降落伞 Parachute | 绘画 painting | 布面综合材料 mixed media on canvas | 200cm × 150cm | 2012



这是在1970年，湄公河是朗诺所控制的城市和“红色高棉”手上的乡村生活的分界线。夜里，光充满了城市和乡村；爆炸、聚会、风暴、战争和婚礼。人们在聚会上畅饮欢庆，而在其他地方，枪和金属的光芒照亮了黑暗。

降落伞的光芒缓缓地、静静地降落，用它们的光覆盖这片土地。每一个降落伞的光照亮地上的一大块空间，它们一起让一切暴露出来，吞没了通往碉堡的任何安全通道。每个人都知道奇怪的东西从天而降，跟战争有关。先是信号弹、降落伞的光，接着是爆炸。

It is 1970 and the Mekong River is the border between the city controlled by Lon Nol and the life in the countryside, which is in the hands of the Khmer Rouge. LIGHT at nighttime fills both city and countryside; bombs, parties, storms, war and weddings. People drink and celebrate at parties while elsewhere guns and metal light up the darkness.

Parachute lights fall slowly and silently at night, flooding the land with their gaze. Each one lights up a large space of land, together they reveal all, swallowing any safe passage to the bunker. Everybody knew the strange things falling from the sky was to do with the war. First come flares, parachute lights, then the bombs.

降落伞之光1970 ‘Ponleu Pleung Chhat’ : Parachute Light 1970

绘画 painting | 布面综合材料 mixed media on canvas

200cm × 150cm | 2012



战争中人们自相残杀，降落伞飞起落下。降落伞经回收做成毯子或顶盖，在婚礼或其他聚会场合遮挡阳光和雨水。轰炸，飞机，混乱，死亡。“重裙”留下了它的阴影，但是我们选择花朵；我们选择和平；我们选择利用手头的东西坚强地自我治疗。

The detail of war is people killing each other while parachutes fall and fly. Found parachutes were recycled to be blankets or covers from rain and sun at weddings and other gatherings. Bombs. Planes. Chaos. Death. The Heavy Skirt leaves her shadow, but we choose to blossom; we choose peace; we choose to heal what is left with us from strong experiences we have survived.

降落伞 Parachute | 绘画 painting

布面综合材料 mixed media on canvas | 200cm × 150cm | 2012



1970年，朗诺掌权。卡车上的工人搬走诺罗顿·西哈努克亲王的头像，在公共地带升起朗诺的旗帜。旗帜在上升，波尔布特的头像也莫名其妙地跟它一起缓缓升起。就像一个迅速病倒的人，整个国家的躯体步履蹒跚，如同蠕虫钻进了人民的血液。

柬埔寨像朵花一样熬过了一段漫长而艰难的时光。虽然生活在艰苦之地，它们始终绽放，但是时日艰难。那个时候只有战争。很久很久。就像身体里的炸弹。身体坠落、炸开，散落四处；作为王室象征的宝座上的国王的画像被放在一边，不再被新的领导人需要。

In 1970 the Lon Nol Regime came to power. Workers on trucks removed portraits of King Norodom Sihanouk and erected the flag of Lon Nol in public spaces. As the flag is raised, the portrait of Pol Pot somehow becomes attached and rises slowly with it. Like a person who sickens rapidly, the body of the whole country faltered as worms of disease crept into the blood of the people.

Cambodia has survived a long, hard time like a flower. Living in a hard place still they open their petals and blossom, but the time is hard. Everything from that time was war. It was a long time. It was like a bomb in the body. The body falls and explodes; body parts are flung everywhere and a portrait of the King seated on his throne is set aside as a symbol of the royal family is not needed by the new leaders.

心、肝、胆都掉了 ‘Doich Tleah Beydong Tlaum Bramat’: As the Heart, Liver and Gall Bladder Fall | 绘画 painting

布面综合材料 mixed media on canvas | 200cm × 150cm | 2012

Li Qing

李青

China 中国

通过一组绘画之间的关系形成一个整体，整个概念可以说是一种“造物志”，即对现实可见的人造之物的描绘。

作品中对物的观看并不是单纯的对物和物性的凝视与观照，而是对人迹的考查，所谓“物是人非”，此“是”彼“非”都在人和物的关系之间。所选择的物，有日常生活所使用之物（冰箱），有承载了记忆和神话的遗迹之物（塔——雷峰塔），有寄托了愿望和被膜拜的偶像之物（佛像），有凝聚了人性和悲剧之美的失落之物（沉船——泰坦尼克号）。而这些物被描绘的状态，并非都处在一种正在发生的使用关系之中，而是处在被使用之前或之后的状态（被废弃的冰箱群，制造中的佛像和泰坦尼克号，倒塌的塔），这一时间的错位反而凸显出人寄托于物之中的精神和情感（这在一种使用顺手的状态下基本是被忽视的）：遗落在弃物与遗物间的乡愁，对无常的感喟，重拾回忆和历史，制造纪念或膜拜之物，重建替代之物，在平淡生活中对神话、罗曼史之类故事的念念不忘和心理投射。这种心理体验在社会剧变和物质主义、消费主义盛行的背景下的中国实际上是日渐显著的。可以说，作品中的这些物都处在一种轮回的过程之中，而剧变和使用的即时性也使这种轮回越来越急速。

This is a work which consists in the relationship among a group of paintings. The concept of the whole work could be called the "book of creation": it's a representation of the man-made things we see around us.

The observation is not a simple "looking" at the objects and their features. It is an examination of the signs of human activity. The saying tells us that "things are constant, people change", but constancy and change actually exist in the relationship between people and objects. The objects chosen include household objects (a fridge); objects with the marks of history and legend (a pagoda, i.e. Leifeng Pagoda); objects that have been worn smooth with prayers and wishes (a Buddha statue); lost objects laden with the beauty of human tragedy (a shipwreck, i.e. the Titanic)... The objects are not depicted in use. Rather they are shown before or after their use (an abandoned fridge; the statue and the Titanic in the process of construction; a collapsed pagoda). This temporal slip emphasises the meaning and emotion with which we imbue these objects (and which is often ignored during practical use): a homesickness from falling between relic and rubbish; lament over the inconstancy of the world; repetition of history and memory; the creation of commemorative and devotional objects; objects to replace other objects... psychological investment in and refusal to let go of legends and romances in our own uneventful lives. These psychological experiences are becoming more and more relevant amid the reality of China's shocking social changes and the rise of materialism and consumerism. You could say that the objects in the paintings are in the process of reincarnation, and that social change and our new disposable culture are making this reincarnation more urgent than it has ever been.







造物志·轮回-黑色群像 Book of Creating: Metempsychosis -Black Group Portrait | 布面油画 | |



造物志·轮回-白色群像 Book of Creating: Metempsychosis -White Group Portrait | 布面油画 oil on canvas | 240 × 600cm | 2010

Tang Mingxiu

唐明修

China 中国

在当代艺术中，漆艺，作为一门传统的技艺被提出有它令人不安之处——它太古老了，似乎首先必须完成对自身的超越，把它从固有的语境中解放出来；然而一旦如此，它又太年轻，带着种种问题所驱使的激动和忧虑，徘徊在价值的取向中。

但是在对髹漆这个源远流长的手工艺传承过程里，以及在某种与当代艺术的相异性和同一性中，就像许多其他的事物一样，漆作为一个天然的材质媒介，他似乎总能最终回到某种自为的清醒。似乎它本身是问题又是回答。它可以依附事物生长，又最后赋予事物以新的生命或人文含义。

这就很容易造成人对漆有着自己的理解。因为它既是瞬息万变的，又有着时间的恒定魅力。它是一汪活水，近乎于人的情感，引导人最基本的常识和立场；从实用的角度从事漆艺，有时你可以设想自己在从事着一种具体的心安理得的劳作，有着听天由命的宿命色彩；而这又那么容易给人以另外“形而上”的启示，由于它的层出不穷的变化天性，又总能返回自身初始状态，并且仅仅意味着它自己。

为此，这次展出的《器物重生》，则是对漆不可抗拒的变化的一个顺应的结果——与其说是结果，不如说仅仅是慢工细活中间的一个休憩，一个例示。当然，《器物重生》可以被当作一种解释来阅读——即某些先于我们存在之物，通过“修复”获得某种当下的“共在”。或者，也可以理解为修复者对历史的冲动（一次业报？），通过无休止的髹漆过程，对自身的存在与时间的关系提出了探问。这样的探问，其目的不是复现古物，而是从那些不同年代的残物的修复中，把握一个人的行动的基本属性以某种方式存在的可能性。

或者也可以理解为这是耐心和信心的延伸，是一次漫长的劳动，因为这里头有一个时间的长度，就像“修复”这个无休止的有趣的动词本身。而修复在这里既是一次匿名的行动——它还企图将某种伟大的传统生活经验修复为一个常景，又表示了时间将成为一种尊重无限的方式——而在这一切背后，有多好的酬劳啊：人在工作里，意味着认识自己的天性，生命回到常态，而在此常识意义上，任何“重生”或“复活”都是可能的。

For contemporary art, lacquering is somewhat unsettling. It is too old, too traditional. It seems that you have to first fight lacquering itself, to liberate it from its existing context; then as soon as you succeed, it is too young, full of issue-driven excitements and worries. It hovers uncertainly between value sets.

But despite the thousands of years of lacquering tradition, and its differences and commonalities with contemporary art, paint is, like many other things, a natural material and medium. Ultimately, it can always return to a form of self-created consciousness. The very questions it poses seem also to be answers. It can grow as an object; then in the end it can turn around and give new life, or human meaning, to other objects.

This property is liable to cause humans to impose their own understandings on paint. It can transform instantly and utterly, but has the appeal of an eternal constant. It is a broad ocean, like human emotion, demanding our most fundamental understanding and viewpoints. In practical terms, when you work with paint, you can sometimes imagine that you're doing honest labour - there's a sense in which you give yourself up to fate as you paint. And this can very easily become a "metaphysical" enlightenment, because it is the nature of paint that it goes through endless changes, and yet can always return to its own primitive state, where it means nothing other than itself.

This exhibition of Utensils Reborn is therefore the result of accepting the irrepressible changes of paint - though it's not so much a result as an intermission in a long and painstaking process; a sample. Of course, Utensils Reborn can be interpreted as an explanation: some things that existed before us obtain coexistence through a process of "repair". Or, it could also be interpreted as the repairer's reaction to history (a form of karma?). Through a process of continuous lacquering, the repairer explores their own existence and their relationship with time. The goal of this exploration is not to bring ancient artifacts back into existence. It is to use the repair of remnants from another time to grasp the possibility of existing in some way by activating one's own basic characteristics.

Or it can also be understood as a patient and confident elongation. It's a long labour, because there is a temporal length involved, just like the restless and funny verb "repair" itself. But the repair here is an anonymous action - it also attempts to restore a great traditional life experience into a commonplace; at the same time, it tells us that time will be a limitless method. Behind all of this, there is a lot of payment of debts: when you are working, it means that you understand your innate nature; that life has returned to its normal status. And in these commonsense ways, any "rebirth" and "resurrection" is possible.







Tim Lee

蒂姆·李

Korea 韩国 / Canada 加拿大

逆转中的逆转，作品《随风而飘，鲍勃·迪伦，1963》是一幅扭曲的肖像——一名倒坐在工作室中的艺术家在演奏另一名艺术家的作品。艺术家背靠地面，腿靠墙上。单屏录像记录的是艺术家正在用吉他弹奏几不成调的迪伦的美国民谣。这件作品将用一个显示器来展示，而这个显示器也将被倒放在展厅中。这些细微的差别和视觉上的不协调的灵感都来自于迪伦于2011年在中国的演出，使得不断累计的不确定性、推测和迷思一直萦绕在迪伦作为一名神秘艺术家的形象周围。

A reversal within a reversal, "Blowin' In The Wind', Bob Dylan, 1963", is a distorted portrait of one artist performing the work of another while sitting upside-down in the studio. Recorded with the artist positioned with his back on the ground and his legs on the wall, the single-channel video features the artist playing a lyric-less version of Dylan's American folk anthem on acoustic guitar. With the resulting footage displayed on a monitor that is likewise turned upside-down in the gallery, the slightly off and visually dissonant representation takes inspiration from Dylan's performances in China in 2011, and contributes to the accumulating ambiguity, speculation and myth that surrounds Dylan's continuing status as an enigmatic, artistic figure.



无题 Untitled (Neil Young, 1970) | 装置 installation | 150cm × 120cm | 2006



无题 (摇滚工作室, 1970) Untitled (Studio Roll, 1970) | 录像 video | 59'' | 2009



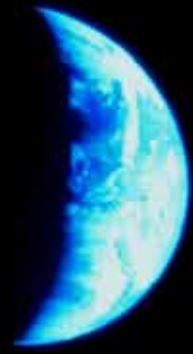
对话II, 梅塞尔·康宁汉, 1953 Dialogue II, Merce Cunningham, 1953 摄影

Han Zijian

韩子健

China 中国





1. 指月缘起：楞严经有言：“如人以手指月示人，彼人因指，当应看月。若复观指，以为月体，此人岂唯亡失月轮，亦亡其指。”禅宗常以指月警示对于名相之执着。然而在此作品中，手指作为身体的一部分转化为指示行为，在这个行为中，指亦非指，月亦非月，名相不存，何谓亡失。“指月”行为因此放弃了既有的名相概念，而使我们对于事物的认识转移到可能的表达关系中来，从某种程度来说，它实现了物与语言的相互转换。

2. “存在者”往往被理解为某个具体、现实的存在物，而“存在”是抽象、虚无的，这样使得“存在者”与“存在”处于一个二元对立的状态之中。“存在者”因为只能对应成为某个具体的指示物获取自身的意义，而最终沦为一个标签。所以我们必须认识到“存在者”只有被置入“存在”境域中才能真正实现其自身。“存在”是一个具有普遍意义的概念，从某种程度上可以被理解作为一种语言逻辑关系。

3. 路是什么？当我们说：“这是一条路”这一陈述被理解为通行，除此之外还可以外延出很多具有人文色彩的意象。然而，路作为一个原始的物质状态常常为我们所忽视和遗忘？我们忽视它就如同忽视空气的存在，当我们注意它的时候，作为词义的路却消失了……。

词语为我们提供了关于某物的意象，但却往往忽略其中物性存在的本质。



指月 Pointing at the Moon | 装置 installation | 2012



Thomas Hirschhorn

托马斯·赫史霍恩

Switzerland 瑞士

作品“斯宾诺莎之车”（Spinoza-Car）是一个粉丝的作品。这是哲学家斯宾诺莎的粉丝的作品——这名粉丝就是我。

我决定做一部改装车，就像许多人出于对足球俱乐部、摇滚歌星或其他对象的热爱、信仰和钦慕一样，只是他们喜欢的不是斯宾诺莎，不是哲学家。除了车——因为我爱车——我与其他粉丝的相同之处不在于所热爱的对象，而是爱的行为，我们都满怀信仰，倾心仰慕。车是一种通用形式，也是我所说的“超级形式”（Megaform）。“超级形式”是一种具有超越某一具体功能的多重属性的形式，“超级形式”本身是一种形式。

“斯宾诺莎之车”包涵两种要素：我称之为“精神”要素和“世俗”要素。“精神”要素包括所有常用的纸箱、书籍和其他物件做成的表达爱的铭文和证据，而“世俗”要素则是车上粘贴的玻璃杯。

斯宾诺莎以磨镜片为生。通过使用玻璃要素，我希望给斯宾诺莎的这一面赋予一种形式。这些玻璃杯是“世俗”的象征，是作为哲学家的“精神”写作之外，“世俗”的斯宾诺莎赖以谋生的职业。

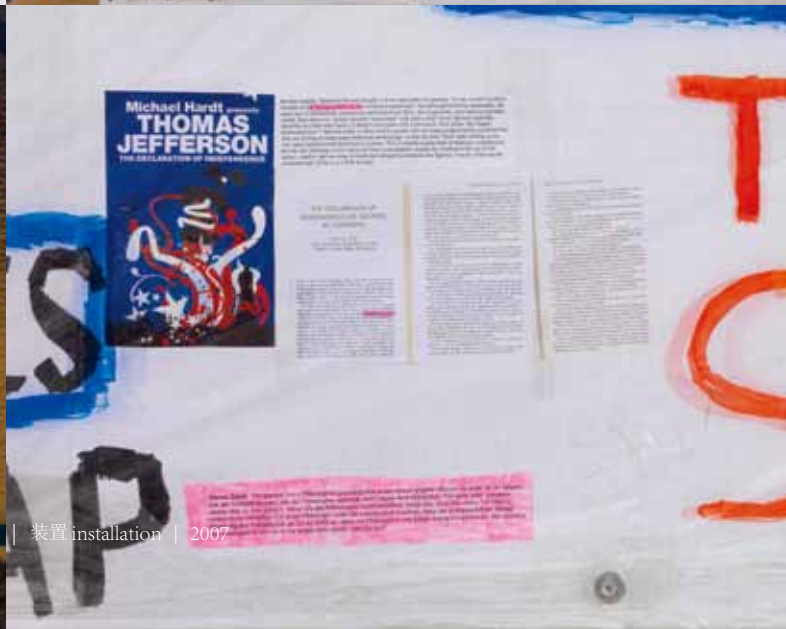
我爱斯宾诺莎的哲学思想，尤其是他撰写的《伦理学》一书。我爱《伦理学》的逻辑：他通过“命题”、“定义”、“注释”和“推论”组成的严密逻辑，读来气势磅礴，引人入胜。我爱斯宾诺莎，喜欢他的普适性，他的说服力，以及他提出的“神”超越宗教的观点。我爱斯宾诺莎创立的喜悦和悲伤的影响之说。我爱斯宾诺莎，他和所有真正的哲学家一样，创立了自己的形式。作为艺术家，这一点直接影响了我，因为形式不仅对哲学意义重大，对艺术也是至关重要。尽管我现在还无法理解斯宾诺莎的全部思想，我仍被他的形式所打动。

我将是斯宾诺莎永远的粉丝，和所有粉丝一样，我爱与斯宾诺莎有关的一切。我无条件地爱他，因此我决定做这部“斯宾诺莎之车”。

（“斯宾诺莎之车”于2009年作为我制作的“拜尔梅斯宾诺莎节”组成作品和公共空间的“展示”和“创作”作品在阿姆斯特丹首次展出。）

我于2009年在阿姆斯特丹创作了“斯宾诺莎之车”，它作为拜尔梅斯宾诺莎节”组的部分首次展出，是在公共空间中“制作”和“展示”的作品。

——托马斯·赫史霍恩







斯宾诺莎之车 Spinoza Car | 装置 installation | 2007

Ouyang Chun

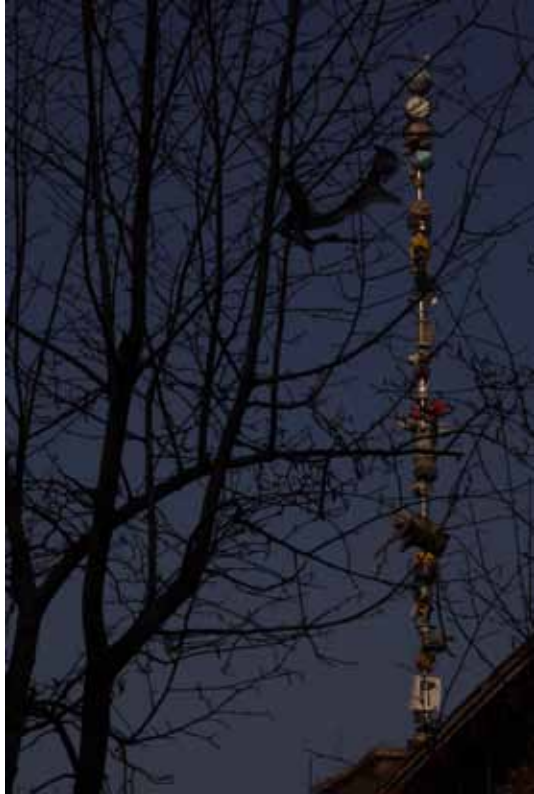
欧阳春

China 中国

我们在这个世界生活，每天都要使用和接触大量“物品”，物质既然塑造和改变着我们的生活，那么注定某种意义上也映射着我们的灵魂。“无穷柱”这件作品是我把现实生活中分属不同物理属性、文化属性、政治属性、功能属性的物品用一根不锈钢管串连起来进行混搭、调配。让大家感受物品齐聚带来的力量或者说讽刺，又能让观者从每件物品中找到相应的心理经验和感觉。这根柱子就像属于人的正在衰减的能量棒，所有的物品从中通过，就像我们正在不断消耗的一生，也代表着这个世界的残酷、破碎、危机与美。当代社会物质的极大丰富似乎遮掩了人们精神的迟钝和消退，因此，我把物质罗列在一起展示，让物质自身来呈现某种批判……我使用过青花瓷瓶、猪头、小提琴、煤块、人骨、沙发、笔记本电脑和真的LV旅行箱……在现实中制作这件作品最高曾达到20米，但它在我的想象里是无穷尽的，因此我叫它“无穷柱”。

Living in this world, we must every day use and touch countless "objects". Objects create and change our lives, so they must to some extent reflect our souls. In Infinity Column, I combine and mix objects with different physical, cultural, political and functional properties by stringing them together on a steel pole. This lets everyone feel the force of massed objects - or the irony. And it can bring people to find corresponding experiences and feelings for each object. This column is like an energy snack for people whose energy is ebbing. All of the objects are connected through the middle, like the life that we are using up. They also represent the cruelty, fragmentation, crisis and beauty of this world. In contemporary society, the superabundance of material things seems to be disguising a spiritual retardation and retreat. I collect and show material objects together so that the objects themselves can mount a criticism... I've used porcelain vases, a pig's head, violins, lumps of coal, human bones, furniture, laptop computers and real LV luggage... The longest column I've ever made was 20m long, but in my imagination it is infinite, so I call it Infinity Column.







无穷柱 Infinity Column 装置 |

Martha Rosler

玛莎·罗斯勒

USA 美国

1981年1月标志着70年代的终结，不仅因为那些显而易见的原因，也因为它标志着罗纳德·里根当选美国总统之后、正式就职之前的那段时间。它标志着美国政府关于缓和、人和平等主义的地缘政治话语的终结，又先于反恐袭击和军事冒险主义以及新自由主义经济的出现，用“供应方”和“渗透”这样的修辞掩盖大规模的财富向上再分配。让成千上万的人民离开古巴乘坐“马里埃尔筏”逃往佛罗里达的运动在1980年10月结束，适时地帮助了里根在11月的当选。但是80年代的意义——对我们和我们遇到的古巴人来说——仍旧只存在于我们的恐惧和噩梦之中，尚未实现。

在这样的历史关键节点，去那个岛屿参观的邀请是令人难以拒绝的；而现在也是展示这件作品最好时机：30年后，古巴似乎来到了另一个历史节点，因为它的政府进入了一个新的经济时代。

January 1981 marked the end of the 1970s, not only for the obvious reasons but because it marked the moment after Ronald Reagan's election as president of the United States but before his inauguration. It marked the end of the American government's geopolitical discourses of détente, human rights, and egalitarianism, and preceded the onslaught of anti-terrorism and militarist adventurism as well as the advent of economic neoliberalism, with its "supply side," "trickle-down" rhetoric masking a huge upward redistribution of wealth. The Mariel "boatlift" of thousands of people leaving Cuba to immigrate to Florida, had ended in October, 1980, just in time to assist Reagan's election in November. But the meaning of the 80s— for us as well as for the Cubans we met— was still located only in our fears and nightmares, not yet realized.

It was impossible to resist the invitation to visit that island at just that "hinge" point of history, and it became impossible to resist the suggestion to exhibit the work now, 30 years later, at what seems to be another historical hinge for Cuba, as its government moves into a new economic era.





古巴，1981年1月 Cuba, January 1981 | 摄影 photograph | 1981



古巴，1981年1月 Cuba, January 1981 | 摄影 photograph | 1981

Pascale Marthine Tayou

帕斯卡·马尔蒂那·塔尤

帕斯卡柱如勃起的阳物一般提出了人类存在的永恒议题。
深重的挫败感将我引向这个当代仪式。

我总是想知道，地狱和天堂是否真的有区别。
虽然人类为幸福而生活，然而，显然不幸是幸福的一部分。
帕斯卡柱最终探测的是生活的灵魂，天堂，
不管它在中国、日本、美国、马里还是……叙利亚。

Pascale column like erections raises the perpetual issue of human existential.
A concentration of frustration leads me to this contemporary ritual
I always wonder if there really a difference between hell and paradise.
Although Men live for happiness, it is nevertheless clear that misfortune is part of happiness.
Pascale column finally to probe the soul of the living, the paradise,
Whether it is in China, in Japan, in America, in Mali or ... in Syria.

Pascale Marthine Tayou

Colonne Pascale

2011

Chinese vases

variable dimensions

courtesy: Galleria Continua, San Gimignano / Beijing / Le Moulin

photo by: Oak Taylor-Smith

帕斯卡尔·马尔蒂那·塔尤

帕斯卡尔之柱

2011

中式花瓶

可变尺寸

版权：常青画廊,圣吉米那诺/北京/穆琳

摄影：奥克·泰勒·史密斯





帕斯卡尔之柱 Clonne Pascale | 装置 installation | 2011



帕斯卡尔之柱 Clonne Pascale | 装置 installation | 2011



The User

用户小组

Canada 加拿大

技术是一个不断变成的过程：一件物品的有用性（及其价值）取决于其与最新技术的接近程度。它够新吗？如果不是，它和最新产品差不多？进步的观念深深植根于我们的社会，乃至影响了整个世界经济的格局。技术项目不断催生巨大的社会和环境变化，而不以我们的意愿为转移。我们该如何挑战社会对“新即是好”的无条件接受，如何重新建立以选择而非必要性为基础的人与技术的关系？这正是“点阵打印机第二交响曲”关注的问题，作品审视了当代听众对技术的态度。

交响曲将听众的注意力集中在点阵打印机这一几乎被遗忘的技术本身。具体而言，作品通过打印机制造的噪音描摹了一个确凿可循而我们总是忽略的技术副产品。

作品通过程序控制打印机，按照乐章结构将随机的声音重新组合。点阵打印机变成了“乐器”，而当代办公室典型的电脑网络系统则是演奏乐器的“交响乐团”。乐团“指挥”是一台阅读“乐谱”的网络服务器。每台打印机通过字母、标点符号和其他字符等产生的音符和节奏演奏一个不同的“声部”。最后汇集的声音通过音效系统放大并播出，产生质感厚实、极富节奏感的音乐。“乐谱”和“声部”都刻录在可修改的固定介质（ASCII 文本文档）中，使“用户”能够在创作可演奏、同步、编辑的声音素材时拥有充分的灵活度和掌控力。在演奏过程中，“用户”的角色被降低为行政管理，而不是音乐创作。

Technology is a continual process of becoming: the usefulness (and consequently the worth) of an object is determined by its proximity to the state-of-the-art. Is it new? If not, how close does its behaviour come to the newest? Progress is so deeply entrenched in our society that it has come to define the world's economy. Independently of our desires, the technological project continues to precipitate vast societal and environmental change. How do we challenge society's unquestioning acceptance of 'newer is better' and re-establish a relationship with technology based on choice, not necessity? The Symphony for Dot Matrix Printers addresses this question in an examination of contemporary attitudes towards technology.

The Symphony focuses the listener's attention on the physicality of a nearly forgotten technology: the dot-matrix printer. Specifically, it uses the noise the printer makes to illustrate one tangible by-product of technology that we unerringly fail to notice.

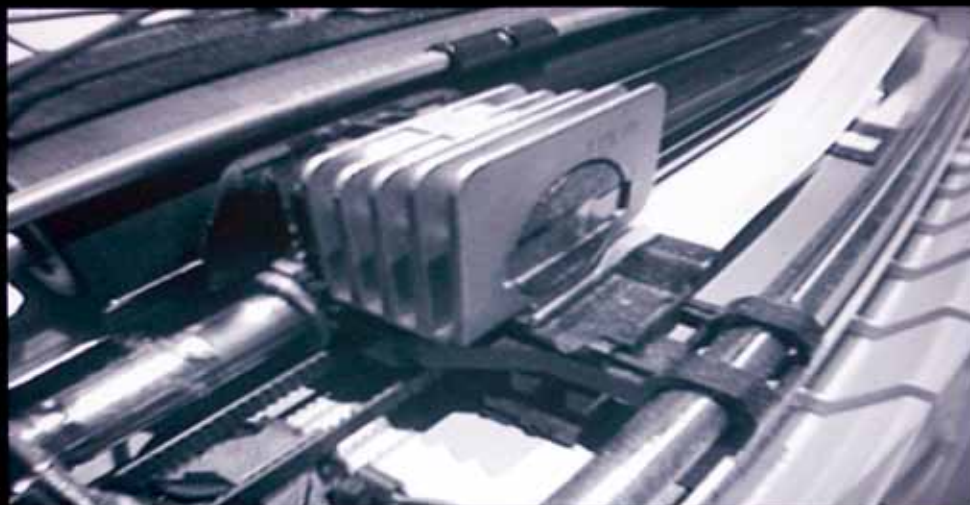
Leaving the constituent elements untouched, the process imposes a new order upon them, reorganizing the random sounds along a musical structure. Dot matrix printers are turned into musical 'instruments', while a computer network system, typical of a contemporary office, becomes the 'orchestra' used to play them. The orchestra is 'conducted' by a network server that reads from a composed 'score'. Each of the printers plays from a different 'part' comprised of notes and rhythms made up of letters of the alphabet, punctuation marks and other characters. The resulting sounds are amplified and broadcast over a sound system, creating densely textured, rhythmically-driven music. The inscription of the 'score' and the 'parts' in a modifiable fixed medium (ASCII text files) enables "The User" to create sound material which can be orchestrated, synchronized, and edited with a large measure of flexibility and control. During the performance, the role of "The User" is relegated to an administrative rather than a musical one.

创意、设计及建造：“用户”——托马斯·麦金托什、埃马纽埃尔·马丹
软件：赛迪斯·托马斯、ReDada 软件
电子工程及制作：戴夫·奥斯瓦利

Concept, design & construction: The User - Thomas McIntosh and Emmanuel Madan.

Software: Thaddeus Thomas, ReDada software.

Electronic engineering and manufacture: Dave Ozsvari.



矩阵打印机交响乐 Symphony for Dot Matrix Printers | 装置 installation | 1998

“矩阵打印机四重奏”是对办公室环境的演绎再现，只是办公室的工作被音乐所取代。具体而言，这件作品采用四台办公室桌面打印机的声音，作为四重奏的唯一声音来源。通过对 20 世纪末办公室技术的利用，审视了我们对进步与过时的态度，探讨了技术在我们的社会中所扮演的重要角色。

这四台打印机被分别放置在四个玻璃盒中展出，玻璃盒则被放置在博物馆四根正方形的柱基上，分布在展厅的四个角落里。每只玻璃盒中安装了一对立体声麦克风，随着打印头滑架的上下移动，每个有限空间内发出的咔哒声响被清晰地传了出来。同时，打印机箱内部还安装了摄像头，每根柱基后的宽大屏幕实时捕捉了所有部件的运动情况。四台打印机中间放置了一把办公椅，观众从坐上办公椅那一刻起，就沉浸到完全由打印机演奏出美妙声响的视听环境中。控制系统进一步引申出这样的音乐隐喻：网络服务器负责合奏指挥，它将合奏组联系到一起，向四台办公电脑发出同步打印信号，四台电脑控制各自的打印设备，开展打印任务的时演奏也同时开始。

尽管演奏器械有点牵强附会，但演奏出的音乐让我们这些“后点阵”时代的听众为之一振、百听不厌。营造的环境折射出进步与过时及工作与自动化这两对截然相反的逻辑。不仅技术已经过时，而且在自动化环境中人也变得多余，这是一场没有表演者的演出。

The Quartet for dot matrix printer is a transmutation of the office environment in which functional work is replaced with music. Specifically, it employs the noises of four office desktop printers as the sole sound source for a musical composition. The appropriation and d é tournement of a found technology from the late 20th Century office investigates our attitudes towards progress and obsolescence and explores the pivotal role played by technology in our society.

The printers are displayed under glass, on museum plinths arranged in a square, one plinth at each corner. Each printer is equipped with microphones and miniature video cameras. The microphones are arranged in stereo pairs to capture and spatialize the sounds made as the print carriage moves back and forth while the cameras are placed inside the mechanisms and reproduce their movements on large screens behind each plinth. The gallery visitor, sitting in an office chair at the centre of the installation, is immersed in a junk-aesthetic audiovisual environment orchestrated entirely from the composed texts that the printers reproduce. The control system further extrapolates the musical metaphor: a network server conducts the ensemble, synchronizing and dispatching print jobs to the four office computers that play their printer instruments.

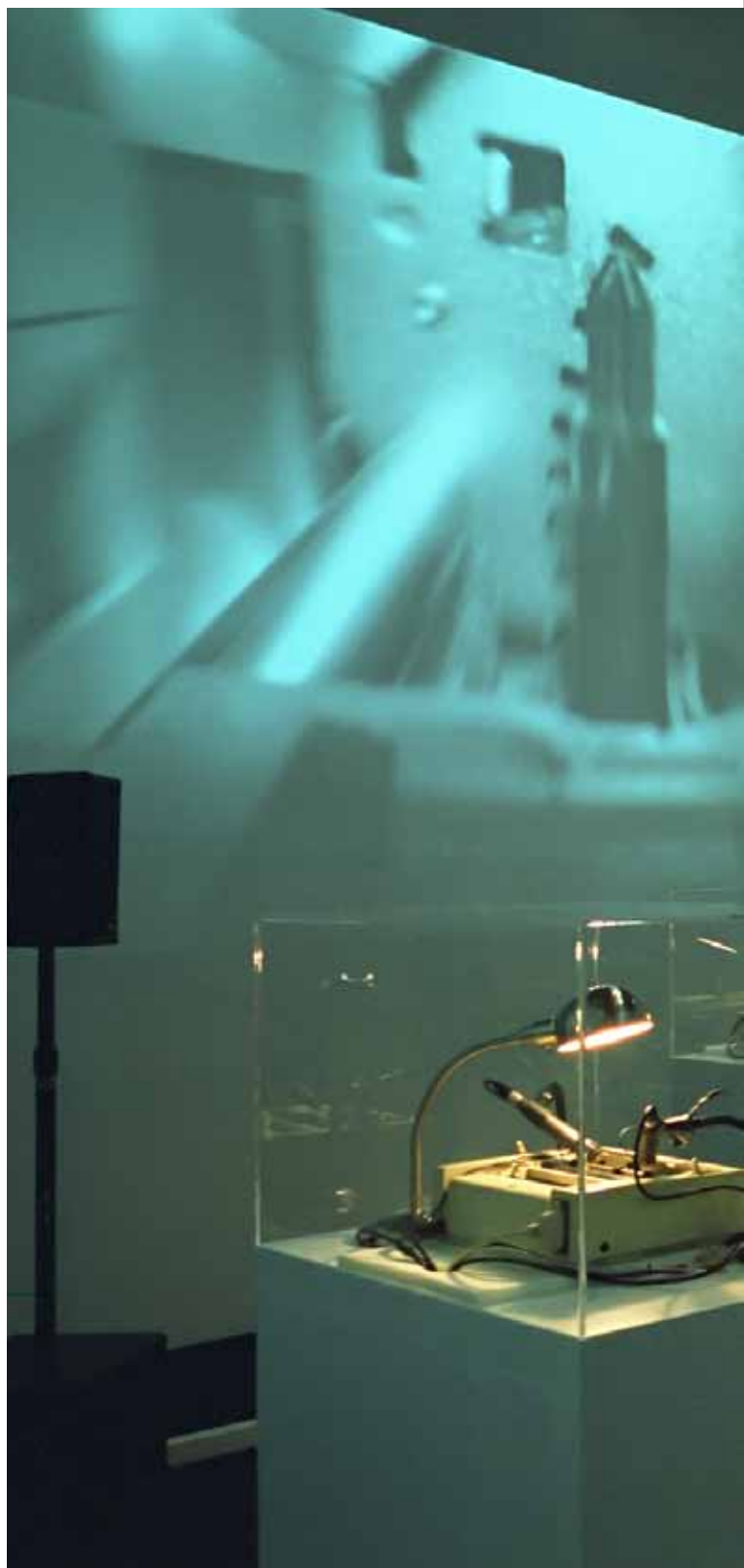
Despite the improbable source material, the resulting music is both evocative to the “post dot matrix ear” and highly listenable. The environment created is nuanced with the opposing logics of progress / obsolescence and work / automation. Not only are the technologies obsolete but so are the people: rendered redundant in a totally automated environment, a performance without performers.

创意、设计及建造：“用户”——托马斯·麦金托什、埃马纽埃尔·马丹
软件：赛迪斯·托马斯、ReDada 软件
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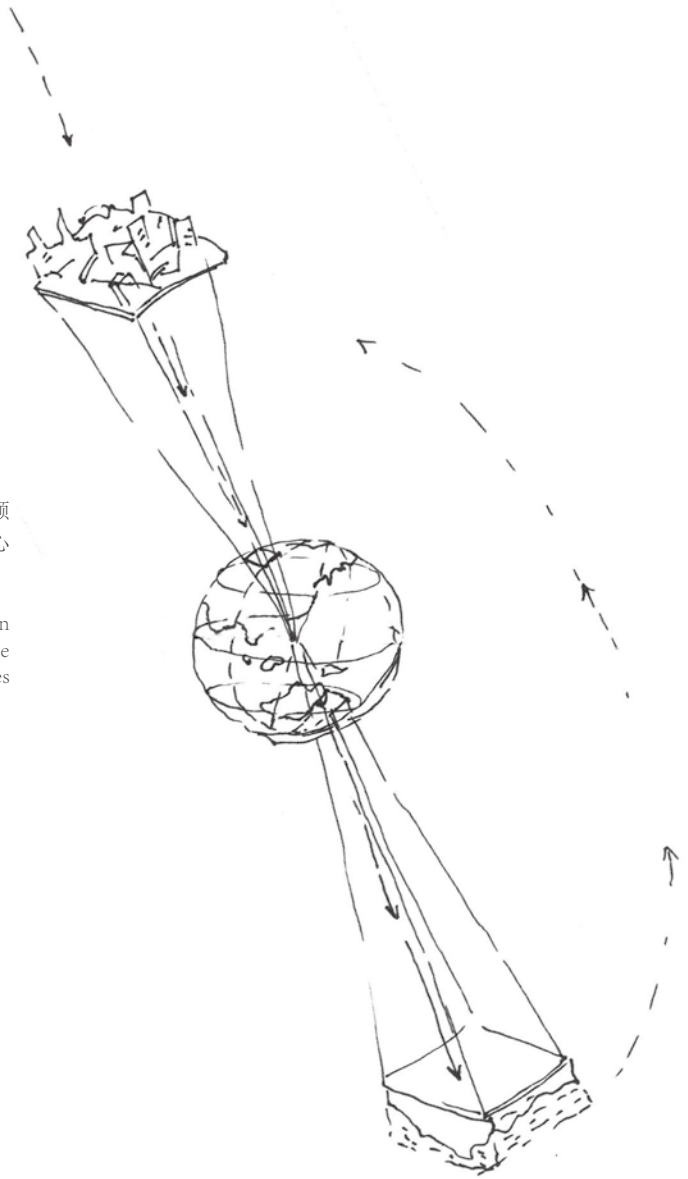
Vadim Fishkin

瓦蒂姆·费西金

Slovenia 斯洛文尼亚

此项目的目的是让人看到某个特定位置的“对应点是什么样子”。顾名思义，某个特定位置的“对应点”指以该点为出发点向地球圆心画一条虚拟直线，直达地球另一面所在的点。

The aim of the project is to get a "sample from the opposite point" of a given location. This antipode is, by definition, located precisely on the opposite side of the globe at the other end of an imaginary straight line that passes directly through the exact center of the earth.



Pavilion of Future, Shanghai, China

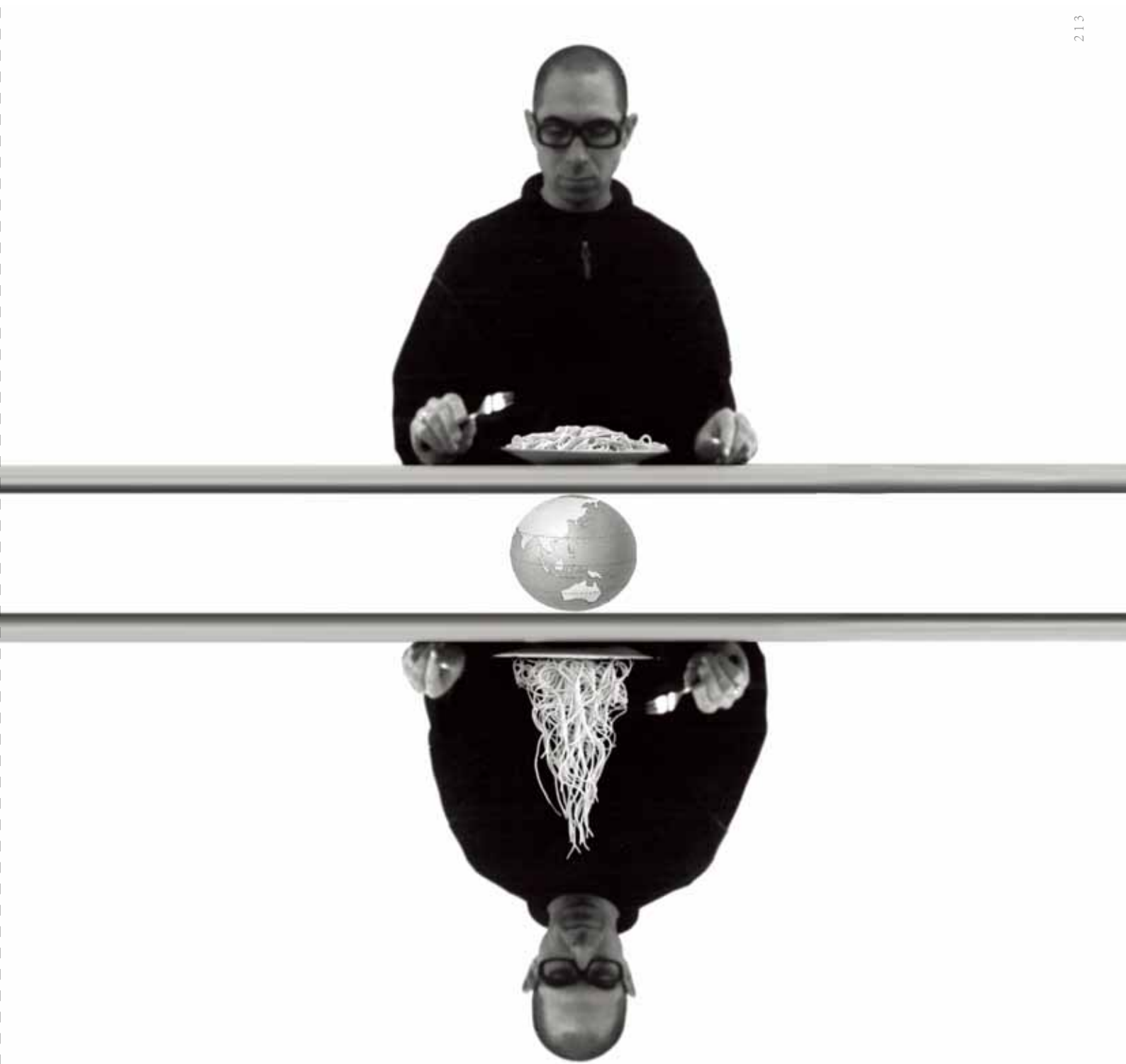
$\phi = 31^{\circ}12'10.56''\text{N}$ (31.202933)

$\lambda = 121^{\circ}29'36.20''\text{E}$ (121.493389)

ANTIPODE
(Entre Rios, Argentina)

$\phi = 31^{\circ}12'10.56''\text{S}$ (-31.202933)

$\lambda = 58^{\circ}30'23.80''\text{W}$ (-58.50661)



另一面是什么? 1997/2012/... What's on the other side? 1997/2012/...

聚硅铜橡胶浮雕 (100 × 100 厘米)、地毯、金属支架、地图、A4数码图片 silicon-rubber relief (100 × 100 cm), carpet, metal stand, maps, A4 digital prints
装置 installation | 2012 | 承蒙德国柏林Galerija Gregor Podnar美术馆提供 Courtesy: Galerija Gregor Podnar, Berlin



Position of Plymouth, Shropshire, China
N = 21°12' 20.00" N (21.202833)
E = 102°00' 00.00" E (102.000000)

ANTIPYRRE
(Landing Point, Queensland)
N = 21°12' 20.00" S (-21.202833)
E = 102°00' 00.00" W (-102.000000)



"Where's the Old mine, and?"

The value of the content is to get a glimpse of the remote corner of a remote corner - the "backdoor" of the internet - hidden away in the shadows of the globe - and to suggest the future through the content in the world. The "backdoor" has to be used in the future.





另一面是什么? 1997/2012/... What's on the other side? 1997/2012/...

聚硅铜橡胶浮雕 (100 × 100 厘米)、地毯、金属支架、地图、A4数码图片 silicon-rubber relief (100 × 100 cm), carpet, metal stand, maps, A4 digital prints
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Tris Vonna-Michel

特里斯·沃纳-米歇尔

印度昌迪迦尔国会大楼曾经是一座未来之城，是建筑师勒·柯布西耶的恢弘力作，如今是印度旁遮普邦和哈里亚纳邦的行政总部。勒·柯布西耶的初衷是将行政中心打造成与雅典卫城媲美的圣地，市民可到此沉思冥想，探索这座建筑折射出的相互联系的精神内涵和意义。但由于距离城市太远，行政中心成了一个禁区。

这个故事围绕主人公“旅行者”而展开：他把自己视为现代浪子，他希望能闲逛到更远的远方，能在夜晚体验城市的风景，以便能对城市建筑产生更强烈的向往。在逛遍昌迪迦尔区后，他开始感到疲倦，他的重点不再是欣赏建筑之美，而是希望找一块幽静的地方休憩一下，仔细思索和观察一番。城市里的高楼大厦和大街小巷形成了重重阻隔，无处不在的监控摄像头监视着行人的一举一动，太多的选择扰乱了人们的判断，旅行者无论是探索风景还是休息放松，无不受这些因素影响，他突然丧失了归属感。他被拦在行政中心这座禁区的大门外。于是他抛出一份份权威文件和里面的官员理论起来，最终他被放行了。进入政府总部大楼后，他又习惯性地闲逛起来，迷失在勒·柯布西耶打造的庞大的封闭空间中，而外面是一大片临时建成的废物收购站。

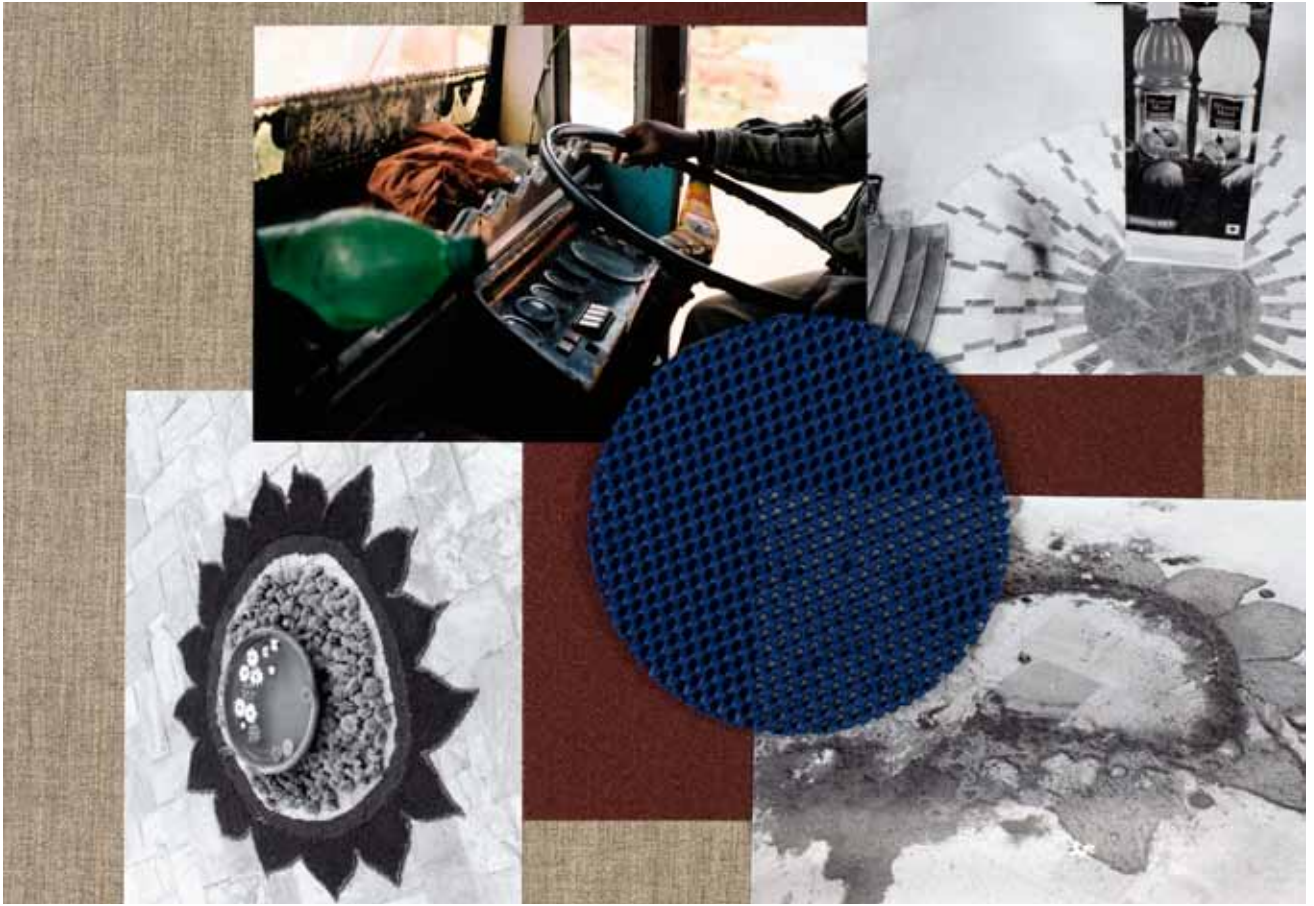
Capitol Complex is set in Chandigarh, India, once the future city and the architect Le Corbusier's most momentous assignment, today the government headquarters for two states, Punjab and Haryana. Le Corbusier envisaged Capitol Complex as a sacred place to match the Acropolis, where citizens could meditate on the inter-connected spiritual meanings embedded in his architecture. But as the complex was separated from the rest of the city it became a prohibited zone.

The story is lead by the protagonist, Traveller, who sees himself as a modern-day flaneur and extends his leisurely strolls to also experiencing the city by night in order to induce a greater intensity and anxiety of urban architecture. After his nocturnal explorations in the single-zone sectors of Chandigarh he starts to grow weary and changes his course from architectural appreciation to searching for crevices and enclosures to rest, reflect and observe. Urban fixtures of obstruction, surveillance and derailment direct his passages of exploration and rest, until an alteration occurs and Traveller loses his belongings. He finds himself bartering with law officers as he attempts to conjure up authorisation documents to gain access into the prohibited Complex. Once inside the government headquarters he returns to his habitual strolling and loses himself within the vast expanses of Le Corbusier's master plan, which is surrounded by a makeshift colony of waste-merchants.









Wang Taocheng

王韬程

China 中国

“小猪正传”是一部很综合的电影短片，对它的艺术阐释很容易出现挂一漏万。我很荣幸和美国电影人 Michael Ziming Ouyang 合作，完成了这样一个很奇特的出色经历：“小猪正传”的动画部分。该动画部分是我的第一个合作意义上的电影作品，虽然我只完成了其中的手绘工作而已；也让我体验到了电影制作过程中所面对的必然的政治性和社会模式。

Pigs in Zen is a short film made using all kinds of techniques. Any notes are likely to miss out a million things. I was very honoured to get the chance to work with the American filmmaker Michael Ziming Ouyang on this excellent and extraordinary piece: the animated section of Pigs in Zen. This animation is my first film collaboration. I only did the drawing for it, but I got the chance to experience all of the political and social modes that are necessary in the filmmaking process.







“浪漫的人”描述了上海曲阳路玉田新村的一小户人家的生活琐事。整张手卷的气质和姿态被赋予了现实主义的客观，同时也是抒情唯美主义的伤感。细腻而缓慢的图画组合，隐喻了当下上海这座国际大都市里，平淡踏实，充满细节，拥挤而繁密的私人经历的市井生活，更有妙在无目的的心理活动和个人压抑。

This scroll Romantic Person shows the everyday minutiae of a small family in the Yutian Xin Cun apartment complex on Quyang Rd in Shanghai. The painting adopts the objective idiom of realism, but it has an aestheticism and sadness. The slow and meticulous composition is a microcosm of urban life in the international metropolis of Shanghai, bustling, humdrum and personal. Amid this detail, it conveys the private, psychological burdens of an aimless, goalless existence.



Wu Junyong

吴俊勇

China 中国



作品的思路源自“千江有水千江月”的诗句。

作品想要的感觉类似一本薄薄的文集，九篇短文，每个故事都只是一个词汇的叙事容量，似在叙述和渲染，但又似无物，弥漫着淡淡的莫名抒情。

悬吊于空间中的多个屏幕，犹如被拆散的页面，飘舞于风中。

This work was inspired by a line of poetry: "Water flows through a thousand rivers; a thousand rivers reflect the moon".

The feeling I want with this work is like a very thin collection of writing, just nine little pieces. Each story is just the narrative capacity of one word. It seems to be describing and recounting something, but there's nothing concrete, only a gentle, nameless feeling.

The many screens that hang in the space are like pages that have been ripped out, and now dance in the wind.







Yao Jui-chung+LSD

姚瑞中+LSD

Taiwan, China 中国台湾

与姚瑞中合作的 LSD 全名为“失落社会档案室”(Lost Society Document, LSD), 为一临时性组织, 是由姚瑞中老师带领的一个摄影工作坊, 发动大学生回故乡进行拍摄踏查。参与计划的成员约有一百二十名, 皆为姚老师“当代影像美学”、“行为与观念艺术”课堂的选修学生, 包括台北艺术大学美术系、师大美术系、图传系与台大摄影社旁听生等, 试图通过田野踏查方式, 勾勒出经常被人垢病的“蚊子馆”大致轮廓, 实践以艺术手段洞察社会的可能。

在台湾一乡一特色的口号之下, 各乡镇成立地方博物馆、地方文物馆或特色馆做为本土化概念的实践。同时, 政府各部门在某些特定大计划之下, 频频大兴土木, 例如交通部的“一乡镇一停车场”; 环保署推动的“一县一焚化炉”; 农委会盖了数不尽的观光渔市或农产品直销中心; 内政部也不遑多让, 设立一堆以社会福利为口号之建物或社会观光休闲设施等, 然而这些巨额花费的公共建筑与设施, 在建设完工之后, 并没有按照原计划运作, 他们不是完工后从未使用, 就是面临政府无预算支持的窘境, 入不敷出, 经营不善, 参观人次稀少, 成为低度使用的公共建物, 这些沦为“类废墟”、“半闲置”或“已荒废”的闲置空间, 俗称“蚊子馆”——反讽这些空荡荡的空间只能拿来养蚊子, 而没有任何其它功能。

虽然, 大众对于“蚊子馆”此一负面名称耳闻已久, 却对“蚊子馆”的实质内容很陌生, 例如“什么是蚊子馆?”、“台湾究竟有多少座蚊子馆?”、“蚊子馆是如何形成的?”、“‘蚊子馆’与‘闲置公共空间’的差别在哪里?”、“每座蚊子馆只是个案, 还是暗示着不同产业的结构性问题?”、或者“蚊子馆是整个社会体制共谋之下的产物?”等。这些疑惑成为这个艺术计划的问题意识与行动的起始点。

姚瑞中原本想要自己慢慢通过踏查弄清楚“蚊子馆”的来龙去脉, 但是开始执行之后, 他发现越调查越多, 越拍越多, 加上台湾正在活化一些蚊子馆, 他希望可以在活化之前做一个纪录。要与时间赛跑的他, 基于数量与时间的考虑, 他将此行动由单兵作战扩大为集体合作的分头调查。由台北艺术大学美术系与师范大学美术系, 二校约五十位学生组成“失落社会档案室”(Lost Society Document, LSD), 从 2010 年 3 月到 9 月, 以半年的时间完成此调查案。

首先, 在该学期课程的前六周, 姚瑞中带着师大美术系的同学, 学习摄影原理与冲片技巧; 在北艺大美术系举办六场艺术与社会的演讲, 增加学生的社会意识。基本课程之后, 由同学们分头进行资料收集, 并实际返乡参访调查拍摄。回到课程, 学生们汇整数据进行课堂报告与讨论, 最初汇整的两百三十多个可疑案例, 经实际走访, 求证比对应之后, 确认 119 处完全闲置、低度使用或延宕开发之公共设施, 即“已活化”的案例, 通过具临场感的报导性文章, 与现场拍摄之照片, 编辑出版厚达六百多页图鉴式的《海市蜃楼—台湾闲置公共设施抽样踏查》一书。

LSD, a collaboration with Yao Jui-chung, was the Lost Society Document project. It was a temporary organization involving a photography workshop led by Yao, in which he instructed university students to return to their hometowns and engage in field photography. About 120 people were involved, all students from Yao's elective courses, aesthetics of contemporary photography and performance and conceptual art. They included auditing students from the Taipei National University for the Arts school of fine arts, National Taiwan Normal University department of fine arts and department of graphic arts and communications and the National Taiwan University photographic society. They attempted to create a portrait of the much-maligned “mosquito halls” by going out into the field to see them close-up. It is an exercise in using artistic technique to gain insight into our society.

As part of a campaign in Taiwan to promote local specialism, many towns have established regional museums as the practical expression of their local identity. Various government departments have engaged in a building spree in the name of major government projects: the Transportation Ministry's “one parking lot for every town;” the Environmental Protection Agency's “one incinerator for every county;” and the countless scenic fish markets and agricultural product centers built by the Council of Agriculture. Not to be outdone, the Ministry of the Interior has erected a series of buildings for the sake of social welfare or public recreation. After spending massive amounts of public money on the building of these facilities, they never operated as planned. It is not that they were built but never put into use; rather, with a lack of budgetary support, they were poorly managed and received few visitors, so became rarely-used public buildings. They became known as “deserted buildings” or “idle spaces,” or, colloquially, “mosquito halls” – spaces good only for raising mosquitos, with no other useful function whatever.

This pejorative term, “mosquito halls”, has been in the public consciousness for a long time, but many people do not know much about “mosquito halls.” What exactly is a mosquito hall? How many mosquito halls are there in Taiwan? How did mosquito halls come to be? What is the difference between a “mosquito hall” and an “idle facility”? Is each mosquito hall an isolated incident, or do they represent deeper structural problems? Are mosquito halls a product of our shared social system? These questions formed the problematic and the starting point for this art project.

Yao Jui-chung originally wanted to slowly figure out the story behind “mosquito halls” by looking at them himself. But the more he looked, the more he found; the more pictures he took, the more mosquito halls there were. Also, the government was in the process of restoring some mosquito halls to their proper use, and he hoped to document them before this revival. In this race against time, given the scale of the project, Yao changed his project from a personal venture to a collective effort, breaking up the investigation among many participants. This joint effort involved fifty students from the fine arts departments of Taipei National University of the Arts and the National Taiwan Normal University, in a six month project known as the Lost Society Document (LSD). The project ran from March to September 2010.

In the first six weeks of the semester, Yao Jui-chung taught the Normal University students the principles of photography and techniques for developing photographs. At the same time, he gave six lectures on art and society at the Taipei National University of the Arts to enhance the students' social awareness. After these introductory classes, students split up to collect materials and to take photographs in towns around Taiwan. When they returned, the students brought their materials together for classroom reports and discussions. Over two hundred thirty suspected cases had been visited and checked; one hundred nineteen buildings were verified as being idle or underutilized public facilities, i.e. officially “revived” facilities. The results were compiled into a 684 page book, *Mirage – Disused Public Property in Taiwan*, containing reports and photographs from the sites of the mosquito halls.







Masako Yasumoto

康本雅子

Japan 日本



康本雅子 1999 年才作为舞者进入人们的视野，2001 年开始自己编舞。然而她非逻辑的舞蹈风格很快引起关注。2004 年即以“Lesson for Leaving Your Heart - insect version”获得横滨舞蹈集锦的全国大会奖。2006 年获得丰田编舞大奖。康本雅子的活动很快超出了舞蹈，活跃在戏剧、电影、音乐和时尚等多种领域，并和各领域的艺术家广泛合作。作为日本新生代舞者的出色代表，康本雅子的舞蹈提供了后现代都市人的经验及其超越。

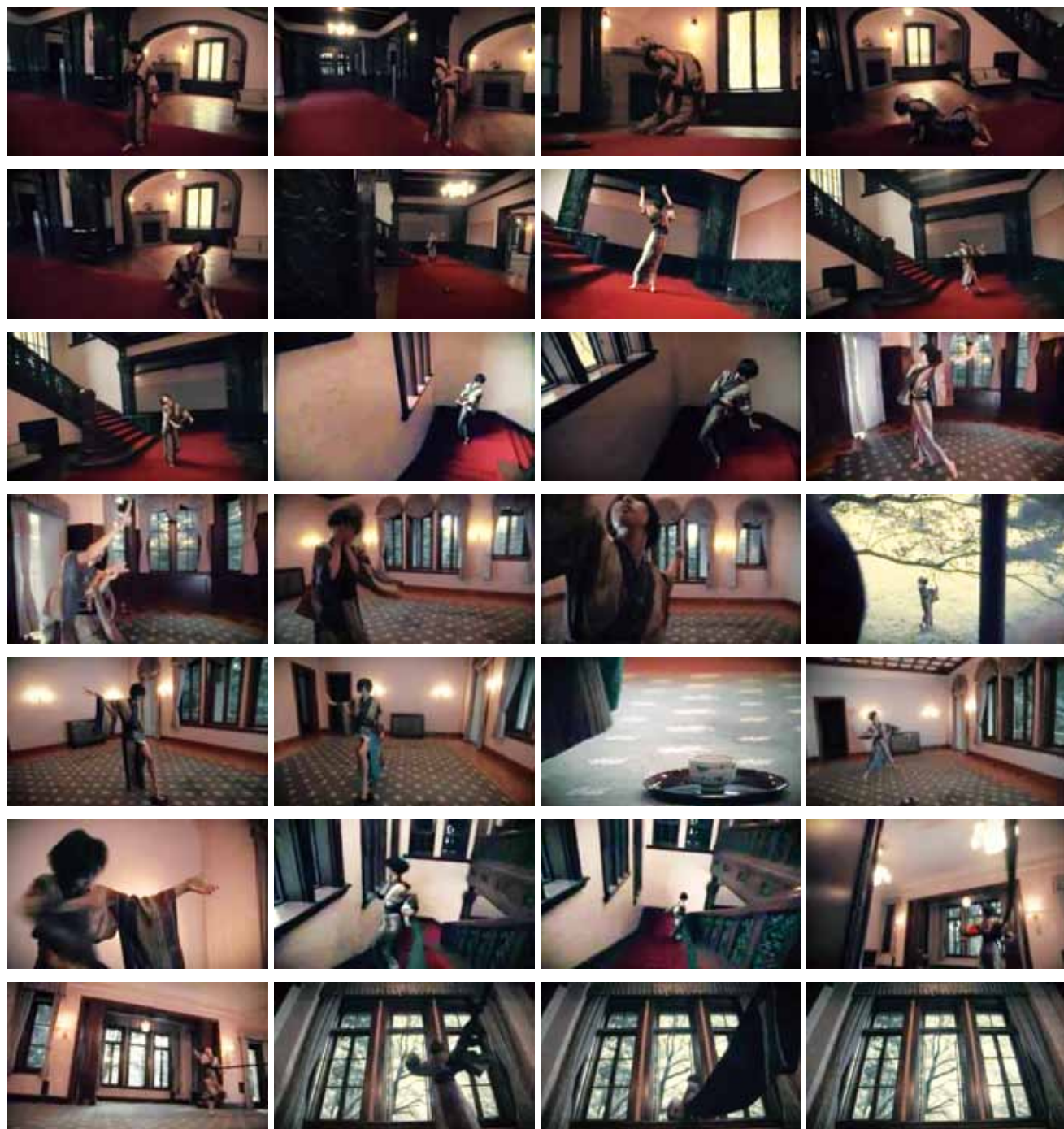
如果说，皮娜·鲍什舞蹈剧场中那种独立挣扎于天地之间的身体，是超时代的、抽象的、全称的“人”，这样的身体更多地基于一种永恒的束缚/解放叙事。在康本雅子这里，身体几乎成为现代消费社会的档案馆。这些身体挤地铁、接触键盘、从超市的货架上尽力去够东西，她们接受手机辐射、拥抱毛绒玩具、触电、睡眠不足。这是由流行音乐、漫画和经济危机所塑造出来的“超级扁平”的此时此刻日本社会中的身体，这些身体依赖酒精和药物，甚至模仿机器。康本雅子的舞蹈把这一切照单全收，但令人惊异地组织成一种流畅的运动。在这里展出的《背中》，孤独而俏皮的身体与丰富的社会痕迹互相交织。《茶番》则是对现代日本女性身体历史的全面评论。这些作品糅合了多种舞蹈传统，并加入写实的生活细节，不断地创造出意外的转折，展现出碎片化的现实。身体由于具体，重新获得了历史的复杂性。

Yasumoto Masako burst onto the dance scene in 1999. In 2001, she began to choreograph her own work. Her anti-rational dance style quickly attracted attention. In 2004, she was awarded the Yokohama Dance Collection National Conference Award for Lesson for Leaving Your Heart - insect version. In 2006 she collected a Toyota Choreography Award. Yasumoto's work quickly started to move beyond the bounds of dance, and she is active in areas from theatre and film to music and fashion. She has joined in collaborations with many artists. As one of the most outstanding of the new generation of Japanese dancers, Yasumoto's dance presents the experience of postmodern urban residents, and a transcendence of that experience.

If the individual body on Pina Bausch's dance stage, struggling between the heavens and the earth, is an abstract, atemporal, fully articulated "human", then this body is grounded in an eternal narrative of constriction/liberation. With Yasumoto Masako, the body has virtually become a library of modern consumer society. These bodies squeeze into metro trains, stroke keyboards, stretch up for objects on supermarket shelves. They are irradiated by mobile phones, they hug stuffed toys, they suffer electric shocks and lack of sleep. This is the body in Japanese society at this moment, in the "ultra flatness" created by pop music, manga and the financial crisis. These bodies are fueled by alcohol and pills, to the extent that they have almost become machines. Yasumoto Masako's dance uncritically absorbs each of these elements; what is amazing is how she organises them into graceful movement. Senaka, shown here at the Biennale, isolated and witty bodies intersect with the many marks that society leaves. Cyabandesuyo is a thoroughgoing critique of the history of women's bodies in modern Japan. These works draw on many different dance traditions, and add elements of realism and non-dance movements. They present countless unexpected twists to form a fragmentary reality. The very specificity of the body reclaims the complexity of history.







Loris Cecchini

洛里斯·塞池尼

Italy 意大利

作品《间隙》是以浮雕形态存在的雕塑元素（可谓“伤疤化”，即一种浮雕形态的纹身，随后又化为疤痕），如同墙的皮下组织和记忆元素一般。从这层意义上来讲，窗户、书籍、暖气设备等诸多元素，拓展了建筑空间，形成了对于特定位置上的物品的某种记忆。呈现于建筑表皮上的这些浮雕元素，仿佛原物的影子一般，带来了建筑表面的突变，借由可能实现的动态，呈现出墙面所具备的内在表现力。

最近的一些雕塑作品失去了这样的元素，更像是物品。这种变形与震动所带来的实体表现形式间存在更加具体的关联，每一次都通过频率和强度各不相同的震动来加以表现。在这一过程中，视觉的样式化为了一种更为纯粹的物理现象——“回声”，正如液体表面的一连串波动。在这个方向上，整个建筑物，或它的一部分，似乎都将要遭受对其产生影响的一种现象所带来的结果，在雕塑与墙体的有机共生中对其加以改造。

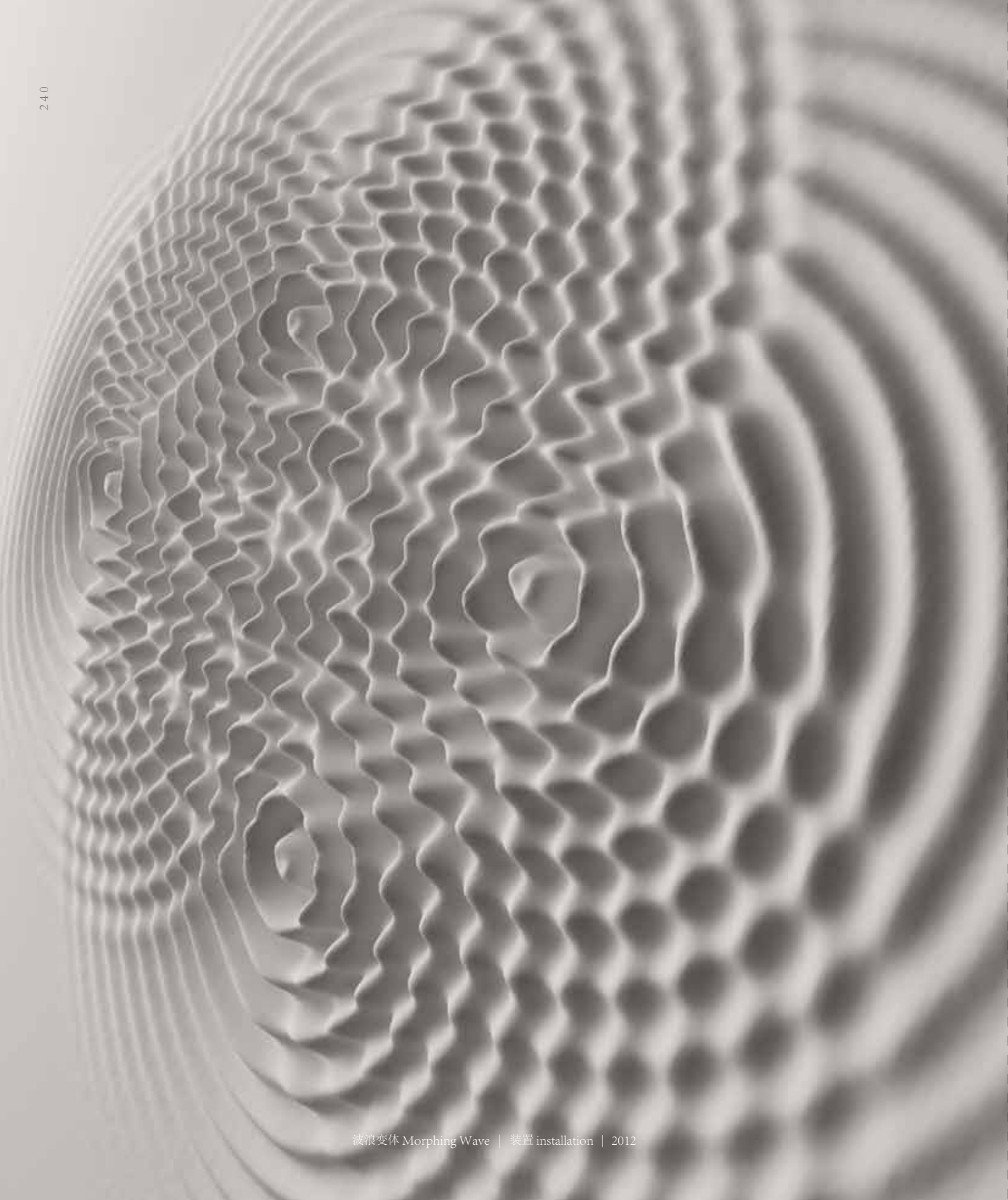
这些超现实元素在更为纯粹的雕塑中使形式变得复杂，而它们产生的效果将这些作品置于抽象与升华的双重领域之中，表现为一种“表达性图示”的人造眩光。

尤其值得注意的是，这些作品的创作起点是对于物理现象的研究，通过三维建模方式形成研究报告，并使用数控切割机和模具，以赋予作品最终的形态。随后，作品被装置于一个伪饰过的空间中，以期完美无瑕地与其所在的建筑融为一体。雕塑的边缘部分被“焊接”在了墙面上，从而完全将墙面标准化，形成视觉上的统一体。

作品取名《间隙》，意指不同元素间的“间隙”，还特别指向了数学中的连续质数之间“间隔”的奇特关系。

在此次上海双年展上展出的是有着四种“频率”的装置作品，每一件作品均采用聚酯树脂制作并固定在墙面上，尝试呈现各种不同的力度与反应。







Abraham Cruzvillegas

亚伯拉罕·克鲁兹威力戈斯

Mexico 墨西哥

数月以前，我终于熬过了柏林的冬天，也从多年的沉寂中恢复过来：用涂料在白色的手工纸上绘制灵长类动物。多年以来，我一直习惯于用圆珠笔来画，用耐心绘制出大量的细节；之后我又转移到印刷上，而现在我的方式更加迅速，更加元素化，几乎是在一张巨大的白纸上跳舞。在回到墨西哥之后，我继续这个系列的创作，绘制大幅的绘画一般都需要长时间的准备。用清漆涂上白纸，一层又一层，然后再用一把扫帚，用简单而粗狂的姿态在纸上把我们最亲密的亲戚画下来。

我偶然读到，非洲的大猩猩和人的基因相近程度其实比斑马与马的关系还要密切；这就是为什么我开始画大猩猩。我所做的是，把绘画当成一种疗法，或是某些频率较低或沉思式的联系，于是我开始发现犬头人（cynocephaly）、红毛猩猩、长尾猴、大狒狒、蜘蛛猴和我的父母兄弟、阿姨、祖父母侄子之间惊人的相似性。我的阿姨阿玛利亚基本上被认为就是恒河猴，我的父亲罗杰里奥毫无疑问的和大狒狒最接近。我有时会梦见我自己就是一只银背大猩猩。

在墨西哥，漫画家通常被称为“moneros”，因为他们绘制了很多“猴子”（monito，是一些很搞笑的角色）。大概一百年以前，年轻艺术家 José Clemente Orozco 在一家下城的路边小餐厅展示自己在卡纸上的绘画，于是小餐厅把自己重新命名为“Los Monotes”，他画的就是很大幅的卡通，可以说画的就是猩猩。José Clemente Orozco 的一生中只有一次个展，主要是一系列关于革命的晦涩卡通，近十年的时间里，革命动摇着这个国家，尽管有些人认为它从未结束。除此之外，José Clemente Orozco 还再现战争的残酷破坏，他画了一批关于妓女的作品，以及与那些“Los Monotes”系列类似的角色。

几个星期前，我再访韩国，在那里，恢复过来的不仅有我对书法和绘画的热爱，还有在面对我们内心翻滚的暴烈、毁灭的本质时，我的骄傲和谦卑。尽管我们仍然生存在一种镇压和战争的政治下，这种政治并不像我们想象的那样，去打击毒品交易和无法无天的流氓，对抗恐惧，关心社会，我仍要恢复我的骄傲，作为一只动物、一只野兽，或者一只猴子。

——亚伯拉罕·克鲁兹威力戈斯，2012年1月。

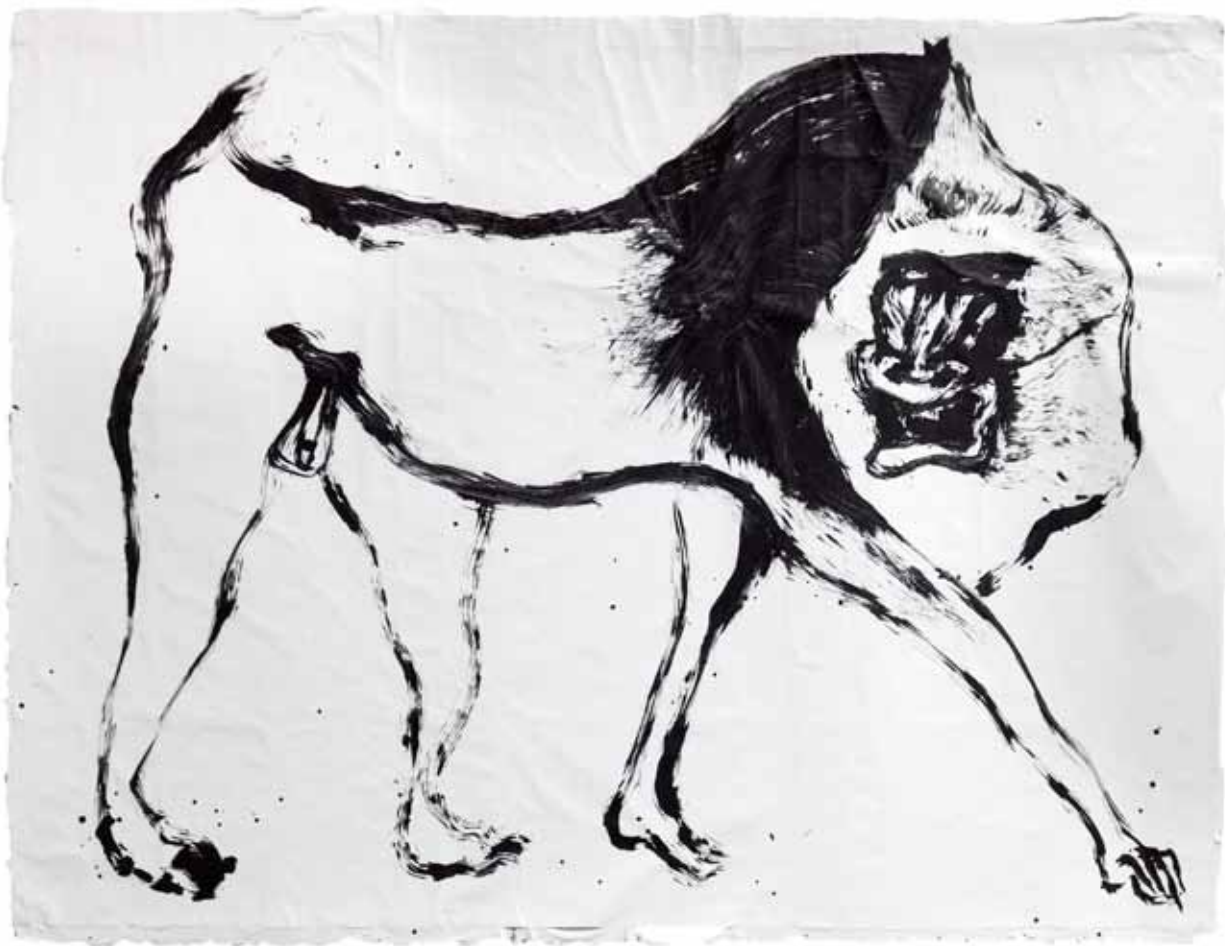
A couple of months ago, as I endured Berlin's winter, I recovered a practice from years back: drawing primates with wall paint on Kraft paper painted white. For many years I used to draw them with ballpoint pens, with lots of detail and patience, then I moved to monoprints and now I do them fast, elementally, almost as dancing over the enormous sheets of white-painted paper. I continued with the series after returning to Mexico in a large format that requires preparation time, priming the sheets with varnish paint, layer after layer, and then using a broom to draw on them, with the simple and rough gestures of our closest relatives.

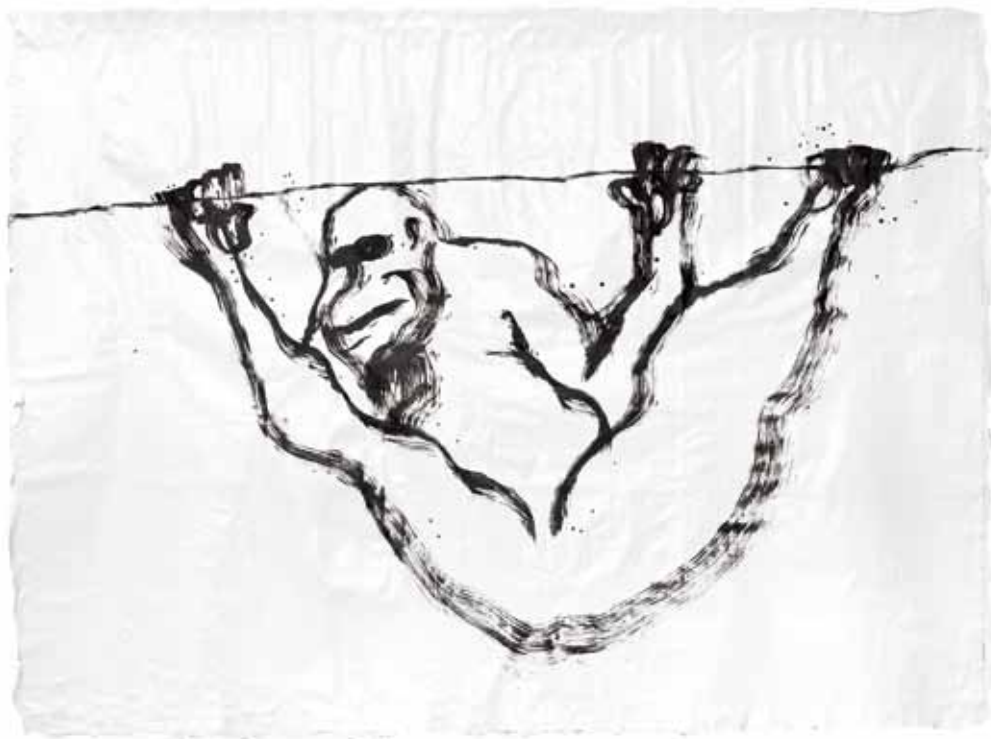
Once I read that gorillas are genetically closer to humans than zebras to horses; that is why I started portraying them. Then, as I did so, as a therapy or as some inefficient or meditative practice for myself, I started discovering amazing similarities between cynocephaly, orangutans, guenons, giant baboons, catarrhins and my own parents, brothers, aunts, grandparents and cousins. My aunt Amalia was almost identical to a rhesus macaque and Rogelio, my father, was without a doubt the closest thing to a baboon. Sometimes I dream I'm a furred silverback gorilla.

In Mexico, cartoonists are called moneros because they draw monitos (funny characters, literally). Around one hundred years ago, a dinner downtown renamed itself “Los Monotes” after the young artist José Clemente Orozco exhibited there his drawings done on cardboard, which were large format cartoons, big monitos so to speak. At the time Orozco had only had one formal exhibition, composed mainly by bitter cartoons about the revolution which had shaken the country for almost a decade, although some think it never ended. Besides representing the cruel destruction of war, Orozco also included drawings of prostitutes and urban characters similar to those of “Los Monotes” series.

A couple of weeks ago I went back to Korea, where I recovered not only my love for calligraphy and drawing, but also the pride for my opposable thumbs and my humbleness in the face of the fierce and destructive nature that stirs within us. And although we continue living in a regime of repression and war, other than the one government is supposed to be leading against drug traffickers and the uncontrollable sicarios, a war of fear and cornering of public society, I would like to recover for myself the pride in being an animal, a beast, or a monkey.

—Abraham Cruzvillegas, January 2012

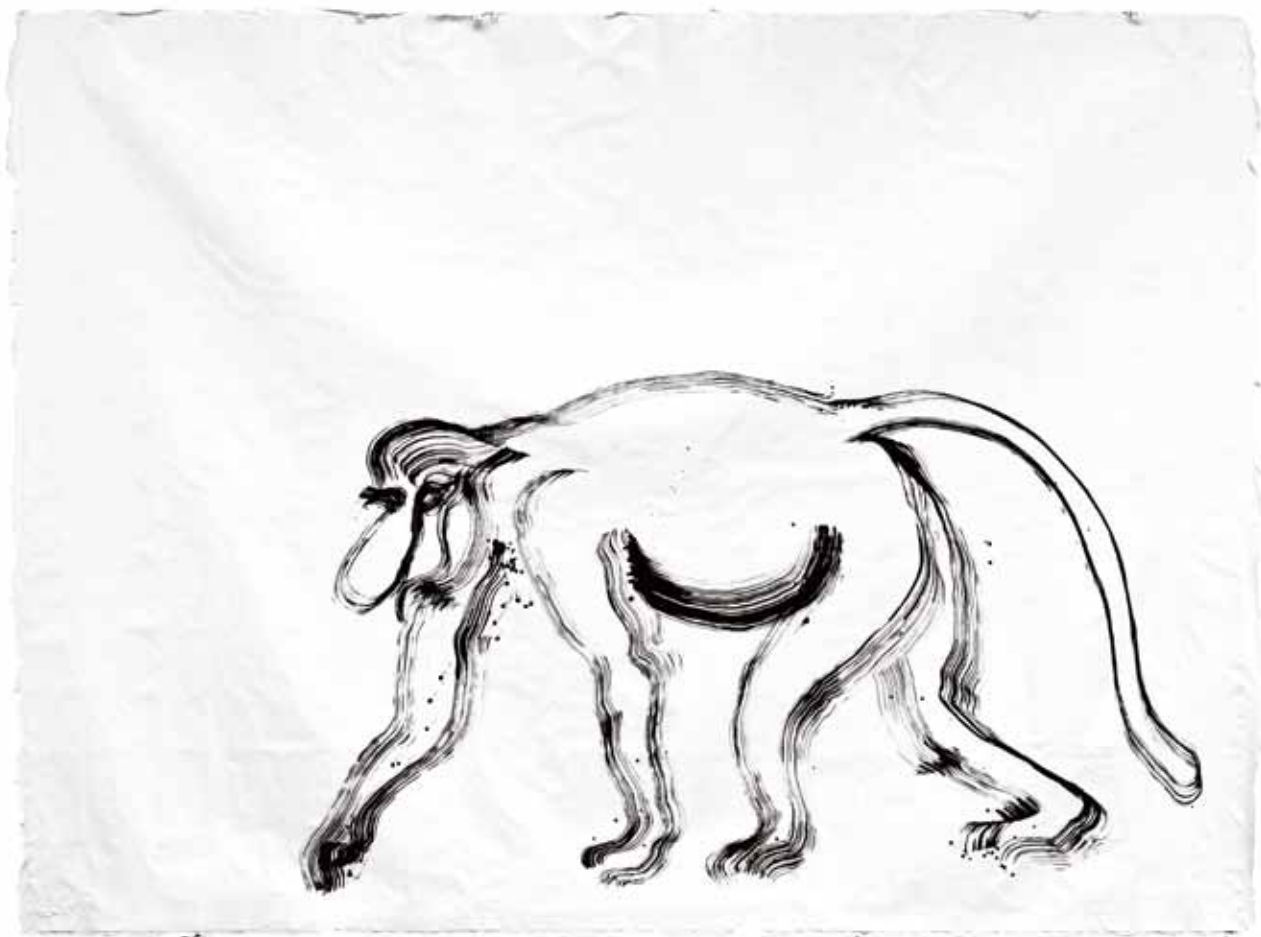




安吉利塔 Angekita | 绘画 painting | 300cm×400cm | 2012



安吉利塔 Angekita | 绘画 painting | 300cm×400cm | 2012



Peter Fischli & David Weiss

彼得·费茨利 & 大卫·威斯

Switzerland 瑞士

《万物之道》是在一座长约 100 英尺的仓库里完成的，其中使用了多种材料，例如轮胎、垃圾袋、梯子、肥皂、油桶、旧鞋、水和汽油。火和烟花被当成一种化学扳机来使用。整部影片长约 29 分钟 45 秒，其中一些部分是在等待燃烧、芬姐，或者慢慢的从斜坡滑落。这部影片是由一系列事件序列构成，但是如果你细心看的话，会发现其中剪辑的次数超过了 24 部电影所用剪辑的总和。

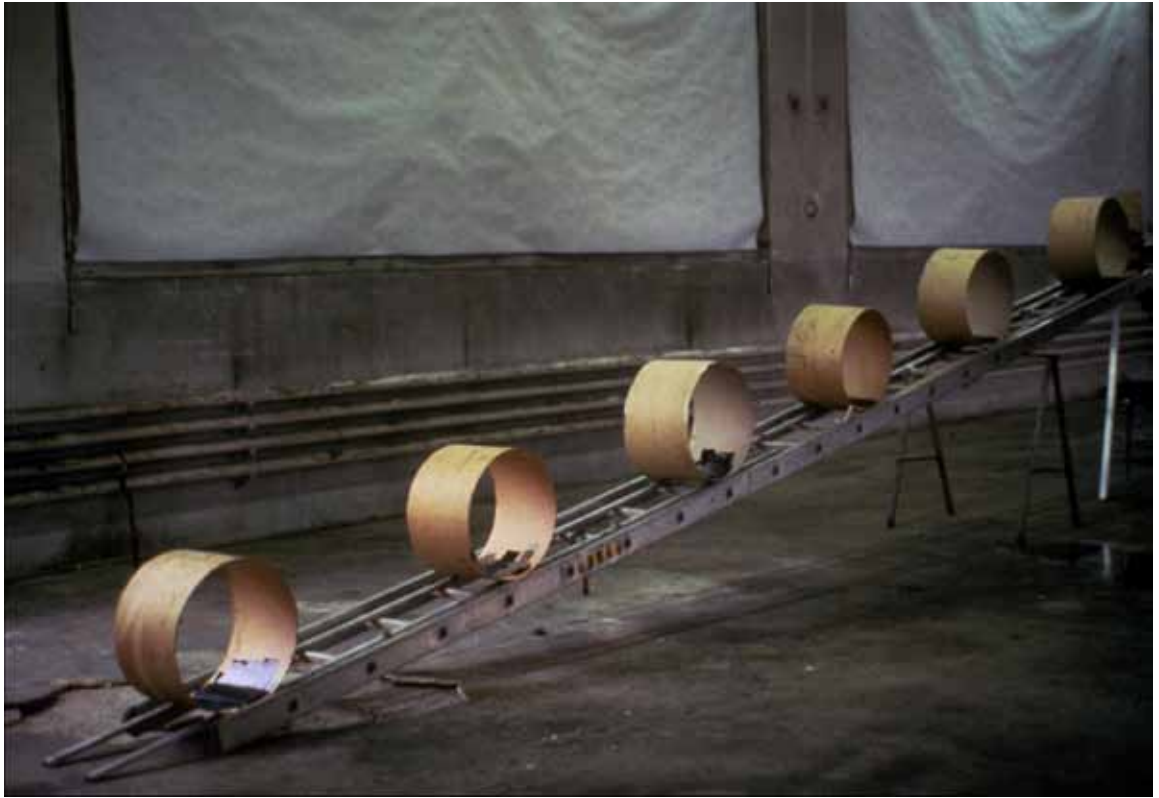
这部影片是从艺术家早些时候的摄影系列“安静的午后”（1984-1985）进化而来。艺术家们搭起了随时崩塌的微妙的不稳固的结合体，决定要利用好这些结构的能量，捕捉了即将坍塌之前能量平衡的一瞬间。

在我们备展期间，David Weiss 不幸去世，在此，我们展出他们的这件伟大的作品，向这位艺术家表达最大的敬意，向他的工作和生活表示最诚挚的敬意，并祝福他的家人。

The art installation was in a warehouse, about 100 feet long, and incorporated materials such as tires, trash bags, ladders, soap, oil drums, old shoes, water, and gasoline. Fire and pyrotechnics were used as chemical triggers. The film is nearly 29 minutes, 45 seconds long, but some of that is waiting for something to burn, dissolve, or slowly slide down a ramp. The film is presented as a single sequence of events, but careful observation reveals over two dozen film edits.

The film evolved out of work the artists did on their earlier photography series, "Quiet Afternoon", of 1984-1985. As the delicately unstable assemblages they constructed for the photos were apt to almost immediately collapse, they decided that they wanted to make use of this energy, then captured the moment of the balance energies before it collapsed.

We learned the unfortunate news that David Weiss passed away when we were working on the Biennale. We would like to express our greatest respect for him as an artist and his work by exhibiting this masterpiece. We also would like to extend our sincerest condolences to his family.



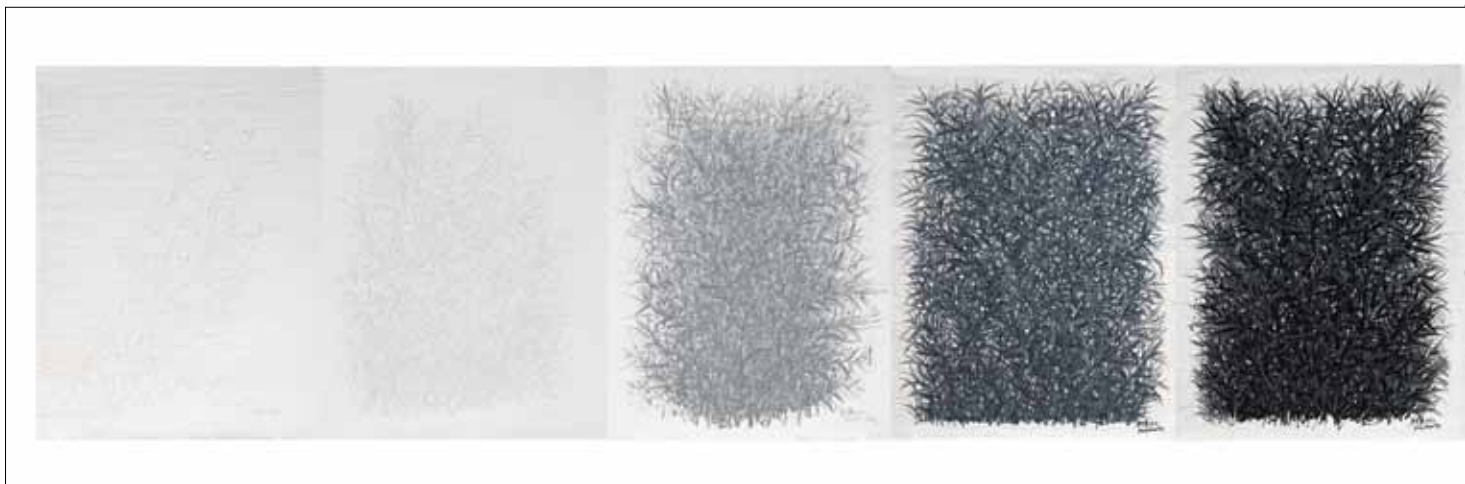




Fang Shaohua

方少华

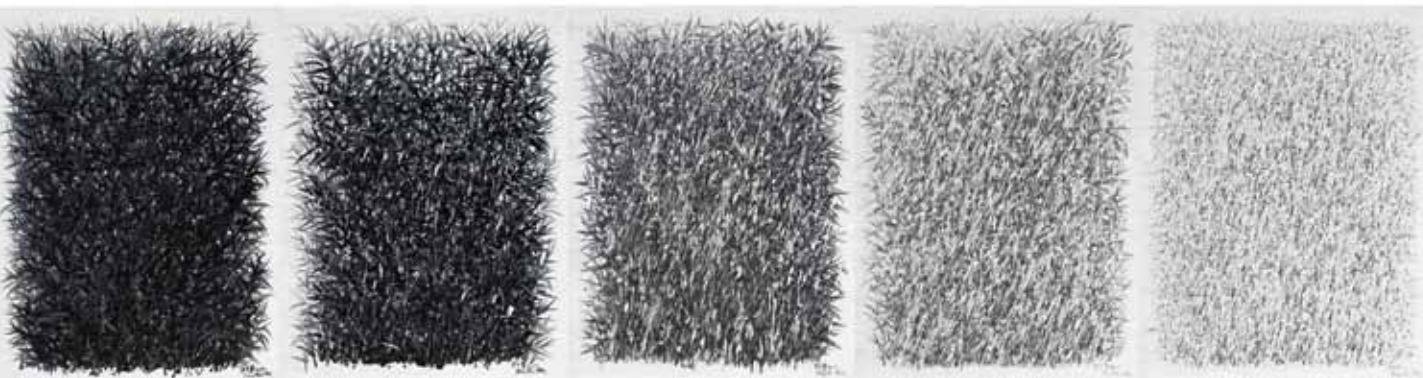
China 中国



方少华以极端个人化的视觉方式去凸显对当代社会与艺术人生的思考。在方少华的世界中，经典的神圣性被解构，理性的批判精神逐渐让位于对现实焦虑的思考，都市化的视觉经验吸收表现主义的形式传达出的则是方少华式的中国经验——个人意志的精神符号。

方少华的《无谱之竹》系列则体现出一种历史文化的覆盖及遗忘的记忆，在反复涂抹覆盖的过程中，可能最终留给我们的将是一块单色布，由此，当信息时代全面来临时，它所带给人们生活方式、生活观念和文化价值观念上的冲击与变化，不该遗忘地正在走向消亡，文化的困惑，艺术的基本方位，价值的认同，传统文化的再利用，古代文明与当代文明的冲突等文化命题被重新召唤回到绘画中，方少华用他熟悉的视觉语言不仅破坏了艺术的确定性，同时也用绘画嘲笑了我们对艺术的虔诚，他不仅呈现了我们这个故事，而且质疑了我们这个时代越来越媚俗，越来越肤浅的时代的道德规范。当然，充斥着视觉图像中的对权力资本的扩张，及现代性的批判与质疑，也彰显出方少华的一种独特的感知力与判断力。

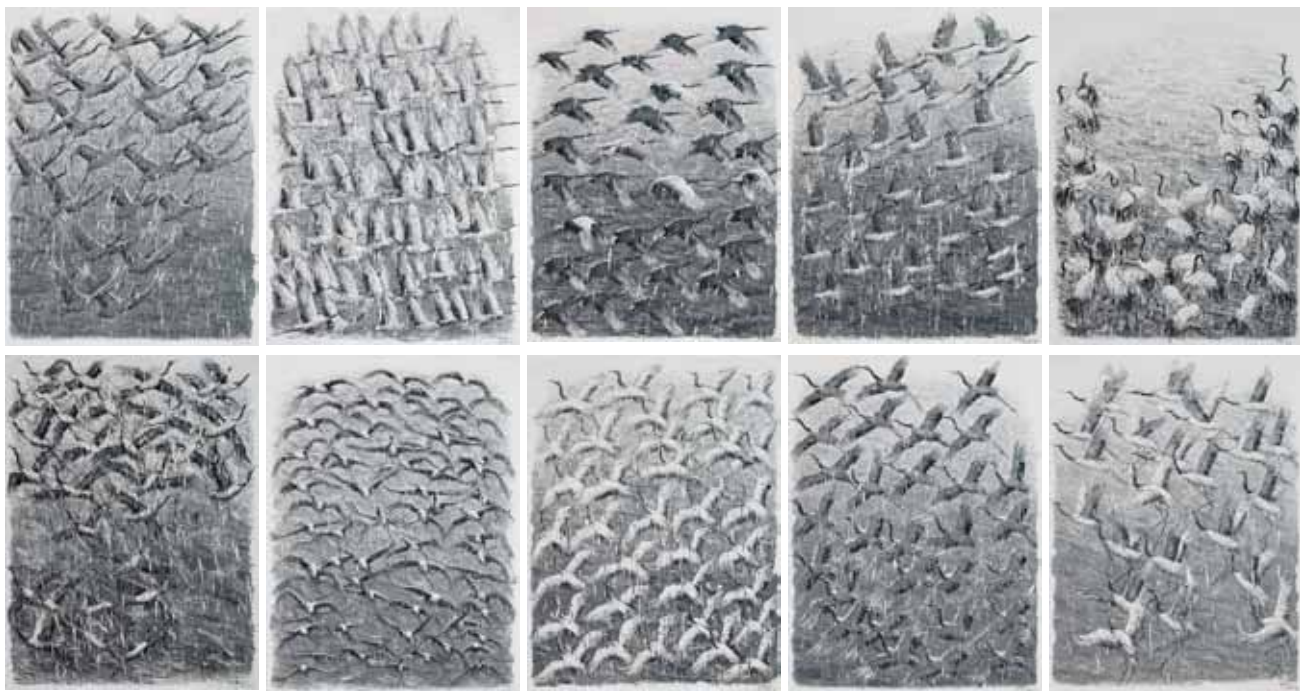
——冀少峰



Fang Shaohua highlights the thinking of contemporary social and artistic life in an extreme individualism visual way. In Fang Shaohua's world, classic sacred beings are deconstructed, rational critical spirit gradually give way to thinking of realistic anxiety, absorbing the form of expressionism, the visual experience of urbanization conveys Fang Shaohua's Chinese experience - spiritual symbol of the personal will.

Fang Shaohua's "Bamboo, lack of spectrum" series reflects the coverage of a historical culture as well as the oblivion of memory. In this repeated process, what eventually will be left us maybe a monochromic cloth, thus when the information age fully comes, it will bring huge impact and change on the way people live, the concept of life and the cultural values. What should not be forgotten is dying. Several cultural topics, such as the confusion of culture, the basic direction of art, the recognition of value, the re-use of the traditional cultures are summoned back to drawing. Using his familiar visual interpretation, Fang Shaohua does not only destroy the artistic certainty, but mock on our piety to the art at the same time. He does not only present the stories of our generation, but also challenge the increasing kitsch and superficial ethics in our era. Of course, Fang Shaohua's unique perception and judgment was highlighted by visual images in the expansion of the capital power as well as the critique and query of modernity.

—Ji Shaofeng

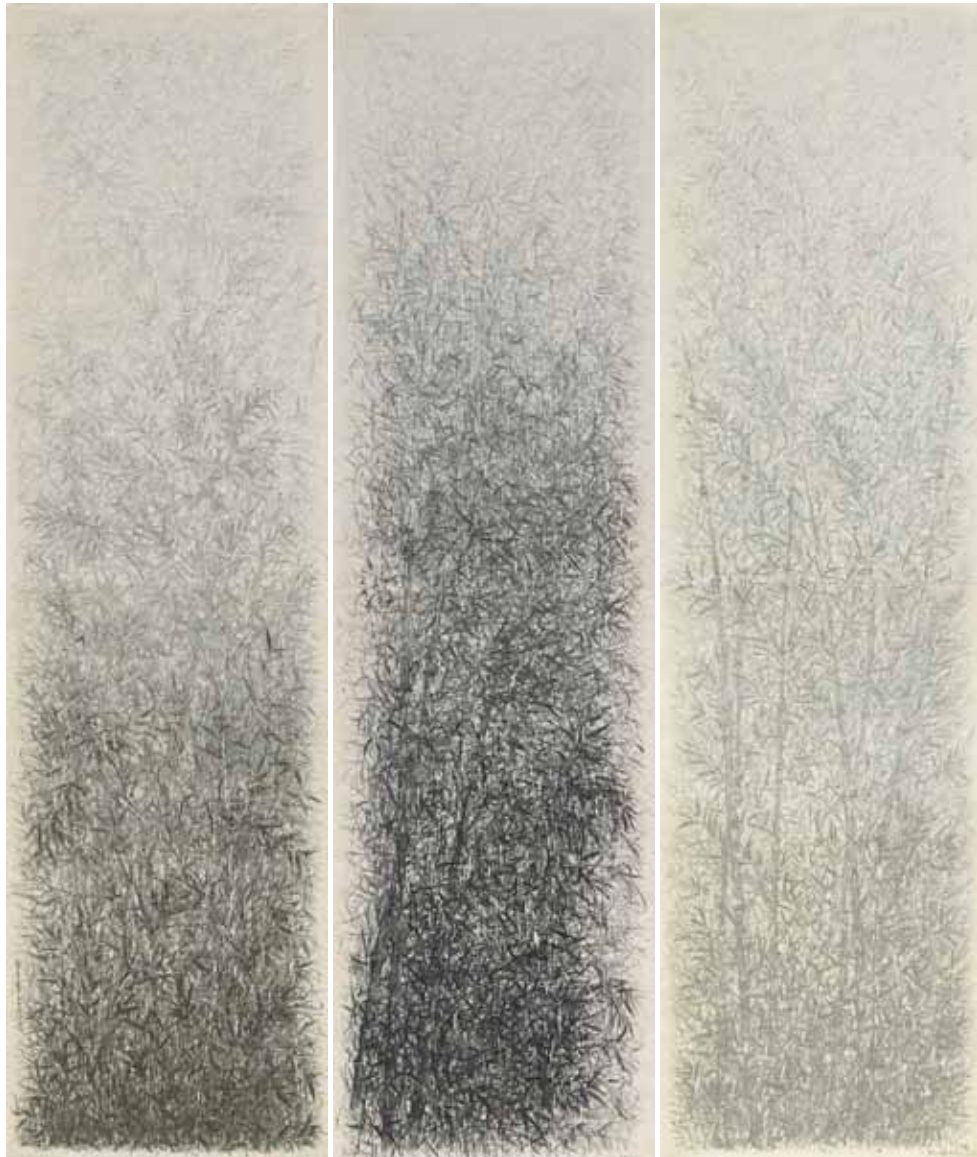


我的画与我的个人生活经历和社会环境有着密切的关系。我在极端个人化的孤寂和惶恐的艺术深渊里，以坚定的信念来面对残酷的现实和文化的撞击，又在平淡和变化的生活中怀疑这种梦境的存在。

——方少华

My pictures are closely related with my personal life experiences and social environment. I was in extreme personalized artistic abyss of loneliness and fear, facing up to the harsh reality and cultural strike with conviction, meanwhile suspecting the existence of this dream in the dull and changeable life.

--Fang Shaohua



Ryan Gander

瑞安·甘德

UK 英国

整个展厅布满了成百上千根亚光黑的箭，它们似乎从展厅入口的一面飞射而来。

这些箭随意地插入墙面和地面，以各种不同的角度和深度凸显在展厅的空间中。

The gallery space is entirely covered by hundreds of simple matt black arrows all of which seem to have been shot from the side of the gallery that faces the most commonly used entrance.

The arrows randomly penetrate the walls and floor, protruding into the gallery space at various angles and depths.





咻, 咻, 咻, 咻, 咻, 咻, 当代姿态如何出现、西欧和斯之间就对话思路的动态方面的
肉体性的例证, 以及为一百个电影院场景尝试生产一种色度键之间。

Ftt, Ft, Ftt, Ftt, Ffitt, Ftt, or somewhere between a modern representation of how a
contemporary gesture came into being, an illustration of the physicality of an argument
between Theo and Piet regarding the dynamic aspect of the diagonal line and attempting to
produce a chroma-key set for a hundred cinematic scenes

装置 Installation | 2012





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装置 Installation | 2012

Jiang Zhi

蒋志



脆弱，不稳定，消耗，最终到消散，这个过程在诗意的审美中安静的被刻画着：一场盛放过后的烟花表演，一曲精疲力竭却没有听众的生日颂，一道平淡无奇转瞬即逝的光，在一个寂静的空间里，稍不注意，就一一错过。倒也无妨，反正同样看不见烟花，听不见演唱，而那道光，也只是“一”道光，“某”道光。

我们的每一天，都将错过无数次事物的消逝。我们一直都在“之后”姗姗来迟，后知后觉。

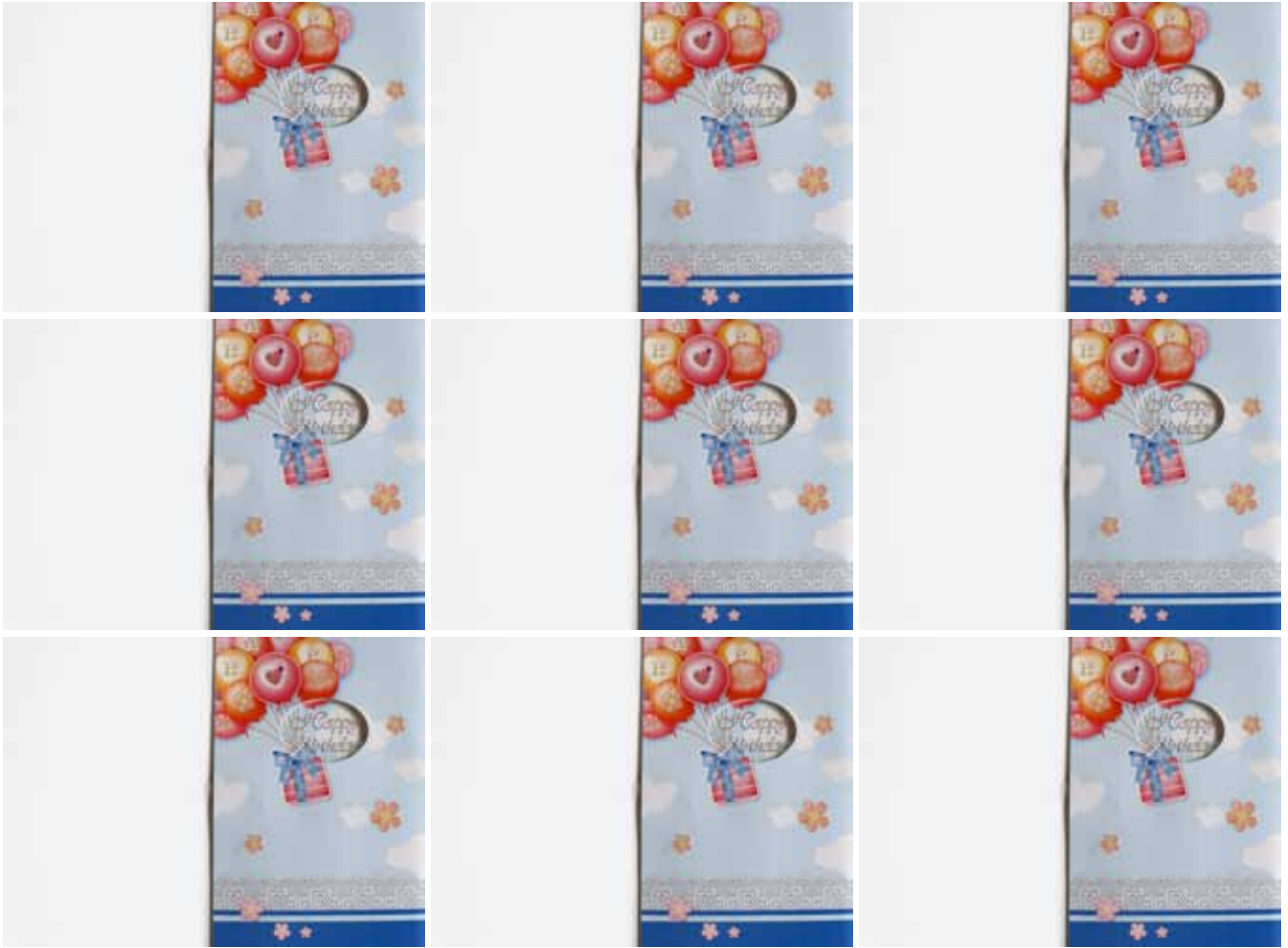
然而，我们又是能否足够坚强地直接去见证这种消逝的痛苦？

弗朗西斯·培根的“呐喊”与爱德华·蒙克的“呐喊”中，都没有听众，为什么？或者海明威能给出答案：因为我们在他人的痛苦面前是如此的软弱与无能为力，我们甚至无法去承受其撕心裂肺的呐喊。或者苏珊·桑塔格能给出答案：旁观他人的痛苦，能使得我们与痛苦者区分，从而确认我们没有“那么”痛苦，在此获得某种视觉上的欢娱。

Frangibility, instability, consumption and finally, disappearance. In a silent space, this process is poetically and aesthetically described: a fully launched fireworks show, a well-performed birthday concert with no audience, an ordinary but transient flush of light. They might be so easily ignored by one who paid little attention. But never mind, it does not matter; the fireworks cannot be seen, just as the concert cannot be heard, just as the light is still the light, which is only "one" light, "some" light.

However, are we strong enough to confront these pain of disappearance straight on?

Both Francis Bacon and Edward Munch's *Scream* have no audience although pain coming out as a scream. One should ask why? Perhaps Hemingway has the answer all along; we are all vulnerable in the face of other's suffering; we cannot even endure their heartbreaking screams of pain. Or maybe Susan Sontag can give the answer: observing others' suffering will differentiate ourselves from the sufferers, which will assure us that we are not in acute pain as them, we affirm our own being and receive certain visual pleasure.



艺术家是痛苦的旁观者。

艺术家是痛苦的体验者。

我们试图去探讨，他者的消逝，他者之痛，与己何干？而我们的痛，又如何能成为“作品”，展示于众人面前？私人的痛，隐隐作痛，如何，何时，何地，何德何能，成为了众人的伤？

2009年2月9日元宵节晚，一位消防员在一次灭火任务中牺牲。起火原因是国家公共传媒机构某领导擅自违法在不顾治安民警劝阻下执意在消防系统未被验收的企业新址上燃放被禁止的A级烟花。火灾造成数亿元经济损失，7位消防人员受伤，1人死亡。这位消防员本将在两个星期后迎来他30岁的生日。

Artist is the bystanders of suffering.

Artist is the experimenter of suffering.

We intend to discuss and find out what kind of relationship between others' disappearance, their suffering and ourselves. How can we demonstrate our agony in front of the public, and how can we make it into "artworks"? Self-affliction, our own hidden pains; how, when, where, and with what can they become others' grief?

In February 9, 2009, the night of Chinese lantern festival, a fireman end up dead in an extinguishing mission. The cause of fire was because a government official who worked in a public media, insisted of launching contraband level A fireworks at a new and uninspected site of a enterprise, even when the police discouraged this clearly unsafe and unlawful action. This accident resulted a billion dollar loss, in addition to seven firemen injured and one deceased. The deceased fireman should have had his thirtieth birthday in two weeks.

2010年12月26日，一个男人在自己家中发现一道玻璃纸的反光，第二天，这道光再出现时，他记录了下来。而在当天晚上，他收到自己回家乡过节妻子离世的哀讯。我们鲁莽的想：殇妻之痛，使得这道光有了自己的情绪，而区别于其他的光，成为了作品？然而这种情绪，即使再满目疮痍，依然私人得可怕不是吗？我们看到了光，还未听见背后的呐喊。

这个男人被提示了两次。同一个时间，同一个“信号”，两次！他来不及去注解，来不及去发觉，来不及去意识…“来不及”，似乎原本还能“做”些什么，还没来的及去醒悟发生了什么事情，一个人的生就瞬间过去。是这种痛心疾首的后悔，化为阵阵哀鸣。

我们身处在一个什么样的时代？我们又该如何去赋予某件事某些意义？

2012年9月30日晚这场没有听众却持续整夜生日颂，嘶声力竭的呐喊着新生的到来。而10月1日如期而至的观众们，看到的只有这一如既往的沉默。

这也许只是我们错过的烟花中的其中一场；过错的新生的其中一天；过错的信号中的其中一段…每天的每天，一场又一场的烟花划过，一曲又一曲的生日颂唱过，一道又一道不起眼的光闪现又消失。或者我们的时代里，消逝的不是事物，而是感知事物意义的能力；而我们痛苦的也并非消逝，而是对我们的“所失”的无法觉察。

观众成为痛苦的旁观者。

观众成为痛苦的体验者。

维洛尼卡 V é ronic-Ting CHEN

The other story tells like this. In December 26, 2010, a man found a reflective light on a piece of cellophane. On the next day, the light appeared again, and this time, he recorded the incident. At that night, he received the news that his wife has passed away during her trip back to hometown. We can boldly make some assumptions, that as a sign, his record of the coincidental reflective lights adopt a personal emotion to it, and becomes a piece of art due to his wife's death? However, despite its terribly devastation, this emotion of pain would still be personal. Isn't it? We can see the lights in the artwork, though we cannot hear the screams behind.

This man was alerted twice at the same time and with the same "signal", twice! But, he was too late to annotate, discover and even understand what the "signal" meant. This phrase, "too late," demonstrates that he could probably still "do" something, but instead he missed the moment of a person's death without any awareness. This aggrieved regret of which turned into wailing, can be much more painful than the pain of lost, and yet this suffering of the retard to seize sense of events, became something "more than personal".

In September 30, 2012, this birthday concert will last for the entire night without audience, scream loudly to welcome a new reborn. While in October 1, those welcomed audiences will see the usual silence just as expected.

This might be just one of thousands of other firework that we have ever missed; such as one of thousands of newborn's lives; and also one of thousands of signals. Every day, with every missed fireworks shows, every missed birthday songs, and every transient light, we may come to aware that what disappear in our time is never the objects themselves but our abilities to perceive the sense of these events. Simultaneously, we suffered not because of the disappearance, but our incapability of perceiving the "loss" that will last.

And meanwhile, the audience is becoming the bystanders of suffering.

The audience is becoming the experimenter of suffering

V é ronic-Ting CHEN



Nishino Kozo

西野康造

Japan 日本

我一直很好奇，自己如何能够用某种形式表达出对赐予我们生命的宇宙的情感，对我们无可替代的地球之上的天国的情感。说“宇宙”也许显得大而无边；但是当我说天国的时候，我指的是我们熟悉的天空和云朵，空气，微风，甚至光明和黑暗。

天空的记忆

年少时旅途中干旱的中东和非洲沙漠里天空和落日的颜色，亚洲潮湿的空气，斯堪的纳维亚半岛上低浮半空中的厚重云朵，童年时那些汗水淋漓的夏日午后，周围一片静谧，只传来蝉的啾鸣声，还有那高远的秋日长空——所有这些往日画面层层叠叠，累积成我心底的蓝色记忆。这些飘渺的记忆，无关空气，无关天空，在某一个时点向着地球表面与更高的天空之间远远飘走。

风的形成

我的工作室周围生长着茂盛的植物和一大群小动物。当我将自己交付给这生机勃勃的环境，我从前不曾发现的事情有时会在眼前渐渐清晰起来。日光，微风，空气，我所有的感官都能感觉到它们。在这样的自然环境中生活时日渐长，就像渔夫能够读懂风的方向，我也开始能够看见微风。日复一日，风从我身边轻轻掠过，我开始感觉到它的形状。

日本东部大地震后发生的人为的核电站灾难极大地破坏了日本的自然环境，许多同胞和动物失去了宝贵的生命。然而，虽然我们的错误造成了诸多麻烦，但我们仍然得到了全世界人民的大力帮助。对此，我深怀感激。

虽然我们日本人犯了一个严重的错误，但这也让我们许多人有机会从内心深刻认识到，我们必须纠正自己的错误，为子孙后代保护我们无可替代的地球。我们面临的问题很多，但我正在为解决它们尽自己的最大努力。

谢谢。

——西野康造

I always wonder how I can give expression, in some form, to feelings toward the universe that has granted us life, to feelings regarding the heavens that encircle our irreplaceable earth. Saying ‘universe’ may be grandiose; but when I refer to the heavens, I mean our familiar skies and clouds, the air, the wind, and even light and darkness.

Memory of Sky

The colors of the skies and sunsets in the arid deserts of the Middle East and Africa, where I traveled when I was young, the humid airs of Asia, the heavy, low-hanging clouds of Scandinavia, those sweltering summer afternoon scenes of my childhood when all was quiet save for the chirping of the cicadas, and then the soaring skies of autumn – all the images of these many reminiscences have become layered, and have remained within me as blue memory. This elusive memory, which is of neither the air nor the sky, at some point took to drifting endlessly between the earth’s surface and the higher sky.

On Becoming the Wind

In the area around my studio live an abundance of plants and animals. When I surrender myself within that thriving environment, sometimes things become visible to me that I could not see before. The sun’s light, the wind and the air become visible to all my senses. From having lived so long in such a natural setting, much like those fishermen who can read the wind, I too have become able to see the wind. Day after day, while skimming from that wind, I have come to perceive its shapes.

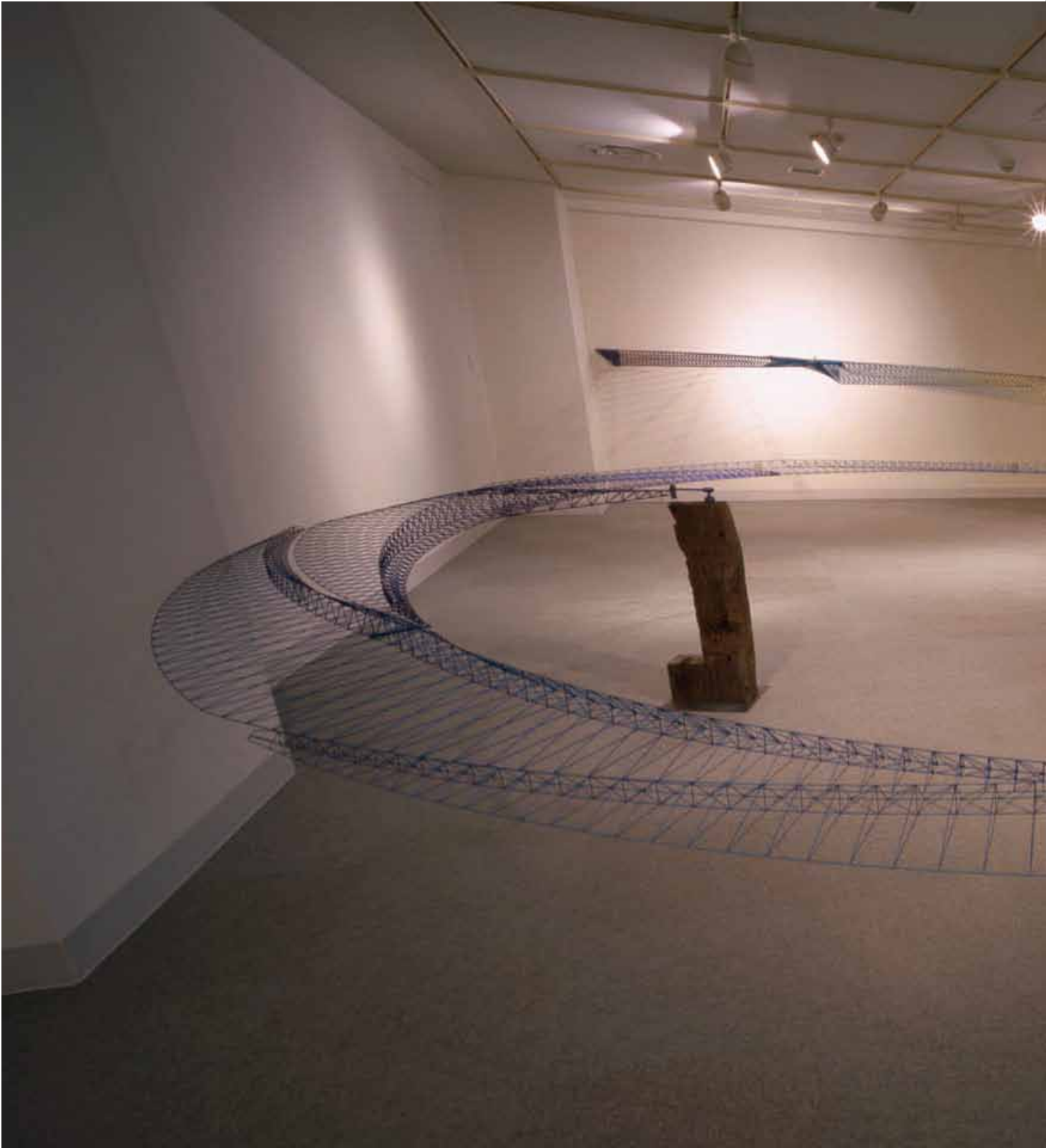
Now, I would like to point out that the man-made nuclear power plant disaster that occurred in the wake of the Great East Japan Earthquake came at great cost to our natural world in Japan, and the cherished lives of many people and animals have been lost. But even with all the trouble our misconduct has caused, we have received a great deal of assistance from people all over the world. For this I am truly grateful.

Though we Japanese committed a grave error, this has become an opportunity for many of us to realize, deep in our hearts, that we must correct our mistakes and maintain our irreplaceable earth for future generations. The problems are vast, but I am now going to do my best to contribute to their resolution.

Thank you.

—Nishino Kozo







Luisa Lambri

路易莎·兰博里

Italy 意大利

路易莎·兰博里的瞬时摄影与当下的建筑摄影实践有着显而易见的对比，传统的建筑摄影关注建筑的外部，而路易莎·兰博里周游世界各地，拍摄的对象是建筑的内部空间。在拍摄之前，她会花上很多时间来对建筑物进行感受。于是她的图像呈现出身处环境当中的感觉，照片不仅仅捕捉物理形态和建筑细节，比如说一扇窗、一扇门和其他转瞬即逝的空间，更是细致地叙述房屋住户的极深奥的心理学和情感回应。兰博里通常只拍摄私人房屋，关注从内向外的视角，这样的方式为她和观众建立起了一种物理和观念上的位置。同时，兰博里把她的作品当做个人肖像，以此来探讨这个人造世界中的女性身份。通常，她在照片中经常涉及到艺术史中由女性艺术家完成的作品，例如 Agnes Martin、Francesca Woodman 和 Lygia Clark 等。兰博里的几个系列作品都是对 20 世纪一些最重要的建筑师的礼赞，包括 Alvar Aalto、Giuseppe Terragni、Mies van der Rohe、Oscar Niemeyer 和格罗皮乌斯等，他们的摄影并非是再现这些建筑或建筑史的纪实，更是一种通过对这个地点的亲密地情感阅读，是这些结构的高度的个体表现。

最近一段时间里，兰博里受到美国西海岸的启发，加上她对 Frank Lloyd Wright、Rudolph Schindler、Richard Neutra 和 John Lautner 的深度研究，兰博里开始了一系列新的摄影创作，她把 Robert Irwin、James Turrell、Doug Wheeler 和 Larry Bell 的光与空间的运动，以及极简主义艺术家 Dan Flavin 和 Donald Judd 对空间与光的运用都融入到新系列作品的创作中。

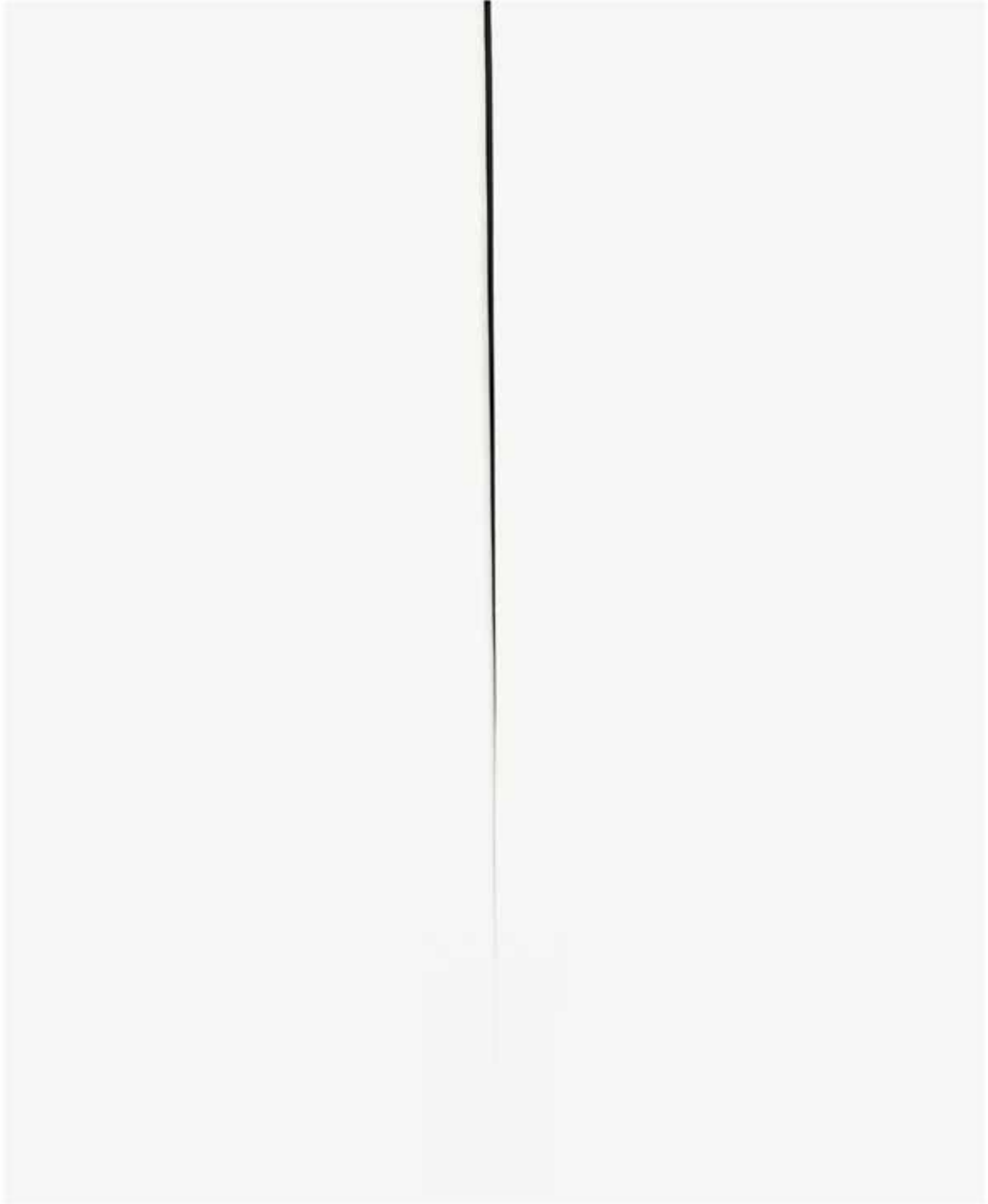
路易莎·兰博里同时使用传统和新的数码打印技术，让作品超越了单纯的记录性质。她的摄影通常关涉到极简主义和抽象绘画，唤起了某种特殊的时刻。兰博里对作品采取选择性的装裱和编辑，对现代主义美学表现出绝对尊崇，并且建立了一种超越结构的即时效应氛围。当她的作品被安放在一个新空间时，便实现了其完整的价值，因为它建立起了观者、对象和空间之间的新型关系。

Luisa Lambri's ephemeral photographs stand in clear contrast to the established practice of architectural photography which has traditionally focused its attention on the exteriors of buildings. She travels the world photographing architectural interiors, often spending extended periods of time experiencing the buildings before she begins shooting. Her images give a sense of being in the environments as the photographs not only capture the physical shape and architectural details such as windows, doors and other transient spaces, but rather elaborate on the profound psychological and emotional responses they elicit from their inhabitants. She primarily photographs private houses, focusing on the view from the inside to the outside and in doing so establishing a physical and conceptual position for herself and the viewer. While Lambri speaks of her work as self-portraits that explore female identity in man-made world, she often references in her photographs iconic works from the history of art mostly made by other female artists such as Agnes Martin, Francesca Woodman, and Lygia Clark. The artist has dedicated several series of photographs to some of the greatest architects of the 20th-century including Alvar Aalto, Giuseppe Terragni, Mies van der Rohe, Oscar Niemeyer, and Walter Gropius among others. Yet her photographs are not documents trying to represent these buildings or the history of architecture, but rather highly personal renderings of these structures, which are depicted through an intimate and emotional reading of place.

More recently, and inspired by her time on the West Coast of the United States and her in-depth examination of the work of Frank Lloyd Wright, Rudolph Schindler, Richard Neutra and John Lautner, Lambri began a new series of photographs that look at the work of artists associated with the Light and Space movement such as Robert Irwin, James Turrell, Doug Wheeler and Larry Bell, and also minimalists such as Dan Flavin and Donald Judd and their use of space and light.

Lambri utilizes traditional as well as new digital printing techniques to move her photographs beyond pure documentation. The photographs reference minimalism and abstract painting, evoking moments of transcendence. Lambri's selective framing and editing of the images pay homage to the Modernist aesthetic and establish an atmosphere that transcends the immediate function of the structures. The work realizes its full meaning when it is installed in a new space and in so doing establishes a new relationship between the viewer, the object and the space.



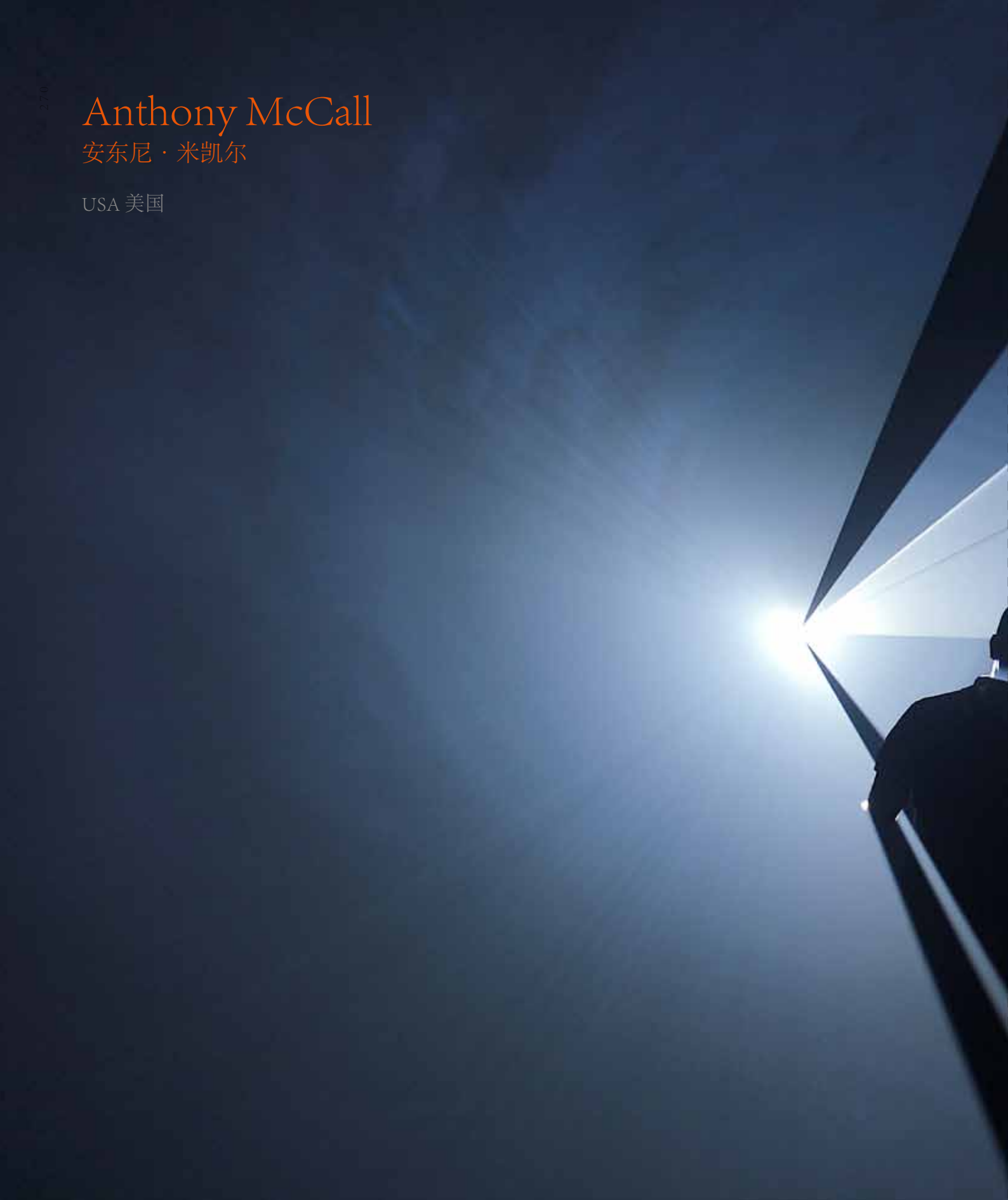




Anthony McCall

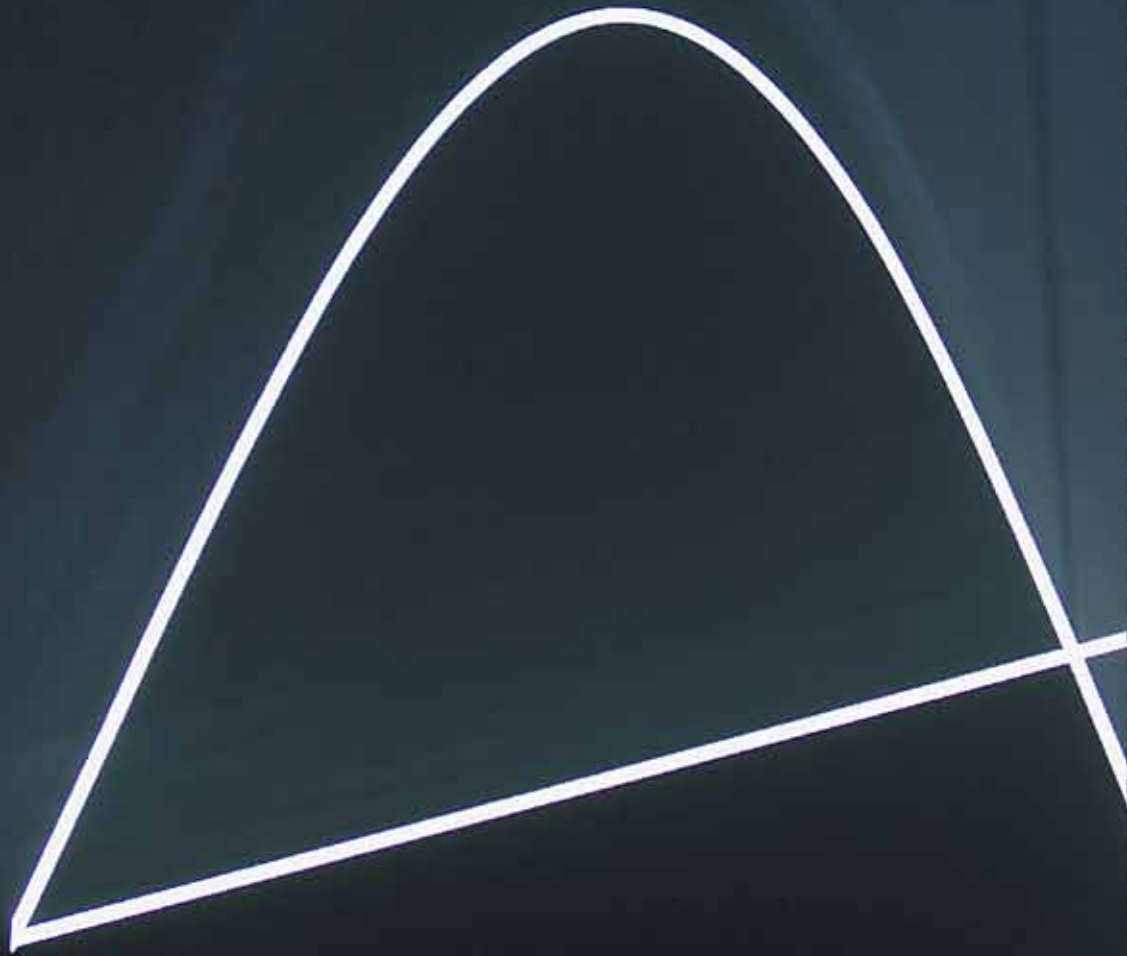
安东尼·米凯尔

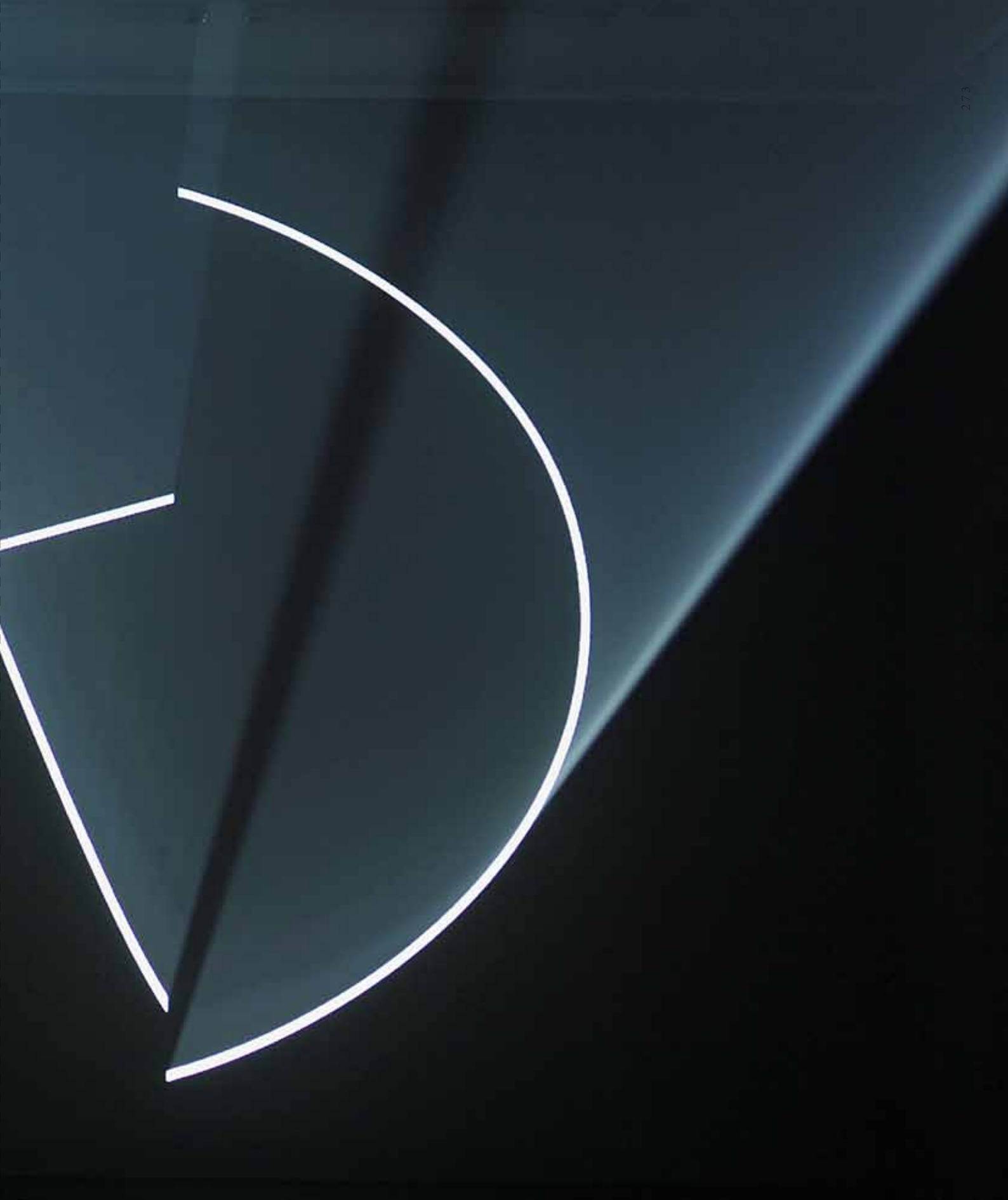
USA 美国



米凯尔因从 70 年代起创作的“固体灯光”电影而闻名，尤其是他自 1973 年开始创作的创意影片“线描圆锥”，在这件作品中，投射灯光形成的雕塑形式缓慢地形成三位空间。“你，我，地平线”是他的新固体灯光系列作品之一，从 2003 年起开始创作。这些新作品中每一件都探索将身体再现为始终处在与他者交换状态的形式的可能性。其他的作品题目包括“呼吸”“我和你”“在你我之间”“半路遇见你”“结合”以及“(两分钟沉默地)离开”。这个系列采用了横向和纵向方式。

“你，我，地平线”是由三个独立的线性形式构成的：一个椭圆，一个行进波和一条直线。通过使用电影的“清除”手段，这些形状成为三维空间里单独的、一直在变化的雕塑对象。



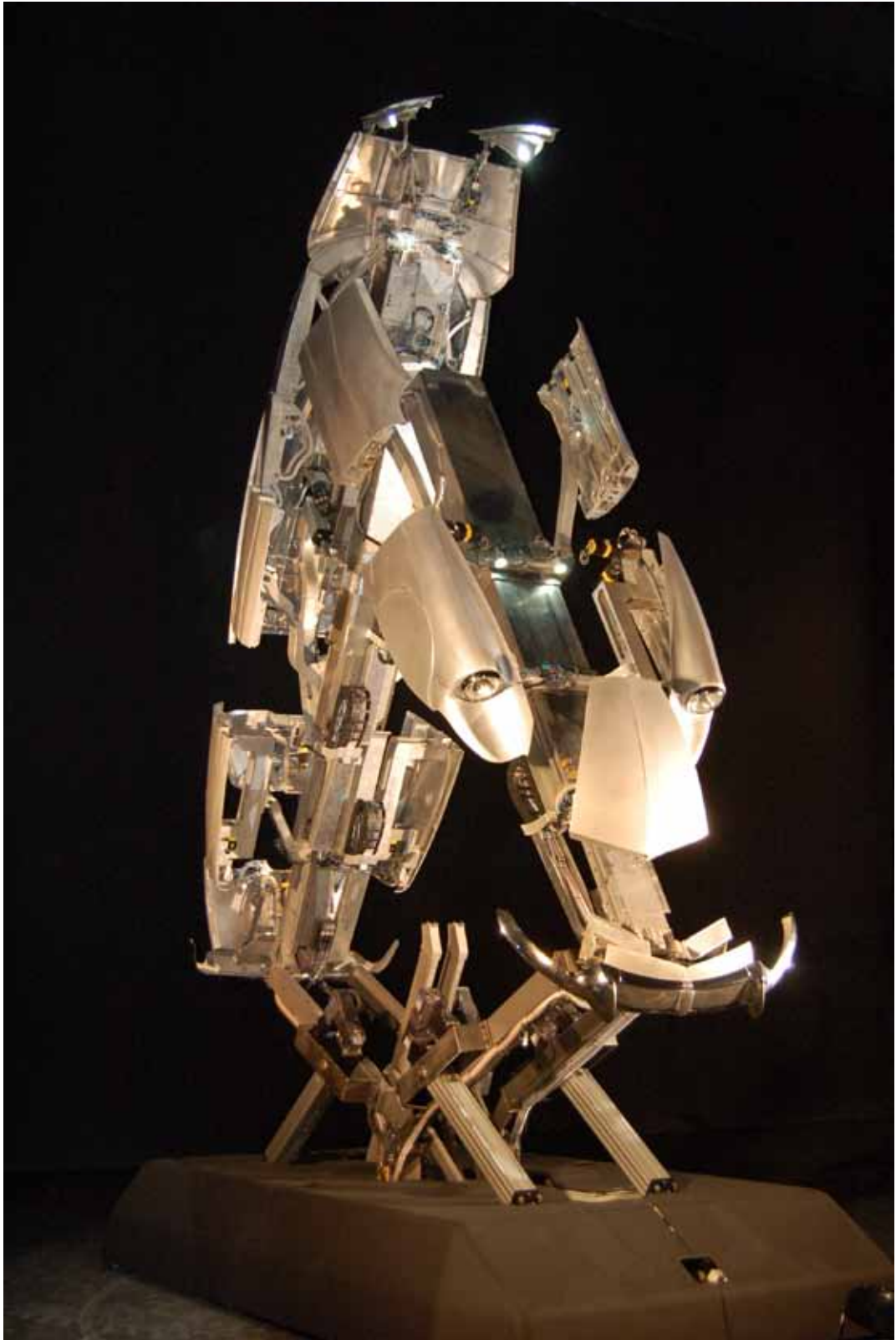


Chico MacMurtrie

切克·马可姆特里

USA美国





图腾汽车 Totemobile | 装置 installation | 2007

Totemobile is a robotic sculpture that initially appears as a life-sized representation of the culturally iconic Citroën DS automobile. In performance, this familiar figure is visually exploded, subverted and elaborated through various levels of abstraction until it reaches its final form: an organic 20-meter-tall totem pole. Upon reaching its full height, the work blooms with light, in the form of multiple organically-inspired inflatable sculptures suggesting the final maturation of an enormous biological organism.

As the familiar structure visually decomposes into its constituent geometric parts, each part becomes a more organic version of the original, and eventually lends its decomposing body to support the life of the new organism it harbors. This automobile's point of natural transcendence lies in its inflatable airbags: in protecting and distancing its unforgiving synthetic body from us, the inflatable provides a point of direct contact with biological frailty. This point of contact provides the "crack", which harbors the germ of the unassailable automobile's biological aspirations.

Once the resulting half-breed reaches its full mechanical height, the inflatables finally bloom brightly into view in a moment of hybrid ecstasy, and the mechanized lid opens revealing the new growth of an organic stamen. This sign of the fully-mature organism extends further into the sky as if seeking the sun. Taking large inflating breaths, it increases in strength and size. The elaborate organic machine assimilates and conforms to its architectural confines, as if it were using the limited space the building provides to support its own growth – reminding us of a tenacious growing ivy.

After 20 years of practice using robotics, seeking to create metaphors with machines, and emulating the human condition, MacMurtrie's Totemobile is the first of his sculptures that attempts to drastically change the direction his work has taken by engaging popular culture. Totemobile is a hybrid of an iconic symbol of popular culture and the notion of organic aspiration. It is a car that makes a biological journey upward, instead of the culturally and mechanically familiar forward and reverse. In our comfort with cars, we are invited on that journey with Totemobile, reinspiring awe in the nature that has sheltered and conveyed us, long before the appearance of the automobile.

In using robotics to explore the natural world's growth and transformation, MacMurtrie and ARW use means which are, at first sight, vastly divergent from their subject. This apparent collision of incongruous matter highlights the unexpected appearance of an elaborate robotic device, whose sole purpose is its own living, and calls our attention back to the substance and priority of those basic biological systems of which we are a part. Systems whose fecundity and adaptability MacMurtrie's work in robotics both emulates and envies.

"I chose the Citroën DS, not because of Citroën's sponsorship, but because it is an icon for European cars, and I felt that the live qualities it represented (hydraulic suspensions, organic curvature, and mechanical ingenuity) were emblematic of the time. I also chose the DS because it influenced my Mexican-American low-rider car culture. A low-rider was used by the Latin culture as a medium of expression... converting classic cars with hydraulic suspensions, utilizing elaborate paint jobs, became an art form."

—Chico MacMurtrie

“图腾汽车”是一架机器人雕塑造型的装置，其原型为一辆与实体一般大小、体现雪铁龙文化的标志车型——DS汽车。作为表演艺术，这件熟悉的作品具有强烈的视觉冲击力，在颠覆原型的基础上重新精心设计，经多层面抽象和提炼，塑造出这一高达20米的图腾柱。作品由多个可充气的雕塑组成，其灵感都来自生物世界，整座雕塑完全伸展开来后，璀璨夺目，象征一个硕大的生物有机体已经进入成熟阶段。

随着人们所熟悉的结构幻化为一个个几何图形，各组成部分与整个雕塑的关系变得更加紧密，最终，整体被分解后呈现的各组成部分让整个雕塑焕发出新的生命力。从一辆汽车变成一尊雕塑，这种超越自然的变化归功于对充气气囊的巧妙应用。气囊在我们与冰冷无情的合成车体之间形成缓冲，为我们提供了一层保护，直抵生物的脆弱性。这个接触点犹如一道“裂缝”，为汽车的生物渴望萌芽提供了生长的环境。

当这尊吸收有机和无机元素的机械结合体升至最大高度时，顶端的机械盖随即打开，充气饰柱最后开始慢慢膨胀，向上伸展，像一株有机雄性花蕊含苞开放，让人看得心醉神迷。这就像一个完全成熟的有机体迎着阳光继续向上蓬勃生长。充气饰柱不断膨胀，巍然矗立，苍虬有力。这架精心制作的机器同化并接受了自身的架构限制，似乎要利用展厅有限的空间来支撑自己的生长，时刻让人联想起具有顽强生命力的常青藤在向高处攀爬。

20年来，麦克默特里一直使用机器人打造装置艺术，努力用机器创造隐喻概念，仿效人类行为状态。他在“图腾汽车”融入了大众文化，这是他雕塑作品中第一件彻底改变既往作品方向的力作。“图腾汽车”是综合大众文化典型标志与“有机愿望”概念的产物。我们看到的是汽车像一株有机生物体一样在向上生长，而不是人们熟悉的机械意义上的前进或倒转。汽车，我们谁都不陌生，“汽车图腾”邀我们跟着它一道踏上了生长之旅，再次激起我们对大自然的敬畏，帮我们找回汽车时代之前那个给我们提供庇护和导向的大自然。

麦克默特里和“非定形机器人创意坊”（ARW）善于利用机器人探索自然世界的生长和变化，乍看上去，他们的表现手法和主题相去甚远。这种极不协调的客体之间的明显碰撞，恰恰凸显了一件精心设计的机器人装置出人意料的外观。它们存在的唯一目的就是自我存在，让我们重新关注这些基础生物系统的实质和重点所在，因为我们也是这些系统的组成部分。麦克默特里的机器人作品所仿效和羡慕的，正是这些系统的繁殖力和适应力。

“我之所以选择雪铁龙DS汽车，不是因为雪铁龙给我赞助，而是因为这是欧洲汽车的标志，我感觉这款车所体现的鲜活品质（液压悬架、有机的流水线条和机械精巧性）都是时代的象征。我选择DS汽车还因为它影响了我偏好墨西哥-美国式低底盘汽车的文化。拉丁文化把低底盘汽车作为一种自我表达的载体……对经典汽车进行改装、替换成液压悬架，对车身进行精心的喷涂成了一种艺术形式。”

——切克·麦克默特里

Credits

Amorphic Robot Works

ARW

Artistic Director: Chico MacMurtrie

Tour Management, Luise Kaunert

Artistic Agent, Business Director, PR and Fabrication: France Ferrand

Technical Director: Frank Hausman

Fabrication, Inflatables Design and Construction: Lara Greene

Lead Engineer ARW, CAD and Fabrication: Bill Washabaugh

Circuit Board Production: Janette Wernegreen

Project Manager: Susan Williams

Engineering, CAD and Fabrication: Dan Paluska

Project Engineer, Telescopic Design, Squid Labs: Geo Homsy

Chief Welder, Fabrication: Bruce Mulligan

Project Engineer and CAD, Squid Labs: Corwin Hardham

Engineer, Rockwell Automation: Jean-Pierre Deldalle

Lighting Design Engineer: Gilles Martin

Electrical System Engineer: Eric Gill

Fabrication and Assembly Coordinator: Mick Kelly

CAD: Aaron Gilbert, Robert de Saint Phalle, Simon McKnight Furnish

CAD and Carpentry: Jack Daniels

CAD and Fabrication: Curtis Barbre

Circuit Design: Jeff Lieberman

Fabrication and Assembly: Carlos Corpa Martinez, Marc9, Hans Arrieta,

Steel Neal Borowsky, Adam Martinez, Georg Holzmann, Lionel Gerardin

Project Coordination and Assembly: Matthias Ossmann,

Surface Polishing: Laurent Martin

Artistic Promotion Advisor: Michele Thursz

Sponsors: Citroën



Boris Mikhailov

鲍里斯·米哈伊洛夫

Russia俄罗斯 / Germany德国

感性解释

每一代人都有他们的战争，
上帝让你活过了战争或改变的时日。
东方智慧。

1941年，3岁。我记得那时的轰炸，警报器的嘶鸣响彻深蓝色的美丽天空。

出于某种理由，人们认为一场战争会降临在一代人身上。这个蓝色的系列标志着我的第二场战争。

失去了25万条生命，这座城市变得更小了。三分之二的工厂和作坊停工。

这个死亡数字超过了出生率。

裹尸的编织袋取代了棺材。

去医院意味着带上你自己的床单、注射器和药物。

老鼠是沉船时最先出逃的动物，小东西……

每个人都知道：年老的将先行死去。

两年多以前，我儿子伊琉沙去了外国生活。

30个人冻死在大街上。我的朋友举办了一个展览来纪念这一事件。

零下22度。冬天的三个月时间里公寓里没有暖气。

我的靴子在火车上被偷了。窃贼是12岁的小女孩。

赤脚的我发现她正偷偷从车厢逃走。

我亲戚的公寓被人入室抢劫。

有时候走进黑暗的通道是很可怕的。

银行不让我取钱。

尿臭味。

我认识的一位摄影师卖掉了他的照相机，开了家餐馆。

另一个养起了狗。

第三个成了治疗师。

1994年到1995年工资翻了三倍。但是好几个来没人拿到工资。

物价追赶上来。几乎跟纽约和柏林相同。

越来越多的商店卖起西方货。

也有买家。

如果这里的人少点说不定不是坏事……

但是中国人越来越多……

播音员今天宣告：“一切都会好起来的！”。

(博伊斯·鲍里斯·米哈伊洛夫)



A Sentimental Explanation

Every generation has its war
 God preserve you from living through times of war or change
 Wisdom of the East

1941, three years old. I remember the bombing, the wail of sirens
 against a beautiful dark-blue sky.
 For some reason people think one war falls to the lot of each
 generation. This blue series marks my second war.

The city had grown smaller with the loss of 250 thousand lives. Two
 thirds of the factories and mills stopped work.

The number of deaths exceeded the birth rate.
 Burials in a polythene bag instead of a coffin.
 Going to hospital meant taking your own bed linen, syringes and
 medicines.

Rats are the first to abandon a sinking ship, tiny creatures...
 Everyone must know: the old will die first.
 More than two years ago my son Ilyusha went to live in a foreign
 country.
 Thirty people froze to death in the street. My friend held an exhibition
 to commemorate the fact.

Twenty-two degrees below zero. For three winter months no heating in
 apartments.

My boots were stolen on a train. The thief was a girl of 12.
 Barefoot, I apprehended her as she crept out the carriage.
 My relatives' flat was broken into and robbed.
 Sometimes it is scary to enter the dark entryway.
 The bank is withholding my money.
 Stench of urine.
 One photographer I know sold his camera and opened a restaurant.
 Another breeds dogs.
 A third became a healer.

From 1994 to 1995 wages tripled. But for months nobody is paid.
 Prices are catching up. Nearly the same as in New York, or Berlin.
 More and more shops selling western goods.
 There are buyers, too.
 Maybe it's not such a bad thing if there are less people here...
 But there are more Chinese...
 "Everything will turn out fine!" the announcer said today.

(B&V Mikhailov)







Adrián Villar Rojas

安德里安·维拉·罗杰斯

Argentina 阿根廷

我像一台倾斜的摄影机一样工作着，无章法、无休止地拍摄及记录。倾斜，掉进陷阱，我们完全被卡住了。已经没有什么留下，剩下的只有自己，只有凯撒和我。我把一切都毁了。在路的尽头，空无一物，只有我和凯撒；只有我们俩，我和另一个我。我带着他，因为他就是我的影子。没有影子，你无法开始旅行。现在我们都孤独无助，而且空了。我的整个团队都被破坏了，被毁了，严重受伤。一队受伤的人被远远的丢在了后面。为什么？是为了什么？以哪路十字军的名义？

“老虎和家。”我听到有人这么说。

I work as a tilted camera, out of frame, endlessly filming and recording. Tilted and trapped, we are definitely stuck. We have nothing left but ourselves, just César and me. I destroyed everything. At the end of the road there's nothing left but César and me; only the two of us, me and my alter-ego. I took him with me just because he is my shadow. You cannot travel without a shadow. Now we are all alone and empty. My entire team was destroyed, decimated, badly injured. A trail of wounded men was left behind. Why? For the sake of what? On behalf of which crusade?

“The tiger and the family house,” I hear someone says.





一个爱过我的人 A Person Loved Me | 环境装置 environmental installation | 2012





Petroc Sesti

佩托克·赛斯蒂

UK 英国

佩托克·赛斯蒂创作了许多始终处于不同运动中的雕塑和绘画作品；或静止或流动，或充满动感或稳定持重。从重达数吨、在中心涡流作用下运动的雕塑，到蜡像作品，到硅的爆炸，这些作品呈现的都是流动的能量、运动和光学视角的扭曲。无论是矗立在城市中仿佛水泥纪念碑一般的雕塑，还是放置在乡间的光学球体的液体镜片，赛斯蒂的作品引发出作品与其所处环境的对话，他们述说着壮丽的瞬间，呈现出一种强烈的美感。这种涡之美我们每个人从幼年开始着迷至今，热情不曾衰退，因为它属于宇宙最深刻的秘密。今天，赛斯蒂的作品出现在上海当代艺术博物馆的前身南市发电厂遗留下来的发电设备之旁，和涡轮驱动发电机输出能量的意象一脉相承，形成了跨时空的历史对话。

Petroc Sesti presents sculptures and paintings in constant, but variable motion; both static and fluid, dynamic and stable. From multi-ton sculptures animated by an ever-changing vortex at their core, to wax forms, and silicon explosions, they are fluid contortions of energy, movement and optical view. Sesti's works develop dialogues with their environments, from sculptures that occupy the concrete monumentality of the urban city, to the liquid lens of optical spheres located within the rural landscape; they inform moments of the sublime, a violent beauty.









Jeffrey Shaw & Sinan Goo

邵志飞 & Sinan Goo

Australia 澳大利亚



这件为本届上海双年展准备的互动装置《再次坠落。比上次更好的坠落。》，由两条相互映射的线索构成。其中一条来自于萨缪尔·贝克特那无望的宣告“再次尝试，再次失败。但比上次强一些。”【(Try Again. Fail again. Fail better.) 选自《最糟糕，嗯》(Worstward Ho), Grove Press 出版, 1984】；另一条线索则是“坠落”的概念，以及“坠落”(fall) 这个词语是如何以各种不同的方式渗透在我们的生活、文学、神话和日常交谈中的。有关环境和社会的破坏的问题就在我们眼前，萦绕着现代性的全球意识，在其油然而生的焦虑语言中，失败与坠落都是同义词。这是一种十分宽泛的话语，对其从“坠落”(The Fall) 的形而上的思考，到爱情的奴隶，再穿过历史的灾难，再到巴斯特·基顿(Buster Keaton) 每天的悲喜交加。这样说来，这件装置作品可以被描述为“坠落纪念碑”(monument to the fallen)，但是它并不是一个种种悔恨的淤积容器，而是连续呈现残忍的数码恫吓，每一名观众都是内在的演员，由此，贝克特式的“改良”(betterment) 兴许能够无休止的被试映和排演——然而，这是作为一种改善的策略？还是复活呢？

In this interactive installation made for the Shanghai Biennale, two threads of reflection are being conjugated. One is exemplified by Samuel Beckett's bleakly uplifting pronouncement: "Try Again. Fail again. Fail better." (Worstward Ho, Grove Press 1984). And the other is the multifarious ways in which the notion of falling and the word fall permeates our lives, our literature, our mythologies and everyday conversation. Failure and falling are synonyms in a language of anxiety when facing the environmental and social disruptions that haunt modernity's global consciousness. It is an expansive discourse that ranges from the metaphysics of The Fall to the thrall of love, through history's disasters to its Buster Keaton everyday tragicomic ubiquity. While in this sense the installation may be interpreted as a 'monument to the fallen', it is not encrypting the stasis of remorse, but rather a cruel digital theater of continuous re-enactment, where each viewer is an inter-actor, and whereby a Beckettian 'betterment' may be endlessly previewed and rehearsed - as a strategy of improvement? of re-vival?

On a 7m wide screen hung high in the entrance hall of the Shanghai Biennale,



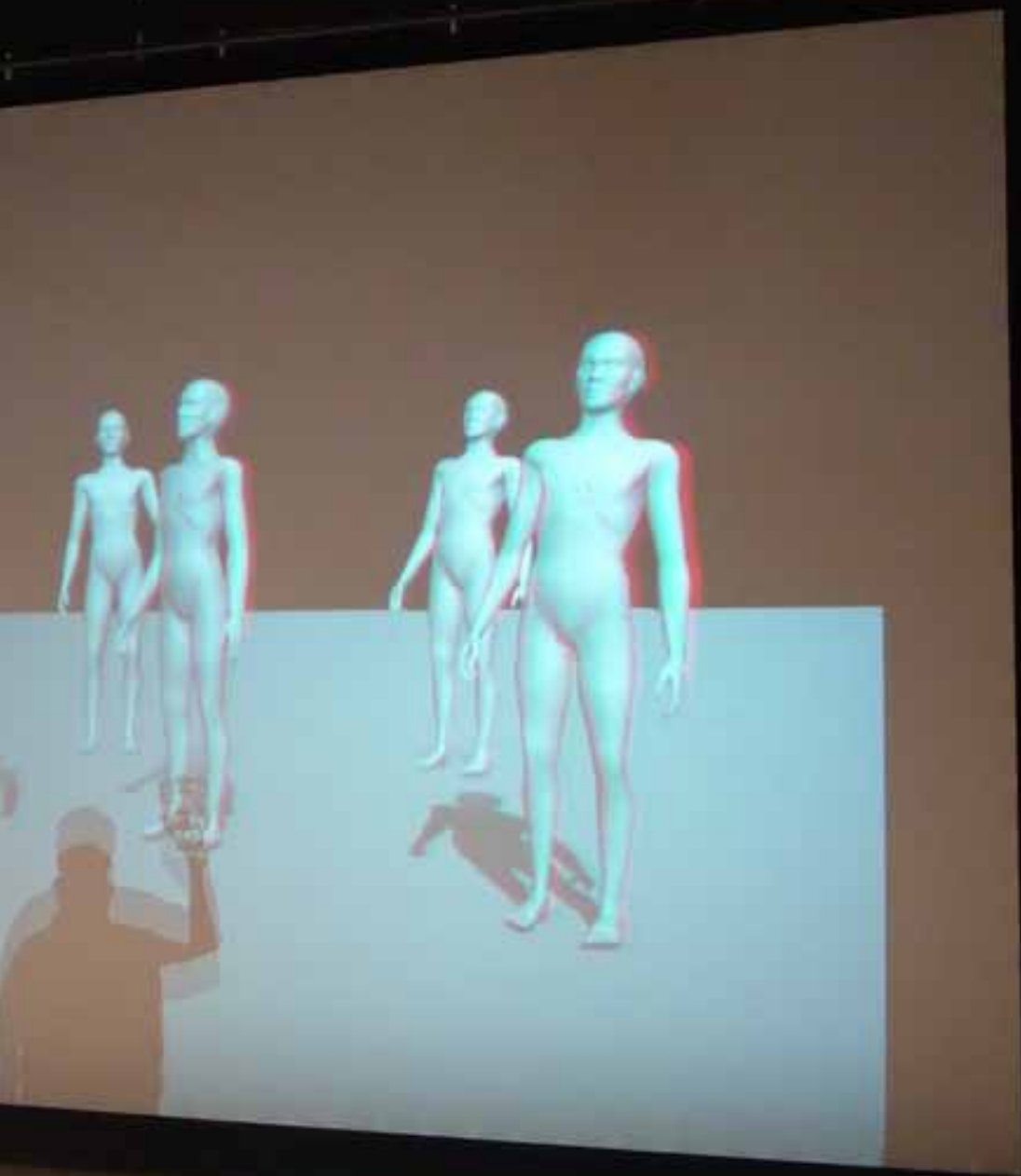
在这块 7 米宽的屏幕上，高高的悬挂在上海双年展大厅上空。投影在屏幕上的是 8 个人像，他们毫无表情的站在那里。在展厅二楼的阳台就能看到这块屏幕。观众可以抓住把手（和上海地铁车厢所用的扶手相同），向下拉动，这一群人便会全部倒下。把手放开。他们又恢复到了原本站立的姿势。

这些数码人形是根据推木偶（push puppet）——一种拉线玩具，只要按下它底部的按钮，原本在玩具里面绷紧每个组成部分的线就松掉了，原本直立的玩具就瘫软下来——的原理制作的。Sinan Goo 已经制作出了这个玩具的计算机模型。这个模型的制作与十进位的算法有关，能够形成无限多的种类。无论何时，只要观众拉动地铁把手，触发开关，便会形成的物理刺激，让这些入形摔倒在地。

a video projection shows a group of eight digitally created human figures standing impassively. On the 2nd floor balcony in front of that screen, a visitor may take hold of a handle (one that is identical to those they might use in a Shanghai subway train) that will cause that group of figures all to fall down. When the handle is let go, they will rise again to an upright position.

These digitally created human agents are modeled according to the physiology of a 'push puppet' - a string toy that falls down when the button underneath is pushed to loosen those strings. Sinan Goo has created a computational model of that toy, and applied it to the musculoskeletal physiology of a simulated human figure. This is conjoined with an algorithm that causes an infinite variety in the ways the physical simulation makes these figures fall to the ground whenever the viewer grasps the subway handle and triggers their collapse.





再次坠落。比上次更好的坠落(测试现场) Fall Again. Fall Better 互动装置

Roman Signer

罗曼·辛格那

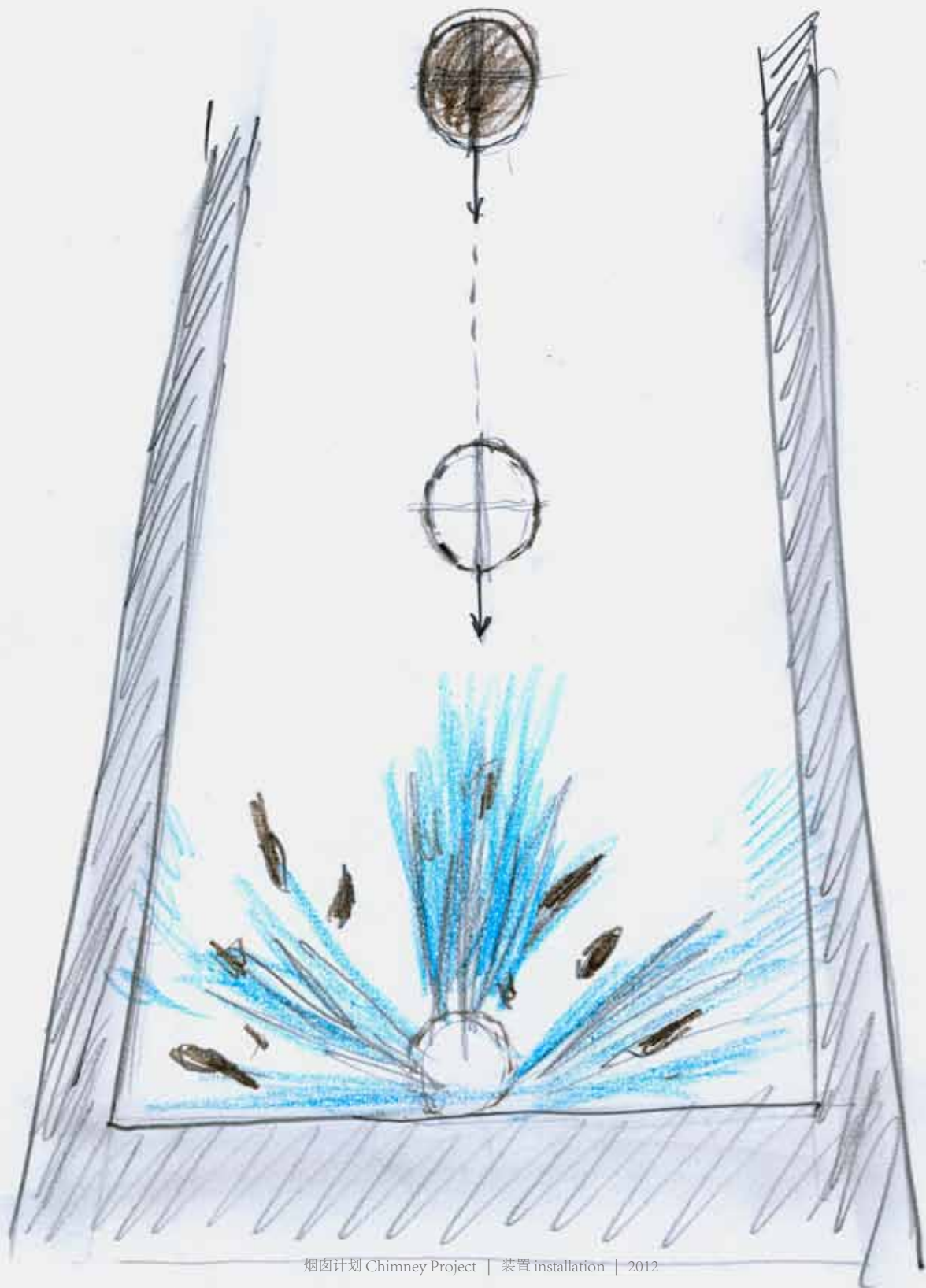
Switzerland 瑞士

“辛格那的作品被划归为‘时间雕塑’。它们既传承了传统雕塑所重视的对于实物材料的三维塑造，同时又将创作的关注点进一步延伸到了所谓第四维度中：时间的维度。通过以各种不同的方式进行组合的三维物体、实时动作、静态照片和活动影像，辛格那的时间雕塑捕捉不同场景中的能量的遏制与释放。他的创作总是别出心裁，充满着迷人而风趣的轻盈和无可抗拒的幽默。”

——雷切尔·怀德斯, 2007 年

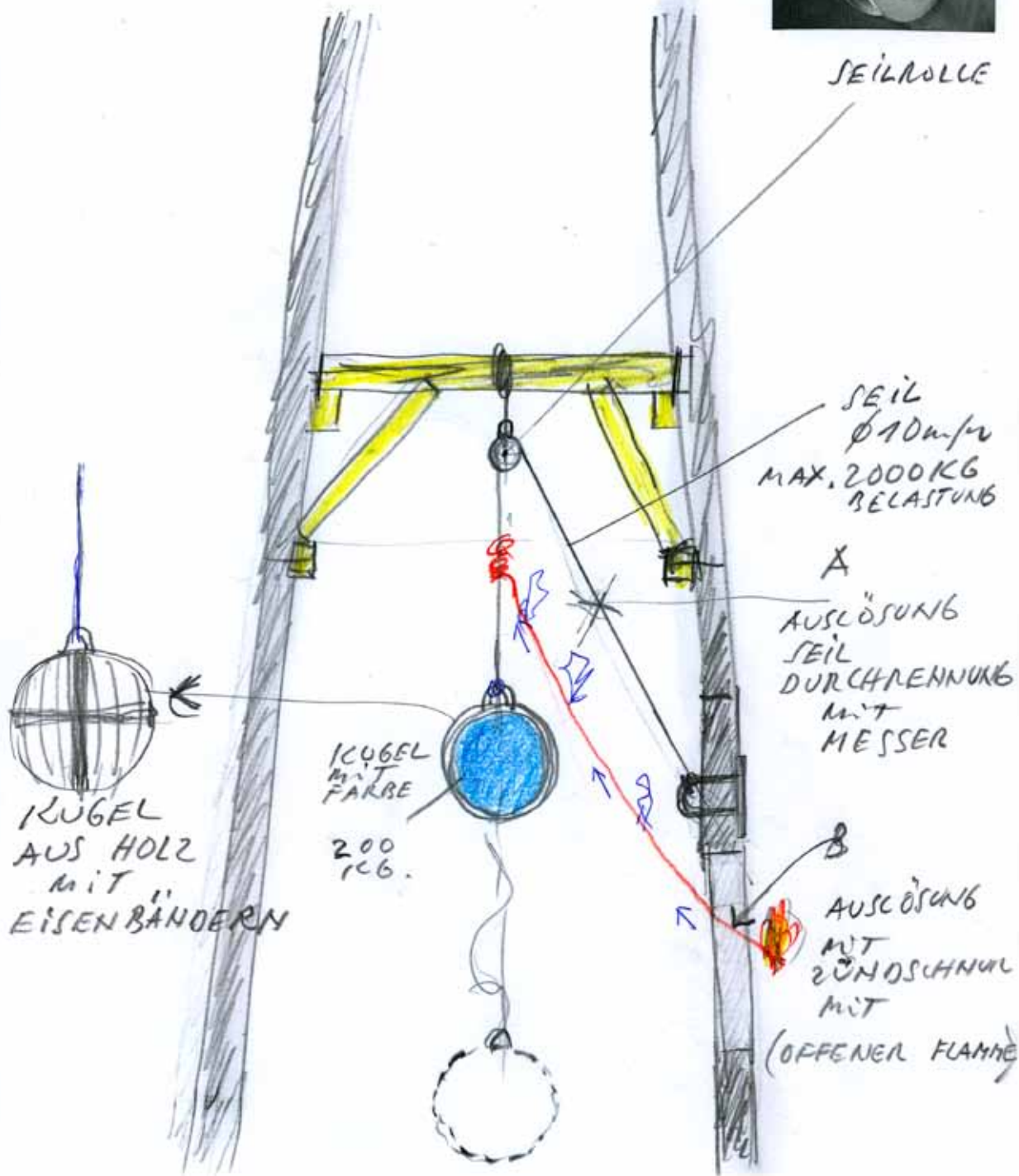
"Signer's works have acquired the label 'time-sculpture'. They share traditional sculpture's concern with the crafting of physical materials in three dimensions, but they extend that concern into what may or may not be characterised as the fourth dimension: the dimension of time. Various combinations of three-dimensional objects, live action, still photography and moving-image documentation, Signer's time-sculptures frame episodes of the containment and release of energy - always with ingenuity, often with captivating, epigrammatic swiftness and irresistible humour."

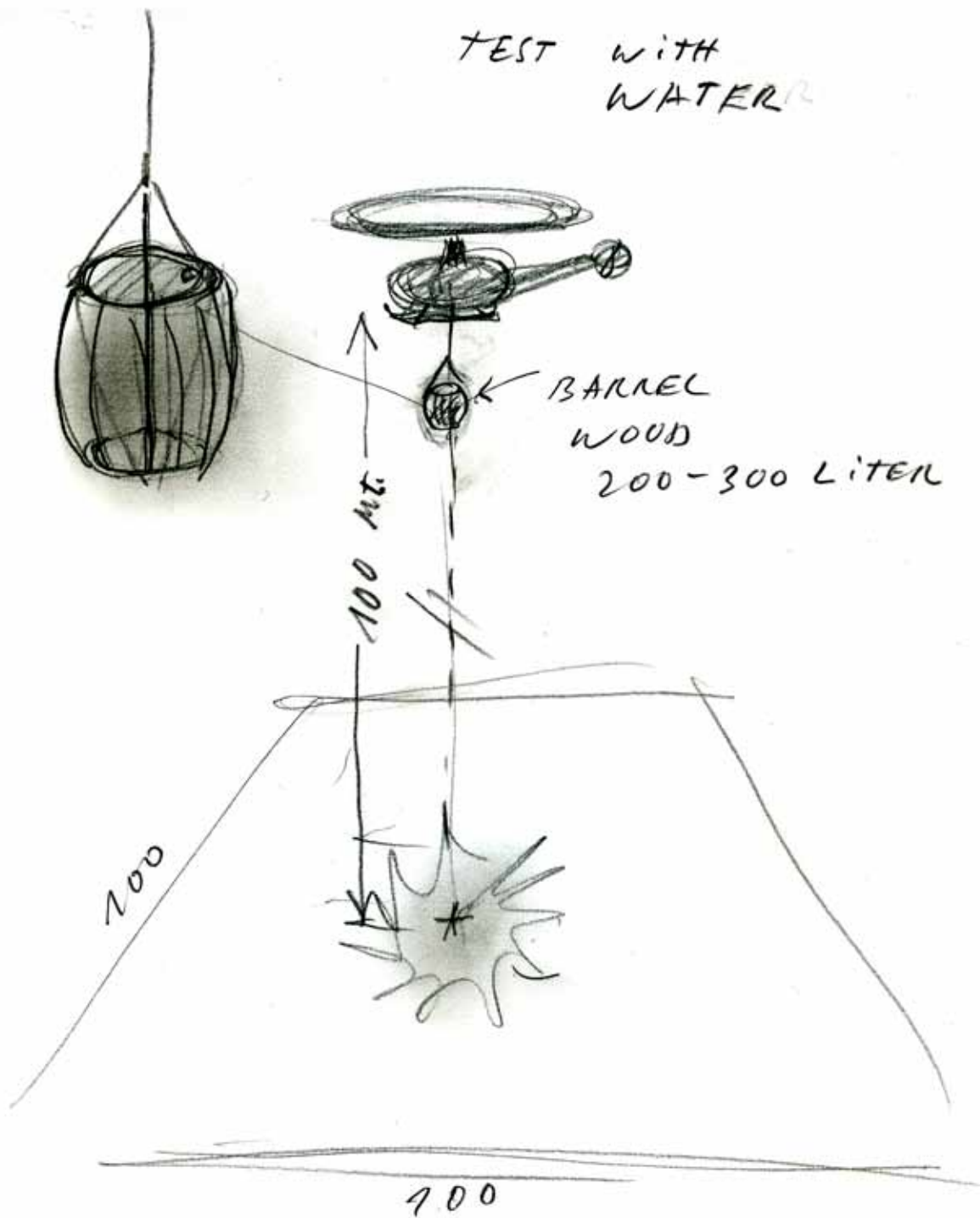
—Rachel Withers, 2007





SEILROLLE





FALLING BARREL

A. Sipen
Feb. 2012

Wael Shawky

维尔·肖基

Egypt 埃及

《卡巴莱圣战：开罗之路》是一部 58 分钟的音乐电影，其剧本受到阿曼·马卢夫的启发，对白被转换成了旋律，并由儿童与成年人组成的唱诗班用巴林打捞珍珠时的音乐传统演唱出来。

影片的拍摄地点分别安排在白沙漠（White Desert，埃及的西部沙漠）和马赛，影片中各种复杂的设计都由艺术家用传统的伊斯兰历史装饰手法绘制完成。每个角色都通过由玻璃和陶瓷制作的提线木偶来呈现，它们穿上了手工的蕾丝、棉质、天鹅绒和丝质服装。所有的角色都是艺术家与来自法国欧巴涅的工匠共同设计和制作的。

神话故事《开罗之路》是对西方基督教向耶路撒冷和圣土远征的第二阶段的再现。情节的设计基于十字军的两次东征（公元前 1099-1149 年），展示了大量背叛、残杀和绝望的史诗般场景。影片中的提线木偶都是当时的各个历史人物，包括努尔丁·桑吉、卢康阿尔·丁梅苏德、基利杰阿尔斯兰、挪威西格德一世、圣克莱尔沃的贝尔纳、法国路易七世、德国康拉德三世、巴塞罗那的雷蒙德伯爵贝伦格尔四世、教皇尤金三世、波美拉尼亚主教艾伯特、讷韦尔的威廉二世和波美拉尼亚的拉特波尔一世，还有许多村民，宗教战争中的残酷与无情都是通过这些角色来呈现的。

影片尤为详细地描述了中东政治力量往不同城市扩张的这个时期，在第二次东征结束时，这股势力已经在开罗形成了核心力量。卷入这场政治骤变的主要城市包括埃德萨（尚勒乌尔法的旧称）、耶路撒冷、的黎波里、安提俄克（古叙利亚首都）、阿勒颇、大马士革、摩苏尔、阿克里和开罗。

影片以编年方式分为了以下几个时期：

1. 被围攻埃德萨及其沦陷：哈兰之战（1104），阿萨兹之战（1125），刺杀乔瑟林二世（1131），以及努尔丁·桑吉暗杀（1146）
2. 基利杰阿尔斯兰（1107）
3. 挪威十字军东征（1107-1110）
4. 围攻大马士革（1146）
5. 多里莱乌姆的第二场战役（1147）
6. 围攻里斯本（1147）
7. 阿克里委员会（1148）

Cabaret Crusades: The Path to Cairo is a 58 minute musical film whereby the script, inspired by Amin Maalouf's writing, is transformed into lyrics sung by choirs of both children and adults using Bahraini pearl fishing musical traditions.

The filming locations were in the White Desert (Western Desert, Egypt) and in Marseille, with intricately designed sets drawn and constructed by the artist in the style of traditional Islamic historic illuminations. Each character is a delicately crafted marionette in glass and ceramic and dressed in handmade lace, cotton, velvet and silk costumes. All characters were designed and sculpted by the artist in association with craftsmen from Aubagne.

The Path to Cairo is a mythical interpretation of the second phase of religiously sanctioned military expeditions by Western Christianity toward Jerusalem and the Holy Land. The plot is based on events between the first and second Crusade (1099- 1149 AD) narrating epic scenes of betrayal, carnage, and despair. The marionettes depict historical figures such as Nur ad-Din Zangi, Rukn al-Din Mesud, Kilij Arslan, Sigurd I of Norway, Bernard of Clairvaux, Louis VII of France, Conrad III of Germany, Count Raymond Berenguer IV of Barcelona, Pope Eugene III, Bishop Albert of Pomerania, William II of Nevers and Ratibor I of Pomerania, along with a population of villagers, all playing a part to show the inhumanity and ruthlessness of religious wars.

The plot specifically elaborates on the period when the Middle Eastern political powers were shifting from different cities to become centralized in Cairo by the end of the second Crusades. The main cities involved in this political change were Edessa, Jerusalem, Tripoli, Antioch, Aleppo, Damascus, Mosul, Acre, and Cairo.

The film is divided into the following historical chronology:

1. The siege and fall of Edessa: the Battle of Harran (1104), the Battle of Azaz (1125), the killing of Joscelin II (1131), and the assassination of Nur ad-Din Zangi (1146).
2. The death of Kilij Arslan (1107)
3. The Norwegian Crusades (1107-1110)
4. The siege of Damascus (1146)
5. The second battle of Dorylaeum (1147)
6. Capture of Lisbon (1147)
7. Council of Acre (1148)



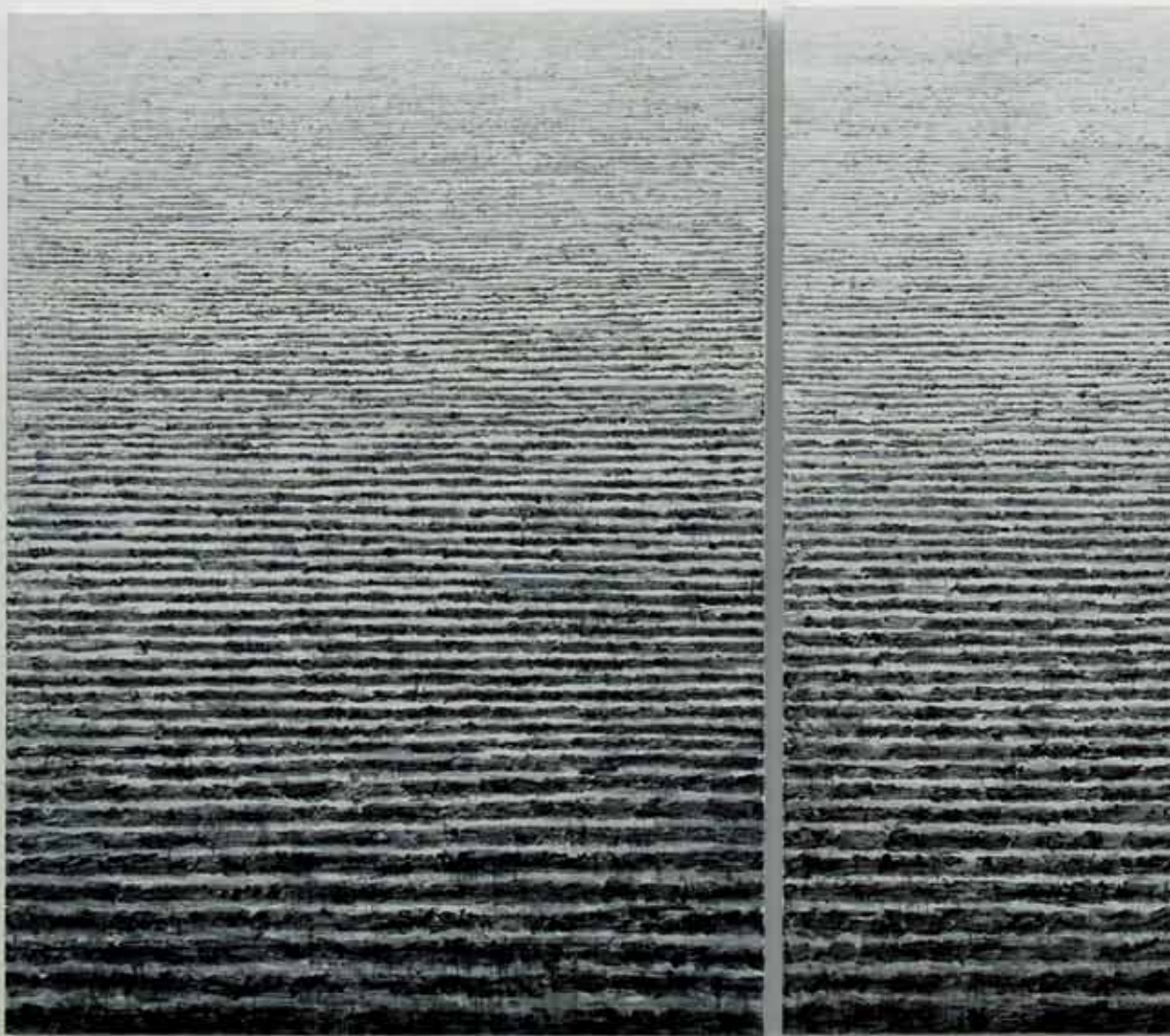




Shi Zhiying

石至莹

China 中国



这些自然物一直就在那里，它们从未被忽视，也不需要人的记忆使之继续存在，却承载着人类共同体的每一段历史。每一次当我想去说明解释的时候，都会发现自己所具备的知识和思辨力在这些事物面前太无力了，所以我想我只能尝试着用绘画去表现他们。

These natural objects have always been there. They have never been ignored, and they do not need people to remember them in order to continue to exist. But they record every passage of the shared history of humankind. Every time I go to explain, I find that my own knowledge and analytical capacities, placed next to the oceans, are pathetic. So I think I can only try to express them in painting.





玛尼堆 The Sea 绘画



Monika Sosnowska

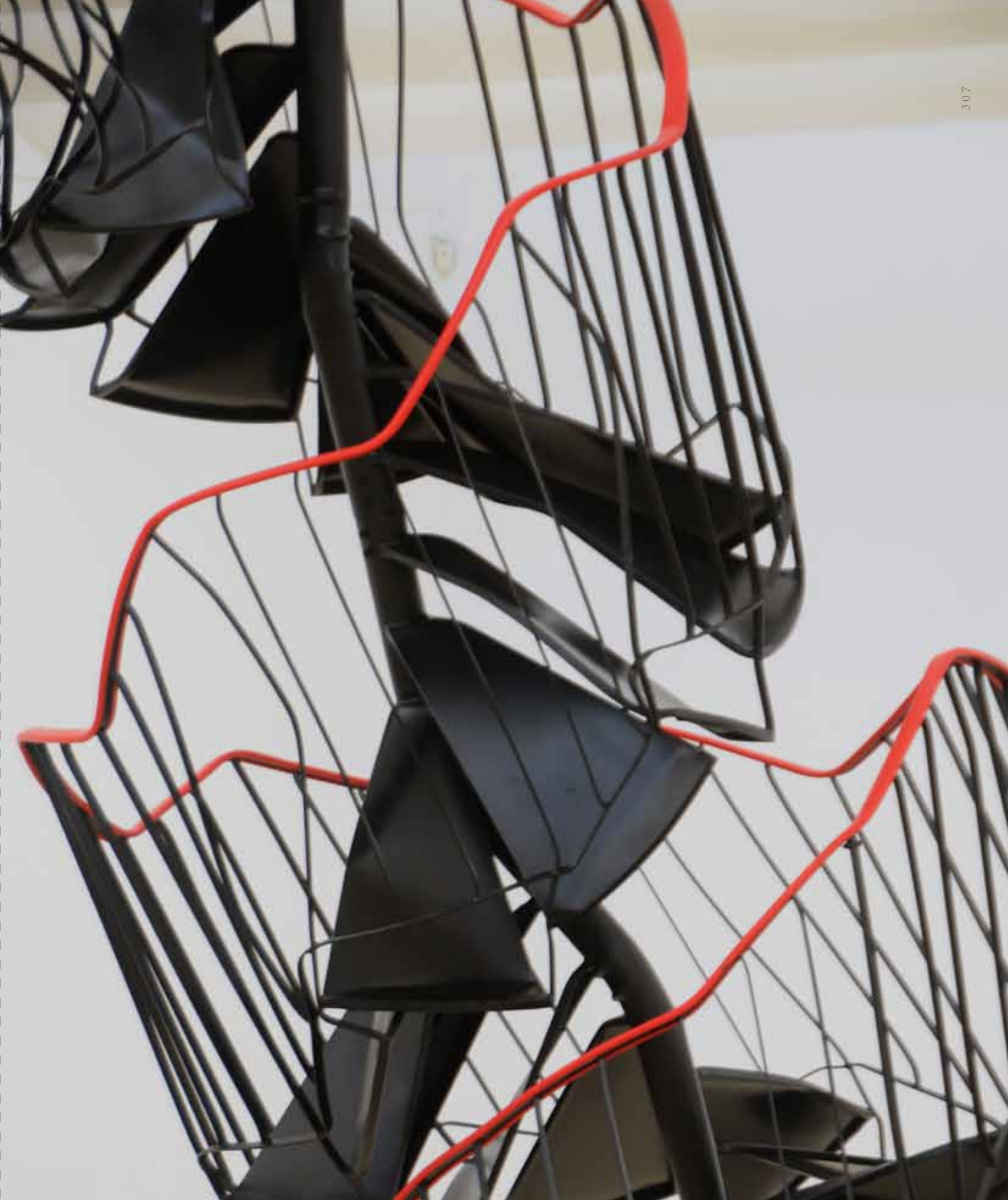
莫妮卡·索斯纳斯卡

Poland 波兰



这是一段延伸的楼梯，但它对于展览空间而言太高了，故而不得不被压低。经过变形后，它成为了一个非功能性的物体，从笔直的形态转化为不规则的蜿蜒蛇形。

This is a stairway, which was too high for the exhibition space and had to be pressed down. After this transformation it became a non-functional object, from a straight form it became an irregular, serpentine shape.







Simon Starling

西蒙·斯塔林

UK 英国

作品《长吨》(2009)由两块粗切割的大理石构成，两块大理石通过黄色帆布带和拉伸结构悬挂在展厅中央。这两块大理石尽管粗糙，但是看起来与过渡时期的现代主义大理石雕塑有某种程度的相似，折射出暖暖的白光。其中体积较大的大理石来自中国，另一块则来自意大利。艺术家用数码切割方式把来自意大利的大理石切割成中国大理石的复制品。看起来，它们在展厅的空中保持平衡，似乎两块大理石的重量也是相同的。然而，来自意大利的石块的重量实际上仅为中国大理石的四分之一，同时也反映了这两块大理石的巨大市场价值的差异。《长吨》在一件震撼视觉的雕塑和一个对大理石本身的感性认识之间，形成了有趣的平衡。

The Long Ton (2009) is a sculpture made from two large pieces of roughly carved marble, hanging by yellow canvas straps and a pulley-system in the center of the space. Though rough, the blocks look a little like Modernist marble sculptures in transit, creamily off-white. The bigger block is sourced from China, and the other from Italy, but they are identically cut, the Italian piece having been cut with digital precision to replicate the form of the Chinese piece. In the space, they appear to hang in equal balance, as if the blocks were of identical weight, but in fact the Italian piece is roughly a quarter of the size of the other, reflecting its significantly greater market-value. The Long Ton strikes a balance between breathtaking visual sculpture and a sensitive approach to the marble itself.







Danh Vo

傅丹

Danmark 丹麦 / Vietnam 越南

从 1854 年开始开凿的苏伊士运河需要挖掘 7400 万方土，起先由四万名劳工仅靠尖桩和篮子来完成。当时有人将这个项目所需的人力和财力与金字塔的建造相比较。比如，雷赛布在他的《回忆录》中写道：

麦克林（MacClean）做了另一个计算；他说在欧洲竖起一座像最著名的吉萨金字塔那样的纪念碑需要 2500 万法郎，而苏伊士运河代表了一个（在占地面积和材料动员方面）三十倍于金字塔的工程，其花费仅是今天修建一座‘金字塔’的八倍，也就是两亿。

三十倍的工程，就有三十倍的土方要挖，但是耗资只有今天欧洲修建吉萨金字塔的八倍！两个兴师动众的浩大工程——埃及的金字塔和运河——之间的相似性，彰显了雷赛布的庞大野心，也凸显了两个项目在劳工条件方面的近似。毕竟，雷赛布依靠的是埃及农奴。1863 年，在还有超过一半的长度需要挖掘时，从一开始就期望挫败法国运河的英国人，突然说服埃及政府撤回工程中所谓的“奴隶劳工”。法国公司的人力一下子从四万跌到六千人以下。令人难以置信的是，埃及政府被迫向苏伊士运河公司支付 8400 万法郎的赔偿金。

来源：Darcy Grimaldo Grigsby，“几何学 / 劳动力 = 体积 / 质量？”《十月》，第 106 期（2003 年秋季刊），第 3-34 页。

Begun in 1854, the sea-level Suez Canal required nothing less than the excavation of seventy-four million cubic meters of earth, initially carried out by forty thousand workers using only pickets and baskets. Contemporaries were quick to compare its labor and cost to the building of the pyramids. For example, as Lesseps recounts in his Souvenirs,

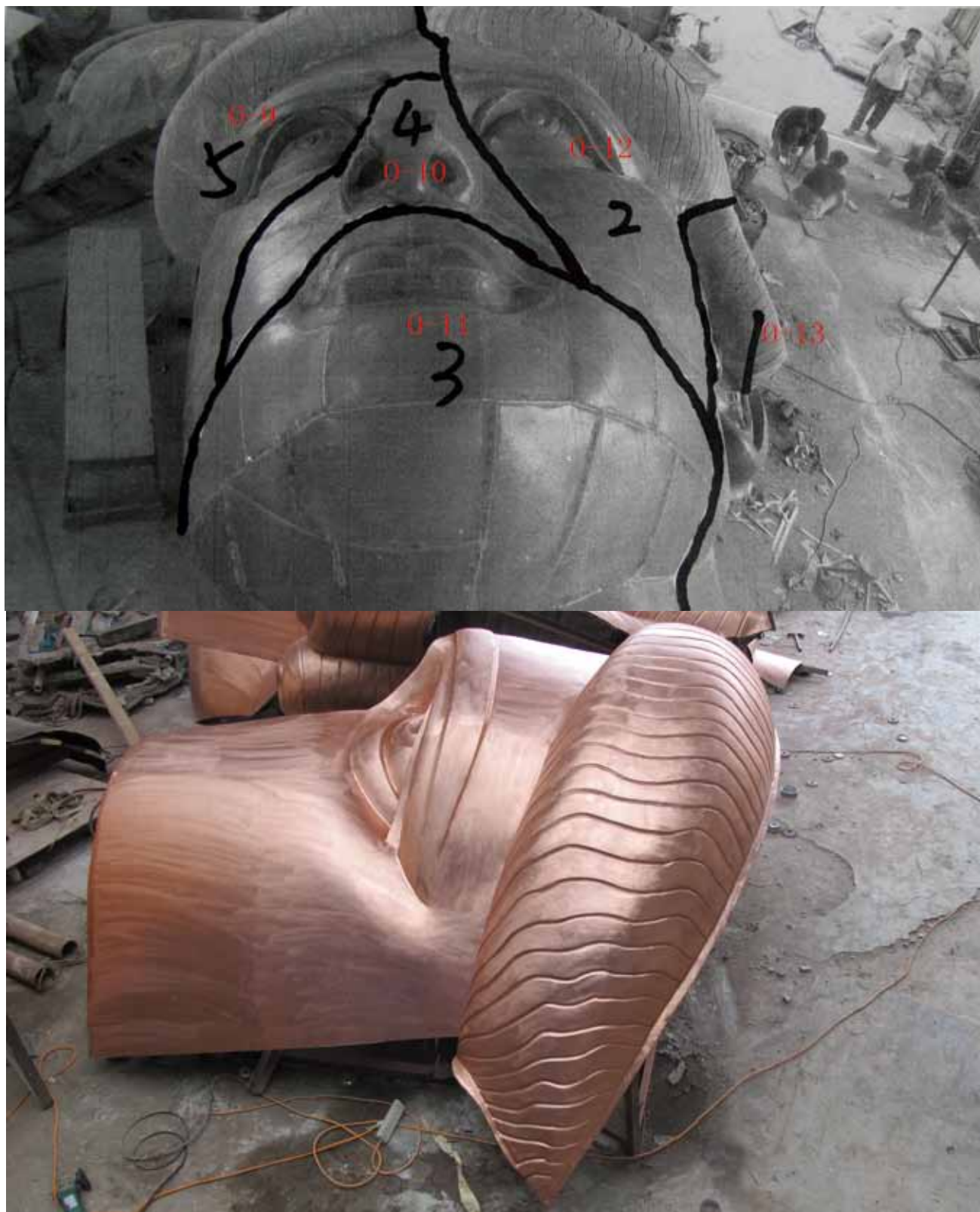
MacClean made another calculation; he says that to elevate in Europe a monument resembling the greatest pyramid of Giza would require twenty-five million francs, and that the Suez Canal will represent a work (in displacement of earth and movement of materials) thirty times superior to that of the pyramid and it will cost only eight times what it would cost to build [the pyramid] today, that is, two hundred million.

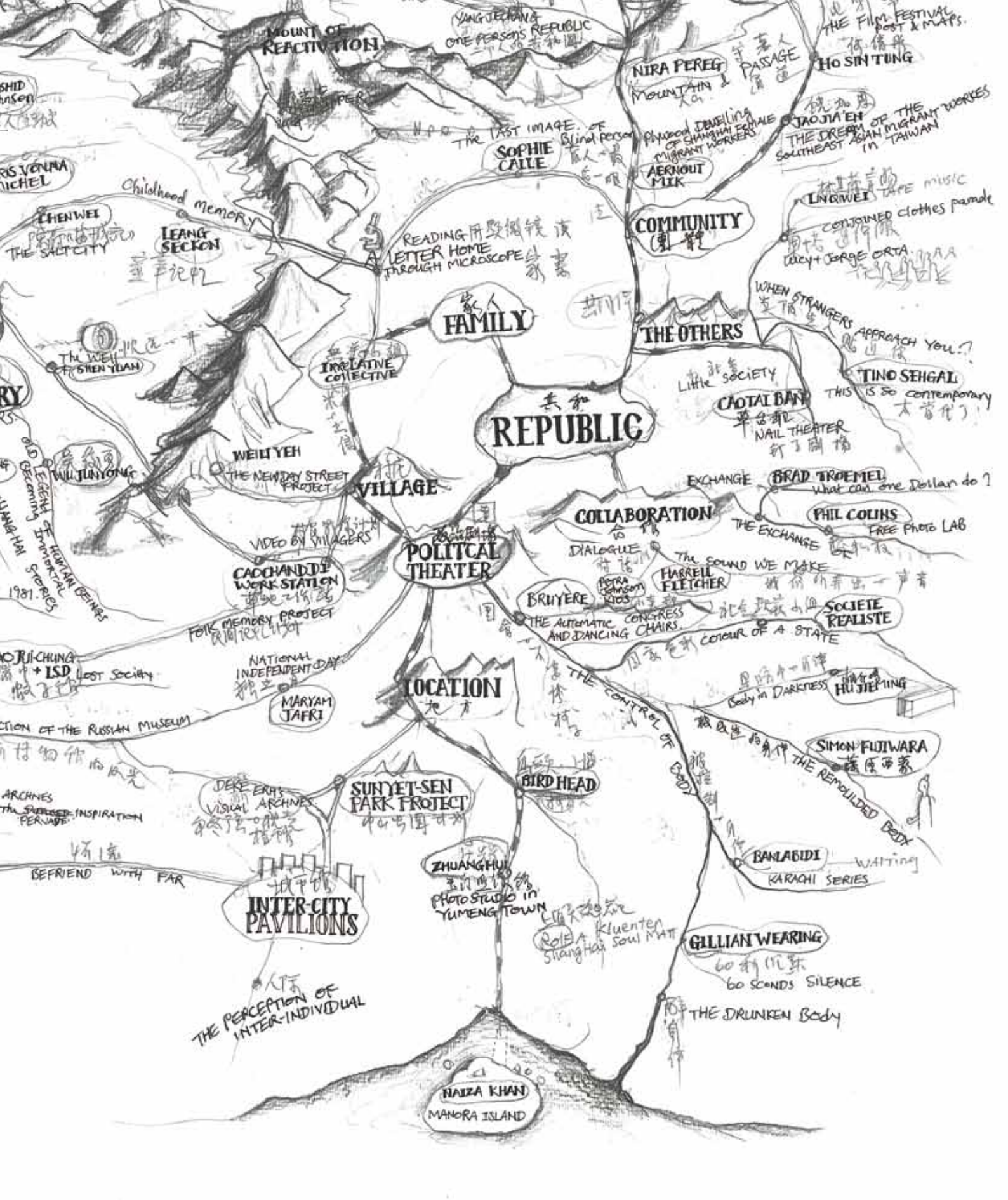
Thirty times the work, thirty times the matter that needed to be moved, but only eight times the cost of erecting the Giza pyramid in Europe today! The resemblance between two colossal projects of mass-moving in Egypt—pyramids and canal—underscored the grand scale of Lesseps's ambition, but it also heightened sensitivity to their similar conditions of labor. Lesseps was relying, after all, on Egyptian serfs. In 1863 with more than half of the remaining kilometers left to dig, the British, who had hoped to thwart the French canal from its inception, suddenly persuaded the Egyptian government to withdraw what it called its "slave laborers" from the project. The French company's manpower abruptly dropped from forty thousand to less than six thousand men. Incredibly, the Egyptian government was forced to pay the Suez Canal Company eighty-four million francs in compensation.

From: Darcy Grimaldo Grigsby, "Geometry/Labor = Volume/Mass?" October Vol. 106 (Autumn, 2003), P. 3-34.









Aernout Mik+Marjoleine Boonstra

阿尔洛特·米克+麦哲林·本斯特拉

The Netherlands 荷兰

作品《胶合板寓所》由阿尔洛特·米克与麦哲林·本斯特拉共同创作。拍摄该作品的房间是以上海一家小型工厂的宿舍为蓝本仿制的，在许多生产车间里都能见到这样的结构。公司从偏远的乡村招来廉价的年轻劳动力，把她们派上工作岗位。这些房间由纤薄的高不及屋顶的胶合板搭建而成，形成了工厂空间中的一个建筑结构。无论上日班或夜班的工人们都会使用这些空间。在这样的集体宿舍中（房间内通常摆着5、6张床），透过薄薄的胶合板可以清楚地听见别人的交谈，毫无隐私可言。而每个人都只是集体中的一个成员罢了。

为创作《胶合板寓所》这部作品，艺术家在上海的一处空置的厂房中再造了这些空间。作品中的人物则由年轻的群众演员扮演。

摄制过程中共使用了八台监控摄像机，艺术家以4:3的垂直格式进行拍摄，并通过这部视频装置作品在八个屏幕上播放所拍摄的影像。八台摄像机从不同的角度在同一时间拍摄宿舍中的空间。

该作品所呈现的是处于这些空间中的不同人群的生活状态，她们有些聚集在一起消磨时间，有些发生了小摩擦，有些则无所事事或索性蒙头大睡。作品的情节总体朝着静态与安静的方向发展着；在某个特定的时间点，静止的人体几乎化为了物体。而另一方面，作品中也出现了物品的镜头；例如成堆的包裹居然活动了起来，似乎有什么东西从内部推着它缓慢地向前挪动。没有生命的物体朝着有生命物体的方向移动。整个建筑和其中的物体、生命体共同构成了一个有机体。

Plywood Dwelling is a piece by Aernout Mik and Marjoleine Boonstra. It was shot in a replica of the sleeping rooms of a small Shanghai factory, a structure that can be found in many manufacturing workshops. Companies acquire cheap and young laborers from the distant countryside and install the workers in their factories.

These rooms consist of thin plywood walls that do not reach the ceiling. They form an architectural structure within one of the factory spaces. These spaces are used by both the day and night shifts. The shared room (often containing 5 to 6 beds) and the thin walls that allow sounds to permeate mean that there is no sense of privacy. The people are merely part of a group.

For Plywood Dwelling these spaces were reconstructed in an empty industrial building in Shanghai. The people in it are extras of young age.

The piece is shot with eight security cameras in a 4:3 vertical format and is shown as an eight-screen video installation. The cameras show the spaces of the sleeping compound from different angles but at the same instant.

The piece shows different congregations of people in the spaces, varying between playful scenes of killing time together, small conflicts, boredom and sleeping. Its general direction is one towards stillness and quietness; at a certain point the bodies of the people almost become objects. On the other hand there are also shots of objects; for instance large piles of bags that become animated. Slow movements happen within the pile. The dead objects move in the direction of the living elements. The architecture, its objects and the living creatures become one organism.







Bani Abidi

巴尼·阿比迪

Pakistan 巴基斯坦



一部记录人们为出行做准备的录像短片……通过多帧的画面、叙事和姿态，形成了对准备过程、焦虑的心情和期待感的深入剖析。

A video about people who are preparing to go elsewhere... An anatomy of preparation, anxiety and anticipation is built up through multiple frames, narratives and gestures.





城市的运转嘎然而止。一位政要即将抵达。为了四辆豪华轿车能畅行无阻，交通被截停了。学校的孩子们握着皱巴巴的纸旗，耐心地等着向经过的车队挥手致意。负责迎接的那群平日里神气活现的官员们，正焦急地在红地毯上来回踱步。

The city has come to halt. A state dignitary is about to arrive. Traffic is blocked to make way for the unhampered movement of four luxury vehicles. School children with crumpled paper flags in hand wait patiently to wave at the passing motorcade. An anxious reception committee of officious bureaucrats paces up and down a red carpet.



Jean Michel Bruy è re & LFKs

让·米歇尔·布鲁叶 & LFKs

France 法国

正是在这些人类历史的紧要关头，空荡荡的会议椅子聚集起来悬在空中。

一堆椅子聚在一起，悬在半空。椅子排列整齐、井然有序或者正在组织顺序（所以是运动的）。堆叠、聚集，成行或成列，套在一起或叠在一起，单色或多色，在世界上有集体生活的地方，椅子总是最为常见的。椅子被指定用来聚集、交流、争论：会议的椅子，但是没有人坐在上面。

会议中止了。椅子用自己的数量和整体创造形状、线条、悬置或运动的体积。它们不准备被使用或利用：虽然它们摆在那儿，我们却坐不上去。它们聚集起来只为了它们自己，不对任何人许诺也不等待任何人：这些会议椅子聚集起来成为一个椅子大会……而这个会议暂停了。

正是在这些人类历史的紧要关头，空荡荡的会议椅子聚集起来悬在空中。

这些会议取了几个城市的名字，这些名字是它们自己取的或者别人取的：埃克斯会议，柏林会议，马赛会议，上海会议……这些名字是用来做地理标记的，但是，当然，也指涉着历史。

而这些组织在一起的椅子，通常也有自己的故事。它们不是崭新的（至少它们的款式不是新的），它们在使用中留下了痕迹。它们见证了许许多多人类的聚集，它们帮助了那些争论、会面或者知识的获得、决定的做出……现在呢？它们是聚集、交流或对话的记忆；协作或共谋，默契或勾结。从此，它们在那里，不能再被使用，只能用来回忆或希望……一切都悬而未决。

"These are moments critical for humanity when empty conference chairs convene together and hang themselves."

Chairs intended for large gatherings of people are assembled together and suspended. They have been organized, or are in process of organization and therefore in movement. Stacked, clustered, laid out in columns or rows, layered or piled together, the chairs are always chosen from what is most habitual for a public space in the relevant location. Chairs for assemblies, gathered in assembly; a meeting of meeting chairs, all empty. A fullness of empty and suspended chairs: the congress is suspended.

These chairs rely only on their number and are no longer intended for use, no longer ready to be occupied. Laid out as they are, one would not sit in these chairs. It is in the logic of their disposition to remain empty, assembled in such ways as to let their assembly stand for itself. These are meeting chairs held up in a meeting of chairs... a meeting which is itself suspended. There are moments critical to humanity when empty conference chairs convene together to hang themselves.

Each convention takes its name from the city of assembly: the Congress of Aix-en-Provence, the Congress of Berlin, the Congress of Marseilles, the Congress of Shanghai... These names provide a geographic reference but also evoke History.

And often the chairs used at each of these conventions carry their own history. They are not new (or at least their model is not new), they have had a first life and have since aged. They have been of service at numerous human meetings, enabled debates and encounters, aided in the making of decisions or the advancing of knowledge... and now? They are here, convened in a sitting of their own, constituting senates of former seats hanging on to their memories... All is suspended.







Sophie Calle

苏菲·卡尔

France 法国







我去了伊斯坦布尔，这是被水环绕的城市。我遇见了那些住在那里，却从未看过大海的人们。我见证了他们见到大海的第一次。

大海

摄影指导：卡洛琳·查姆裴蒂耶

I went to Istanbul, a city surrounded by water. I met people who lived there and had never seen the sea. I filmed their first time.

2011 Voir la mer, 2011

Director of photography : Caroline Champetier



我去了伊斯坦布尔。我与那里的许多盲人们交谈，其中大部分人都是突然间失明的。我邀请他们描述了他们见到的最后一个事物。我所见过这世上最美的事物是海，它一直伸向远方，直至你看不到。

1986年，我遇见了一些天生目盲的人。我问他们，什么是他们脑海中最美丽的图像。我获得的第一个答案是这样的：他说，是海。

最后的图像，2010

I went to Istanbul. I spoke to blind people, most of whom had lost their sight suddenly. I asked them to describe the last thing they saw.

The most beautiful thing I ever saw is the sea, the sea going out so far you lose sight of it.

In 1986, I met people who were born blind. I asked them what was their image of beauty. That was the first answer: a blind man telling me about the sea.

The Last Image, 2010

המזרח

Nira Pereg

尼拉·佩雷格

Israel 以色列

כל

פנים

האור



《亚伯拉罕，易卜拉欣》来源于一个临时的“转手”的事件，在犹太教和伊斯兰教的信仰中，曾被认为一定会成为一个古老且令人恐惧的墓穴之一。这个墓穴是两种宗教共同信奉之地，但在自1994年的巴鲁克德斯坦大屠杀之后被迫分开。现在，这个墓穴的80%是一个专用于蒙面的聚会，另外20%则是犹太人的舞会。然而，按照特殊节日，和在严格的伊斯兰军警监视之下，在24小时之内会经过转手，每一年会发生10次这样的转手事件，让每一方都能完完全全的使用墓穴，在里面进行祷告。

在《亚伯拉罕，易卜拉欣》这件作品制作完成之后，随后在7月产生了穆斯林节日“拉马丹”。

在时间的哺育之下，犹太区域把所有遭到安保军队监视的犹太手工艺品纷纷销毁，而且在某些简短的时间内变得空虚起来，就等着穆斯林居民带着他们的地毯进入，把整个空房间变成一个假面舞会的场所。

Abraham, Ibr ā h ī m follows a unique event of a temporary "change of hands" of what is believed to be one of the ancient and scared burial caves in the Jewish and Islamic beliefs. The cave, always a place of worship for both religions, has been physically divided for separate use since the Baruch Goldstein Massacre in 1994. The current status quo is 80% of the cave's area is a Masque and 20% is a Synagogue. However, ten times a year, in accordance with special holidays and under close Israeli military surveillance, the cave passes hands for 24 hours only, enabling each side to have full use for prayer in all the chambers of the cave.

The work Abraham, Ibr ā h ī m follows such a "switch" on the occasion of the Muslim holiday "Ramadan" July 2012.

In a matter of hours, the Jewish area is cleared out of all Jewish artifacts, inspected by the Army for security, and stands vacant for a few short moments, awaits its Muslim inhabitants to enter with their carpets and turn the empty rooms in a masque.



*永生（直译自希伯来语）指的是镌刻在墓碑上的文字，用来保留事先购买的墓地。这一做法最初只是源于制度上的必要，却逐渐演变为一种广受青睐的用来确保购墓人健康长寿的护身符。

《永生》是由三频道录像和照片组成的装置作品，以圣城耶路撒冷的安息山为创作对象。作品采用了纪录片式的手法呈现这座巨大墓园的两项主要活动：建筑、安葬和祭拜活动。尽管这座墓园是以色列最大的墓园之一，但由于地理位置因素和空间的总体不足，墓地依然是稀缺和昂贵的。虽然墓园中的墓地分布密度已经很高，墓与墓之间的间隔只有 10 英寸，但人们依然可以在这里购买和预留一块墓地。

这部在当地历经七个月时间才摄制完成的作品所探究的主题是生与死的交汇。作品以多频道视频装置艺术的形式对安息山进行了重构，令这座墓园中所有相互冲突的程序得以同时出现。作品的音效同样也采用人工制作，先从不同的来源采集，然后在工作室中合成。这部近乎真实的作品对安息山进行了重新设计和编排，将各种姿态和动作加以分离，赋予它们新的角色。

*Kept Alive (a literal translation from Hebrew) refers to the text engraved upon headstones to reserve pre-purchased burial spots. The custom arose from bureaucratic necessity, but grew to function as a popular charm to ensure a healthy and long life for the purchaser.

Kept Alive is a three channel video and photo installation focused on Jerusalem's Mountain of Rest. The project documentary approach is employed to address the enormous cemetery's three primary activities: construction, burial, and visitation. The cemetery is one of Israel's largest; however, burial grounds are precious and expensive, due to geographic location and general lack of space. Despite the site's intense density, with just over 10 inches between graves, it is still possible to purchase and reserve plots.

Filming on location for seven month, the work investigates intersections between the living and the dead. The multi-channel video installation reconstructs the mountain, in which all the cemetery's conflicting processes occur simultaneously. The work's sound is also artificially constructed, sampled from various sources and pieced together in a studio. The almost-real, re-choreographs the Mountain of Rest, isolating gestures and movements, giving them new roles.

摄制及剪辑：奈拉·佩勒格 Filming & Editing: Nira Pereg | 声音设计：纳梯·佐登斯塔特 Sound design: Nati Zeidenstadt
后期制作：塔尔·科尔亚克 Post Production: Tal Korjak



作品《安息日 2008》以纪录片的手法，记录了在安息日前夜，耶路撒冷及周边的极端正统犹太社区被封闭的事件。临时设置的路障挡住了通往这些社区的大多数道路，这种情况持续了整整24个小时——由此划出了这些区域与城市其他部分间的人为界线。这些路障是由社区的居民自发设置的，当然他们的行动也得到了耶路撒冷市政府和警方的批准和支持。路障竖起后，任何车辆都不允许进入耶路撒冷的极端正统犹太社区。整座城市因此在拓扑结构上被划分为了两个城市——有车 and 没有车的两个城市。基于这一宗教现象而创作的《安息日 2008》因而也只能在特定的时间和特定的地点进行摄制。尽管这些摇摇欲坠的路障的象征意义大于其实际作用，但它们的存在本身即构成了摩擦与冲突的源头；它们在神圣与世俗之间划出了一道清晰的分界线。

The work “Sabbath 2008” documents the closing down of the ultra-orthodox neighborhoods in and around Jerusalem on the eve of the Sabbath. In most cases, public access to these neighborhoods is blocked by means of temporary barriers, which stay put for 24 hours – thus creating an artificial border between these areas and the rest of the city. The barriers are put in place by neighborhood residents, with the approval and support of the Jerusalem municipality and the police. Once the barriers are erected, no cars are allowed into Jerusalem’s ultra-orthodox neighborhoods. The city is thus topologically transformed into two cities – with and without cars. Building on this ritual, Sabbath 2008 is a photographic ritual that can only be performed at a designated time and in designated places. Although the value of these somewhat rickety barriers may appear above all symbolic, their presence is a source of friction and conflict; they delineate a clear-cut boundary between the sacred and the mundane.

摄制及剪辑：奈拉·佩勒格 声音设计：纳梯·佐登斯塔特 后期制作：塔尔·科尔亚克鸣谢：ZKM 当代艺术博物馆的彼得·韦伯和鲍里斯·格罗伊斯教授协助制作

Caochangdi Work Station

草场地工作站

China 中国

草场地工作站：村民影像与民间记忆——艺术与实践社群方式

一、草场地工作站

2005年初，北京郊区草场地村，吴文光 and 文慧的纪录片和舞蹈剧场工作室落脚于此。除创作自己的艺术作品外，他们也让工作室“开门”，和更多年轻创作者和学生共享、交流并发表展示作品。

除每年春天的“五月”和秋天的“交叉”两次作品展示及交流活动外，工作室还有不定期的涉及影像和表演的工作坊、讲座及交流项目计划，一些年轻创作者、学生或其他身份者（如村民作者）不定期在此驻站，创作作品。

七年之后，草场地工作站逐步转化为一个自然聚合的独立影像与剧场创作者的民间性质的艺术工作站。

二、村民影像计划

1、背景

村民影像计划于2005年底开始，公开征集申请发出后，有来自9个省的10位有“草根背景”的村民加入该计划，到草场地工作站学习基本影像常识。工作站发给他们DV摄像机，他们回村开始纪录片拍摄，之后再回到草场地工作站学习剪辑，完成片子。这是村民“记录自己的村子，尝试用自己的声音说话”的开始。

2、作品

该计划持续至今，计划中的村民作者有四位持续拍摄和剪辑，在六年时间里，共完成纪录片（长片）19部。片子都以《我的村子2006》、《我的村子2007》、《我的村子2008》……命名，直到“2010”。

三、民间记忆计划

1、背景

在村民影像计划的运行中，村民作者拍摄采访村子老人，请老人讲述历史故事，启发了一些学生和年轻纪录片作者返回自己村子，拍摄采访老人。这是民间记忆计划的开始。时间是2010年，除了“村民影像计划”中的村民作者在本村拍摄采访外，有更多的年轻人和学生先后回村，自愿参与“返回村子”拍摄采访。参与其中的人有年过60岁的村民，有从事纪录片、剧场或其它艺术创作的作者，也有正在大学就读的学生。第一年共有21个人参与。

这是一种滚雪球的方式，陆续有更多人参与，更多村子的老人被采访记录。截止到2012年4月，共有过60人在村或回村采访，被访人有来自18个省、100多个村子的600多个老人，采访内容也延伸到乡村的不同历史时期。

2011年5月，“民间记忆计划”被正式定名。

2、方式

随着被访老人和被访历史时期的逐渐增多，一直被遗忘的那些来自最普通人群的记忆正在被影像记录着，成为以后可以称之为“民间历史影像档案”的一部分。在返回村子返回记忆的这条路上，是历史的寻找，也是在现实泥泞路上的跋涉，不同的遭遇和体验由此而生，纠缠在“过去”与“现在”的探寻中，参与者们也在经历着一种新的自我定位和改变，这一切自然也融入到他们的纪录片或剧场作品中。

这个正在实践中的计划，有来自不同地方、不同身份、不同年龄的人陆续参与其中，一种影像与乡村实践、艺术对社会现实的介入参与的尝试，一种无数个人如何聚合成民间力量、如何由公民影像转换为公民意识的尝试，一种民间方式建立“民间记忆档案”的尝试。





回忆: 饥饿 Memory: Hunger | 剧场 theatre | 2009-2012





Cao Tai Ban

草台班

China 中国

“钉子剧场”曾是一个非正式剧场，是草台班人的聚会场所。它 2010 年 4 月在上海淮海西路红坊创意园的东大名创库内开始。当时该场地建成不足两年，又面临被拆，但因上海世博会期间停止各项施工而暂缓。草台班在东大名创库的支持下，在那块将拆之地配以简单设施，建立“钉子剧场”，牌子仅是写在门口水泥墙上的粉笔大字。同年 10 月上海世博会结束，该场所随后被拆除。前后半年时间里，草台班在“钉子剧场”中每周聚会、排练，做免费讲座和演出，研读过《共产党宣言》中对资本主义的批判，排演、探讨过年轻的“拉杆箱一代”和什么是“工作”等话题。那里虽称剧场，却不封闭，沿街是整幅落地玻璃墙，上下班时人流不断；因园区的开放形式，周末时会有三五闲人走入。“钉子剧场”使草台班如游击队般拓展在自主公共空间中的社会剧场行动，暂时获得安置，结营扎寨。但同时，“钉子剧场”在此环境中的命运，却也预先注定。

在 2012 年的上海双年展中再次植入“钉子剧场”，最长六个月的命运也同样可预知。在展场中恢复它，除在其中陈设草台班 8 年来的一些资料及影像，并将该场地投入实际使用，进行聚会、工作坊、讲座、演出等，使草台班的过去和现在，统一在持续行动的现场中。这样的“钉子剧场”不是一个视觉对象或观念象征，而是继续它作为文艺与社会及公共生活之间张力关系的发生之地。草台班的“钉子剧场”，有违这个时代的宏大和逐利追求，它只是个理想的气泡，但却可以建设一次，再建设一次。

The Nail Theater was an unofficial performance space that the members of Grass Stage used for meetings, rehearsals, performances, and other activities. It was established in April of 2010, in the DDM Warehouse, part of the Red Town Creative Zone on West Huaihai Road. Only two years after the building's construction it faced demolition, but this was postponed due to a temporary moratorium on construction during the Shanghai Expo. With the support of the DDM Warehouse, and under the continuing spectre of inevitable demolition, Grass Stage made some modest renovations and established "The Nail Theater," whose name was written in large characters in chalk on the cement wall by the entryway. In December of 2010, after the Expo had closed, the space was demolished. In the six months of The Nail Theater's existence, Grass Stage held its weekly meetings, rehearsed, put on a series of public lectures and performances, all free of charge, held a study group on The Communist Manifesto and its critique of capitalism, rehearsed, and conducted inquiries into the "suitcase" generation of young urban migrant workers seeking their fortune in the city, into the nature of work, and other questions. Although the space was called a theatre, it was not an isolated private space. With full-length windows lining the street side facade, it was always on full view to the stream of pedestrians going to and from work. Owing to the public character of the zone itself, on every weekend a number of passers-by would wander into the space. The Nail Theater provided a temporary place of refuge where Grass Stage could set up camp, allowing it to function like a guerrilla group, promulgating social theatrical activity in autonomous public space. But all along, due to external forces, the eventual fate of the Nail Theater had been determined in advance.

For this second iteration of the Nail Theater, during the 2012 Shanghai Biennale, the same lifespan of six months has also been decreed in advance. Its revival here in the exhibition space, in addition to featuring materials and videos from Grass Stage's eight-year history, also involves putting the space to practical use: for meetings, workshops, lectures, performances, etc., making it a space bringing together Grass Stage's past and present, a space for its ongoing activity. This Nail Theater is intended neither, therefore, as an object of a spectator's gaze, nor as a conceptual symbolic space, but as an actual practical space for fostering tension between art, society, and public space. The Grass Stage's Nail Theater, in contrast to the goal- and profit-driven compulsions of mainstream society, is thus a small bubble of imaginative possibility, a space that must be brought into existence over and over again.

城市有问题

主讲：王晓明

钉子剧场







Phil Colins

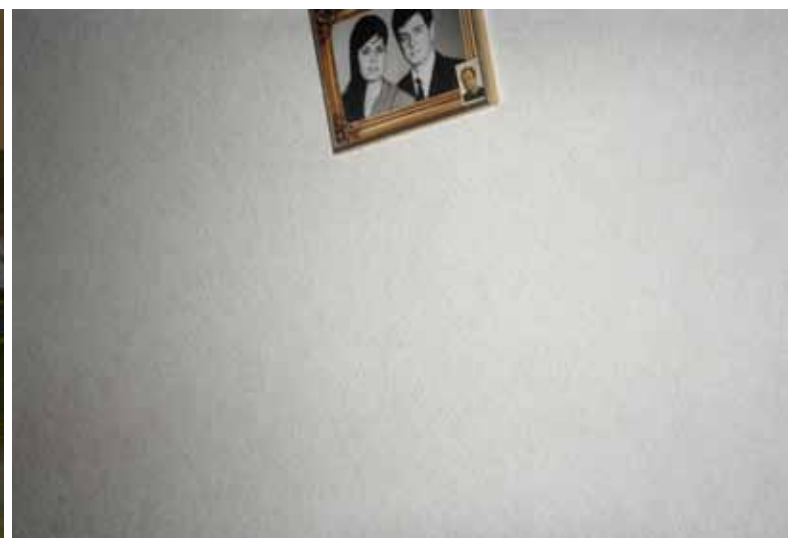
菲尔·科林斯

England 英国



科林斯在一些欧洲城市贴出了广告：他将为消费者们提供免费冲印和打印胶卷的服务，但是交换的条件是艺术家获得这些照片的使用权。“自由照相馆”的一个版本是9分钟的幻灯片，另一版本则是在本届上海双年展上展示的摄影照片，他选择了一系列匿名的假期照片，有家庭聚会、没穿衣服的小婴儿，还有喝醉的青少年。科林斯在英国和瑞士以及前南斯拉夫的城市都为这个活动做了广告。他获得的这些快照给人造成一种错觉，关于文化的有趣的线索关闭了其更加西方的趋势：从光鲜的时尚，到家庭理发，再到低劣趣味的房间。这件作品充满巨大的娱乐性，同时也遭致了不少复杂的问题：人们获得某种免费服务/东西所要花费的时长，艺术家被诟病剥削这些消费者的危险，参与者们对自己的隐私缺乏意识，除此之外，在这个媒体和审查控制着的社会，这将意味着什么呢。

Collins posted ads in selected European cities, offering consumers free processing and prints from their undeveloped rolls of film, in exchange for all rights to the images. “Free Fotolab” is presented in Shanghai biennale are appropriated images, a selection of anonymous vacation photos, intimate family gatherings, naked babies, and drunk teenagers. Collins advertised in the U.K. and Switzerland, but also in cities in the former Yugoslavia, and the snapshots belie amusing traces of a culture denied access to more Western trends: from frumpy fashion to home hair-cuts to kitsch-filled rooms. The work is enormously entertaining and engages a number of complicated issues: the lengths to which people will go to get something for free, the artist’s risk of exploitation, the participant’s lack of concern about privacy, and what that might mean in societies once dominated by media control and censorship.







Simon Fujiwara

藤原西蒙

UK 英国

我喜欢用重大历史时刻的参与者的个人经历作为我们这一代人的象征，用一种荒诞而富于挑战性的方式阐释地球上两两对应地区的文化问题。我认为这是用一种玩笑的方法探讨两种文化中自由、生产和个体的概念。

16岁的丽贝卡曾是2011年伦敦骚乱的支持者之一。她差点因为参与伦敦哈克尼区发生的破坏和抢劫公共财产事件遭到起诉。然而，她和许多同龄人一样，被英国保守党首相大卫·卡梅伦斥为“罪犯和恶棍”。政府和许多民众常常把伦敦骚乱和阿拉伯之春相比较，他们把伦敦骚乱中参与暴乱的青年男女和儿童称为缺乏政治动机的迷失一代，认为他们应该受到惩罚和谴责，而不应该教育并帮助他们走出政府让他们泥足深陷的贫困和绝望。在其他很多人看来，在适应了多年后撒切尔夫人时代的资本主义环境后，这些被剥夺权利的青少年终将不可避免地要求他们被赋予却几乎无法获得的物质财产。

丽贝卡的命运也许并不像其他许多同龄人那样令人绝望，因为她被选中参与一项特殊的社会干预实验。丽贝卡不但没有受到惩罚，反而获得了有生以来第一次中国旅行两周的机会，在那里她可以亲身经历完全不同的异国文化，参观中国最重要的文化地标。在中国期间，丽贝卡住在当地人家里，参观当地工厂，她自己拥有和希望拥有的很多东西（时装、手机、平板电视）都是中国制造的，她还将亲眼见证一个人口大国朝着同一个目标齐心协力所取得的成就：个人在大规模生产、组织和奋斗中取得进步。重要的是，在这两周内，丽贝卡无法接触社交媒体网站，也不能和同伴沟通，她将有充足的时间反思自己的经历。（社交媒体和黑莓短信在伦敦骚乱中扮演了重要的组织角色，首相卡梅伦甚至提议对社交媒体进行限制或审查。）

此次行程的亮点是参观秦始皇兵马俑，丽贝卡将切身体验由努力、组织、团结和社会凝聚力创造的历史杰作。在此之后，为促成丽贝卡的蜕变，她还将参观兵马俑复制工厂，这里还将制作她的面部、身体和四肢的铸件，并组装成一尊现代兵马俑。

这些人物最初用铸件制成，后来用“饼干模具”进行复制，其中寓意显而易见。

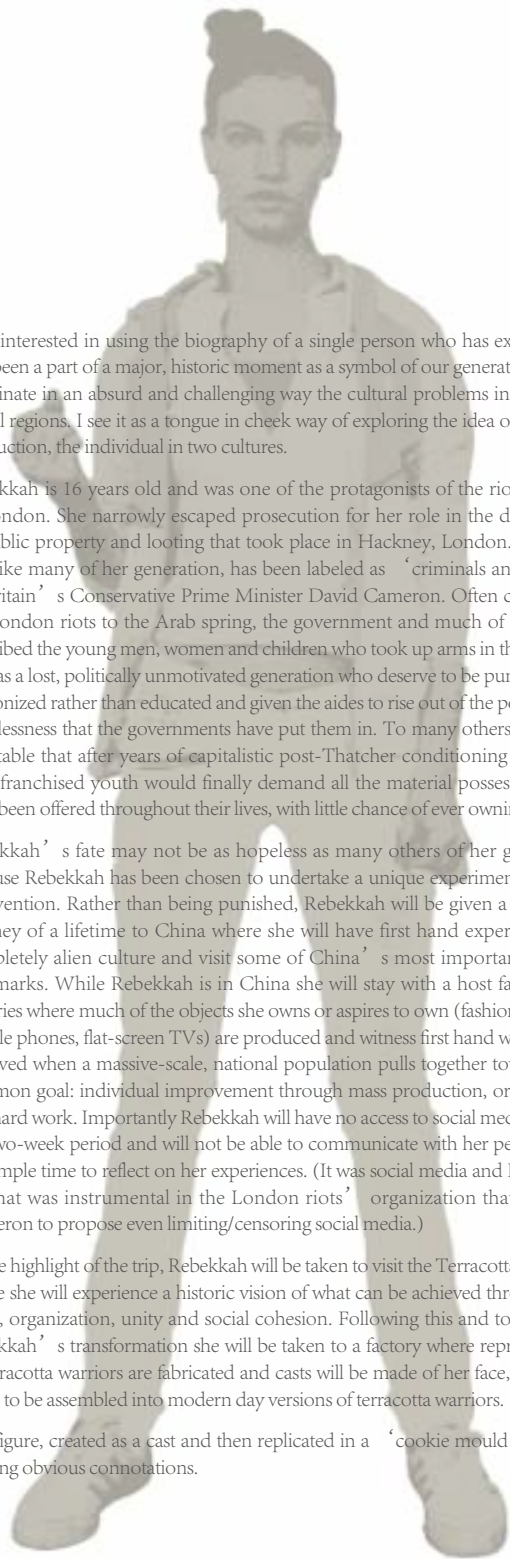
I am interested in using the biography of a single person who has experienced and been a part of a major, historic moment as a symbol of our generation and to illuminate in an absurd and challenging way the cultural problems in two polar global regions. I see it as a tongue in cheek way of exploring the idea of freedom, production, the individual in two cultures.

Rebekkah is 16 years old and was one of the protagonists of the riots in 2011 in London. She narrowly escaped prosecution for her role in the destruction of public property and looting that took place in Hackney, London. However she, like many of her generation, has been labeled as ‘criminals and thugs’ by Britain’s Conservative Prime Minister David Cameron. Often comparing the London riots to the Arab spring, the government and much of the public described the young men, women and children who took up arms in the London riots as a lost, politically unmotivated generation who deserve to be punished and demonized rather than educated and given the aides to rise out of the poverty and hopelessness that the governments have put them in. To many others it seemed inevitable that after years of capitalistic post-Thatcher conditioning this set of disenfranchised youth would finally demand all the material possessions they have been offered throughout their lives, with little chance of ever owning.

Rebekkah’s fate may not be as hopeless as many others of her generation because Rebekkah has been chosen to undertake a unique experiment of social intervention. Rather than being punished, Rebekkah will be given a two-week journey of a lifetime to China where she will have first hand experience of a completely alien culture and visit some of China’s most important cultural landmarks. While Rebekkah is in China she will stay with a host family, visit factories where much of the objects she owns or aspires to own (fashion clothing, mobile phones, flat-screen TVs) are produced and witness first hand what can be achieved when a massive-scale, national population pulls together towards one common goal: individual improvement through mass production, organization and hard work. Importantly Rebekkah will have no access to social media sites for the two-week period and will not be able to communicate with her peers, giving her ample time to reflect on her experiences. (It was social media and Blackberry IM that was instrumental in the London riots’ organization that lead PM Cameron to propose even limiting/censoring social media.)

As the highlight of the trip, Rebekkah will be taken to visit the Terracotta Warriors where she will experience a historic vision of what can be achieved through hard work, organization, unity and social cohesion. Following this and to complete Rebekkah’s transformation she will be taken to a factory where reproductions of terracotta warriors are fabricated and casts will be made of her face, body and limbs to be assembled into modern day versions of terracotta warriors.

The figure, created as a cast and then replicated in a ‘cookie mould’ fashion holding obvious connotations.

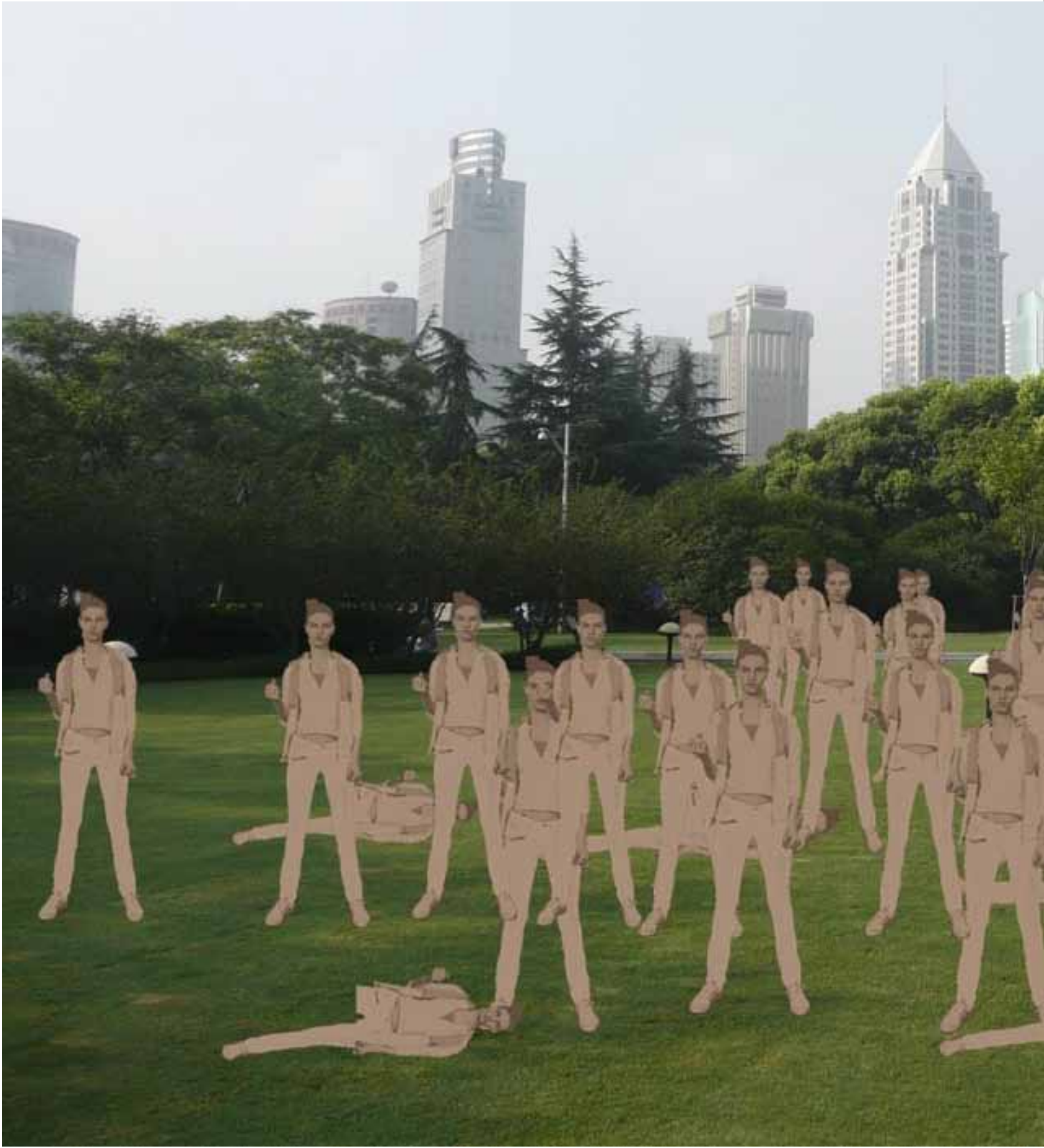




模特的发型



模特与她的着装 Model and example of her dress





Harrell Fletcher

哈瑞尔·弗莱彻

USA 美国

为了本届上海双年展，我专门前往上海，围绕着正在改建的美术馆做了简短的考察。我们到访还是工地的美术馆时，建筑工人们刚好正在午休。当时让我非常震惊的是，工人们正躺在杂乱无章的建筑工地上打着盹。当时天气炎热，我非常确定地是他们肯定累极了，所以躺下来个快速午休一定挺不错。我拍摄了很多现场照片，在工业场景与非常人性的睡眠之间产生了一种很奇异的对比，看起来就像一个罢工的现场，其实不然。

通过一名翻译的帮助，我与一名工人进行了交谈，询问了他在这座美术馆工作的感受。他告诉我，他并没有意识到这栋楼将要成为的是一座美术馆。于是我想到，兴许工人和他们对建筑与艺术的思考会是一个有趣的话题。之后我离开了中国，邀请了邓丽雯与韩丽（上海双年展项目协调人）替我对工人进行了采访，并用录像记录下过程。

在我逗留中国期间，我曾打听工人们是否会被邀请到双年展的开幕式。获得的答案是否定的。因为接下来在这座美术馆建成后，工人们就会迁徙到下一个建筑工地，而且很可能是在别的城市。正是因为建筑工人的劳动使得双年展成为了可能，所以我认为我需要把他们的名字列在我的项目名单中。我还要求双年展印刷一些特别的发给这些建筑工人的邀请函，感谢他们对这座美术馆所做出的贡献，并邀请他们参加双年展的开幕式。

——哈瑞尔·弗莱彻

During a site visit to Shanghai for the Biennial I was given a tour of the building that was being remodeled into the museum for the exhibition. The tour happened during lunch break for the construction workers who were working on the building. I was struck by the way that many of the workers took naps in the midst of the construction mess. It was hot and I'm sure they were very tired, so it made sense to grab a quick rest, but it created a strange contrast between the industrial scene and the very human act of sleeping. I took some photographs of the workers which almost look staged, but they are not.

Through an interpreter I talked to a worker and asked him what he thought about working on an art museum building. He said he didn't realize that the construction was for an art museum. I decided that it might be interesting to find out more about the workers and their thoughts on the building and art. So after I left China I asked Deng Liwen and Han Liya (Coordinators at the Biennale) to interview some of the workers and make a video showing the results.

While I was there I also asked if the workers would be invited to the Biennial exhibition opening. I was told they would not be, that it was likely they would have moved on to another construction site possibly in another city. Since the labor of the construction workers is so important to making the Biennial possible I thought it would be nice to acknowledge them by listing all of their names as part of my project. I also asked that a special invitation be printed and given to all of the construction workers thanking them for their contribution, and inviting them to the opening of the Biennial.

—Harrell Fletcher







Ho Sin Tung

何倩彤

Hong Kong China 中国香港



作品是对香港国际电影节的致敬、戏谑，抑或借题发挥。艺术家以二十八部虚构的电影建构出一个小型的电影节，为他们画剧照、写简介、设计海报并拍摄预告片，并印刷宣传单片和制作电影周报。

这个由画作、文字和录像构成的展览，如同真的电影节一样一言难尽。二十八部电影，有些是企图整理电影节的脉络，有些在向死去的创作者挥手，有些则是藉简介文字模糊权威的边界，有些是和身边的香港艺术家开玩笑，亦有些不过是艺术家的痴心妄想，在苦无技术、资金与时间的景况下，聊胜于无，让概念在虚构里存活。

艺术家作为忠实电影节观众，从不单纯把互文性当作一种知性的游戏。拉丁文“Inter-vivos”意为生者之间，但那些我们认为不存在的、遥远的隐喻和载体，在电影院的黑暗里，明明都是我们最亲爱的朋友。



“Hong Kong Inter-vivos Film Festival 2012” is an imaginary film festival created by artist Ho Sin Tung. The exhibition consists of 28 imaginary films, paintings of fake/imagined film stills, movie posters, and videos of movie-trailers filmed by the artist. With this project Ho Sin Tung pays homage to masters including Juanma Bajo Ulloa, Theodoros Angelopoulos, Graham Greene, Apichatpong Weerasethakul, Krzysztof Kielowski and Jean Luc-Godard.

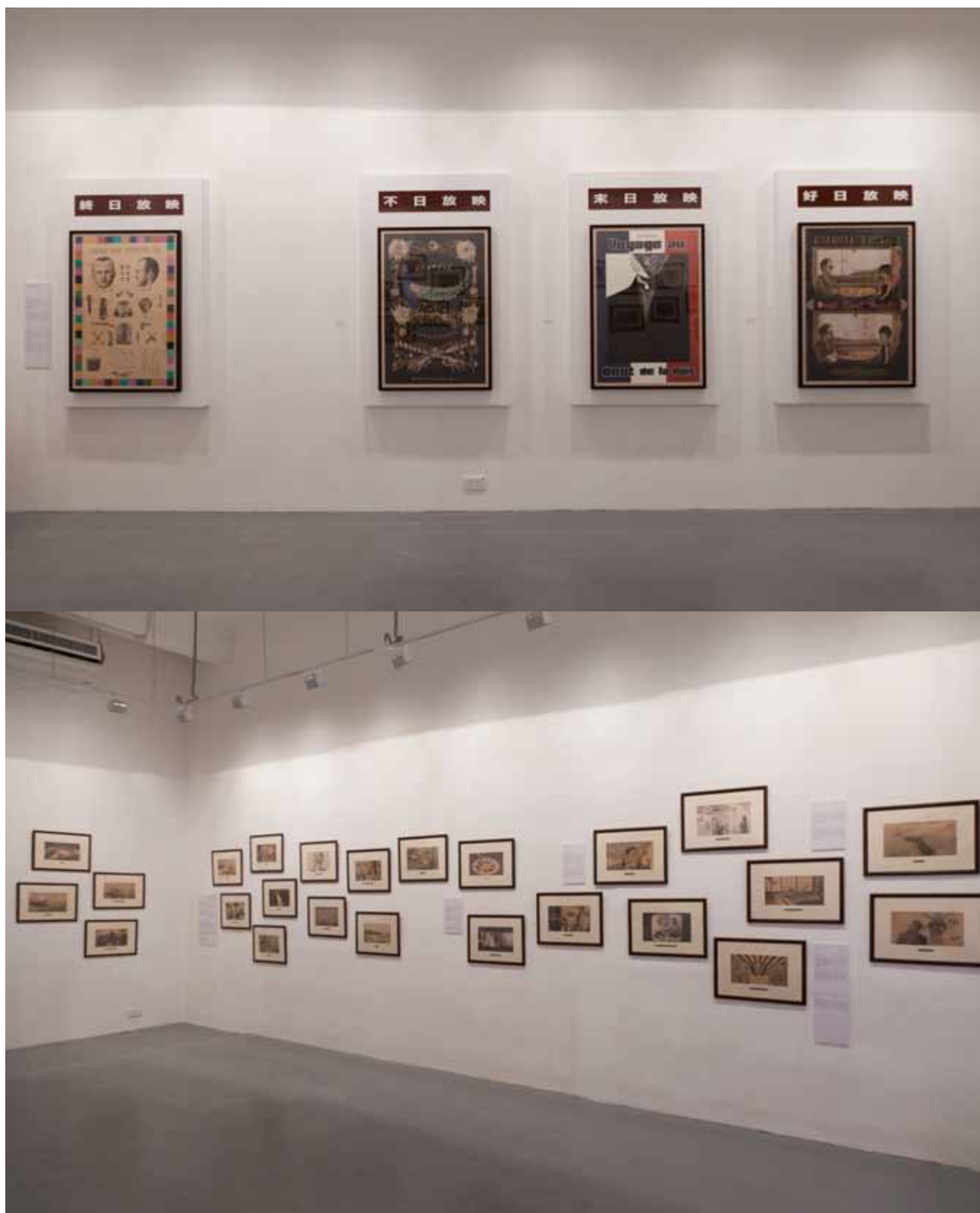
Each of the 28 films belongs to a category created by Ho. They include “Masterpiss”, “Classic Restoriette”, “The Advance Guard”, “Mocumentary”, “Movie I want to make if I had the budget,” etc. Within these categories, Ho mocks the authority of classics to discuss the phenomenon of HKIFF, and sate her own desire to make film.

Although the Latin term “inter vivos” can be directly translated as “between the living” – but only in fictional world are such things possible. The distant metaphors and virtual bodies on screen are the closest one gets to such dreams.



吾友烏有一—Hong Knog Inter-Vivos Film Festival裝置





Hu Jieming

胡介鸣

China 中国

从直观的角度描述,“《在黑暗中看得更清楚》黑匣子——临界实验室”在展览期间的呈现方式分为两个部分:黑匣子现场+信息交互展示区。

这两个区域的位置和间隔距离视现场的情形而定。

1、黑匣子部分:

这个区域是一个长12米、高3米、宽2.4米的集装箱改建的临界实验室,“临界”是从英文“liminal”意译而来,在这里是指“生活常态和艺术表现的界线”。实验室内部是没有视觉的,拒绝光线的理由是我们开启除视觉以外的“感觉系统”来感悟,包括经验系统。

在展期内,黑匣子每天有新的行为参与者与观众之间交互的“活剧”演绎,每天有实时交互、信息反馈,实时存入黑匣子历史档案库,形成完整的文献资料。“活剧”的来源是,通过征集、选择社会各个层面人士的行为方案,计划在9月组成“节目预告单”,类似“排片表”,在这里会将“表演者”的身份信息、行为方案、表演时间等信息列出,在展期内如期实施。观众可随意进入实验室现场参与、互动,注入“活”的元素。“活剧”征集聚焦在不同领域的社会个体,从自身对生存环境的认知出发,给出对“情景”的自我解读,由此作为起点,在“黑”中发酵,结合观众的介入,产生能量。

2、信息交互展示区部分:

信息交互展示区的内容有两类:A黑匣子中正在发生的(现场不可见的)情景,这部分信息通过局域网传输。B黑匣子中正在发生的信息在互联网上的信息,其中包含交互的内容,比如:微博信息等。观众也可现场实时参与。这部分的展示方式是通过装置不同的信息屏幕方式呈现。设想在馆内的休闲区内,如咖啡吧等休闲区。这部分的作用是将“黑”中的能量通过网络“管道”进入公众视域再次“烹调”,重组来源于现实境遇中不同个体的能量信息。







Jao Jia'en

饶加恩

Taiwan China 中国台湾

《REM Sleep》这件作品挪用纪录片的形式，拍摄台湾 90 年代南向政策后，由印度尼西亚、菲律宾、泰国以及越南所引进的短期劳工，他们在台湾居留期间睡觉时的梦，一方面试着从梦境探讨在全球经济体系下，个体因着经济因素移动时，环境对他们的感染和影响，另一方面，藉由这个似乎不具法律证据性的角度，对全球经济体系下的移动个体状态，提出反思的可能。

Via a documentary format, “REM Sleep” distills the dreams of Indonesian, Filipino, Thai and Vietnamese laborers who came to Taiwan as short-term migrant workers under the 1990s “southward facing” policy. Documenting these dreams in a foreign land is a way of exploring the effect of environment on the individual, when that environment changes because of shifting global economic forces. It also offers the possibility of introspection to these individuals tossed about by the global economy, because these documents have no legal ramifications whatsoever.







Naiza Khan

奈扎·康

India 印度

对介入巴基斯坦公共和城市空间的兴趣促使我对马诺拉岛进行了长期的调研。马诺拉在历史上是一处面朝阿拉伯海的要塞，是一个小型群岛的一部分，刚好处在卡拉奇这个天然港口旁边。岛上不同宗教的建筑物表明，一个多宗教共存的社会可能曾经存在于这里。

马诺拉的地理和行政区划如同一具身体被掏空后丢弃的隐喻。许多年来，我见证了一种奇特的发展状况，岛上的自然生态和历史被渐渐抹去了。这里的管辖权控制在海军机构和卡拉奇港务局手上，从多种途径剥夺了本地居民的权利。不同于难以在城市里表达的大规模权力斗争，这个岛屿的特点便是已有的建筑，这使得我们能看出城市的衰落与改变。我作为艺术家出现在这座岛上，成为一些可能结果的催化剂。这座岛伫立如一个哨所；这项研究成为一个观察点，是我在检验卡拉奇这座港口城市、它的都市扩张、它的历史以及日渐衰落的殖民机器这个项目的有益补充。对城市和建筑的实体性的攻击成为地缘政治冲突的标志。对这片土地的主权争夺产生了许多

版本的地图和冲突：这块土地如何使用，由谁使用，也产生了对空间的不同想象。

《天文台：来自马诺拉岛的文献》试图记录一个中间状态的空间。文献提供了一条途径，去重新整合和描述一系列的现成物，以及我在一段时间里面拍摄的摄影和录像作品。这个视觉研究的来源多样。它提出建造一片来自这个群落的集体记忆的新领土。岛上空间的不同方面和它断裂的历史之间有着没有脚本又悬而未决的关联。对岛屿地图的长年累月的绘制成为直觉性的、具体的风俗；水彩与主体记忆相关；线性绘画则是一个网格，画出了心理的疆域；表演性的“致敬”桥段成为直接标记这块土地的方式，尽管只是一时的标记。

贝壳做的小房子和小船标志着在面对一片不断被军事化的风景时对公共参与的渴望。从这些非纪念性的物品中浮现出各种各样的叙事。





My interest in interventions into public and urban space in Pakistan has led me to a long-term investigation of Manora Island. Manora was historically a defense fort facing the Arabian Sea and forms part of a small archipelago just off the natural harbor of Karachi. The presence of different religious buildings points to a multi-religious social fabric that perhaps once existed on this island.

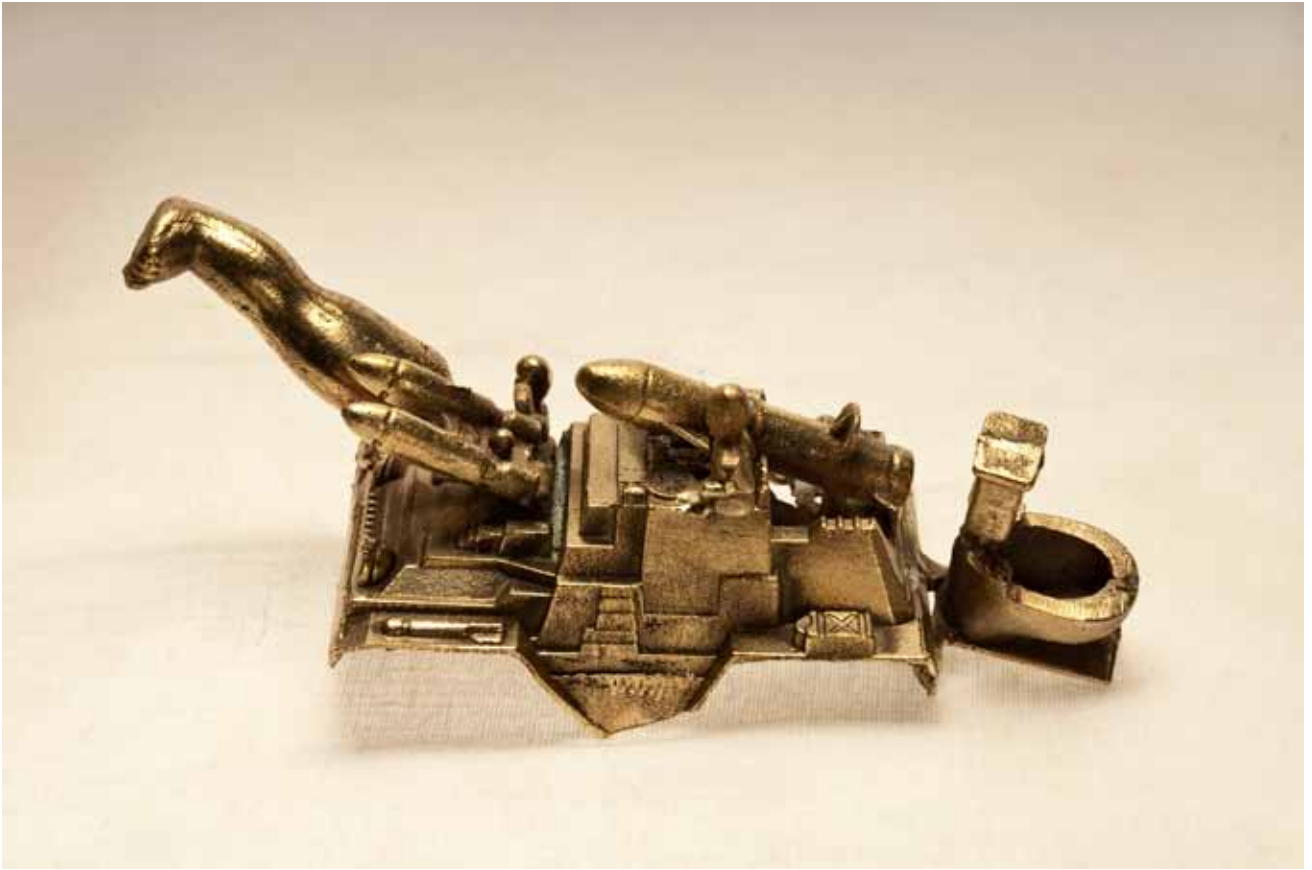
The geography and administrative segmentation of Manora evokes the metaphor of a body that has been gutted and cast away. Over the years, I have witnessed a particular kind of development, in which the natural ecology of the island and its history has been slowly erased. Jurisdiction over its development is controlled by the Naval establishment and the Karachi Port Trust, which has led to the disenfranchisement of the civilian population in different ways. Unlike the grand scale of power struggles that are difficult to articulate in the city, the island is marked by built structures, where it is possible to visualize the sense of urban decay and transformation. My presence as an artist on the island has acted as a catalyst for possible outcomes. Like the island which stands as a sentry-post; this research has become an observation point that informs my broader project examining the port city of Karachi, its urban sprawl, its history and the decaying machinery of colonialism. The assault on urban and architectural materiality has become a symbol of geopolitical strife. The contested sovereignties over land have produced multiple mappings and conflicts: how the land has been used

and by whom, has also produced competing imaginations of space.

The Observatory: Archives from Manora Island attempts to record an in-between space.

The archive offers a way to re-assemble and recount the array of found objects, photographs and video works I have taken over a period of time. The visual research is multi-sourced. It suggests the building of a new terrain, which comes out of the collective memory of this community. There are unscripted and unresolved links between different aspects of the Island space and its ruptured history. The accumulative process of mapping the Island has evolved in an intuitive, embodied manner; the watercolors relate to subjective memory; the linear drawings are a grid that map the psychological terrain, the performative piece 'Homage' becomes a way to directly mark the land, albeit temporarily.

The small houses and boats made of shells become symbols of a desired, public participation in the face of a landscape that is increasingly militarized. Out of these non-monumental objects emerge narratives of different scales.





摄影 Photograph | 天文台: 马诺拉岛文献 The Observatory: Archives From Manora Island | 2010-2012

City University of Hong Kong & Dunhuang Academy, China

香港城市大学&敦煌学院

Pure Land: Inside the Mogao Grottoes at Dunhuang is a seminal research project that envisions the future of digital preservation, cultural heritage interpretation and embodied museography. The Pure Land project was initially developed in a 360-degree 3D projection environment to provide a fully immersive animated experience of the Mogao Caves at Dunhuang in northwest China.

As a corollary to this 360-degree projection of Pure Land, the Augmented Reality Edition renders virtually the paintings and sculptures of Cave 220 within the architecture of a U-shaped installation room that has similar proportions to the actual cave at Dunhuang. The imagery appears on two tablet-PC screens that visitors can hold in their hands and use as mobile viewing windows. Visitors explore features of the actual cave within the space of the installation room. This is made technically possible by a number of infrared cameras that accurately track the position and orientation of the tablet-PC's as they are being handled by viewers. Computers then render the appropriate views of the actual Dunhuang cave, which are sent to the tablet screens via Wi-Fi.

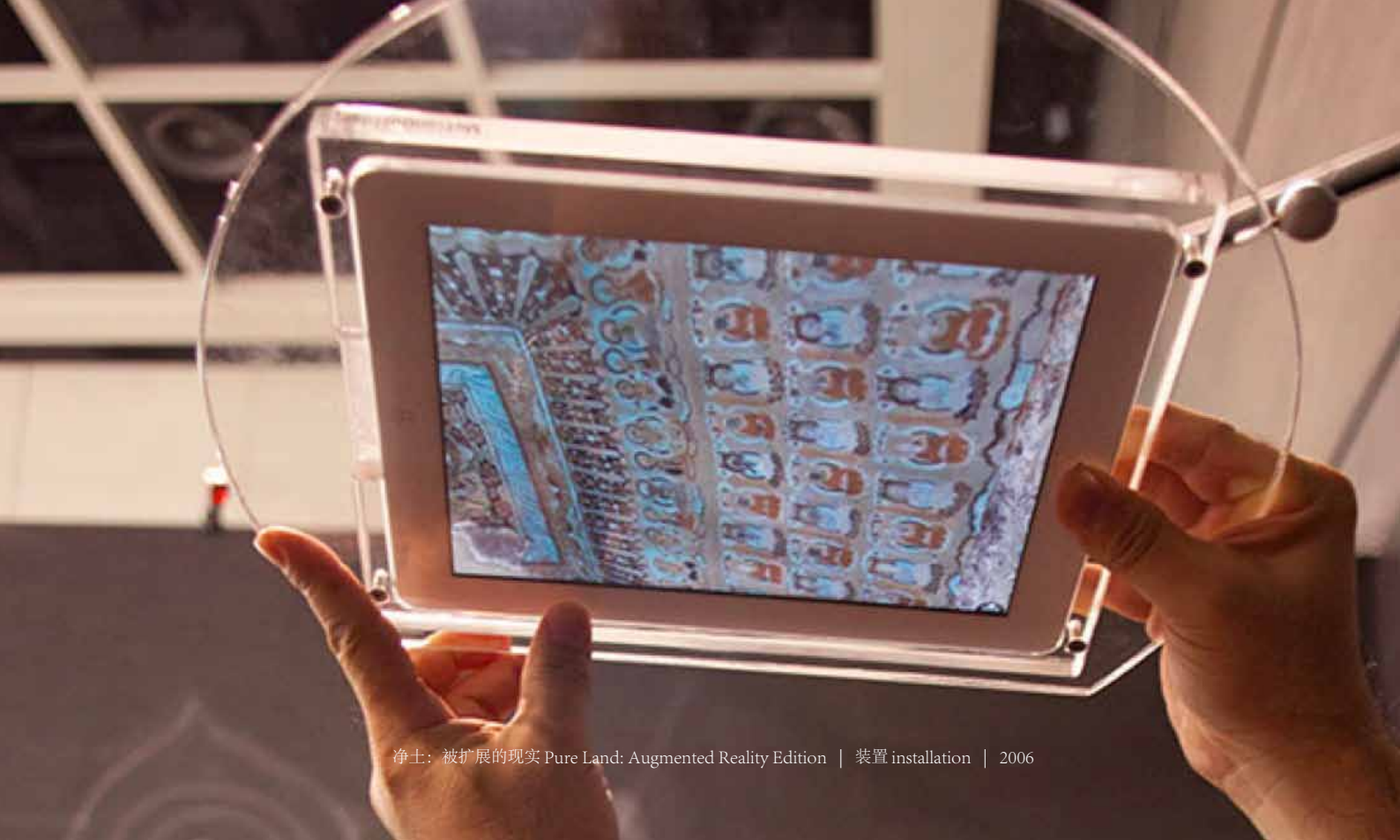
The walls of the installation room are covered with full-scale photographic prints displaying laser scans of Cave 220's architecture which were made by the Dunhuang Academy. This imagery provides both a structural and aesthetic alignment between the space of the installation room and that of the actual cave.

In Pure Land, ancient history and new media converge in a partnership between the Dunhuang Academy and City University of Hong Kong that reactivates the timeless splendor of the Buddhist art of Dunhuang. The outcomes of this ground-breaking collaboration offer new perspectives on digital conservation that resonate deeply with audiences.





净土：被扩展的现实装置



Maryam Jafri

马拉姆·贾福里

Pakistan 巴基斯坦



《独立日 1936-1967》是一个进行中的摄影装置作品，构成作品的档案照片是对亚洲和非洲各国家的独立日仪式的纪录，其中包括印度尼西亚、印度、加纳、塞内加尔、贝宁、突尼斯、菲律宾、叙利亚、苏丹、马来西亚、肯尼亚、坦桑尼亚、莫桑比克、越南、刚果、尚沃尔特以及阿尔及利亚。第一批“独立日”包括正式仪式的准备和仪式现场，这些档案照片展现出来的是一系列在公共和精英空间中发生的被严格限制的仪式和慷慨陈词的演讲。新政权的宣誓、签署相关协议、重要嘉宾入场、体育场仪式，以及第一次宣布新国家的成立，这些仪式或多或少都被已经离去的殖民势力监管和重新编排过。尽管有着地域差异，而且年代也不同，这些摄影材料所呈现的却是从欧洲输出的政治模型，以及世界各地被殖民的过程。这一摄影装置以类型学的方式进行呈现，静止在一个方块和一个故事版中间，但是同时也联系起两种经常差异巨大的摄影传统——连载与文献。

大量的艺术研究同时在殖民与后殖民时期发生，但是“独立日”这一项目试图要介绍第三种也是一直被忽略但是又极为重要的因素：在 24 小时中的黄昏时段，一个地区转变为一个民族国家。

特别感谢：Teen Murti 文献库（印度）、坦桑尼亚国家文献库、Mohamed Kouaci 文献库（阿尔及利亚）、叙利亚国家博物馆、Sami Moubayed 文献库（叙利亚）、马来西亚国家文献库、加纳信息委员会、肯尼亚信息委员会、巴基斯坦国家文献库、Corbis（越南）、杜尔罕大学（苏丹）、莫桑比克国家摄影学校、印度尼西亚国家文献库、盖蒂（刚果民主共和国）、科威特国家石油公司、Cosme Dossa 文献库（贝宁）、马尼拉大学利扎图书馆、Andre Zoungrana 文献库（布基纳法索）

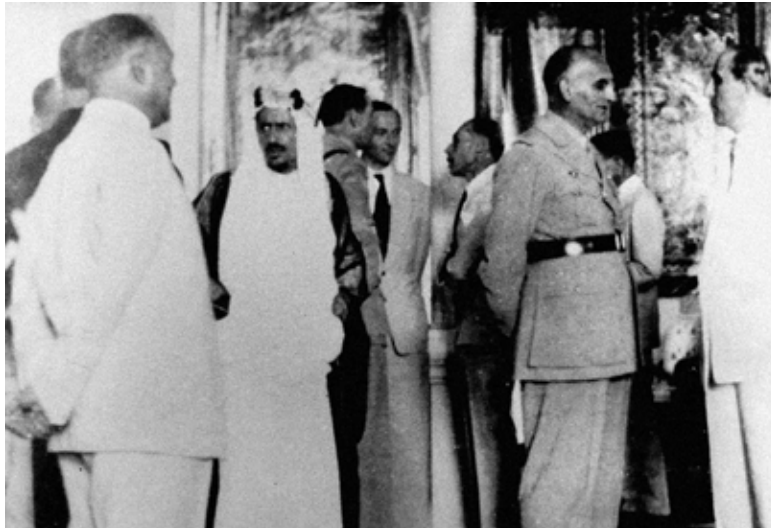


Independence Day 1936-1967 is an ongoing photo installation that features archival photos mainly from the first Independence Day ceremonies of various Asian and African nations including Indonesia, India, Ghana, Senegal, Benin, Tunisia, Philippines, Syria, Sudan, Malaysia, Kenya, Tanzania, Mozambique, South Vietnam, DR Congo, Upper Volta (Burkina Faso), and Algeria. The first Independence Day, leading up to and including the formal ceremony, unfolds as a series of highly codified rituals and elaborate speech acts enacted across public and elite spaces. The swearing in of a new leadership, the signing of relevant documents, the VIP parade, the stadium salute, the first address to the new nation, are all supervised and orchestrated by the departing colonial power. The photographic material is strikingly similar despite disparate geographical and temporal origins as it reveals a political model exported from Europe and in the process of being cloned throughout the world. The photo installation emerges as a typology, poised somewhere between a grid and a storyboard, and unites two often distinct photographic traditions - the serial and the archival.

A great deal of artistic research has been done on both the colonial and

postcolonial eras but this project aims to introduce a third, surprisingly neglected element into the debate - that 24 hour twilight period in between, when a territory transforms into a nation-state.

Special thanks: Teen Murti Archives (India), National Archives of Tanzania, Mohamed Kouaci Archives (Algeria), National Museum of Syria, Sami Moubayed Archive (Syria), National Archives of Malaysia, Ghana Ministry of Information, Kenya Ministry of Information, National Archives of Pakistan, Corbis (South Vietnam), Durham University (Sudan), Mozambique National School of Photography, National Archives of Indonesia, Getty (DR Congo), Kuwait National Oil Company, Cosme Dossa Archive (Benin), Rizal Library at Ateneo de Manila University, Andre Zoungrana Archive (Burkina Faso).



Syria Party



India Party



Congo RT Party



摄影装置 PhotographInstallation | 独立日1936-1967 Independent Day 1936-1967 | 2009
Malaysia-Ghana-India 1947-1957

Bird Head

鸟头

China 中国

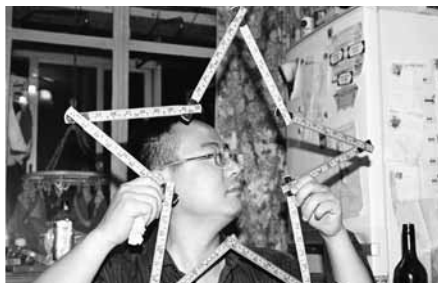


鸟头的作品主要以抓拍的摄影方式来捕捉他们出生的城市——上海的日常生活。他们日积月累拍摄的大量系列照片（包括黑白与彩色）是一种具有主观色彩且原汁原味的今日都市现实之写照。

此次鸟头作品的布展方式仍会延续在威尼斯双年展以及东京国家艺术中心用过的模式，根据场地空间现场布置照片以及诗歌（在照片中）。具体图示可以参见威尼斯和东京现场展览场照片。

Birdhead produces mainly street photography, capturing the everyday minutiae of the city or their birth, Shanghai. Their huge and growing archives of photographs (both colour and black & white) constitute a portrait of a modern city that is both personal and original.

This Birdhead exhibition continues the format used in the Venice Biennale and the Tokyo National Art Centre, placing photographs and poetry (in photographs) in response to the exhibition space. For more details, see the images of the Venice and Tokyo exhibitions below.







Société Réaliste

现实社会

France 法国 / Hungary 匈牙利







STATE OF SHADES: CHINESE NATIONAL OIL PAINTING PALE BROWN
 AVERAGE COLOUR OF 175 MAJOR OIL PAINTINGS FROM THE NATIONAL ART MUSEUM OF CHINA
 C 42% M 52% Y 7% K 22%



State of Shades: Chinese National Oil Painting Pale Brown

An installation project by Soci é t é R é aliste for the 2012 Shanghai Biennale

In 2012, Soci é t é R é aliste has initiated States of Shades, an ongoing and in-situ painting project, aiming to determine and collect a series of "national art" colours. To do so, Soci é t é R é aliste first selects a national art collection, whose purpose is to represent the modern and recent history of art from a national point of view. National galleries are inheriting collections from an authoritarian past, but they as well expend this anthological approach in contemporary terms by selecting and determining what should be purchased and remembered from now.

After selecting a national collection whose data is partly available online, Soci é t é R é aliste sort out a broad range of painted works from the collection, strictly "national" (thus done by "nationals") and convert them into monochrome tones, by using an average color seeker software. This long spectrum of colors is arranged alphabetically following the titles of the paintings represented. The collection is then used in order to be realized as a wallpainted and in-situ artwork, where stripes of monochromatic colours are presented with captions describing the exact context and origin of the colour on view.

The process ends when a "National Painting Colour" is calculated out of the same average tone technique, mixing all the selected paintings. A printed panel



presenting the collection of tones and the "national" shade is the final object.

In Budapest, at the Ludwig Museum, in April 2012, within the frame of Soci é t é R é aliste's "empire, state, building" exhibition, State of Shades: Hungarian National Painting Grey was executed. In July 2012, on the occasion of a contribution by Soci é t é R é aliste to IDEA, art magazine based in Cluj, Romania, State of Shades: Romanian National Painting Tone has been published.

Ongoing this research and compiling occasions and situations, Soci é t é R é aliste proposes to realize State of Shades: Chinese National Oil Painting Pale Brown within the frame of the Shanghai Biennial. The work is based on a recollection and an analyze of the online Chinese oil painting collection of the National Art Museum Of China (NAMOC), in Beijing. The NAMOC defines itself as a "museum dedicated to the collection, research and exhibitions of modern and contemporary artistic works in China". 175 oil paintings are highlighted on the NAMOC's website. After processing this list, Soci é t é R é aliste has determined a painted installation presenting the selected number of Chinese monochromes shades and a larger wallpainting presents monochromatically the "Chinese National Oil Painting Pale Brown" shade.

Brad Troemel + Ben Schumacher

布拉德·特勒梅尔+本·舒玛切尔

USA 美国

我和本一直在通过 Craigslist 网站联系房地产经纪人，我们表示愿意无偿帮他们拍一些房产照片，然后通过电子邮件发给他们。我们在拍照的过程中，偷偷地把各种社区货币放到了房间里，有纸币也有硬币，有的贴到了墙上，有的贴到了白板上，然后对准目标按下快门，接着重复同样的工作，继续拍下了一张张照片。但当我们把照片发给地产经纪人时，他们竟然没有察觉照片里有任何异样。他们利用这些照片制作了广告宣传单，并作为广告登到了 Craigslist 网站上。资本主义好就好在任何东西都可以按照市场价值大小公开出售。美国民众中独立意识最强烈的一群人（那些努力在经济上与联邦唱对台戏的社区）印制的货币竟然能出现在竞争异常激烈、经济自由主义横行的曼哈顿房地产市场，而且畅通无阻！经纪商在不知情的情况下，使用植入了反抗符号的图片来制作房产销售广告，而那些群体印制社区货币的初衷就是要抵制这种商业做法。

在这次上海双年展上，我们想“故伎重演”。我们会秘密地把我们拍摄的“房产”照片和社区货币硬币摆放到南市发电厂不起眼的地方：一棵灌木、一只垃圾桶、大厅里的一盆植物、洗手间等。人们为了保证展览空间的一致性，往往会忽视这些细枝末节。我们会使用运输船舶中使用的透明塑料膜包起硬币和图片，然后放到那些不起眼的地方，透明的包装会给人转瞬即逝、暂时存在的感觉。我们在指定的展览空间放置一些来自其他地方的家具，如果有咖啡厅、休息区或演讲厅，那么这些场所的椅子和桌子也可以拿来展览。然后，我们会把这类家具归类，放到我们的展览空间里（电梯旁），然后放上房产图片和社区硬币并用塑料膜包裹起来。参观者可以随心所欲地坐在这些椅子和桌子上。这样做的目的是让观众熟悉整个展览空间里其他用塑料包裹的物件，暗示他们留意那些有类似点缀的其他物品，当然也有可能适得其反，导致他们完全视而不见。我会拍摄自己布置展览的装置照片，我同样也会采取拍摄房产照片时采用的“长景 / 拉近焦距”的摄影手法。就像房产经纪商没有看出照片中的社区货币，而且拿来用到了商业销售广告中，这些房产宣传单也会从人们的视线中溜走，成为艺术展览的一部分，而且不着痕迹。

Ben and I have been contacting real estate brokers through Craigslist, asking to photograph their properties for them and then e-mailing them the pictures we took for free. While we photograph their properties we secretly place various community currency bank notes and coins throughout the space, discretely taping them to walls or white boards, taking the picture, then moving on to the next image where we do the same thing. When we send the real estate brokers the images of their property they do not notice our addition to the image. The images we give them are used for property brochures and future Craigslist advertisements. We are interested in capitalism's propensity to make all things equally accessible through their market value. Currency made by the most separatist factions of the American public (communities that have attempted to all but financially secede from the Union) can be placed in the heart of the cut-throat, laissez faire Manhattan real estate market and go off without a hitch. The creation and unknowing use of images with embedded symbols of resistance are then used to sell property through the very mechanism those community currencies seek to resist.

For Shanghai we'd like to continue this process recursively by discretely adding our "real estate" images and community currency coins to environmental aspects of the Nanshi Power Plant - a bush outside, a garbage can, the pot of a plant in the lobby, the interior of a bathroom stall - aspects of the building that are overlooked in favor of the uniformity of exhibition space. The coins and images would be attached to these building features with the type of clear sheet plastic often used on shipping vessels, granting the coins and images a feeling of transience and temporality. In our designated exhibition space we'd like to include furniture taken from anywhere else in the building - if there is a cafe or resting area or lecture hall, the chairs/coaches/tables from those areas will do just fine. We would then place a grouping of those furniture items in the space we have been assigned (next to the escalator) and plastic wrap them with real estate images and coins. People would be free to sit on or use the furniture arrangement however they saw fit. This single example of furniture items would attune viewers to the other plastic wrapped items dispersed throughout the space, acting as a key to notice (or ignore) the other similarly dressed items. I will take my own installation images of the exhibition wherein I will execute the same 'from a distance / then zoom in on the detail' style of photography I've performed in the real estate images I've attached to this email. Just as the community currency was overlooked and conflated with the commercial sale of property so too will these real estate brochures blend and seamlessly become part of an art exhibition.







Gillian Wearing

吉莉安·维尔英

UK 英国



In Wearing's early film *Dancing in Peckham*, her strong performative approach becomes obvious. The starting point for this work was a scene the artist observed and found fascinating. She saw a woman dance to music only she could hear, completely lost to the world, in the foyer of a public building. Gillian Wearing transformed what she saw into a personal experience by slipping into the role of the stranger, exposing herself to the blank stares of passers-by in a shopping mall in the London borough of Peckham. The irreconcilability of the authentic expression of one's own feelings with the norms of social life, of the everyday presentation of self with the perception of others, is the central theme of this work.



在韦英位于南伦敦的工作室附近，时常聚集着一群醉汉。他们引发了韦英的兴趣，并且成为了作品《醉》的开始。艺术家把他们邀请到工作室来，想要拍一部绝对的醉汉影片，拍这些人喝到彻底歇菜失去控制。通过这部黑白的三频录像，非常正式的严格视角和中立的空间在这些醉汉之间循环，韦尔英成功地为这些人绘制了一幅客观的肖像，不带任何的评判或道德说教。通过一种非常清晰的记录，《醉》唤起了一种含义的生成，就像是来自于17世纪的日常生活绘画，再到当代电视形式，以此来揭示社会上被边缘化的群体，对观众作为窥视者提出了质疑。

A group of street drinkers who liked to congregate close to Wearing's former studio in South London caught the artist's interest and thus became the basis of her work *Drunk*. The artist invited them into her studio with the intention of making an uncompromising film about the loss of control of the extremely drunk people. Through the black and white aesthetics of the three-channel video, the formal strictness of the chosen view and the neutrality of the room, in which the drinkers are circulating, Wearing succeeds in drawing a mainly objective portrait of these people, without judging or moralising. With a clearly documentary touch, *Drunk* evokes connotations spanning from the genre painting of everyday life of the 17th century to the contemporary television formats that operate by exposing socially marginalised groups, thus posing questions about the viewer as voyeur.



在这件作品中，韦英邀请了26名朋友和熟人，一起来做一场1小时的表演。他们都打扮成警察的样子，而且被告知要在一个录像机前一直保持不动来拍一张合影，他们被要求一动不动，而且要静悄悄的。这一表演——被归类为超强自控能力——让整个事件不太像电影，而更像是一张集体照。然而，如果我们凑近些看，就可以看到这些主角的轻微移动，而且随着时间流过，他们的动作越来越明显。这里动动，那里动动，交换一个眼神，后者被抑制的笑。时间越来越长，自控能力也越来越弱，显然，让这些主角继续保持姿势越来越难了。在这件作品中，韦英通过权力的结构、控制和监视，把法则的形式和他们的局限都展现了出来。

For the work *Sixty Minute Silence*, Gillian Wearing invited 26 friends and acquaintances to do a one-hour performance. Dressed up as police officers, they were told to remain positioned as if for a group portrait in front of a running camera for one hour, silent and almost completely without moving. The performance – characterized by great self-control – let the work initially seem less like a film and more like a formal group photo. However, if we look closer, we can make out slight movements of the unfirmed protagonists that become more and more noticeable with time. Here and there, a glance is exchanged or laughter suppressed. The longer it takes, the more self-control wanes and obviously the harder it gets for the protagonists to maintain their pose. In this work, Wearing addresses forms of discipline and their limits through mechanisms of authority, control and surveillance.



This short, silent video featuring a scene performed by two professional actors demonstrates the intense relationship between a mother and daughter as purely physical communication.

Whether they both love or hate each other, whether they exchange hugs or blows, remains unclear despite the intensity of the action. The choreography of the plot takes numerous turns, and sometimes the film runs backwards in order to emphasize the effect of the clash of emotions. Gillian Wearing uses black and white film to reduce the emotional power of the images in favour of a documentary and artificial effect.

Irrelative Commission

无关委员会

《家书》中，无关小组的成员把他们的父母写来的家信用微雕技术刻在米、豆子上，观众可以通过显微镜阅读这些家信。而他们集体合作的回信，则是将米铺在空间中一个高于观众视平线的平面。观众通过反光镜看到的是常见于家信的“平安”、“保重”、“放心”之类词语的碎片。一颗粮食和无数颗粮食的信件往来，构造出超越这群青年的家庭故事本身的广阔语境。而显微镜和反光镜这两种间接观看，让平时熟视无睹的一切重新凝重起来。

In Letter from Home, the collective members inscribe the contents of letters from their parents onto grains of rice and beans using microcarving techniques. Visitors can read the letters through microscopes. Their collective reply to these letters is to scatter the grains of rice on a platform above the eyeline of visitors. In mirrors, visitors can catch glimpses of the words used so frequently throughout these letters: "be safe," "take care," "don't worry"... The interplay between one grain and all the other letters generates a wide linguistic field, bigger than just this group of young people. And the indirect nature of the observation, through microscopes and mirrors, imbues these often-ignored commonplaces with a new power.



陈志远 Chen Zhiyuan

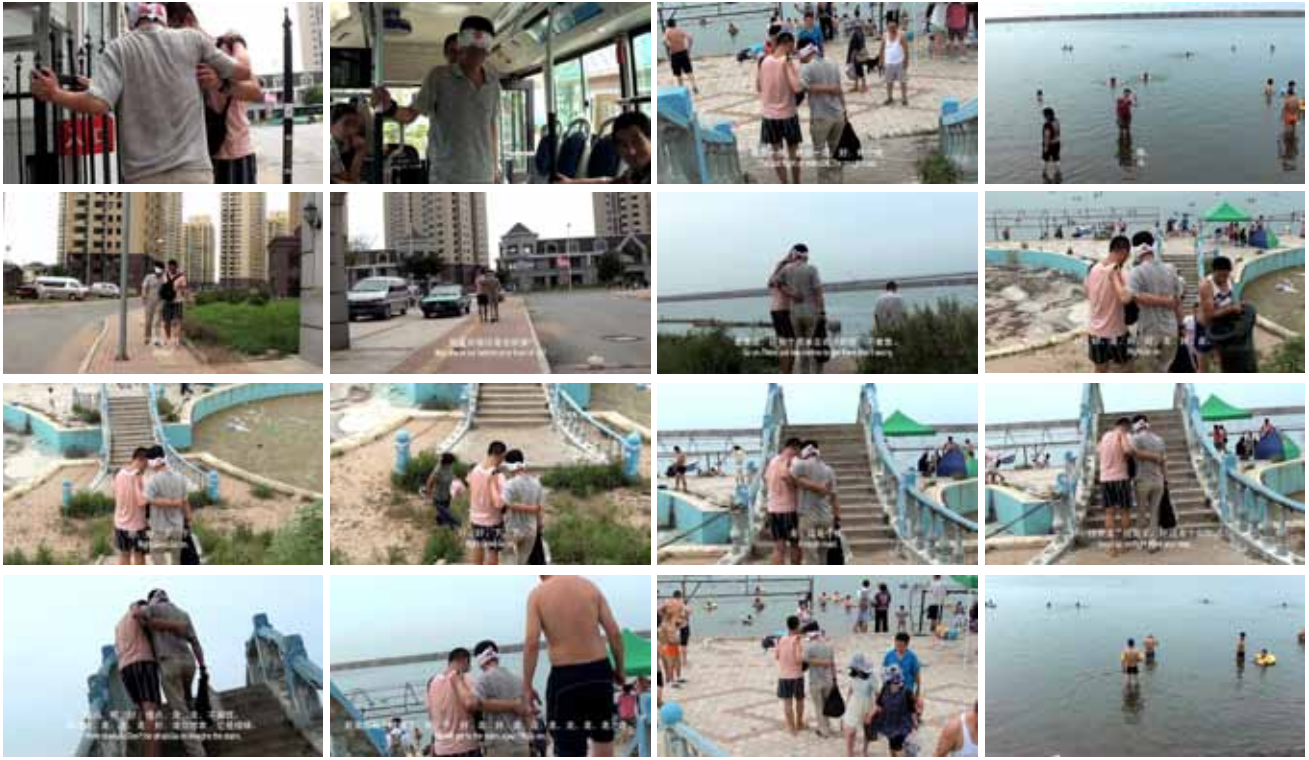


贾宏宇 Jia Hongyu



高飞 Gao Fei





无关小组由一群共同具有强烈社会介入倾向的青年艺术家组成。他们每个人都有自己在小组之外独特的创作领域，但是组成小组，“是用于进行独自工作时不可能、没勇气、没决心去完成的事业”。几年来，无关小组由一系列在社会空间中展开的“行走”行为，以及与各自家人互动的计划引起关注。小组名为“无关”，实则是深刻意识到今天的当代艺术与日常生活和正常人的情感的过分无关，而试图去用团体行动建立一种“相关”。

无关小组此次展出的《家书》和《肩膀》两件作品都体现了这种“关切”。

《肩膀》中，小组成员各自回到家乡，将父母的眼睛蒙上，带着父母去一个地方。那是父母曾经带自己去过的地方。蒙上眼睛的父母被已经成长离家的孩子牵引扶携，这是多年来渐行渐远的亲人之间的重新相关。他们所重访的不只是一个地方，更是一种关系。

Irrelevant Commission are a group of young artists strongly inclined toward social action. Each member has their own projects outside of the collective, but they work together to do "work which we could not do, do not have the courage to do, or lack the willpower to do alone." Over the last few years, Irrelevant Commission have attracted considerable interest by undertaking a series of "walking" performances in public spaces, and projects involving interactions with their family members. Their name derives from their keen sense that contemporary art has been come too irrelevant to real life and real people. Through their collective action, they are attempting to build a new "relevance".

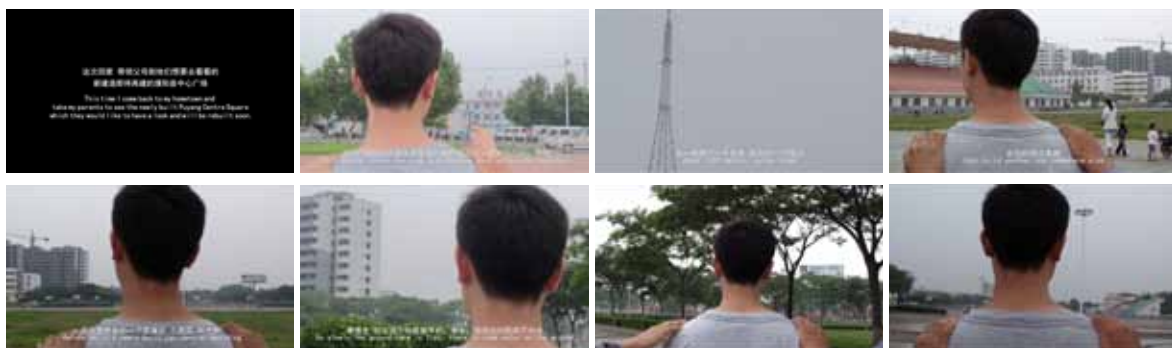
The two works they are showing in this Biennale both display their "concern" for real people.

In *Shoulder*, the members of the collective each returns to his or her own home, blindfolds their parents, and takes them to a specific location. In each case, it is a place that the parents once took the artist to. The blindfolded parents are led and supported by the artist, creating a new connection, or relevance, between family members who have for years been growing apart. They are revisiting not just a location, but a relationship.

牛珂 Niu Ke



李良勇 Li Liangyong



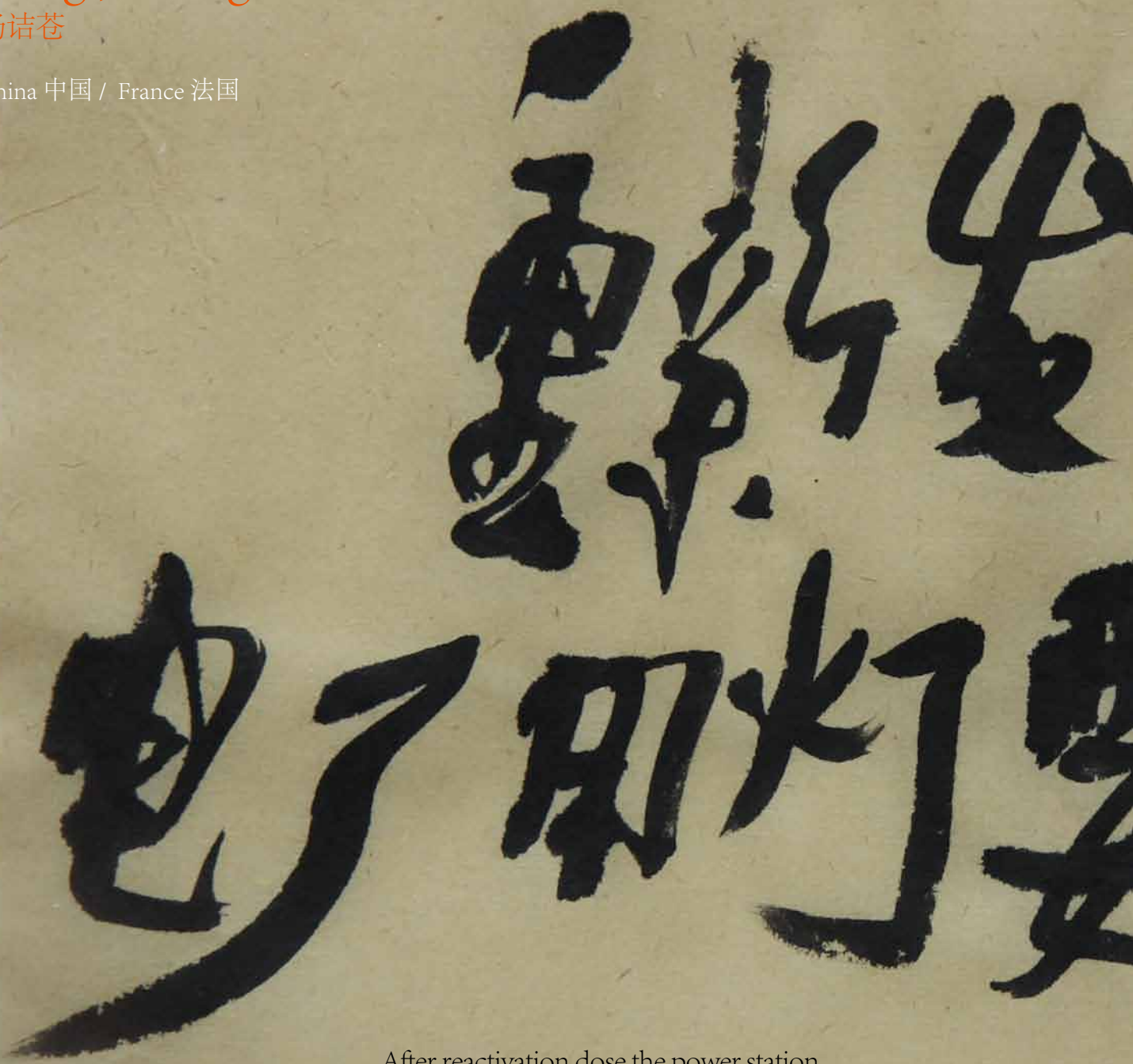
郭立军



Yang Jiechang

杨洁苍

China 中国 / France 法国

A piece of calligraphy on aged, yellowish paper. The characters are written in a bold, expressive cursive style (caoshu). The top line contains three characters: '出' (chū), '新' (xīn), and '生' (shēng). The bottom line contains four characters: '电' (diàn), '了' (le), '用' (yòng), and '灯' (dēng). The characters are dark and have a textured, ink-like appearance. The paper shows signs of age with some creases and discoloration.

After reactivation dose the power station
have to pay for the electricity?

个人共同体

“费瑞兹·汉赛尔的共和国”是一个人的共和国的概念，在这个国度里只有一个公民。杨诒苍在德国蒙斯特尔拆建房屋的残墙断壁上偶然发现了这个共和国。一座被打开的建筑里的秘密：红色墙上的白字，定义这块地方为一个共和国。按照费瑞兹·汉赛尔自己的说法：“事实上，这个想法很接近整体论哲学。我相信单独的个体可以形成整个宇宙。不论你创造一个外部世界比如一个‘共和国’，或者是一个内部世界（个人自身），重要的是你创造的这个空间的自主性。我的‘共和国’是一个自主的领域，我可以邀请人们进入，而我自己也在其间自由生活。”“我理解我的‘共和国’是一个自主的互动空间，我无论走到哪里都带着它。在这个意义上，我就好似一个媒介，传递我的‘共和国’所崇尚的观念和价值。”

* 摘自广州博尔赫斯书店艺术机构《白南准的裤带》第45页：“费瑞兹·汉赛尔的共和国”——笼罩在“全球一体化”的黑暗时代，一缕孤独的微光会是希望之所在。

也

也

Republic of Fritz Hansel

"The Republic of Fritz Hansel" is a one-man republic, where one man constitutes the entire body of citizens. Yang Jiechang came across this republic by chance on one remaining wall of a demolished house in Münster. The secret of building which has been forcibly opened: white letters on a red wall, declaring this space to be a republic. According to Fritz Hansel himself, "This idea shares a close affinity with the philosophy of holism. I believe individual being is a complete universe. Whether in the creation of an external world such as a republic or in the development of an inner world such as the 'self,' building autonomy into the space is the most defining element. My 'Republic' is an autonomous space, which I invite other people to, and where I live as I desire... As I see it, the 'Republic' is an autonomous space for interaction, a space I carry around wherever I go. In this sense, I am a living medium, communicating and spreading the ideas and values championed by my 'Republic'."

* From " 'The Republic of Fritz Hansel' , a lonely glimmer of light in this dark age of 'globalisation' could be a new hope" The Belt of Nam June Paik, Libreria Borges Institute for Contemporary Art, p. 45.





Wei-li Yeh

叶伟立

Taiwan China 中国台湾

2007年，台北都市更新及文化政策的强力使得以摄影为主的艺术家叶伟立必须放弃他位于宝藏岩——一个驻扎在台北城区公共区域的非法搭建住宅区——的长期项目。

由于在宝藏岩的社会和艺术介入的经验，在都市更新计划发生后的一段时期，批评反射和心理上的彻底放弃，让叶伟立从自己身内部和外部同时转向更加实践性的和更个人的原因方向发展。叶伟立决定将其社区艺术实践移到都市区域外围，来到了他的父母的出生地，杨梅。当叶伟立还是小孩儿的时候，在这里度过了他的假期与周末。

“日新街”计划始于2008年，在叶伟立的私人工作室里启动。为了介入到社区，并且策略性的把当代艺术话语、台北都市的人类资源与这个小镇联系起来，叶伟立与周围的艺术家、本地居民和邻居们开始着手杨梅的废弃电影院改造成了一个公共展览区域，一个演出平台。为了把旅游者吸引到这个区域来，他们在电影院里定期举办公共活动。这些活动不断发展，之后可能会变成一系列名为“超级星期五”的议事会，持续不断的空间更新、视觉艺术、事件、舞蹈、实验音乐和写作都汇集到这里来。

In 2007, forces of urban renewal and cultural policies propelled photography-based artist Wei-Li Yeh to abandon his long-term studio/project based on the Treasure Hill Community, located in an illegal ramshackle settlement built on public land in Taipei City.

Following a period of critical reflection and psychological meltdown over the experiences of social and artistic intervention at Treasure Hill, and turning both inward and outward for practical and personal reasons, Yeh decided to take his community-based art practice outside of the metropolitan area and into Yangmei, the birthplace of his parents, where Yeh spent holidays and weekends as a young child.

New Day Street began in 2008 as Yeh's private studio. In order to engage the community and strategically link contemporary art discourse and human resources of metropolitan Taipei to a small town, Yeh began to transform this cinema into a public exhibition and performance platform along with fellow artists, local relatives and neighbors. In order to attract visitors to this area, public events were held periodically in the cinema. The evolution of these events would later develop into a series of pow-wows entitled "Super Friday", where continual spatial renovation, visual art, happenings, dance, experimental music and texts come together.







Young-Hae Chang Heavy Industry

张英海重工业

Korea 韩国

我们曾向策展人保证，我们的艺术意图从来都不是为了挑衅而挑衅。但是，坦白地说，我们自己都不清楚我们的艺术意图究竟是什么。我们相信其他人能够替我们找到答案。我们并不想找麻烦。从那时起，我们始终在问自己的一个问题是：我们当时对她那样说是发自内心的吗？我们真的不只是想要激怒别人吗？我们之所以这样问，那是因为，难道这不正是艺术的角色吗？艺术所扮演的角色不正是去挑衅别人吗？

We reassured the curator that our artistic intent is never provocation for its own sake. To be honest, though, we have no idea what our artistic intent is. We believe that others figure that out for us. We're not looking for trouble, we told her. Since then, the question we've been asking ourselves is: were we sincere in saying that to her? Is it true that we're not just trying to get a rise out of people? We ask the question because, well, isn't that the role of art? To provoke people?

AN EXHIBITION
"PARTNER" FORCED
THE CURATOR TO
EXCLUDE OUR WORK
FROM THE SHOW.

THIS HAPPENED
IN SOUTH KOREA,
A MORE THAN

NOMINAL DEMOCRACY.

SURE, IT'S YOUNG
AND HAS PLENTY OF
TIME TO LEARN WEST-
ERN IDEAS ABOUT
FREEDOM OF SPEECH,

SO NO
BIG DEAL.

YOU WIN A
FEW AND
LOSE A FEW.

Zhuang Hui + Dan Er

庄辉+旦儿

China 中国





位于甘肃省境内祁连山西部的玉门油田，是中国第一个石油基地。这个因石油而生的城市，在经过 60 余年的短命开发后，又因石油资源的枯竭开始消亡。

玉门市依矿而建，因油而兴，是典型的资源型城市。1938 年，玉门油田因抗战所需而开发建设，1939 年玉门老君庙第一口油井出油，中国从此甩掉了“无油国”的帽子。1939 年至 1949 年，玉门油田累计生产原油 52.4 万吨，占同期全国石油总产量的 90% 以上，奠定了中国石油工业的基础。经过 60 多年开采，玉门石油产量逐年下降，由最高年份 1959 年的 140.62 万吨降至 1998 年的 38 万吨。由于石油资源的逐步枯竭，油田企业进行了多次改组改制和经营结构、布局结构的大幅度调整，对近半个世纪以来为服务石油企业而建立起来的地方行政系统、工商企业框架和社会服务体系造成了严重冲击。特别是 1998 年以来，地方政府围绕油田、服务油田而兴办的化工、轻工机械、石化下游开发等工业企业，糖酒、五金、饮服等配套的商贸服务企业绝大多数破产倒闭，原市属工商业体系全面崩溃。据统计，1996 年全市有市属工业企业 90 家，经过 1998 年前后的破产重组，2000 年仅有 8 户企业勉强维持经营。玉门市在石油产业发

The Yumen oil field in the western Qilian Mountains in Gansu Province was the first oil field in China. The city of Yumen grew because of the oil business; today Yumen is dying, because six decades of frenzied excavation has dried up its oil.

Yumen is a typical resource-driven city, built on its mineral deposits and booming with its oil. The Yumen oil field was first developed in 1938, because of the war against Japan. 1939 saw Yumen's first oil well at Lao Jun Temple begin to produce, ending China's reputation for having no oil resources. Between 1939 and 1949, the Yumen field produced 542,000 tons of crude oil, over 90% of China's total production. The foundations of China's oil industry were laid here. However, six decades of relentless extraction brought about a progressive decline in production, from a peak of 1.4062 million tons in 1959 to just 380,000 tons in 1998. As the old dried up, the industry went through round after round of restructuring and contraction, which took a heavy toll on the local government, industrial and commercial eco-systems and public services. 1998 was a watershed: since 1998 most local businesses have gone into bankruptcy. From the government-dominated oil production and service sector to chemical plants, light industrial machinery, down-stream petrochemical plants, and sugar, brewing, hardware and catering, the once flourishing industries of Yumen have been entirely crushed. Records show that, of the original 90 industrial enterprises owned by the Yumen government in 1996, only 8 survived the crash of 1998 and were still clinging on in 2000. In



展的鼎盛时期，城市人口达 13 万余人。随着石油资源的枯竭，截止 2007 年有 9 万多人迁出老市区，留守人员除石油生产工人外，绝大部分是无力搬迁的老弱病残和下岗失业人员。全市下岗失业人员已达 3.5 万人，其中生活特困群众达 1.4 万人，城市低保人员 6000 余人。

从上个世纪 90 年代末我开始关注来自玉门的各种消息，2006 年夏天我和旦儿从嘉峪关转乘汽车来到玉门。当时恐慌和不安的情绪笼罩着整个城市，大部分的公共设施被废弃，居民楼也正在被整栋整栋地拆除。

人类从燃烧木材到利用煤炭，再到今天石化能源的普及，这是一个文明进化的线索。消亡中的玉门带给我们的震惊和对文明的思考是触发我们想要介入这个空间的原因。

在这座城市我们聘请当地的工作人员，以他们的审美趣味和运作方式开一家名副其实的照相馆，营业一年，这是我们最后确定的方式。

玉门行将消失，我们仅仅记录了它最后的表情。

——庄辉 + 旦儿

its heyday, Yumen's population peaked at over 130,000. By the end of 2007, with the depletion of its oil reserves, more than 90,000 residents had moved out of the city. Those remaining are a few oil workers, and the elderly, sick, handicapped and unemployed who do not have the resources to relocate. 35,000 are unemployed, with 14,000 living in poverty and more than 6000 receiving the municipal minimum income welfare.

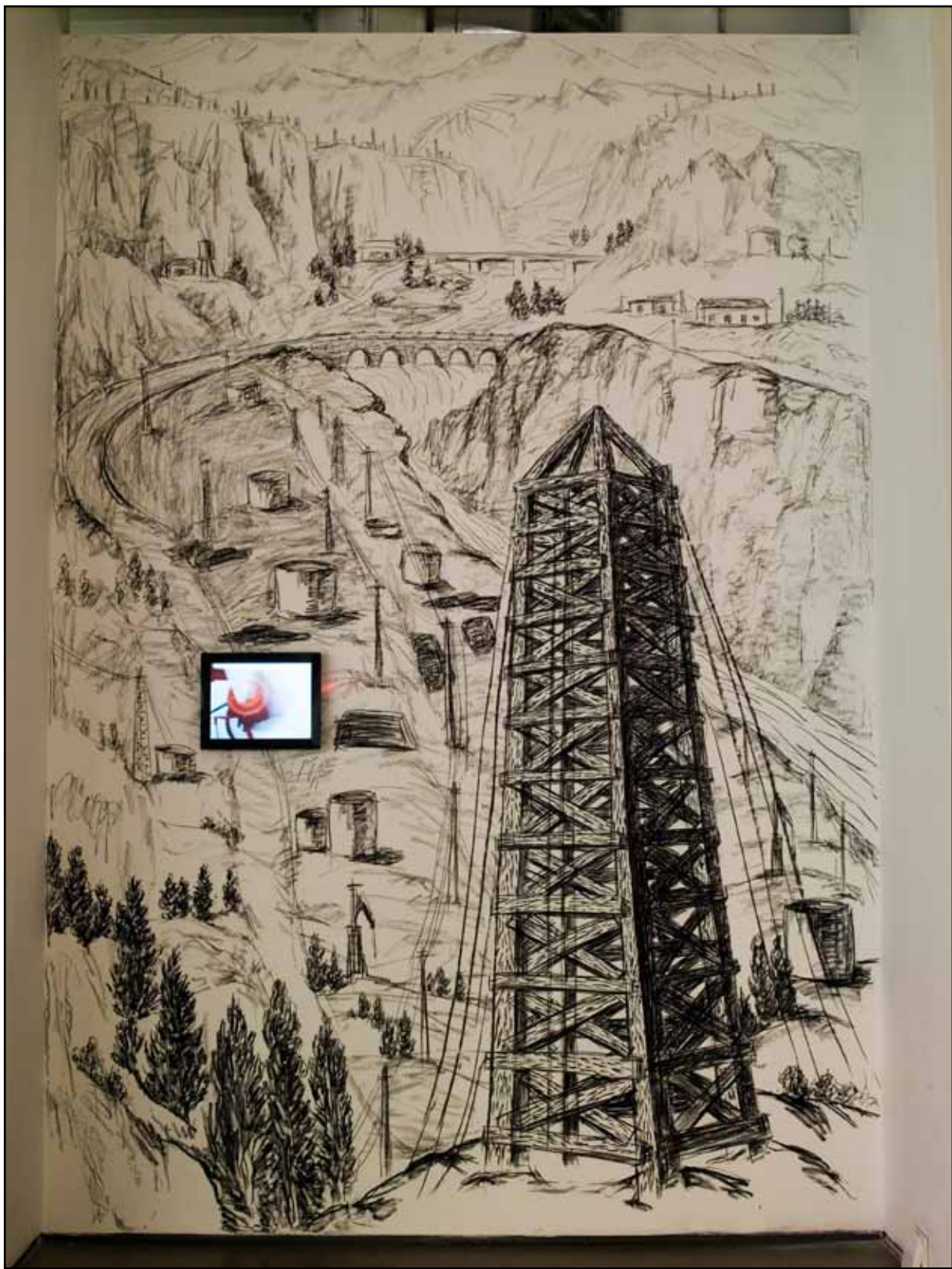
In the summer of 2006, Dan Er and I arrived in a city permeated with anxiety and panic, where we found most public facilities were deserted and building after building of residential units was being torn down.

Human progress has seen us shift from burning wood to burning coal, and thence to universal use of fossil fuels. The shock of Yumen's decline and our ideas about progress prompted us to intervene in this space.

We finally decided to open a photography studio in Yumen, hiring locals to staff and run the shop for one year. They were free to express their own aesthetics and to introduce their own business models.

Yumen is about to vanish, and we were only in time to document her last expression.

—Zhuang Hui + Dan Er



INTER-CITY PAVILION

城市馆

城市馆模式的采用是本次上海双年展的重大举措，以后的上海双年展将以此作为常规模式进行探索。此次将城市馆模式纳入上海双年展的框架，是上海双年展固有的问题线索的逻辑推进，同时也是新的当代艺术博物馆空间所提供的物理可能性。目前，这一构想已经得到不少重要城市的相关合作机构的积极响应，如：阿姆斯特丹、奥克兰、巴勒莫、柏林、德黑兰、里尔、温哥华、苏黎世、伊斯坦布尔等。

It is the first time for the Shanghai Biennale to include city pavilions and will help the organizers of the Biennale to determine whether this will become a permanent part of future biennales. This inclusion of city pavilion's pattern into the structure of Shanghai Biennale is the logical progress of Shanghai Biennale's inherent problems' clues, and also the physical possibility provided by the space in the new Contemporary Art Center. Currently, we have received positive feedbacks from cities such as Amsterdam, Auckland, Berlin, Istanbul, Palermo, Rhyl, Tehran, Vancouver, Zurich, and etc.

《城市馆地图》注解

2012 年第九届上海双年展总策展人

中国美院跨媒体艺术学院教授，总体艺术工作室主任

1. 图基于对参加上海双年展城市馆计划的数十个城市及其他城市的研究而画出。一河蜿蜒过城，图上未表明方向，或许流向海湾。不同方向的铁路深入老城区。河流和环状道路把城市基本切割为三层。城市从中心到外围分属不同时代，也被不同职能所分割。没错，这座城市是上海，也是伦敦和瓦拉纳西，或者广州、悉尼、柏林、墨西哥城与大阪。这就是那座我们多次重访，却从未能穷尽的众城之城。

2. 让我们从火车站开始。站前广场不远处，迷宫一般的老城区，我们曾路过剧场和电影院，流连于酒吧与古老的商场，但我们对这里的乞丐和小偷心有余悸，并且对这里犯罪的猖獗略有耳闻。我们对老城区的秘密其实所知甚少，只有出租司机通晓它所有的内情。

3. 大饭店东边就是古代的王宫，对，就像北京、莫斯科或者伊斯坦布尔，或者曼谷和东京。帝国的荣耀有时候要通过人力车夫来向外来者解释。王宫和市政府以东则是博物馆和老教堂、唐人街所包围的殖民史广场。几百年来殖民史是这么多城市生长的激素。墨西哥城的大教堂是西班牙殖民者拆除印地安神庙的石料搭建而成。而博物馆本身也是殖民史的产物。

4. 从殖民史广场越过曾经自杀者云集的金门大桥来到旧金山，这是太平洋铁路的终点，铁路沿线各站分别是华工苦力、排华法案和征服者的站点。旧金山外的天使岛，曾是拘禁、关押 18 万赴美华人以及其他亚洲移民的“集中营”。该历史其实并不久远，也就在一百年前。港湾里停着“黑船”。那是当年日本人对于来到家门口的不速之客佩里船长的舰队的称呼。东京的台场是日本筑炮台抗击黑船旧址，而今海滩上的耸立着小版本的自由女神像。从旧金山顺着河流上溯，路经利马，这里曾经拥有的古代文明因病毒的入侵嘎然而止。今天的利马古城是联合国世界遗产之一，但最主要的景观是殖民时代著名的天主教建筑群。一些看起来中性的名词，在这条道路上不用追究多元，就可以回到殖民史：动物园、植物园、雨林和咖啡产地，它们和“吉姆乌鸦法案”（Jim Crow Laws）属于同一条河流。

贝鲁特，因法国统治期间的教派冲突而被抛入内战的城市。达喀尔，因黑奴贸易而出现的城市。孟买，东印度公司的总部。有更多的城市都和殖民史紧密纠缠。在这张地图上并未一一标出。

5. 有一些殖民地今天因为环境优美不断地跻身于最适合人类居住的城市的名单。那里看起来似乎处于世界的尽头，只有森林和海浪令人心醉。温哥华、奥克兰、墨尔本和悉尼至今都是新亚洲移民的目标地，他们在原有的原住民问题之外，为地方政治带来了更多的多元文化议题。

6. 从殖民史广场向下，包围着“多元文化广场”的，是拼图游戏一般的少数族裔聚居区。布鲁克林居民对此绝对不会陌生。虽然布鲁克林黑人口音在电影中经常成为美国的标志，但这里拥有数百种语言的杂志和报纸种类，时常被各族裔的移民称为“美国内的祖国”。岭湾区的中东餐厅和水烟酒吧、西印度劳动节游行、中国新年庆典都是这个城市显眼的景观。当然，因为殖民史而成为多元文化聚集地的城市，往往有它们密布着雄伟欧式建筑的外滩，上海如此，孟买和加尔各答，新加坡和香港莫不如此。但是今天，殖民史的反向过程正在把欧洲变成人种拼图。阿姆斯特丹和鹿特丹使用着 160 种语言，柏林则是伊斯坦布尔之外第二大土耳其人城市。巴勒莫作为北非移民进入欧洲的南大门正在饱受良心煎熬。所幸的是，伴随多元文化出现的，除了黑帮的猖獗，更有烹饪和音乐的繁荣。

7. 回到火车站，向北途经贫民窟和公交总站，便到达“人口广场”。人口增长其实是所有城市的核心问题。人们聚集于城市，基本信念是指望它提供更高品质的居住、食物、教育和医疗，以及这一切的前提：工作机会。所以在地图上沿着经济环线往外滩方向，分布着人生所需要

经历的整套程序：从医院到幼儿园到小学、大学，从养老院最后回到医院和殡仪馆，经教堂，入墓地。河流南岸紧挨着公园的是戒备森严的富人区，这些幸福生活的受害者被囚禁在监视摄像头之下。在豪宅之外，则是无边无际地蔓延的超大型住宅区和见缝插针的贫民窟。快餐店、职业介绍所、公共防疫站、堵车、污染和治安问题在这里一一登场。孟买、圣保罗、利马都在为贫民窟头痛，正如墨西哥的堵车和德黑兰的污染都是政治议题。

8. 人口广场往北，资源大道分布在城市外围，尚未闭合成环线。这里分布着供养城市人口的物质供应体系：巨型超市、发电站、加油站、变电所、自来水厂和食品厂，它们的上游则是水库和奶牛场。此外，我们多多少少经常遗忘的是垃圾。尽管有很多贫民依靠垃圾为生，垃圾堆积场和垃圾填埋场正在威胁城市的水源。垃圾处理和发电正在成为很多城市的科研重点。

9. 现在这里已经是城乡结合部，村庄还在顽强地抵抗城市的扩张。核心都市的人口困境和贫困问题，迫使我们重新回到小城镇建设甚至乡村建设的议题。于是中国南方小镇店口出现在地图上。在这里，基于中国传统乡村的互助传统和人情网络而出现的工商业联盟，不但催生出富足，更催生出社会自治的政治文明的曙光。

10. 城乡结合部当然还有汽车4S店。汽车文化创造了远郊生活方式，使洛杉矶成为可能，使房屋成为美国中产阶级的基石，也使汽车旅馆的爱情和追杀成为电影类型。在经济衰退时代，不管在匹兹堡还是底特律，美国梦听起来都像是怀旧。

11. 从火车站向下，是这个都市最光鲜陆离的中央商务区。这里聚集着银行、股票中心、写字楼和时装店，这里每天都在生产富豪。媒体对于都市的影响在这里也高高耸立。柏林、鹿特丹、上海和悉尼，远不止这些城市使电视塔成为城市地标。电视塔下面还有报纸、广播和电影工业。看起来，资本和媒体联手成了城市的统治者。

12. 但是贫民窟就在左近，劳工阶级的相对贫困和购买力不足，会使大萧条一再重演，使现代主义风格的建筑群一片片沦为工业废墟，使共产主义一再具有鼓动力。这远不是工业遗址复兴的议题所能涵盖。

13. 当然，每一个前工业中心都在面临重建。安特卫普要证明除了是高货运量的海港与石油精制厂，更是流行设计师的天堂。匹兹堡的钢铁业务已经淡出，现已转型为以医疗、金融、及生物技术、计算机技术和人文艺术为主之都市。里尔由交通枢纽和制造业中心，转型成高等教育和服务业之城。在战争中被夷为平地的杜塞尔多夫，今天是广告和通讯业中心。同样是战争废墟，大田如今是韩国高科技研究所的聚集地。这其中的一大起一落，最显眼的当然是底特律，这座美国汽车工业的首都，因为1967年的种族骚乱和持续的经济衰退几乎被废弃。城市一度被荒草占据，而今正在缓慢地经历复苏。创意产业的概念，似乎是工业遗址再生的救命稻草，用艺术家和设计师工作室填充废弃厂房几乎已经成了思维定式。然而，绝没有任何一种行业值得迷信。城市的核心问题依然是安居乐业和多元文化的包容力。

14. 越河流，到南岸，这里叙述的是城市和灾难的关系。城市从诞生之初，就是人类相依为命共度难关的处所。沿着河岸的防洪堤是所有沿江而建的城市的集体记忆。洪水，甚至只是暴雨，地震、火灾以及伴随之的瘟疫，曾经一再威胁城市。旧金山就是一座在多次的大火和地震中反复重生的城市。每一次灾难都留下一种全新的建筑风格。墨西哥城绝大部分的市区建立在不稳定的湖泊的回填土之上，对于地震毫无抵抗能力。2011年，在大地震之后，仙台媒体中心远远超越了文化中心的职能，承担起社会记忆重组的责任，他们设立“勿忘311中心”，采集人们在灾难中的经验，转换成重建的能量。

15. 事实上，灾难是理解城市意义的重大机会。不但在于灾难前的预警系统：天文观察、水文观测、火警和地震预警、防疫系统本身的建立，告知我们城市必须提供安全。在灾难之中，对话、信息沟通之类行动，绝非外交辞令，更是生命存在下去的必需品。而在抗灾社区之中，人们更深刻理解了什么是必需品，分享意味着什么，伙伴意味着什么。在灾难中，城市可能是脆弱的，但只要社会强大，城市就总能浴火重生。真正的灾难，是社会的崩坏。

16. 在地图的右下角，一条道路斜向上通向城市中心。这条路将分别经过奥运会、世博会和双年展。

17. 奥运会有一个口号叫做“重在参与”，事实上当人们开始统计奖牌数的时候，当欢呼甚至只给了金牌获得者而不是银牌的时候，失败者的参与感是需要勇气的。奥运会归根到底是荣耀的舞台，这里充满成功学和英雄崇拜。这里残留着优胜劣汰的进化论逻辑和弱肉强食的丛林法则。每当国歌奏响的时候，奥运会的国家主义甚至种族主义底色就暴露出来。奥运会是各民族国家展示自己实力的竞胜舞台。人们在这里互相竞技，相互假想为敌，甚至求助于药物来获胜，在这种情境中，他们其实没有必要去体会对手的困境，他们并没有必要成为共同体。他们只是追求“更高、更快、更强”。如果推广这一精神，我们当然要去建造更高的摩天大楼，取消高速公路的限速以便更快，服用激素以便更强。但是或许，我们需要的只是够高、够快、够强。

18. 然而，奥运会毕竟还是宣称着人类一家的和谐叙事，沿着这条道路我们来到世博会。世博会的意识形态基础表面上是文化的平等论和环保主义叙事，然而底色依然是进化论和未来学。在这里，貌似各民族文化都有机会展示它与众不同的独特之处。经济发达国家展示他们节能环保的新科技，贫困的国家还可以展示他们尚未被现代化玷污的原生态。二者的共同点是他们都展示了不同意义上的“成就”。在这样的

展示中，我们或许愿意好奇和围观，产生欣赏、钦佩，甚至产生旅游冲动，我们意识到“他们如此不同”，我们甚至也被说服：“他们有理由这样生存”，但我们并没有觉得那是自己的问题。在世博会里面，每个人都是旅游者，或者说，每个人都是外国人。

19. 那是因为世博会的语境和奥运会一样都是“国际”的。现在我们将越过“城际”的河流，来到河对岸正在举办的艺术双年展。双年展并非展示荣耀和独特性的场所，相反，双年展需要展示和交换的是我们各自的困境和匮乏，以及我们在这些困境中萌生的梦想和策略。双年展要展示的不是荣耀和成就，而是不满和反思。只有当人们袒露各自的困境，以及解决这些困境时所发动的无所不用其极的想象力和行动力的时候，人性中最善意的那一部分才开始启动，我们才开始将心比心，感同身受。因此，双年展是少数派的舞台，怀疑者的舞台，批评者的舞台，不确定性的舞台。因此，双年展才有能力向右边的多元文化街区输送倾听和宽容的技术，提出他人既是矿藏。因此，双年展才有能力向左边的工业遗址改造输送怀疑论，把真正的再生，定义为共生。因此，双年展必须告别“国际”视角，落脚在“人际”之上。

20. 在“国际”的视角里，双年展的参展者是他所属的文化的代言人。而在文化代言的语境里，永远关乎尊严和面子、传统的被误读、话语霸权、中心与边缘的议题。在“人际”的视角里，双年展的参展者并不是文化的代言人，他是个体，但他是一个准备交往的个体，一个对它者有感知力的个体。在汉字里面，“人际”就是“仁”，这个单字的本义意味着“两个人”，同时也是“仁爱”和“感受力”的意思。而感受力意味着对自己和他人的痛苦的感受力。对痛苦毫无感受力，是为“麻木不仁”。所以，“仁”意味着对他人的痛苦富于感受力。这是儒学的核心概念。心有“仁”，故能怀远，能推己及人，设身处地，社会遂成为可能。这个字兼具外向和内向性。一方面须自立自治，匹夫不可夺志，方有自由可言。另一方面不自闭，而是积极向外敞开，天下兴亡，匹夫有责。

21. 这种外向与内向的并存，正如地图中心的纪念碑。一边是独立，另一边是团结。因此双年展设城际馆。在大家成为城市人的时候，所关心之事，无非衣食住行，柴米油盐。街区是否安全共处、人口和污染是否难于承受、工业的废墟如何处置、灾难如何克服，物资供应是否富足，价格如何，如此等等，是为市政。我们发现，所有的城市，其实相去不远，互相叠合。一个城市，就是所有的城市。

22. 这是一座历劫之城，失败之城。这也是一座弱者和陌生人之城，庇护所和流浪者之城，档案和学问之城。步行者和迷路者之城。这座城方生方死，日新月异。在这个语境下，艺术家是城市故事的发现者和编辑。在他们的梦中，城际的视野蔓延开来，这是一个比国家更宽阔的广场。

23. 城际馆将用于交谈。只有善用交谈能力，每一个城市才有机会把自己的生活变成谈论是非善恶的公共领域，从而使城市经验变成世界经验。使自己的城市成为众城之城。

24. “城邦不是为了同地共处、避免互害、方便交易所形成之结合。……城邦的宗旨与目的是良善人生，社会机制只是实现此目的之手段。……因此城邦存在于天性，存在于个人之先。孤立者，无法分享政治结合之益处者，或者已经自给自足所以没感到分享需求者，这种人不属于城邦，因此他不是禽兽，就一定神” ——亚里士多德《政治学》

Notes to Map of the Inter-City Pavilion

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1. This map is based on research in the dozens of cities that participate in the Shanghai Biennale Intercity Pavilion Project and other cities. A river winds its way across the town area. There is no indication of its direction on the map. Let's assume that it eventually flows into a bay. Railways penetrate the old town in all directions. The river and ring roads dissect the city into three layers, which belong to different eras and fulfil different functions, as they go from the centre to the outskirts. Yes, one can say this city is Shanghai, as well as London and Varanasi, or Guangzhou, Sydney, Berlin, Mexico City and Osaka. This is the City of Cities that we have constantly revisited yet can never exhaust.

2. Let's start from the railway station. Not far from the station square lies the labyrinth-like old town. We have passed the theatres and cinemas, and wandered around the bars and ancient shopping arcades. But we are still a bit scared of the beggars and petty thieves around here, and have heard stories of rather rampant crimes. In fact we know little of the secrets of the old town, which is the knowledge of taxi drivers only.

3. East of the Grand Hotel lies the Old Palace, just like in Beijing, Moscow or Istanbul, or perhaps Bangkok or Tokyo. Imperial glory has to be explained to foreigners by rickshaw boys. To the East of the Royal Palace and the City Council are the museum and the old church, a square of colonial history surrounded by Chinatown. For the past few centuries, colonial history has supplied growth hormones to so many cities. The great cathedral of Mexico City was built with the materials dismantled from Indian temples. The museum itself is an offshoot of colonial history.

4. Crossing the Square of Colonial History, one reaches San Francisco via the Golden Gate Bridge, once a favourite for suicides diving to their death. This is the terminus of the Central Pacific Railroad, which is lined with stops such as 'coolies', 'Chinese Exclusion Act' and 'Conquistadors'. The Angel Island, just outside San Francisco, was once used as a 'concentration camp' for the detainment and imprisonment of over 180,000 Chinese and other Asian immigrants to the United States. That part of history of just a century ago is not yet distant. Black Ships are anchored in the bay. That was how the Japanese called the uninvited guest Commodore Perry and his crew. Odaiba, Tokyo, was where the Japanese built cannons to defend itself against the attacks of Black Ships. And today on the beach there stands a miniature Miss Liberty. Going down the stream from San Francisco, one passes Lima, whose ancient civilisation was wiped out by the invasion of viruses. Today the ancient city of Lima is a UNESCO World Heritage Site, yet the main landscape is the world famous Catholic architectural clusters. Many terms that sound neutral are actually not what they appear to be. One can return to the colonial past without even digging deep into multiculturalism: zoos, botanic gardens, rain forests and coffee plantations...all belong to the same river as Jim Crow Laws.

Beirut, a city plunged into civil war due to sectarian conflicts that started under French rule. Dakar, a city appearing on the map thanks to the slave trade. Mumbai, the headquarters of the British East Indies Company. There are so many more cities deeply intertwined with colonial history that are not indicated in this map.

5. Some colonies have ranked as the most inhabitable cities in the world thanks to their pleasant settings. They seem to be located at the end of the world, where there are only forests and sea waves to seduce you. Vancouver, Auckland, Melbourne and Sydney are now target destinations of new Asian immigrants. They have brought along with them more multicultural issues to local politics that is already plagued by Aborigines issues.

6. Going downward from the Square of Colonial History. Jigsaw puzzles made by ethnic minority ghettos surround the Multicultural Square. Brooklyn residents will not be strangers to this scene. Although the Brooklyn blacks' accent has often been used in films to symbolise the United States as a whole, the fact is that newspapers and magazines here are published in hundreds of different languages, and hence the area is often dubbed 'homeland within USA' by immigrant communities. The middle-eastern restaurants and hookah bars, West Indies Labour Day March and Chinese New Year celebrations in Bay Ridge are all very prominent scenes on the city's landscape. Of course, cities that have become multicultural centres due to their colonial past usually have a 'Bund' area with grandiose European-style architecture. It applies to Shanghai, as well as Mumbai, Calcutta, Singapore and Hong Kong. Yet today, the reversal of colonial history

has turned Europe into a jigsaw of human races. In Amsterdam and Rotterdam, 160 languages are spoken daily. Berlin has become the second largest centre of Turkish population after Istanbul. Palermo's conscience is undergoing severe trials as the city has been used by North African immigrants as a launching pad to Europe. Fortunately, along with the emergence of Multiculturalism comes not just rampant organised crime, but also the flourishing of cuisines and music.

7. Returning to the railway station, and going north past the ghettos and the main bus station, one reaches the Square of Population. Population growth is a core issue faced by almost all cities. People aggregate in cities with the hope that they provide higher quality dwellings, food, education and medical services, as well as the premises of all this: job opportunities. So along the Ring Road of Economy are distributed the entire set of procedures of human life: from the hospital to the kindergarten, via the elementary school, the university, and nursing home and finally back to the hospital and the funeral home, before going to the cemetery in the Church. The south bank of the river, immediately next to the park is the heavily guarded communities of rich people. Here the victims of happiness are imprisoned and closely watched with CCTV cameras. Outside the upscale residences are endless stretches of residential areas and ghettos. Here we find fast food joints, job centres, public vaccination clinics, traffic jams, pollution and security issues. Mumbai, Sao Paolo and Lima all have severe problems of ghettoization, just as the traffic jams of Mexico City and pollution of Tehran have all become political issues.

8. The Avenue of Resources north of the Square of Population lies on the outskirts of the city and has yet to form a closed loop. Here we find a material supply system that supports the urban population: supermarkets, power stations, petrol stations, substations, water plants and food plants. Their upstream is home to reservoirs and milk farms. In addition, we must not forget waste. Although many impoverished urban dwellers scrape a living out of waste, waste piles and waste landfills are increasingly posing a threat to the water resources of cities. Waste treatment and power generation are currently the focus of many city's scientific research.

9. Here one reaches the rural-urban fringe. Villages are still putting up a resistance to urban expansion. The poverty of the downtown population propels us to the topic of small town construction and even rural construction. Therefore we see the southern Chinese town of Diankou appear on the map. Here the traditional Chinese rural tradition of mutual help and relationship networks create industrial and commercial alliances that help to contribute to the prosperity of the communities, as well as offer hope for a political civilisation characterised by autonomous communities.

10. Located at the urban-rural fringe are also 4-S shops. Auto-culture has created the suburban lifestyle, making Los Angeles possible, and grounding middle class Americans firmly in their properties. It also helps to establish motel love and murder stories as a cinematic genre. In times of economic recession, whether in Pittsburgh or Detroit, the American dream smacks of nostalgia.

11. Downward from the railway station, one sees the most spectacular Central Business District of the city. Here one can find clusters of banks, the stock market, office buildings and fashion boutiques. Millionaires are made daily here. The impact of the media on the metropolis stands tall. Berlin, Rotterdam, Shanghai and Sydney's TV towers are not the only ones that become landmarks of their host cities. Under these imposing towers there are also newspapers, broadcasting and film industries. It seems that capital and media have united to rule the city.

12. Yet the ghettos are not far away. The relative poverty and low purchasing power of the working classes incur the repetition of Great Depressions, reducing modernist architectural groups to stretches of industrial ruins and raising the appeal of Communism once again. This cannot be subsumed into the issue of the revival of industrial sites.

13. Of course, every former industrial centre faces the prospect of reconstruction. Antwerp has to prove itself to be not only a high quality harbour and refinery, but also a paradise for fashion designers. Pittsburgh has already seen the decline of the steel industry and turned to medical, banking, biotechnologies, computer technologies and the humanities. Lille has transformed itself from a transport hub and manufacturing centre to a city marked by its higher education and service industries. Dusseldorf, a city razed to the ground during World War Two, is now a centre of advertising and telecommunication industries. Daejeon, a city with a similar war past, has now grown into a hub of high technology research institutes of South Korea. The city that has undergone the most remarkable vicissitudes is no doubt Detroit. Once the capital of American automotive industry, it has almost been deserted since the race riots of 1967 and the recession that followed. The city was once covered in wild grass. Now it is going through a slow process of revival. The concept of creative industry has almost become the life-saver for industrial ruins, and it is almost an established norm to fill the deserted manufacturing warehouses with artist and design studios. However, no industry can claim to be a panacea to all the urban evils. What is crucial for a city is still inhabitability, job opportunities and tolerance for multiculturalism.

14. Crossing the river to the south bank, here one finds a narrative of the relation between cities and disasters. From the beginning, the city has been a shelter for human beings sharing a destiny. The dykes along the river form part of the collective memory of cities built along rivers. Floods, or even storm water, earthquakes, fires and the ensuing plagues, have time and again threatened the livelihood of cities. San Francisco is a city that has survived many fires and quakes. Each disaster leaves a brand new architectural style. The majority of Mexico City's neighbourhoods have been built on compacted backfill that has no quake resistance. Since the 2011 earthquake, Sendai Media Centre has transcended its role as a cultural centre, and shouldered the responsibility of reconfiguring social memories. They have established a memorial centre for March 11th and set out to collect local experiences of the disaster in order to transfer them into energy of reconstruction.

15. In fact, disasters afford great opportunities to understand the significance of the city, not only in the form of the pre-disaster alarm system: astronomical and hydrological observations, fire alarm and quake forecasting, the establishment of a vaccination system, etc. which all tell us that a city must be able to provide safety, but also during a disaster, since dialogues, communications are no diplomatic rhetoric, but necessities for survival. In a disaster-fighting community, man develops a better understanding of what the necessities are and what sharing and companionship mean. A city exposed to disasters may be fragile, but it will always survive and rejuvenate itself as long as society manages to stay strong. Real disasters hit only when society starts to fall apart.

16. At the down right corner of the map, a road leads diagonally to the city centre. This road will pass Olympic Games, World Expos and Biennales.

17. The Olympic Games promotes the spirit of ‘Participation’ . But in fact when the medal count is started and when cheers are only allotted to gold medalists only, the participation of losers takes a lot of courage. The Olympics boils down to a stage of grandeur and glory, where success stories and hero worship abound. It is also where Evolutionist logic of ‘survival of the fittest’ and jungle rules apply. When the national anthems are played, the nationalist or even racist true colours of Olympics are exposed. It is but a competition arena where all nation states flex their muscles. Here people compete against each other, or even create imagined enemies, or resort to performance enhancing drugs. In such a context, there is no need for them to empathise with their competitors. There is no need for them to become a community. All they care about is ‘Citius, Altius, Fortius’ . If we want to foster this spirit we have to build higher skyscrapers, scrap the speed limits on highways, and take hormones. In fact, what we need is only to be high enough, fast enough and strong enough.

18. Yet the Olympics still claims to be a harmonious narrative of the humanity being one big family. And along this road we move onto the World Expo. The World Expo’ s ideological foundation seems to be equality of cultures and ecologist narratives at first glance. Yet eventually it boils down to evolutionism and futurology. Here ostensibly every national culture has the chance to showcase its uniqueness. Developed countries flaunt their eco-friendly, energy-saving new technologies. Poor countries put their original ecosystems, unpolluted by modernisation, on display. They share a sense of ‘achievement’ although in different sense of the word. In such an array of displays, we perhaps get curious and want to have a look, or even appreciate and admire it, to the point of suffering wanderlust. We come to realise that ‘they are so different’ . We may even be persuaded that ‘they have every reason to live like this’ . Yet we do not feel that it is our own problem. At the World Expo, everyone is but a tourist, or in other words, everyone is a foreigner.

19. Since the context of the World Expo and the Olympics is the same ‘international’ one, we are about to cross the ‘Intercity’ River to the Art Biennale on the other side. For me, the Biennale is not a venue for the display of glory and uniqueness. On the contrary, the Biennale should demonstrate and exchange our respective dilemmas and shortages, as well as the dreams and strategies we have created in response to such straitened circumstances. The Biennale does not need to showcase glories and achievements, but discontentment and reflection. Only when people reveal their own predicaments and the inexhaustible imaginative and execution power in tackling such predicaments can the most benevolent part of human nature be activated. Only then can we start to empathise. Therefore, the Biennale is a stage for minorities, sceptics, critics and uncertainties. Precisely because of this is the Biennale able to export skills to listen and to tolerate to the Multicultural communities to the right and proclaim that ‘the Other is a treasure trove’ . And precisely because of this is the Biennale able to supply the reconstruction of industrial relics to the left with scepticism and define the real ‘regeneration’ in terms of ‘coexistence’ . Therefore the Biennale must bid farewell to ‘the International’ and return to the fold of ‘the Humane’ .

20. In an ‘International’ perspective, exhibitors at a Biennale are spokespersons of the cultures they belong to. In the context of cultural representation, everything is about dignity and face, misprision of tradition, discursive hegemony, the centre vs. the peripheral, etc. In the perspective of ‘the Humane’ , however, they are not spokespersons of their own cultures. They are but individuals, willing to exchange and able to feel the Other. In Chinese, ‘humane’ , or ‘interpersonal’ means ‘kindness’ , ren, which originally denotes ‘two human beings’ , as well as ‘fraternity’ and ‘empathy’ , the ability to empathise with the pain of the self and others. Failure to empathise is considered mamu buren (insensitive and cruel). Hence, the term ren suggests of the ability to empathise with the pain of others. This has formed the fundamental concept of Confucianism. One harbours ren in one’ s heart, therefore is able to harbour ‘the Other’ , to extend all the ethical rules to the inclusion of others, to put oneself in other’ s shoes. Hence the possibility of civil society. The character ren is both introspective and extraverted. On the one hand a level of autonomy must be achieved. An ordinary citizen cannot be deprived of his ambition, and this is the foundation of all freedom. On the other hand, one has to remain open to the outside world.

21. Such coexistence of introspection and extraversion is not unlike the monument standing in the centre of the map. On the one side is independence, and on the other side, Solidarity. Therefore the Biennale has Inter-city pavilions. As we become urban dwellers, our concerns are confined to the trivialities of everyday life, questions such as whether the neighbourhood is safe, whether the population and pollution levels are sufferable, how we deal with industrial ruins, how we overcome disasters, whether material supply is sufficient, whether things are expensive, etc. These we call municipal affairs. We have discovered that all the cities are not that different from one another and they often overlap. And one city covers all.

22. This is a city of holocausts and failures. It is also a city of the weak and the alienated, one of shelters and wanderers, of archives and learning, of pedestrians and the lost. The city lives and dies, caught up in constant change. In such context, the artist is the discoverer and editor of urban stories. In their dreams, the inter-city perspective is expanded and forms a square that is even broader than the nation.

23. The intercity pavilions are venues for dialogue. Only by making good use of the ability to hold a dialogue can a city be granted the opportunity to turn its life into a public domain where good and evil, right and wrong are openly debated, thereby turning its urban experience into a worldly experience, and its own city into the city of cities.

24. “The city-state is not a formation for coexistence, for the prevention of mutual harm and the ease of transactions. The objective of the city-state is the good life. Social institutions are but means to achieve this objective...Therefore the city-state exists in human nature, prior to the individual. The isolated who cannot share the good of political union or who already consider themselves self-sufficient and have no need to share needs do not belong to the city-state. Therefore if he is not a beast, then he must be a god.

Aristotle’ s Politics

ZHONGSHAN PARK PROJECT

中山公园计划

该计划于 2012 年 9 月 10 日从上海中山公园开始，辐射各城市公共空间；向南到达闽南漳州、厦门、泉州城市群各个中山公园；再向东穿越海峡到金门、花莲、淡水的相关机构；最后在上海双年展举办期间重新回到上海。它是对沿途城市人民记忆的采集和对于族群认同的古典技术与现代技术的反思，对应着主题展的“共和”与“复兴”中对历史回访的重要性的强调。

The project begins with Shanghai's Zhongshan Park from September 10th, 2012, encompassing public places in Shanghai; extending southwards, it covers all the Zhongshan Parks in the Hokkien cities of Zhangzhou, Xiamen and Quanzhou. Going east, the project crosses the Straits of Taiwan to Kinmen, Hualien and Tamsui. Finally, with the holding of the Shanghai Biennale, the project's focus will return to Shanghai. The Zhongshan Park Project represents a reflection on the collected memories of the urban residents within its remit and on the classical and modern techniques for forging group identity. At the same time, the project corresponds to the emphasis of the Thematic Exhibition's 'Republic' and 'Reform' on the importance of revisiting history.

《中山公园地图》注解

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1. “中山公园”遍布于中国各地，它以各种变体存在于地理时空中，更是中国现代史水印的底纹。一纵一横的十字形轴线把这座公园分成四个主要区域：右下角展示了中国社会管治体系从家族宗法制度到现代国家的转变。左下角讨论了休闲生活的诞生。左上角描述了“风景”的概念如何从中国文人的田园山水转变为《国家地理杂志》式的探险。右上角则讨论了当今公共空间重建的机会。
2. 过地铁站及书报亭，自正门入园，迎面而来皆是政治宣传标语，左侧的宣传栏在传播政府理念、表彰先进人物。右侧的宣传栏必是科普知识：急救、卫生及优生优育等等。正面花坛后则为国父塑像。该空间形式仿造了中国传统宫殿的中轴线对称结构，自我标识为政治空间。
3. 右侧小路，通向乡土中国的深处。传统中国以宗族血缘为纽带，社区的公共空间是宗族祠堂和水井之类与家族生活密切相关的实用生活场所。举凡修路架桥、红白喜事、兴学修谱，公共事务都在宗祠议决。家族承教育、安全、扶贫、养老等之职。以家族为基础，在庞大的农耕国土上形成与国家郡县制并行配合的乡绅管治体系，并由科举制连接社会基层和国家治理。在这种模式下，老人政治与遗产战争往往成为不安的要素。而井口则是女性的政治空间，蜚短流长的舆论形成其政治参与，小道消息时而改变历史。祠堂、祖坟和井口，成为千年来中国人乡愁的指向。
4. 随着农耕社会被现代工商业取代，国家逐渐接管原属于家族的各项职能。家谱被户口本、身份证、暂住证等另一套管治技术所代替。教养归于公立学校，孝敬被养老院所取代，邻里关系的调节归于居委会，安全责任归于公安局。人被从家庭切割出来，成为“国民”。1927年孙文逝世，中国各地纷纷把私人花园、前朝皇家苑囿等改造为中山公园，这本身是把家族血缘认同转换成国家认同的一个过程。在中山公园纷纷兴建的过程中，中国的“百姓”转换成了“公民”。
5. 小路上方的空间，描述了家庭再生方式，也就是婚姻的变化。媒妁之言父母之命不复有效，自由择偶成国家的律令。然而空间何曾更大。在上海人民公园，我们看到人头攒动的相亲角，焦虑的人们在这里进行婚配和择偶的讨价还价，给现代爱情制度和基于“知己论”的神圣婚姻观浇了一盆凉水。相亲角的边上是托福班广告和英语角，于是跨国婚姻顺理成章地出现。网吧的边上是网友见面会。各种交往方式都在解构传统婚姻模式。而教堂则成了婚纱照的首选背景。
6. 公园所提供的交往空间还包括露天舞会、露天卡拉OK，棋牌室和茶室。公园的长椅，成为现代爱情制度的标准道具。
7. 中轴大道左侧是巨大的草坪和空地。这里有遛狗的人，用水在地上写字作为身体锻炼的老人。太极班是外国人的最爱，而气功班是癌症患者的共同体。除了放风筝，城市人还在草坪上搭起帐篷享受星期天的阳光，并呵护他们的中产阶级家庭生活。是的，星期天，周末。休闲生活的兴起和现代工作时间制度息息相关。正是八小时工作制度创造了“八小时之外”的休闲时间。工作场所和家庭分离，使工作场所和家之外的第三种空间应运而生。我们开始了对于休闲的设计和掌控。从此，周末将成为隐形政治和资本的战场。我们投资周末，监控周末。
8. 游戏也因此成为产品。依据成人对于“何谓童年”的假定的刻板印象，我们重新设计了现代玩耍和玩具。通过玩具完成职业规划和社会关系讲解，我们为新一代的孩子创造了“童年”这样一种产品，并销售给父母。

9.体育有着同样的诞生历史。劳作而需要休憩的身体，劳动技能的训练和展演，这些身体都渐渐地在现代体育中隐去。希腊人的身心和谐的健康概念最终成为一种工具：服务于团队精神、服务于国家意识形态。在更远端，它演变成一种体验消费。

10.画面左上角的中国式的园林，其意识形态是农业社会的生活理想。九曲桥宣告慢的哲学，把天然石头作为雕塑加以欣赏，用于梦游的回廊，景点依照季节时序分布，渗透在其中的是对于时间的信任和匆匆过客的自我意识。作为风景的命名者，中国文人们在摩崖石刻上展开了一场场历时千年的集体创作。这是一群不能自拔地沉湎于回忆的人，每一座亭子和古塔都唤起黍离麦秀和鸿爪雪泥的情怀。这些各自以种植物为知己的孤独者们，其实形成了跨时代的亲密的共同体。

11.然而离竹林七贤不远，就是英式自然园林里的园艺家。隐逸传统一旦指向地理方位不明的桃花源，它离香格里拉也就不远了。而香格里拉的发现者是国家地理杂志。在这里，另一种自然观渐渐崛起。它秉承着地理大发现的激情，将殖民地的动物和植物编入系谱学。当然，人类自身也被编撰在人种学和人类学之中，并经一条身体驯化的小径在画面左边通向现代体育。而在探险的核心地带，“荒漠”诞生了，“野”不再是“田”之外广阔的未知世界，“野”获得了它的边界，成为国家公园。整个世界将渐渐变为公园。

12.香格里拉，或者叫阳光与荒野的诱惑，是一整套的政治和经济。它在今天供养着越野车的销售和军事用品崇拜、户外用品和数码相机商店、青年旅馆和瑜伽训练班的生意。同时，作为早期地图绘制者的乐土，它为流行娱乐明星提供政治激情的表态对象，为国际政治角力提供一个好用的筹码。

13.右上角的一系列图像把中山公园里的人群聚集和传统庙会联系起来。在国家接管了传统家庭的诸多职能之后，与农耕社会紧密相连的一系列事物都处于危机：古城墙和古墓一边在恐惧拆迁，一边在等候得到一张世界文化遗产的彩票，以便跻身为旅游胜地。从小吃到器物，民间手工艺者正在实用生活中作鸟兽散，政府和上蹿下跳的NGO提供的药方很难超越旅游业的想象力。然而这些危机正是知识分子重获激情的场所。危机把他们重新变成新闻工作者、纪录片工作者、摄影家、抗议者。

14.元宵灯会的谜语与艳遇已成往事。今天的节日有4种：

依照自然时序展开的农耕节日，依然在新年来临时带来巨大的交通压力。制造着人类史上最大的人口迁移景观。

从满月、百日、成年礼、婚礼到葬礼，铺陈在人的一生之中的若干典礼，依然在提供聚会的理由。

而国家政治节日喜欢占有每个月的第一天，随着时间的堆积，它们越来越远离原有的政治含意，成为刺激消费的黄金周，加入了休闲产业。

外来宗教节日同样并不真的具有宗教意义，而是商家招徕时尚人群的利器。

如果所有的节日已经一起编织成消费的迷宫，我们有没有机会重新生产节日的神圣性？无论是它的政治激情还是宗教的凝重？如果不可能建立一个人自己的节日，除了在机场和购物中心擦肩而过，我们要以何种理由相遇在地球上的某处？

15.地方戏台及其上演的剧种也成为世界文化遗产的申报者，它们不再是野老村妇真实的欢乐。几十年前中山公园里依然有露天电影在聚集人群。中山公园里有美术馆、图书馆或音乐厅，它们可以是国家的装饰，也可以是社会重生的机遇。这里还有防空洞的入口，它像是一种来自历史的提醒：曾经有一些时刻，人民相依为命。人民委托可信的人为他们管理粮仓和防空洞。那时候，政治还不是牧羊，国家还没有成为利维坦。

16.因此，这里留了大块的空地来让人们相遇：让收藏者交换记忆，让滑板少年竞赛技艺，让业余艺术家交换创造，让开发商代表和钉子户讨价还价，让规划师遇见传教者，让算命先生和心理咨询师一争高下。让官员微服私访，让叫卖者合唱，让动物保护分子和环保宣传家危言耸听，让出租司机和微博控比赛消息灵通。或许来自中国庙会的说书人传统，或许来自伦敦的演讲者之角，这里首先是一个故事会。当一个人可以说出自己的故事，它就有机会找到自己的社群归属。当不同社群可以说出自己的故事，价值的差异才被摊开在桌面上，需求的矛盾才可能寻求调节，利益的冲突才可能达到妥协。因此，这里被称为和解中心。

17.被从传统家族的保护伞里“解放”出来的人，成为一个个的个体，暴晒在国家的烈日下，飘零在资本的狂风中。在恋爱中，在休闲中，在风景中，在游戏和体育中，他拥有了无助的自由，习惯了现代的暴力。然而在与某一个国家签订社会契约成为国民之前，我们本应该先成为天下人。我们先需要在那个称之为“社会”的故事里找到自己的角色，并理解这个角色所蕴含的意义：它的责任和价值。从而理解整个故事，理解其它角色的存在理由。这样，中山公园，才有机会象我们曾经的宗祠和水井，成为我们乡愁所系。

Shen Yuan

沈远

China中国 / France法国

沈远的装置作品往往有着强烈的质感和外拓的张力、奇异的空间处理，但透露在其中的气息却依然充满中国画特有的怀念气息：这是一种对于迅速逝去的温暖记忆的铭记和挽留，是中国人对于时间和生命最敏感的把握。因此，沈远的兴趣经常集中在建筑特别是民宅建筑，而微缩建筑模型和原尺寸物品的品质，则为家的形象提供一种象征层面的阐释。

这里展出的《井》将闽西南客家土楼的建筑模型倾倒，创造观众俯视的视角，从而让我们得以看到这个结构后部的秘密。客家土楼的闭合结构，作为建筑形态，是中国传统宗法社会中家族作为社会组织的核心单位的最典型的形象。这样的家，曾经提供着庇护、养育、司法和礼教。而今天，它作为世界文化遗产，作为奇观被参观，被消费，被出走。沈远安置在土楼模型后的树枝和水桶，冷静，但依然略带感情色彩地，把它重新描述为一种乡愁的对象。







井 The Well | 装置 installation | 2012

Jalal Toufic

加拉尔·托菲克

Lebanon 黎巴嫩





我准备了两件参展作品，在两间相邻的展厅展出。

其中一间展厅的主题是“再生”（Reactivation），将展出我的混合媒体作品：“如何读懂一场巨大灾难之后的图片/文本？”（2010年），要表现的是奥斯曼传统在一场巨大灾难之后的式微。这件作品由两个部分组成：1）“如何读懂一场巨大灾难之后的图片”，共六张（五张照片和一份包含两张照片的打印文件，文件内容是我的作品《一场巨大灾难之后传统的式微》第一段的土耳其文译文）；以及2）“如何读懂一场巨大灾难之后的文本？”：这是一本小册子，登载了我那本书中第一篇文章若干页内容的土耳其文译文。

第二间展厅的主题为“地图”，将播放我和妻子共同制作的新视频，“第137次努力绘制内驱力地图”（7分钟，2011年制作；至今还没有播出过）。

这两间展厅的主题连起来读就是“再生地图”（与邱志杰为这次双年展推出的作品主题不谋而合）。

下面是对这段视频的说明：

“第137次努力绘制内驱力地图”，视频，8分钟，2011年

关键词：2000年在贝鲁特中央区拍摄；陶菲克的废墟；迷宫；驱动力（兼有“冲动”之意）；贝鲁特的出租车司机绞尽脑汁想弄明白为什么乘客在告知目的地后还要说出一个年份，“中央商务区，2000年”；避讳某些文字的可能作品；既及时又不合时宜的合作。

My participation is composed of two works to be placed each in one of two adjacent rooms.

In one of the two rooms, titled “Reactivation”, will be exhibited my mixed media work How to Read an Image/Text Past a Surpassing Disaster? (2010), which deals with the withdrawal of Ottoman tradition past a surpassing disaster. How to Read an Image/Text Past a Surpassing Disaster? is composed of two parts: a) “How to Read an Image Past a Surpassing Disaster?": 6 images (five photographs as well as a print out—that includes two photos—of the Ottoman translation of the first paragraph of my book The Withdrawal of Tradition Past a Surpassing Disaster); and b) “How to Read a Text Past a Surpassing Disaster?": a booklet of the translation into Ottoman of several pages of the first essay of my aforementioned book.

In the second room, titled “Map”, will be screened my and my wife’s new video, Attempt 137 to Map the Drive (7 minutes, 2011; it has not been screened yet).

The signs over the two rooms would read: “Reactivation Map” (entering into resonance with the title of Qiu Zhijie’s work for the Biennane).

Here is the artist statement for the video:

Attempt 137 to Map the Drive, video, 8 minutes, 2011:

Keywords: videotaped in Beirut’s central district circa 2000; Toufican ruins; labyrinth; drive (also in the sense of Trieb); taxi driver in Beirut dying to figure out why his customer would specify the year of his destination, “the Central Business District, 2000”; potential lipograms; timely and untimely collaboration.





• استرداد عنعنہ بعد از فلاکات فائقہ •

جلال توفیق



اگر ہیروشیمہ و ناکاساکی کے ۶ و ۹ اگست ۱۹۴۵ء تاریخوں پر ایٹم بمباری کے نتیجے میں فلاکت فائقہ ایسے اولوقت یا لکڑی مقدار تلفات و موزہ لر، کتبخانہ لر، عبادتخانہ لر داخل ظاہری تخریبات اپنے و داخلی آنوک کی مختلف قیودات جسمانیہ نیک تخریباتی دکل، فقط «عمیق» وجود انسانہ کی گرفتار رادیو اکتیوینہ اولان حجرہ لڑے اوزون وعدہ لی تأثیرات مادہ مخفیہ، و موجلاً میدانہ چیقابلن حقی تراؤمہ تأثیراتی، و بونلرہ علاؤۃ ادبیات، فلسفہ، و متون تفکرک و داخلی بعض سینہ ما قیلملری، ویدیولر و آثار موسیقیہ نیک کہ نسخہ لری مادہ موجود اولاییلر؛ و مادہ تخریب اولہ مش تصویرات و اپنے نیک؛ و رھیران صوفیانک؛ و بعض محالی روحانیات/مخصوصیتک غیر مادی استردادی داخلی موجود اولاجقدر. تعبیر آخریلہ بر فلاکتک فوق العادہ اولوب اولمدیعی (ہولہ بر فلاکتک محصولی اولان غیر مادی استردادہ حساسیتک ایلہ معرّف بر امت ایچون) مقدار تلفاتہ، روحی تراؤمہ نیک شدتہ و مقدار تخریبات مادہ بہ بناء تحقیق اولہ مز، اما عقبنده امراض استرداد عنعنہ بہ متصادف اولنوب اولمدیغنه بناء تحقیق اولہ بیلر.

مترجمی: سلیم س. قوری

اگر بر فلاکتک متعاقباً استرداد اہدیتک کتابلر، تصویولر، و بنالر اولسہ اہدی، بو وضعت فلاکتک فوق العادہ اولمدیغنه دلالت اہلر میدی؟ یاخود فلاکتک متعاقب استرداد اولیشی فلاکتک فوق العادہ اولیشدن دکل دہ، ہر نہ قدر کندی اعلان اہدیتکی «عنعنہ» سن مدح اہلر ایسہ ایٹسن بر حرکتک اصلاً بر عنعنہ بہ صاحب اولیشدن می در؟ اوت.



Rahic Talifo

拉黑子·达立夫

Taiwan China 中国台湾

行走过台风的路径，拉黑子试图从台风的另一种层面探讨人原初的本质。台风千年来都是自然循环的产物，现代人的本能逐渐退化及对环境也发生着剧烈的改变。当台风来的时候，人们总是恐慌及无所适从。对于长期居住在海边的部落居民而言，台风为这片土地与海洋带来丰沛能量，部落的老人总说：“台风冲刷身体，净化环境，这是台风的本质，净化后创造新的生命。”

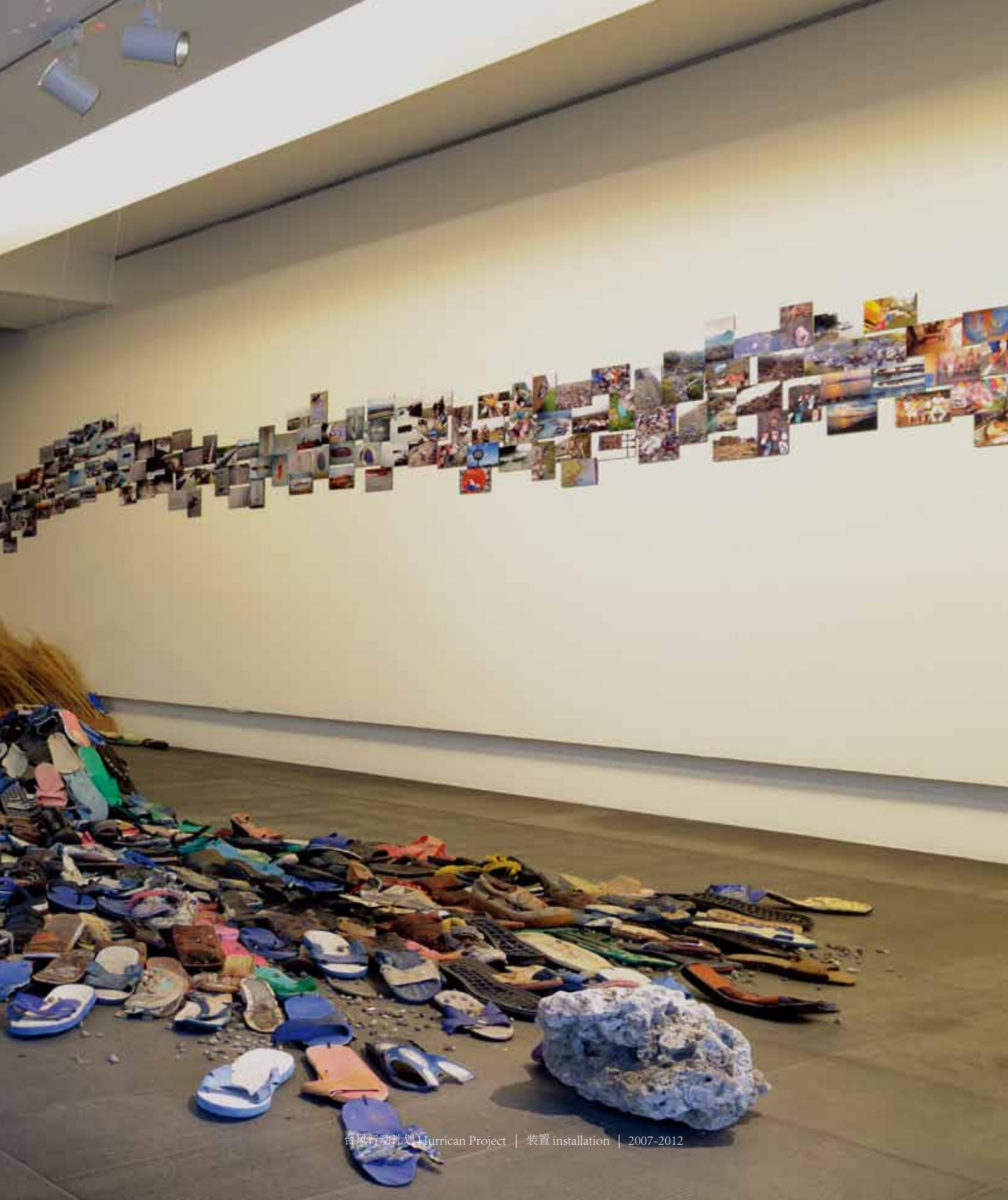
而台风对拉黑子来说，则是生命中的另一个转折点。在1994年历经足以带走他生命的提姆台风后，他体认到生命力应来自与自己的对话，以及与环境的对话，从此他不再惧怕台风，开始试图与台风正面对话，省思人与自然的关系。

2007年拉黑子开始着手策划“Fali-yos 台风”计划，沿着台风必经路径与南岛民族迁移路线拍摄当地影像，作为创作元素之一。在行走台湾、菲律宾及印度尼西亚等地后，发现南岛各民族虽然隔着海洋，语言和文化也不近相同，对彼此的风土人情却很熟悉。因气候高温多雨，这里的人大多穿拖鞋。艺术家将“拖鞋”看成南岛民族的特殊象征，也是他这件作品中的特殊交流方式。同时，拖鞋也是艺术家探索南太平洋地区人民如何应对全球化和贫穷问题的一个重要媒介。

Having experienced a typhoon himself, Rahic Talifo attempts to explore the essence of mankind from a different level. For thousands of years, typhoons have been a product of the natural cycle, but in the modern age people's instincts have gradually weakened and the environment is changing at an unnatural range. When typhoons come they are met with panic and a sense of not knowing how to react. But to those tribes who have long been residents on the coast (of Taiwan), the typhoon is a force which enriches the land and ocean. The tribal elders have a saying: "The typhoon cleanses the body and purifies the environment. This is its essence; purification and new life."

To Talifo, the typhoon represents a turning point in his life. In 1994 after he was almost killed by Typhoon Tim, Talifo realized that vitality should come from communication with oneself, and with ones surroundings. From that moment onwards, Talifo was unafraid of typhoons, and began to attempt to communicate with them, to ponder over the relationship between man and nature.

In 2007 Talifo began to plan his "Fali-yos Action Project for Typhoon". He followed the route that the typhoon would take and the migratory routes taken by Austronesian peoples, documenting the journey for part of his project. After travelling around Taiwan, the Philippines and Indonesia, he discovered that the different Austronesian peoples were separated by tracts of ocean but had similar customs and traditions, despite having differences in language and culture. Because of the hot and humid climate, many of them wore rubber slippers. To Talifo, slippers became a special symbol for the Austronesian peoples, and became an important means of communication in this work. Moreover, the slippers became an important medium for the artist in discovering how the Pacific Austronesia peoples deal with globalisation and poverty.



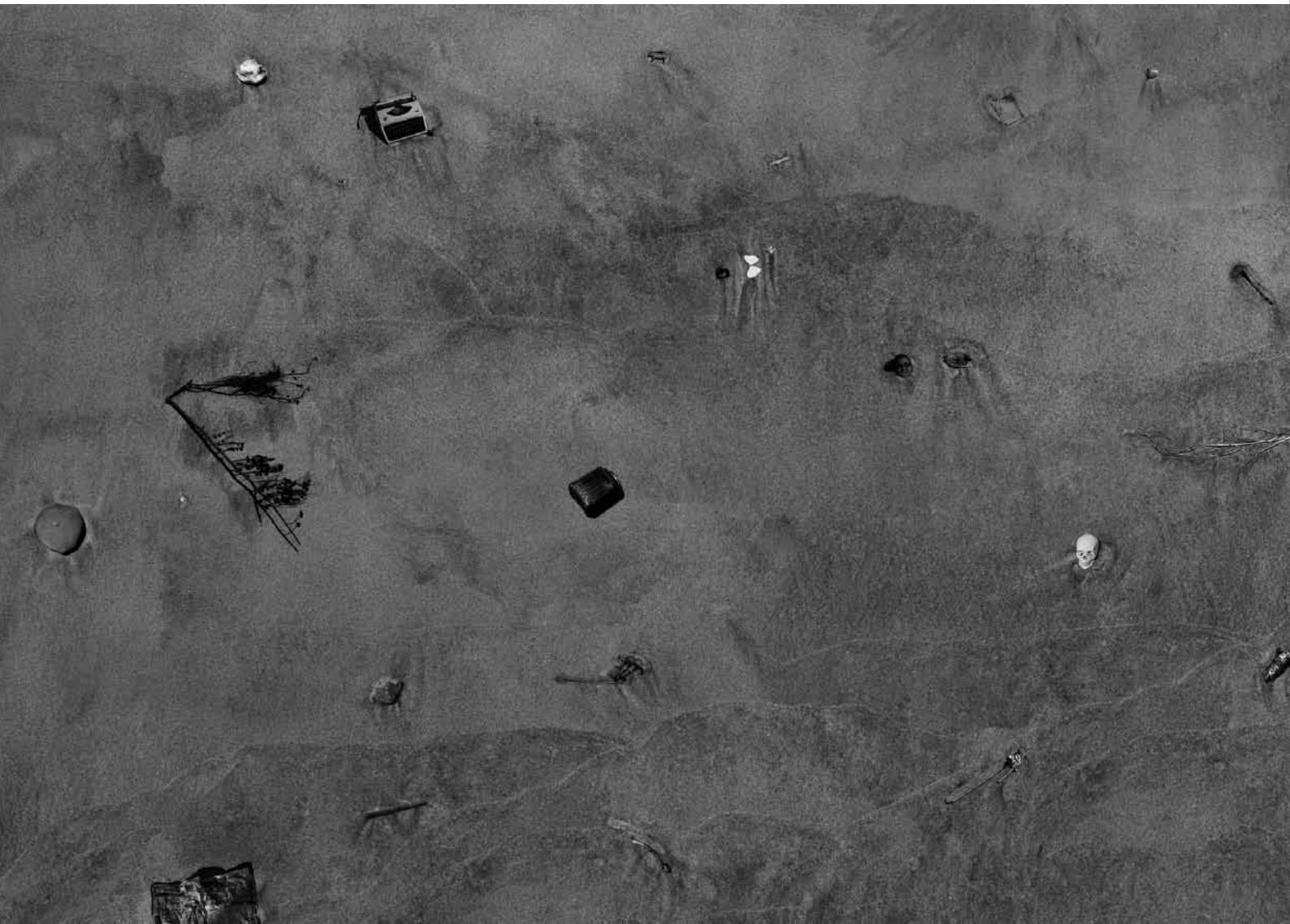




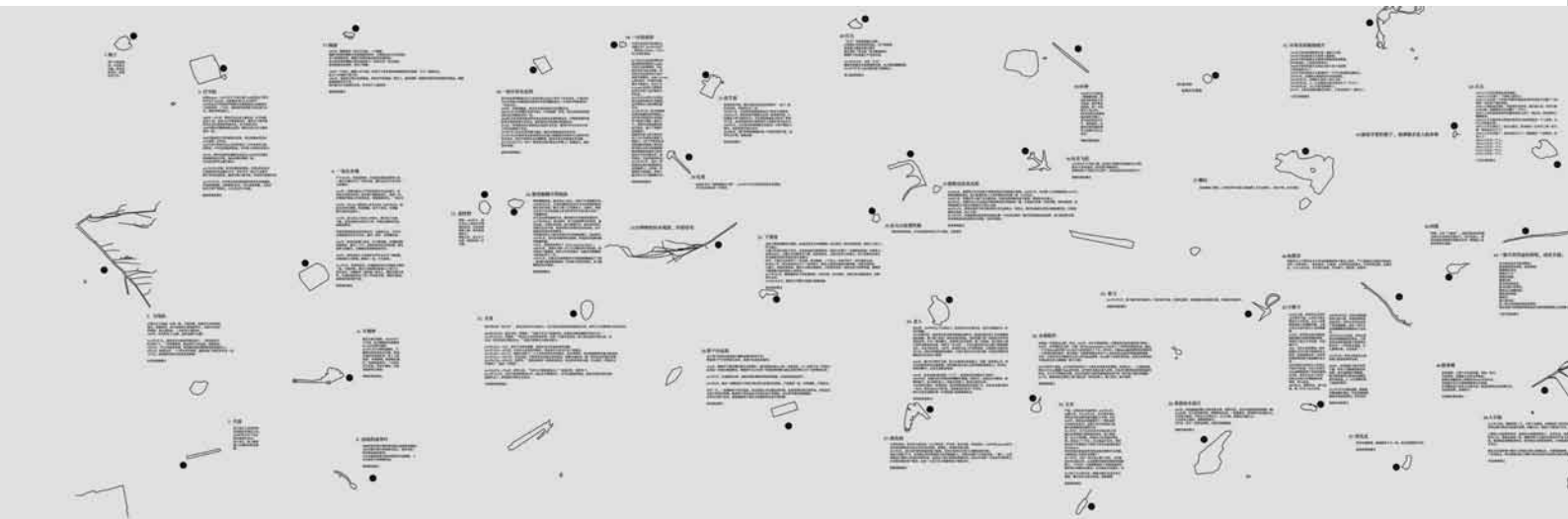
Tang Nannan

汤南南

China 中国







作品《流觞》系列1号，在一张4x15米的巨幅图片上，随意放置我在2010—2011年间拍摄到的近100件沙滩漂流物，这片沙滩位于我在厦门的工作室的窗外，只要天气好，潮水合适，我都会在海滩上走一走，随手拍下吸引我的漂流物。

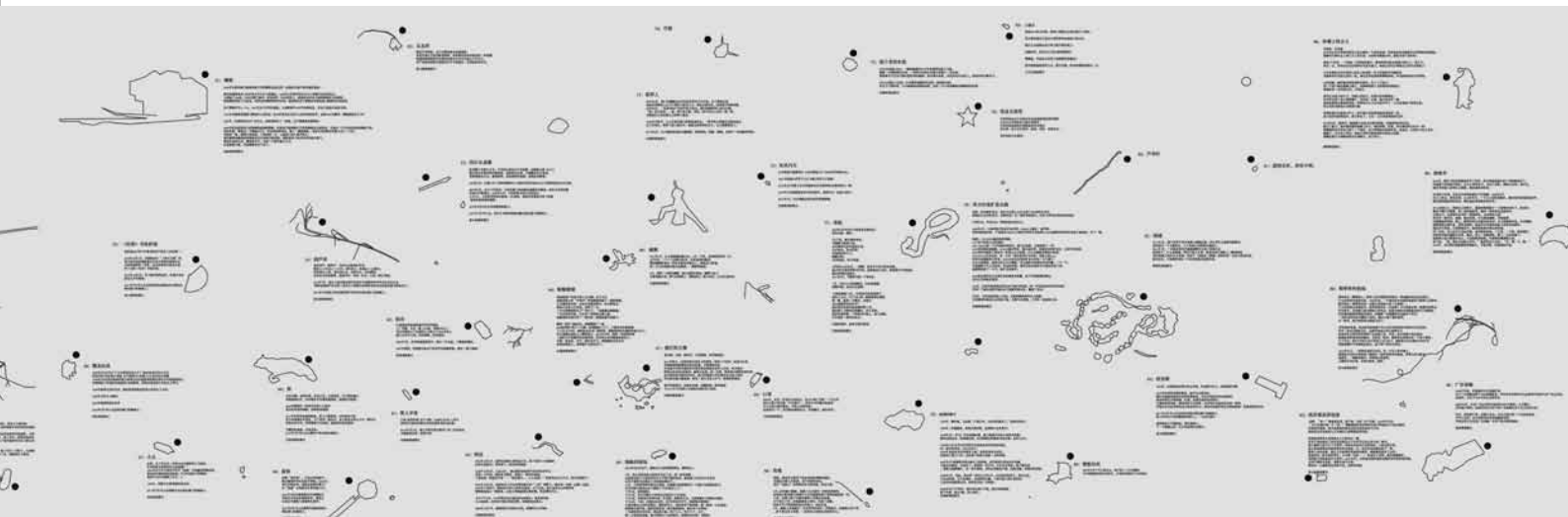
这件作品除了图像部分，另一重要内容是考察每一个漂流物的历史或者编写故事。在展示时，文字和图像同时展出，一面是沙滩全景图，在与之对应的展墙上，每件漂流物的调查结果（或者故事）都被投射到与图像对应的位置上。在这件作品中，文字和图像的意义是相同的。

这些文字的来源有两种方式：一小部分可以识别和调查的物体，是采用考古生物学的方法，客观考察它们的生产时间、产地、历史或者经历而获得的。而大部分不可知的物体，则通过向亲友、向展览期间的观众约稿，或者通过教师、社会机构和企业，向大中小学生和企事业

Floating Winecup no. 1 is a huge 4x15m picture on which I have scattered nearly 100 objects which I found washed up on the beach over the course of 2010-2011. The beach is outside the window of my studio in Xiamen, and whenever the weather is fine and the tides are right, I walk along the beach, photographing any flotsam that attracts my attention.

This piece is not just pictures. An important part is the investigations into the past of each item or the stories I wrote for them. In exhibitions the pictures and the text are shown together. On one side is the big picture of the whole beach; on the opposite wall, in the corresponding positions, are the write-ups (or stories) for each object. In this work, the meaning of each image and each text is the same.

The texts are generated in two ways. A small number can be identified and researched. It's an archaeological process, objectively finding how they were produced, the time and place, and their history. Most of the objects, though,



职员、离退休老人，征集这 100 件漂流物的故事。力求这些短文的来源，能较全面覆盖年龄和地域的差异，具有一定的代表性。这些文字最后将结合图像出版，是为《流觞文集》。

这件作品是《流觞》系列的第一件，主要以中国大陆的海滩和中国人为对象。同样形式的计划将会在台湾，印度，日本，土耳其，南非，法国，冰岛等国不限期地持续进行。

are unknowable. For these, I commission texts from friends and family, or from visitors to the exhibition. Or I talk to teachers or contacts in other organisations or companies, and get stories from primary school children, teenagers or university students; from company employees; from retirees. Thus stories were produced for all of the 100 items on the beach. I worked to ensure that the providers of these texts covered the full range of ages and origins, that they were to some extent representative. The texts will ultimately be gathered with the images and published in a Floating Winecup Anthology.

This work is the first in the Floating Winecup series; it's focused on a beach in China and Chinese people. I can continue the series as long as I want, working in Taiwan, India, Japan, Turkey, South Africa, France, Iceland...

Lin Qiwe

林其蔚

Taiwan, China 中国台湾

没有作品的装置、没有演员的舞台、没有诗人的诗会？上双放音机来自艺术家林其蔚“原始科技艺术”系列作品，其灵感来自于磁带录音机的机器结构与贾克·勒贝尔的诗歌节，入场的观众将会被邀请传递一条长达百米、绣满无意义音节的长缎带，如果观众们唸诵这些音节，便会创造出一股不断演进的和声。随着不同场次参观者的不同诠释，每一次放音都会创造出不同的音场，如此长缎带便成了呈现参观者之间互动样态的声音媒介 - 创造出一种独特的声音社会测量。

An art installation without objects, a performance without actors, a poetry reading without a poet, "Tape Player for the Shanghai Biennale" is derived from Lin Chiwei's

experiments with "meta" electronic music and art. Inspired by the "Polyphonix" of Jean-Jacques Lebel and the mechanism of tape players, "Tape Player for Shanghai Biennale" invited the audience to react to a long ribbon (as long as 120 meters) with hundreds of embroidery phonetic characters. As participants read the tape, they create a spontaneous, ever evolving harmony of human music. The expression of each session differs dramatically from the next, always according to both personal interpretation and group activity. The sound could be considered to be the plastic demonstration of each temporary gathering.

上双放音机工作团队:

导览团队: x x x、x x x、x x x (请加上导览员名字)、空间设计:周贞征、许雅筑、带盒设计:冯卫东、缎带制作:黄雍雍、艺术家:林其蔚

Team «Tape Player for the Shanghai Biennale»

Jenny Chou(Tent designer),Jupiter Xu(Tent designer), Weidong Feng (Tape Box designer),Yonyon Hwang(Embroidery),Chiwei Lin (Artist) ,Guide Team:xxx,xxx,xxx(請補上導覽人員名)







Song Zhen

宋振

China 中国

中山公园是一个现代空间，一个公民休闲生活的必要场所。随着公园文化的发展，它逐渐融合了群众娱乐、山水情怀、政治节日，成为一种公民生活记忆的综合载体。公园文化并没有消失在现代化的进程中。与那些城市地标相比，它可能永远不会成为城市发展的里程碑，无论多么细心的规划师在设计公园时都难免留下刻意营造的痕迹。每一处公园可能都不完美，却延续着一种公民生活的习惯。透过全国各地的中山公园，我们似乎可以体味某种信念——人们记忆中所共有的对日常生活世界里的诗意和魅力的追求。

放风筝确实唤起一种能力，一个放飞动作包容了所有放飞智慧的历史。通过学习，儿童了解自身、风筝和风，与 iPad 上指指点点的游戏方式不同，他们也许会获得古人曾享有的传统社会的精神意趣，在长长的风筝线制造出的距离快感中获得另一番精到的游戏体验。那些每日在公园里放飞风筝的老人们，他们的风筝也许带上了些许期盼，高空中的风筝总会让忙碌的我们望得出神，它仿佛带着一种神秘的眼光在俯视我们。此次作者将制作 6 只长 3 米，宽 4 米的风筝，分别在北京、上海、杭州、台湾等地区的中山公园的上空放飞，风筝上携带的照相机和摄像头将会记录许多生活现场，它将提供给我们俯瞰的视角，我们也许能获知答案。

Zhongshan Park can be considered as a necessary modernism place with citizen lives, established every where around China. With its development, the park becomes an urban complex in terms of social memories gradually, including public entertainment, landscape addiction, political festival, etc., which proves that culture of park has never disappeared during the routing of modernization. No matter how delicate designers fabricate these kind of park place, these public realms can never achieve monumentality as urban landmark do. Although none of the corners in the park is perfect in terms of design, everyplace is full of life energy actually. We can appreciate a certain public belief through Zhongshan Park around country, which is, people are so pursuing poetic everyday life and always are being.

While kite has ability indeed that can recall time and history of flying. Differed from pointing and playing on iPad, kite teaches children the relation between bodies, objects and winds through the action of flying. People can feel a certain social enjoyment from its tradition, experiencing real through the distance and long kite wire. Every time those old people fly kite in the park, they might expect something. When we stare at those kites flying higher in the sky, it seems to overlook at us also with mystery eyes like god.

This time, the artist will produce 6 kites in 3 meters long, 4 meters wide. They will be flid in the sky of Zhongshan Parks in Beijing, Shanghai, Hangzhou and Taipei. Photo and video cameras will be installed on the kites, which will act like eyes recording lives in those parks. These can provide god views which might lead us towards mystery of ourselves.



天眼 II God eye II | 摄影、装置 photography, installation
手绘风筝6个（单个风筝尺寸为3m X4m）、航拍照片3张、航拍录像6段 6 kites with hand drawing (3m x 4m each), 3 aerial photos, 6 aerial videos





天眼 II God eye II | 摄影、装置 photography, installation

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Com.Com

Marcus Gossolt / Johannes M. Hedinger

Switzerland 瑞士

“树干”（BLOCH）是由瑞士艺术家 Com&Com 筹划组织的一个多学科艺术项目，它将当代艺术与民间艺术结合起来，同时促使来自不同文化的民众、传统及风俗之间开展交流与对话。

“树干”源于瑞士阿彭策尔地区一种古老狂欢节习俗，在这一天，人们会拉着当年冬天砍伐的最后一根杉树往返于两座村庄之间，最后以拍卖的形式出售给出价最高者，用来制作成屋顶板或者家具。2011年，Com&Com 将“树干”买到手之后，决定带它周游世界，拜访五大洲的不同城市。

该项目每到一地，都依照当地的传统风俗，筹划举办一场新的“树木”游行，由此改变其原本的风俗和含义，从而实现文化交流和创新。在开展这一艺术行动的同时，还组织各种对话（谈话节目、学术交流会）以及其他的文化和社会活动（展览、节日、音乐会、游戏）等。

项目“树干”将按照其最初的风俗，每到一站，都通过艺术行为，以类似游行的方式进行公开展示，并以一场节日庆典活动结束。在第二层面上，通过理论活动，利用“树干”来表现各种传统、风俗和文化是如何被运输、传送和再创造的。这些行动将各种不同的历史、讨论和阐述结合起来。通过参与或合作举办一些临时性的活动，促使当地的艺术与文化见解之间展开交流，从而实现与当代艺术不同的传统和民族文化之间的对话。

BLOCH is an inter- and multidisciplinary project created by Swiss art collective Com&Com. It links contemporary art with folk culture, and brings together different peoples, traditions and customs in an open dialog.

BLOCH grew out of an old Carnival custom from the Appenzell region of Switzerland. On this day, the last fir tree felled that winter is pulled on a round trip between two villages. At the end of the day, the trunk is auctioned off to the highest bidder for use as shingles or furniture. In 2011, Com&Com bought the Bloch, and decided to take it around the world, visiting cities on five continents.

As the project arrives in each new location, it will plan a new Bloch procession, incorporating the local traditions and customs of the area. Thus the original meanings of customs are altered, and cultural exchange and creation begins. Alongside the project, they organize many forms of dialog (chat shows, academic forums) and other cultural and social events (exhibitions, performances, concerts, games).

In keeping with its origins, as BLOCH arrives at each new location, it will set up an open exhibition as a performance, and end with a day of festival. On another level, the academic part of BLOCH is an opportunity to show how traditions and customs can be transported and recreated. These events bring together different histories, discussions and narratives. The project's participatory live events bring local interpretations of art and culture into a dialog, along with different traditions of contemporary art and folk culture.







Petra Johnson

佩特拉·约翰逊

Germany 德国

在街道学校发起“与我同行”项目。

项目采用三个办法：

寻找美食；

寻找行人；

寻找散步长廊。

在上海散步，最佳地点莫过于东方明珠塔以及曾经与我合作过的位于静安别墅的一家报摊。我之所以突发这种奇想，是因为通过散步这种方式，我们可以将代表某个城市的标志性建筑与一个社区联系起来，散步成了联系两个点的一种中间状态，能将日常生活中的纷繁复杂具体化，也能将已经具体化的画面解析开来，如代表某个特定时期的标志性建筑。

我的作品主题是“漫步上海”，地点选在静安别墅，周遭的一些商店将安装显示器，播放科隆相同区域的纪录片。去年这些商店也和科隆及伊斯坦布尔的商店建立了联系。比如，去年我在科隆一家理发店放播放了某位中国理发师的纪录片，今年这位理发师将播放科隆工作的另一位理发师的纪录片。上海的足浴店将播放科隆某家足浴店的纪录片；上海的街头小吃摊将安装显示器，播放科隆某个街头小摊的状况（科隆法律其实禁止在街头摆设小吃摊）；上海的裁缝店将播放科隆某家帽子设计师在自己工作室缝制帽子的场景。

去年，科隆的许多商店在自己的橱窗里安装了显示器，播放静安别墅周围商店内的实景，尤其是晚上的景观。整条大街成了一间巨大的展厅，行人或驻足观看，或边走边看，总体效果出乎我的意料。但去年由于城管阻挠（当时时机比较尴尬），我们没法在静安别墅做同样的事。

最重要的是，静安别墅的报摊可以与科隆的报摊进行实时互动，这种互动景象可以在上海双年展的展厅中播放。

Launch the 'walk with me' project as a street academy.

A street academy that applies three methodologies:

looking for food,

the processional,

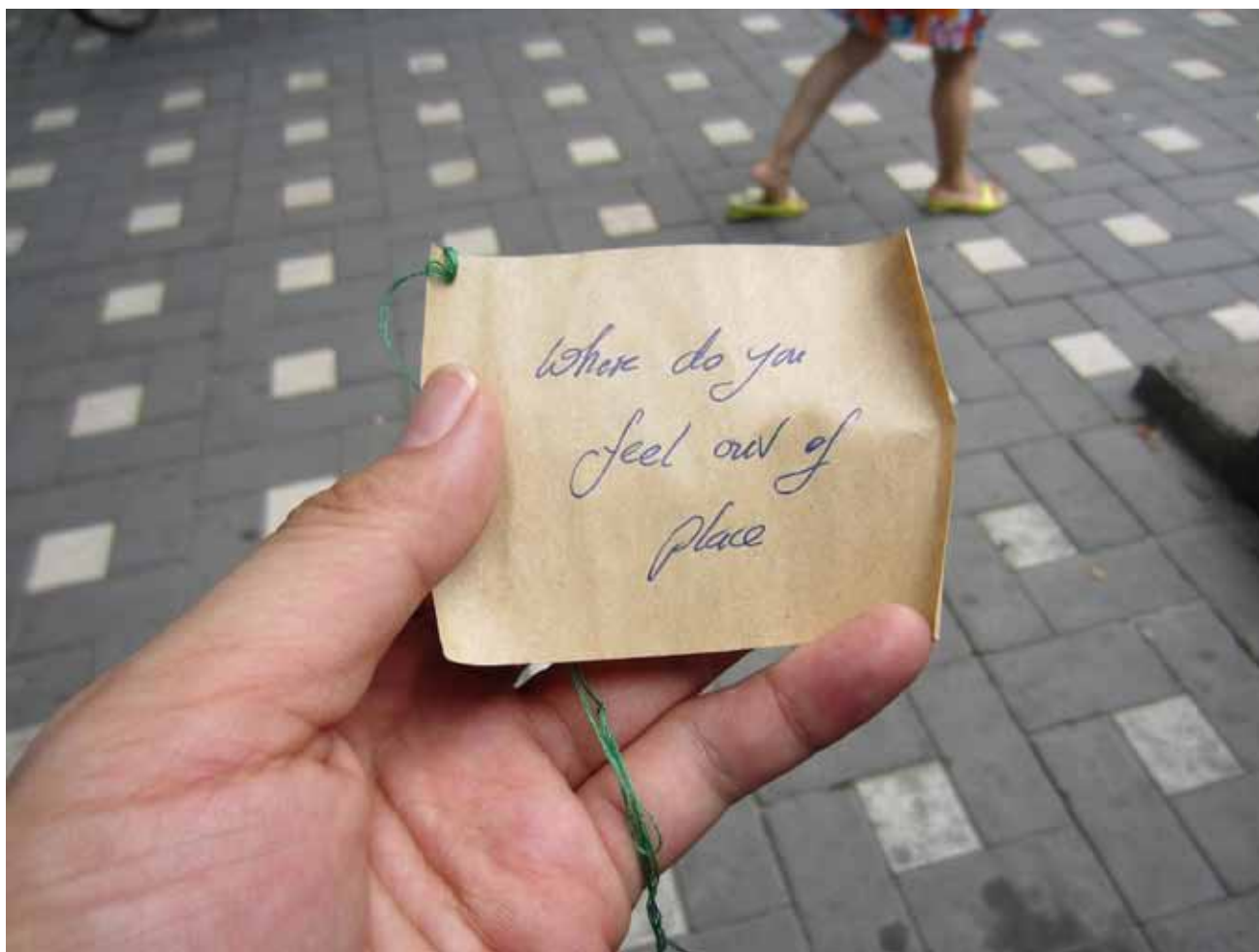
the promenade.

In Shanghai the anchor points of the walk would be the Oriental Pearl Tower and a kiosk in Jing'an villas I have worked with before. The idea of every walk is that it connects an iconic building representative of the chosen city with a neighbourhood -- the walk becomes the in-between that has the potential to crystallise chaos (the many layers that make up daily life) and to dissolve the crystallised (the iconic building, representative of a moment in time).

My work would be that the Shanghai walk ends in Jing'An villas where some of the local shops (who linked with shops in Cologne and Istanbul last year) would be equipped with monitors that show documentaries of corresponding places in Cologne: i.e. the hairdresser whose work I showed in a hairdresser shop in Cologne last year, will show a documentary of a hairdresser working in Cologne. The foot massage parlour shows a documentary of a massaging parlour in Cologne; the street restaurant has a monitor showing an impromptu street restaurant in Cologne (where street restaurants are not allowed), a tailor shows a documentary of a hat designer sewing in her studio in Cologne.

Last year, shops in Cologne put monitors in their windows showing documentaries from the traders in Jing'An Villas and especially at night, the street became an exhibition venue with passers by stopping impromptu and watching (with surprising intent). Because of the Chen Guan we were not able to do the same in Jing'An Villas last year (it was an awkward time).

Most importantly the kiosk in Jing'An Villa could have live interaction with the Cologne kiosk and the links would be streamed into the Biennale venue.







中山公园计划路线图

一、概念说明：

中国传统社会以宗族血缘为纽带，社区的公共空间是宗族祠堂，和一些与家族生活密切相关的实用生活场所，如水井。农耕时代结束之后，在中国由传统社会重新组织为现代国家的转型过程中，新的公共空间形式应运而生，遍布中国城乡的中山公园无疑是一个典型的案例。它们往往集政治记忆、休闲景观、文化娱乐、体育乃至博物馆、图书馆等功能于一体。

中国各地的中山公园创设于1927年孙中山逝世后，各地纷纷把私人花园、前朝皇家苑囿等改造为公园，这本身是把家族血缘认同转换成国家认同的一个过程。在中山公园纷纷兴建的过程中，中国的“百姓”转换成了“公民”。对中山公园的研究势必扩展成为对于中国近代历史和文化变迁的深入思考，尤其是对于现代化进程中的视觉文化塑造的思考。此次纳入上海双年展框架中的中山公园计划，先于上海双年展正式开幕时间，从上海中山公园及火车站、机场等多种公共空间开始，然后向南到达闽南漳州、厦门、泉州城市群的各个中山公园，再向东穿越海峡，在金门、花莲、淡水的相关机构实施创作。最后在上海双年展举办期间回到上海当代艺术博物馆双年展主场。

活动的概念结构分为记忆如何保存及被表达、族群认同的建立过程、中山公园作为传统价值观和现代社会需求的讨价还价之场所三个部分。这个中山公园计划是对沿途城市人民记忆的采集和对于族群认同的古典技术与现代技术的反思。它对应着主题展的“共同体”与“复兴”中对历史回访的强调。

2012年9月10日	上海中山公园依东美术馆	《尔冬强档案馆：口述史与视觉文献》暨启动仪式
2012年10月19日--10月21日	朱家角古镇证大美术馆朱家角分馆-朱家角人文艺术中心	《朱家角：时光中的时光》
2012年9月25日	上海瑞金二路社区文化广场	《关联结构：露西·奥塔+乔治·奥塔表演》
2012年9月30日	上海瑞金宾馆草坪	《草地艺术展：傅新民\韩子健\史金淞》
2012年10月1日	上海当代馆主展场1楼	《中山公园计划：语境》
2012年10月3日	上海M50园区视界艺术中心	《隐形脐带：2436A展》
2012年10月	上海虹桥高铁	《回家的路》公共艺术展
2012年10月	上海浦东国际机场T2航站楼	《回家的路》海归艺术家特展
2012年11月	漳州南靖县客家土楼、和贵楼	《剧场》潘大谦、储云、杨晖、吴明辉、魏敢湘等
2012年11月	漳州中山公园—府埕	《漳州城市记忆中心》黄瑞茂、陈宗光、赵婧妍等
2012年11月	泉州中山公园威远楼—灵山圣墓	《求知去吧，哪怕远在中国》Barbad Golshiri、彭宏智等
2012年11月	厦门中山公园南音阁	《潮水：林其蔚/汤南南》
2012年11月	厦门平等艺术中心—百家村	《你是潜在的艺术家》吴玛俐、王琦等
2012年12月	金门金沙镇—金宁乡—金湖乡—建功屿—花岗石医院—金厦航船	《金门公共艺术节》Marco Casagrande/Ella Raidel/ Stephen Woodward、姚瑞中、贺冰等
2012年12月	淡水百龄（中山）公园—小白宫	《移动论坛与口袋公园》徐文瑞、刘焜、曹斐等
2012年12月	花莲松园别馆（中山公园）	《台风》拉黑子、汤南南、丁洁、冉而山剧场等
2013年1月15日	上海当代艺术博物馆5楼	《中山公园计划：回声》上述各项目汇总
2013年?月	福建美术馆	《中山公园计划》上述各项目汇总



Special Exhibition of the 9th Shanghai Biennale 2012
2012上海双年展特别项目

Shanghai Ark: The Portraits of Old Shanghai
A Show of Israeli Master Photographer, Sam Sanzetti
上海方舟: 以色列摄影大师沈石蒂老上海人像展

展览地点: 浦东美术馆171号展览大楼(西楼)一楼
开幕仪式: 2012年6月11日(星期一)下午15:00
开放时间: 每天10:00-21:00(周一休息)

2012. 6. 12-2012. 7. 31

以色列驻上海总领事馆
2012上海双年展
上海外滩投资集团(美国)有限公司

Venue/Mellon Building (west side), 171st East Nanjing Road
Opening Reception: 3:00pm, on 11th June (Monday), 2012
Time: 10:00-21:00 (Closed Mondays)

Consulate General of Israel in Shanghai
The 9th Shanghai Biennale 2012
Shanghai Bund Investment Group







Sam Sanzetti Portrait photography



沈石蒂人像摄影 Sam Sanzetti Portrait photography



בעירום ובחוסר כל
 הגיע סיומה סנוטי
 לכרד הסיני, ותוך
 שנים אחדות
 הפך בה לאדם
 המפורסם ביותר
 במיקצועו: „היהודי
 שהינו גדול צלמי
 סין“. המהפכה
 הורידה אותו
 מנכסיו. הוא עלה
 לארץ אבותיו, ולאחז
 תקופת משבר שב
 לחיי יצירה
 אינטנסיביים. „הוא
 בן 70 ונוהג כבן 25...“

צלם- הצמרת משנחאי

מאת נורית חליק



סיומה בימי שנחאי

כיום הוא בן שבעים וכל
 ימיו היפים ושנותיו העלוות
 כבר בגדר זיכרונות. הם מ-
 עלעלים מדי פעם. כל מה ש-
 נותר מאותה תקופת זמרו ב-
 שנחאי — ערימות ערימות של
 תצלומים מרהיבים.

הייתה בחור נחמד ועליל.
 זו הסיבה שתמיד הייתי מר-
 קף אנשים. הביטוי בתמינה.
 כשרי הייתי יפה. לאו וגם מר-
 חש. כל חיי חופשתי את ה-
 אושר הפנימי שלי. כסף —

הם היו מדופ-
 קים על דלתו.
 כולם מבקשים
 כי יציעוהם בש-
 תור לבן ובצ-
 בע היו באים
 אליו הדורים בתלבושותיהם.
 עטורים תכשיטים ואותות
 כבוד, גאים ורשמיים. באו
 סונים אמידים, מנדרינים ר-
 אנשי שררה. באו שגרירים
 זרים בעלי אחוות, בעלי
 טחנות קמח. באו מטרוניות
 כבודות, עלמות שברירות.
 אמנות חלדיהן, רעיות נאמ-
 נות וגם... פילגשים. הוא
 סניור סנוטי. הנציח את כולם
 באמצעות עדשות מצלמותיו.
 באותן שנים של טרם הקומר-
 ניום בטן שירתו התצלומים
 מבית הוצר של סנוטי המר-
 ניל אלבומים, הערוכות ועי-
 תנים. תוך שנים מעטות
 התעשר, כבש לו עמדה נכ-
 בודה ויצאו לו מוניטין בכל
 רחבי סין — ואף מעבר לג-
 בולותיה. בפירוטו חברת
 „קראק“, השמורים עמו עד-
 יין, הוא מכונה „היהודי ש-
 וינו גדול צלמי סין“



סיומה ורוואליה סנוטי על רקע מטרוניות מצולמות מהימים הרחוקים של שנחאי

צלם: יצחק פרידמן

המשך <





沈石蒂夫妇 Sam Sanzetti and his wife

World in Transition, Imagination in Flux —Asian Circle of Thought 2012 Shanghai

Time: Friday, October 12 ~ Friday, October 19, 2012

Place: Shanghai Contemporary Art Museum

Organizers: 9th Shanghai Biennale Organizing Committee, Inter-Asia School

Co-organizers: Hanart TZ Gallery (Hong Kong), School of Inter-media Art at China Academy of Art (Hongzhou), Center for Asia-Pacific Cultural Studies at Chiao Tung University (Hsinchu)

Sponsor: Moonchu Foundation

Organizing Committee: Baik Youngseo, Chang Tsong Zung, Kuan-Hsing Chen, Gao Shiming, Ikegami Yoshihiko, Sun Ge, Wakabayashi Chiyo, Wang Xioaming

Purpose:

This week-long meeting is an attempt to initiate a platform for dialogues among leading intellectuals and thinkers in Asia. As the world is now in rapid transition, economically, politically and culturally, there is a sense of urgency to come together to analyze the present and imagine the future in regional terms. For the past two or three decades, different projects have been carried out to contribute to the (re)integration of Asia at the level of knowledge production. Projects like Inter-Asia Cultural Studies: Movements, East Asia Critical Journals Conference, and the West Heavens have been able to connect intellectual circles across different parts of Asia. We feel this is the moment to work together, with the Modern Asian Thought Project which is going to be launched by this forum, to create new forms and modes of knowledge for the future of global peace and a more humane world.

“World in Transition, Imagination in Flux--Asian Circle of Thought 2012 Shanghai” invites six eminent Asian thinkers from South Korea, Japanese mainland, Okinawa, Malaysia and India, to deliver speeches during Oct. 12 to Oct. 19 on the occasion of the 2012 Shanghai Biennale, and engage in discussions with 40 plus intellectuals from across Asia. We believe that from these conversations, there will emerge the intricate history and reality of Asia, and the great endeavor made by the Asian intelligentsias to comprehend and to intervene into them.

变动中的世界，变动中的想象 ——2012 亚洲思想界上海论坛

时间：2012 年 10 月 12 日（周五）至 19 日（周五）

地点：上海当代艺术博物馆

主办：上海双年展、亚际书院

合办：香港汉雅轩、中国美术学院跨媒体艺术学院、台湾交大亚太 / 文化研究室

赞助：梦周文教基金会

筹备委员：孙歌、王小明、若林千代、白永瑞、池上善彦、高士明、张颂仁、陈光兴

说明：

这是一个长达一周的聚会，试图启动一个亚洲思界对话的平台。当前的世界正面临着快速的剧变，无论是在经济、政治、社会与文化上。强烈的迫切感驱动着亚洲知识分子与思想者聚到一起，以全球为范围、以亚洲为焦点，分析现在、想象未来。

在过去的二、三十年，诸如 Inter-Asia Cultural Studies: Movements (《亚际文化研究》)、东亚批判刊物会议和西天中土计划等不同的计划，都是在知识生产的层次上促进亚洲内部区域性的对话，也透过实际操作将亚洲各地的思想界连结起来。在此基础上，我们希望通过本次论坛即将开启的“亚洲现代思想计划”来推动亚洲各地的知识界更深入的合作与互动，通过创造新的知识形式与思想方式，重新认识自己，也重新认识世界。我们希望这些努力能够有助于缔造全球性的和平与更具人性的生活。

“变动中的世界，变动中的想象——2012 亚洲思想界上海论坛”邀请了来自韩国、日本本土和冲绳、马来西亚和印度的六位杰出思想者于 2012 年 10 月 12 日至 19 日期间，在第九届上海双年展的平台上发表演讲，并与来自亚洲各地的四十余名知识分子展开对话。从中将浮现出亚洲内部复杂的历史与现实，以及亚洲知识界为了理解和介入各自的历史与现实所做的巨大努力。

WORLD IN TRANSITION, IMAGINATION IN FLUX:
ASIAN CIRCLE OF THOUGHT 2012 SHANGHAI SUMMIT

变动中的世界，变动中的想象

——2012亚洲思想界上海论坛

这部分是关于文化和历史遗存的涅槃与复兴。将主要聚焦于废墟再生，各地工业遗址和社区改造，手工艺复兴和乡村建设等，展示世界各地对历史的重访和重塑的努力。并且通过重新进入日常生活，将艺术运用于日常实践，激活改造生活的努力。历史和日常生活的引入重新激活艺术，艺术的引入重新激活历史和日常生活，这样形成一种双向的活化的结构。这个部分主要由项目类型的作品，以及年轻艺术家的日常生活组成。

This part is about the cultural and historical heritage of Nirvana and revival. Will focus on the regeneration of industrial sites around the ruins, and community reconstruction, arts and crafts and rural construction, showing the world the history revisited and remodeling efforts. And through the back into the daily life, the Arts in daily practice, activate the transformation life hard. The history and daily life into the reactivation of art, art history and daily life into the reactivated, thereby forming a bidirectional activation structure. This part mainly by the type of project works, as well as the young artist's life.

变动中的世界，变动中的想象

——亚洲思想界 2012 上海论坛的语境¹

陈光兴

台湾交通大学社会与文化研究所教授

- 1 世界正在快速地转变，过去两个世纪中的欧洲中心、美国中心，正在多元移转中，拉丁美洲经济体的逐步形成，非洲大陆的整合正在发生，亚洲次区域的连结持续深化，特别是印度与中国大陆显著的经济能量带动着世界整体格局的变动。但是，学术思想界，乃至民间对世界的认识，仍然被已经养成习惯的知识方式所限制，并没有能跟上局势的变化，更为主动积极地去认识变动中的多元世界，特别是我们自身所属的亚洲区域中的邻居们。

2010 年，在上海双年展的架构下，“西天中土”计划在艺术策展的同时推动了印中社会思想对话，搭起了一个中印思想界互动的桥梁，并于 2011 年以“你不属于”印度电影展的形式，巡回于北京、上海、广州、昆明、香港、新竹，在各地搭配着论坛，继续开拓交流的层面。“西天中土”至今还是进行式，我们期待有更多印中互动机制的出现，能更为广泛地打开两地的视野，成为彼此的参照。

当初之所以能够规划印中思想界对话，其实是靠着已经运行十多年的“亚际文化研究”知识网络，所以从一开始就在想象，能否在下一阶段将对话由“印中”扩大为亚洲思想界乃至于亚非拉之间第三世界的对话。2012 年上海双年展策展人邱志杰的邀约，创造了落实原先想象的契机。

“思想界”是东亚现代史的产物，在大陆、港、台、韩、日、冲绳，乃至新、马一带各地被广泛地使用。我个人的理解是近代以来，在后发国度里，伴随着整体现代化的历程出现了关切公共问题的空间，讨论的是社会变动过程中具有争议性的问题，虽然以人们具体生活世界中出现的现象为对象，但是提出的观察、解释与批判的维度往往大于事件本身，逐渐形成了多元异质的思维方式，成为特定思想者或是知识群体特有的风格。在此公开论辩的过程中，报刊、杂志形成十九世纪中后期以来思想界对话的平台，这个空间虽然在二十世纪后期开始萎缩，却以不同的方式被承继下来，特别是以讨论民生疾苦、公共议题的“精神”与社会、政治关切为前体的“知识方式”，成为东亚后进地区思想界特有的景观。日本历史悠久的《思想》，与《现代思想》、《Impaction》，冲绳的《反风》，韩国的《创作与批评》、《黄海文化》，中国大陆的《读书》、《天涯》与《热风学术》，台湾的《人间思想与创作丛刊》、《台湾社会研究》、《思想》，新加坡的《圆切线》，马来西亚的《Aliran》，乃至于南亚印度的《Economic and Political Weekly》与《Seminar》等，大概都是第三世界“思想界”传承的延续。

与今天认知的学术界不同，参与到思想界的成员来自各行各业，就算是学院中人可能有特定的学科背景，因为贴近脚下的土地与人，他们的参与、介入与关怀不在于学科内部的忠诚，写作与思考的方法更不受限于学科与体制的规范，立即的政治与社会关切使得他们的书写不在乎普遍性的宣称，纵使他们对特定事件的看法具有高度的启发性，能够照亮不同令人困扰的事务，甚至常为后人所参考，人们所熟悉的鲁迅的知识方式是具有代表性的现代思想传统。

所以，“思想界”不是机构化的指称，没有清楚的边界，人们进进出出，历史的来看，也不断地在变动，有些人有长期的积累，有些人一鸣惊人后就消失了，有传承的是思想界在动态历史中的轨迹。问题日益明显的是，具有强大资源与积累的“学界”，特别是二十世纪六〇年代以后，逐步在机构化、体制化与专业化的过程中，学科内部以种种再生产的机制透过权力与资源分配规范着成员的知识方式，规训人们对学科的忠诚。九〇年代以后，碰上国际竞争力的追逐，高举着“科学”的旗帜，研究出版以全球（实际上是英文）为范围，SCI、SSCI 成为升迁、奖助的指标，掏空在地、去历史、去政治，陷入“有学术没思想”的境地。更糟糕的是，原来具有反省意识、批判性部分的人文学界，从七、八〇年代起，开始崇尚“理论”，形成欧美理论风潮的霸权，在极其简化的认识中，将理论概念高档化，把不使用外来流行语汇的讨论判定不是真正的知识，快速丢弃已经形成的现代思想资源，压缩具有活力的知识空间。纵使经过所谓“后殖民”理论的反思与介入，这种欧美理论自我殖民的倾向不断在东亚各地深化中。

讽刺的是，回头来看，亚洲地区最具有原创力、解释与分析力的著作反倒来自直接面对在地自身问题的思想界，学界的操作往往是在强化欧美大学体制下的知识体系，但又仅只在抽空历史的厚度在皮毛的层面拿来拿去。我个人熟悉的台湾与南韩的主流学界基本上的路径就是“跟着美国走”，连学术人口庞大的中国大陆也快步跟上，不被看到的悲剧是，美国学院派的知识正在摇摇欲坠，它的知识体系在长期空洞化的过程中，连其自身的历史状况与社会危机都没法解释，那些想要亦步亦趋的我们，不走自己的路还要一直跟到哪儿去呢？

是在上述的大情势下，不能坐以待毙让状况继续恶化，我们一群散布在东亚各地、环绕着思想性刊物的朋友们，慢慢地走到一起，开始推动“亚洲现代思想”计划，企图重新挖掘“属于我们”的思想资源，与“思想界”走出的知识传承做更为紧密的衔接，通过东亚各地思想界相互的对看、学习与参照，突破当前的困境。

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- 3 以上的回溯提供了部分亚洲思想连带的尝试，也带出了“2012 亚洲思想界上海论坛”的前身与热身准备，是在前辈与各地朋友们持续努力的基础上，我们接棒前进。整体而言，亚际书院的成立与其推动的「亚洲现代思想计划」，汇聚了三个持续进行中的知识网络：Inter-Asia Cultural Studies, 「西天中土」计划，与东亚批判刊物会议，这三根柱子支撑着未来的工作。

承袭了 2010 年「西天中土」的部分形式，我们在第九届上海双年展的架构下 2012 年十月 12 日至 19 日，举办为期八天亚洲思想界的对话活动，我们这次邀请来六位亚洲各地具有代表性的重要思想者，包括韩国首尔的白乐晴先生，马来西亚吉隆坡的卓莫·夸梅·桑达拉姆 (Jomo Kwame Sundaram) 先生，印度加尔各答的帕沙·查特吉 (Partha Chatterjee) 先生，冲绳的新崎盛晖先生，日本东京的板垣雄三先生，与印度德里的阿希斯·南迪 (Ashis Nandy) 先生，也邀请了以参与亚洲现代思想计划为主的朋友们，与六位主讲人深入对谈。读者手中的读本是为了这次的对话所做的准备，选编、翻译了他们希望与读者分享的文章。以下对这几位主讲者进行简单的介绍。

伴随着战后民主运动的逐步发展，南韩从一九六〇年代至今，孕育出相当庞大的批判圈，白乐晴先生在半个世纪里与时俱进，一直是思想界的长青树。1938 年生于韩国大邱，1963 年起任教于首尔大学英文系，1972 年完成论 D.H. 劳伦斯的论文取得哈佛大学博士，直至 2003 退休受聘为首尔国立大学英语系名誉教授。白先生 1966 年创办至今历史长达 46 年的刊物《创作与批评》，在威权体制下以关切社会现实的民族文学为媒介参与社会改造，这份具有长期影响力的思想性刊物与民主运动同步，逐步发展成高品质的人文出版社，刊物与书籍的出版使得《创批》成为战后韩国最重要的思想资源。白先生自六〇年代起投入两方面的工作，在学界是著名的英国文学研究专家，引领学生开创出「全地球的方式」(Planetary approach) 的研究方向，在思想界他以《创批》为基地，具有评论家、编辑人、出版家、作家、活动家等多重身分，开拓民族文学的发展空间，参与推动民主运动，发展出具有高度原创力的思想性论述，如“超克分断体制论”，倡议韩半岛之统一是以克服世界资本主义为目的。随着政治情势的变动，他在过去三十年不断更新、深化理论的开展，也因此 2005-2009 年间被任命为 6·15 共同宣言实行委员会南方民间首席代表，对两韩统一的路径与方法有相当务实且具前瞻性的思索。

收在本书中的两篇文章，可以看到白先生近期对于南韩政治发展的危机与民主升级的新看法，他提出了“2013 体制”的前瞻

性思考,相对于韩战结束时形成的“1953体制”奠定了军事威权统治,一直到“1987体制”经过不流血革命向文人政权转型,却带着过去的派阀与政党政治对尔后民主发展造成的限制,体现在近期政局的倒退。于是他呼吁“民主2.0”的“2013体制”的出现,能去克服“代议制民主”的局限,落实民众民主,带动韩国继续前进。白先生的著作甚多,由于是韩国思想界最具代表性的人物,所以他的重要著作大都早已译成日文,同时虽然他的英文有很深的造诣,但心思摆在国内,英文专著于去年才翻译出版,中文部分目前只有两本选集,一九九八年白先生首次访问中国大陆,由北京中国文学出版社策划的《全球化时代的文学与人:分裂体制下韩国的视角》,以及他访问台湾后于2010年出版的《白乐晴——分断体制·民族文学》。我们希望未来有更多他重要著作中译本问世。

位于东南亚的马来西亚,十八世纪后期起受英国殖民,一九五七年马来联邦正式独立,位居马来、印度与华人三大民族的荟萃之地,是一个多民族、多语言的国度。卓莫·夸梅·桑达拉姆1952年出生于马来西亚槟城,母亲是华裔,父亲是印度裔,五〇年代正当第三世界独立运动的高潮中,父亲用两位非洲反殖民领袖,肯亚的卓莫·肯亚塔(Jomo Kenyatta)与加纳的夸梅·恩克鲁马(Kwame Nkrumah),为他命名,期许他能够为人类的解放奋斗。1970-1977在国内完成大学教育后,他陆续在耶鲁、哈佛取得硕博学位,而后返回马来西亚担任经济学教席,2004年从马来亚大学退休,2005年至2012年任职联合国经济和社会事务部,担任经济发展的助理秘书长。作为世界知名的经济学家,卓莫在马哈蒂尔专政期间(1981-2003)一方面积极参与推动公民社会的发展,同时协助建立起独立自主的社会科学研究社群,一方面通过研究批评时事与政策,建立起公共知识分子的名声,一九九九年出版的著作《马来西亚的政治经济学:政治、资助、利润》是代表性著作。九〇年代后,卓莫把视野拉大,东南亚、第三世界、全球经济成为他关注的研究对象,在2005他推动创立IDEAs(国际发展经济学伙伴,International Development Economics Associates),结合以「南方」为主体的经济学家,介入不均衡、不公平的全球经济发展。

卓莫的专著近三十种,编辑的书近百种,全球范围内很少有学术界的人士超过他持续生产的能量,针对各个层次的问题,透过组织研究团队,进行介入。不相信教条主义,作为经济学家他秉持的信念是,推动社会进步的理念必须能够跟自身的专业研究结合起来付诸实践,也是长期坚持这样的精神,他被公认为重要的经济思想家。2005年接受联合国的任命,是试图在全球政治的层面上落实世界走向更为均衡发展的理念,亚非拉是他的工作重心。收在本书的文章,是他从经济分析中论证“9·11”后世界局势如何依然处于帝国主义运转逻辑的状态。此次他参与上海聚会时,已经累积了十年以上在全球层次思考问题的实践历练,离开联合国的工作位置,该会对世界的变动有更尖锐的看法。

帕沙·查特吉教授是知名的政治理论家,在印度与国际学术思想界享有很高的声望,是亚洲在世界范围内最有影响力的思想者之一。1947年出生于加尔各答,他可以说是承继了以泰戈尔为代表的现代孟加拉的文化、知识传统,至今坚持用孟加拉语书写,也坚持以加尔各答为基地,从未脱离印度独立至今的语境。1967年毕业于加尔各答大学后,赴美国罗切斯特大学攻读政治学,1971年取得博士学位,1972年返国任教,1973年起就职于加尔各答今天极为著名的社会科学研究中心,1997至2007年任该中心主任,近十多年来他每年秋季班在纽约哥伦比亚大学人类系授课。作为闻名世界的庶民研究学派(Subaltern Studies)的创立成员,查特吉从1980年初期起通过与其他成员的互动,深受历史与人类学方法的影响,走向跨领域的研究方向,几乎他所有的著作都难以单一学科为划分。他的成名作《民族主义思想与殖民地世界》呈现的是各种领域的合流。政治评论是他写作的一个主要的部分,针对特定的事件在报章杂志上面对广大的读者,一九七〇年代至今没有中断,《一个可能的印度》(A Possible India)集结了他的评论文字,构成了他对印度战后政治变动的看法。除此之外,多才多艺的他在加尔各答是知名的剧作家与演员,他将思想融入公共生活。从写作的维度来看,他的视野的活力来自于几个层次操作、辩证的结果:加尔各答在地、孟加拉地区、印度与南亚、纽约。他所属于的那代知识分子对第三世界有深的认同与想象,几次来到中国大陆都抱着特殊的情感与期待。

到目前为止,帕沙著作的中文翻译有三本,2000年台北巨流的《发现政治社会——现代性、国家暴力与后殖民主义》、2007年南京译林的《民族主义思想与殖民地世界》和广西师大的《被治理者的政治——思索大部分世界的大众政治》。其实他的几本重要著作,如极具创意的《高贵的骗子?》(A Princely Imposter? The Strange and Universal History of the Kumar of Bhawal, 2001, Princeton University Press),结合了文学性的历史叙述与分析,讲述了殖民时期印孟分立前的孟加拉的故事,近期的选辑《帝国与国族》(Empire and Nation, 2010, Columbian University Press),《政治社会的谱系:后殖民主义研究》(Lineages of Political

Society: Studies in Postcolonial Democracy, 2011 Permanent Black)。对这位南亚处于首席位置的思想者感兴趣的读者，可以参考去年出版的《理论化当下：帕沙·查特吉文选》(Theorizing the Present: Essays for Partha Chatterjee, Delhi: Oxford University Press)。收录在本书的两篇文章，一篇是九〇年代中期对“我们的”现代性的思索，从「双语知识分子」(bilingual intellectual) 自省的困境中，重新认识现代性其实不是一套普遍主义的价值观，而是高度脉络性的过程，不同的地方有其自身的问题意识，面对当前所处的知识状况。今天读来，对中文乃至非西方世界的思想界，仍然具有很高的参考价值，它意味着我们还处于殖民性与现代性交叉重迭的状况。另一篇文章聚焦在三农问题上，持续他对当代“政治社会”理论的讨论——处于法律范围之外的底层社会弱势群体，如何为了生计，与政府、公民社会进行协商，在此动态过程中拉起了政治社会的民主空间。近期印度经济快速发展，企业资本、都会中产阶级、国家、公民社会的结盟关系，将非正式经济资本、三农推向“政治社会”的一方，在庞大农民群体必然继续存在的前提下，上述两造间的矛盾强烈冲击着代议制民主机制与社会菁英所盘据的公民社会，他认为除非能够创造出新的以底层民众为基础的政治机制，否则印度的民主将持续受到挑战。

因为历史因素，冲绳与日本本土处于“既内部又外部”的关系，其中一个关键时间点在于二战冲绳战役后，冲绳被纳入美国军事统治长达十八年，直到1972年才“复归”日本。关乎冲绳民生、安全严重的基地问题一直到今天都没有解决，造成所谓「战后」冲绳至今处于没有结束的军事状态，民众长期抵抗的运动起起伏伏，但经久不衰。正因为危机状况的迫切性，造就了冲绳虽小、五脏俱全的思想界，开展出诸多大于冲绳的重要理论命题。在冲绳与日本本土，新崎盛暉先生是学术思想界公认当代重要的政治思想者与冲绳现代史研究权威，他曾两度担任冲绳大学校长，毕生致力于立足实践之上的历史撰述，至今专著超过十余本，编着四十余本。1936年出生于寄居东京的冲绳人家族，1961年东京大学文学部毕业后，任职“冲绳资料中心”，从事冲绳战后史的研究，与中野好夫合著的《冲绳问题二十年》是冲绳战后史研究的开端。冲绳复归后，他于1974年回到冲绳任教，六〇年代起开始积极参与冲绳市民运动，五十年来的努力与贡献获得日本和平学会的肯定，被誉为“言论活动四十年的民众伴跑者”。

研究冲绳历史跳不过新崎的著作，他的研究方法特殊，是参与在历史过程中书写历史，他自己说冲绳现代史从来就不是他的研究对象，他自身的生命跟“冲绳问题”密不可分。他的思想能量来自于不断面对“不解决不行的实践问题”，也就是“冲绳问题”，在具体的状况下持续反思和平问题的根本所在。他指出冲绳问题所突出的根本“和平”问题就是，日本本土所宣称的和平，不包括冲绳的和平；民主与人权，不包括使冲绳从美军统治下解放。甚至可说，日本本土的和平是以牺牲冲绳的和平为必要条件。因此，冲绳问题并不是日本和平问题的一部份，而正是日本和平问题本身

新崎先生的冲绳现代史研究特征在于把冲绳现代史作为民众运动史来叙述，焦点放在世界史的构造变动，以及在冲绳生活的人面对美军及日美关系的变化上。他不只作为一位历史研究者而进行活动，还实际上具体地陪伴着冲绳民众运动的实践而行，如在1970年代后半期是为了支援反对CTS（石油储备基地）建设的住民运动而组织“扩大琉球弧住民运动协会”，并担任代表负责人。1982年时，为了拒绝为军事基地提供土地，也就是支援“反战地主”，而组织了“一坪反战地主协会”。1993年，和重要思想者冈本惠德先生等人出版《返风》季刊，成为今天冲绳重要的刊物。此外，以美军基地问题为中心，他积极参与建立了连结冲绳与韩国民众运动的连带。

新崎先生著作甚多，主要包括：《冲绳战后史》(岩波书店，1976年)、《冲绳·反战地主》(高文研，1983年)、《冲绳同时代史》10卷本(凯风社)、《未完成的冲绳斗争》(凯风社，2005年)、《冲绳现代史新版》(岩波书店，2005年)。2008年时，《冲绳现代史》被翻译成韩文，2010年中文版由北京三联书店出版，是唯一的中文翻译的著作。

收录在本读本的四篇文章，试图展现新崎先生书写的特性，过去四、五十年间，他始终没有间断地在报刊杂志对具体现实发表政治评论，同时也不断对发生过的历史事件进行整理、编辑的工作。累积起来，可以说他长达半个世纪的政治评论与著作，构成战后冲绳政治史的重要现场记录与分析，研究冲绳民众政治思想，新崎先生坚持的评论工作是最重要的资源。

在日本思想界具有很高声望的板垣雄三先生，1931年生于东京市。他是日本最具代表性的中东研究者，同时带动了第三世界研究。1953年毕业于东京大学文学部西洋史专业后，曾任职于东京外国语大学亚非语言文化研究所、东京大学教养学部、东京大学东洋文化研究所与东京经济大学传播系，此外担任日本中东学会会长，日本科学委员会委员，东京大学名誉教授。板

垣先生曾经组织日本阿拉伯国际联合研究，以“中东的社会变化与伊斯兰”、“伊斯兰的城市性 (Urbanism)”等主题组织共同研究，其中培养了白杵阳、酒井启子等众多的中东、伊斯兰研究人员。

板垣先生的世界史构想与区域论述不光影响了中东研究，也影响了日本的国际关系与第三世界研究、区域研究。他的中东研究的特点不仅仅体现在以帝国主义与“世界划分”的角度来看待这一区域的历史现实一面，而且体现在内在地理理解中东的民众世界，并在此基础上重新定义世界史上。板垣先生的“N 区域”论不只是一种将从属与剥削关系的世界体系与近代民族国家体系相对化的区域论，而是由第三世界的民众世界动态入手，探寻民众作为“自身的形成与展开的场”选择全新“地域”可能性的论述。此外，板垣先生不仅在文化、学术交流方面致力于提升日本人民对中东的理解，同时与巴以问题、难民支援、国际合作相关的市民团体在学习上合作，通过中东，重新定义现代日本性质。

这次收录在读本的几篇文章，是板垣先生近期的思考，特别是“9·11”以后世界局势的变动，对于伊斯兰世界造成的巨大冲击，他认为在被欧美中心污名化的危机状态下，亚洲与第三世界必须与广大的伊斯兰民众站在一起，把握这个契机开始重新学习与认识他们主要的信念，因此他将伊斯兰的“万有归一”(Tawhid) 视为多元普遍主义的原则，与世界所有的文明与宗教相互交流，他的分析指出在各种体系的最深处都是相通的，就像离地面 300-400 米的深处，流动着绵延不尽的地下水渠一样，不同的文明必须要联系起来，打破彼此间的芥蒂。在他的分析中，到 2025 年时，伊斯兰将占到世界 1/3 的总人口，过去东亚世界对于它的忽视与必须要积极调整，例如在广为认知的儒、道、佛交融之外，该从新挖掘早就在我们文化中产生作用的伊斯兰因子。虽然以研究伊斯兰为中心，对欧美中心主义持极为批判的态度，板垣先生多元普遍主义包容性的方法论与世界观具有强烈的比较视野，启示我们在面对世界客观存在的多元异质性，该如何在互动中寻求真实的彼此认识，达到“万有归一”的境界，才有条件走向在差异中能够相知的世界和平。

阿希斯·南迪 (Ashis Nandy) 是印度思想界四十年来长期有积累的代表性人物，他的特性在于深厚的南亚区域与第三世界视野。1937 年生于印度东北部帕戈尔布尔 (Bhagalpur) 市的一个孟加拉语的基督教家庭，幼年时全家搬至加尔各答。1947 年印度独立，印巴分离，他亲眼目睹族群冲突中的暴力。大学时原先就读于医学院，因志趣不和，转至希斯洛普学院 (Hislop College) 读社会科学，取得社会学硕士，尔后对临床心理学发生兴趣，在古吉拉特大学 (Gujarat University) 取得心理学博士学位，在此时期他开始接触到奥克塔维·曼诺尼 (Octave Mannoni)、艾米·塞沙勒 (Aime Cesaire)、弗朗茨·法农 (Frantz Fanon) 与阿尔伯特·麦米 (Albert Memmi) 的著作，从此一生与思索第三世界的 (后) 殖民精神状况发生了不解的因缘，1983 年被视为后殖民研究经典的成名作《亲密的敌人：殖民主义下自我的丢失和复得》(The Intimate Enemy: Loss and Recovery of the Self under Colonialism)，是早期的成果。七 0 年代末毕业后，他加入了 1963 年在德里成立、今天极具盛名的发展中社会研究中心 (Center for the Study of Developing Societies)，1992 至 1997 年任该中心主任，近年虽然退休，仍获聘为荣誉资深研究员，以中心为家。他自认在过去的三、四十年间，所关切的问题一直摆荡于两个端点之间：一面是人类的潜力、创造性，一面是人的暴力、毁灭性，例如他持续在研究南亚地区的屠杀行为，其重点不仅摆在群众暴力，也同时强调人们对于有组织化的机械暴力与族群民族主义的反抗，也因此他与社会运动与国家之外的民间政治群体关系密切，使他的研究具有高度的介入、行动的色彩。过去三十多年间，他参与诸多类型的调查委员会与公共听证会，议题包括社群暴动、发展的暴力、种族性别歧视、选举弊端与人权的滥用等。

立足于南亚历史社会的真实处境，南迪的知识生产开拓出诸多主流学术之外的领域，如科学性的创作力、未来研究、后发展与后世俗社会的愿景、城市的思维、民族国家的神话等，这些议题的开展都跟他有高度自觉的第三世界视野有关，对他而言这些问题的显著性都跟后发社会的生存状态极其相关。作为一个多产作家与公共知识分子，他持续对当下发生的事务进行书写，具有争议性的事件爆发时，思想界都期待他难以预料的分析与看法，因而他在南亚有庞大的读者群与影响力。可惜得是他至今近二十本的著作中，没有一本中译本。

本书翻译的两篇文章在一定程度上反应了他思想的特性，《论羞辱》一文是他从第三世界精神分析的角度阐释在具体的政治、社会过程中理解个人与群体之间发生的羞辱行径，特别是如果我们承认这样的状况会无法避免会持续发生的情况下，与其不断进行无助于事的规范性谴责，是否该更进一步正视在羞辱中所开启新的、创造转化的机会，我们必须重新认识，如果羞

辱的感受来自于受辱者还有最起码的自尊，能够面对羞辱也就意味能够掌握自己与生存环境的感受，例如甘地在早年在南非受到歧视的羞辱感反而在日后开展出他激进的非暴力理论。《科学、威权主义与文化》展现的是南迪自一九八〇年代开启对于迷信科学主义的批判，他长期发展的「批判性的传统主义」，是在呼吁具有反思性的承继先人的知性与智慧，经过民间生活中世世代代的提炼，所孕育出来属于的民众的知识，不能粗暴的以迷信知名，拱手臣服于科学的威权主义。南迪所提的问题，广泛存在于第三世界后发地区，对重新认识我们所处社会依然具有高度活力的民间生活，这些民族主义份子的现代化想象急于铲除的对象，提供了很有启发性的分析视角。我个人认为正是面对印度这个古老而又不前进的多元、复杂的历史社会，在所谓“传统”与“现代”的摆荡与拉扯中，如何给予现代国家其实无法处理的广大底层民众的能动性与其主体性，南迪长时期积累的分析方式构成了他思想的原创性。

以上简单的介绍，希望引发读者对于这几位重要思想者更为立体、动态的想象与兴趣。他们共通的特性在于持续面对自身所处社会存在的、没有解决的问题，或是在思考具有迫切性的危机，不但不随波逐流跟着流行的知识走，反而不断地更新原有的想法来面对新的局势，慢慢积累出属于他们自身风格的思维方式。然而，他们的知识工作不是孤立的，一方面在面对广大的社会，一方面又紧密地砍镶在他们所属的思想界当中，我们必须对两者之间的张力有更为深入的理解，才能更为充分地把握他们各自的处境与所处的对话关系。目前我们还没有能力做到，期待未来透过「亚洲现代思想」计划，能将各地的思想界能建立起更为深刻的相互认识。最后得强调的是，我们的任务不在于寻找、建立几个有名的标竿，而是如何以这些具有原创性的思想者为媒介，进入到他们身后所处的在地社会，认识承载着社会变动的历史，这是在当下想象亚洲思想界的方法论与认识论的起点，才能更进一步联系到更为宽广的民众思想的肌理。期待亚洲思想界的平台，能够激荡出更具解释力的知识方式，面对我们所处世界的困境。

(2012年八月一日于印度班加罗尔)

1. 本文为陈光兴教授为际实书院为了配合“2012 亚洲思想界上海论坛”所出版的《后 / 殖民知识状况：亚洲当代思想读本》（上海人民，2012）所做的序言《想象亚洲思想界》的节选版。
2. 有关 Inter-Asia Cultural Studies 的检讨，请参见 Kuan-Hsing Chen (2010)。
3. 有关“西天中土”计划的检讨，请参考张颂仁 (2011)。
4. 参照陈光兴 (2009)。
5. 本文截稿的八月初卓莫刚离开联合国经济和社会事务部经济发展助理秘书长的职位，但是在此书编辑过程中的八月中旬，他加入了位于罗马的联合国粮农组织的经济和社会发展部，担任助理总干事。——编注
6. 参见已经过世的冲绳重要思想者冈本惠德。
7. 有关 Ashis Nandy 的研究有讨论参见 Vianly Lal (1995-96) 所编的特辑。



World in Transition, Imagination in Flux: Contexts of Asian Circle of Thought 2012 Shanghai¹

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- 1 The world is rapidly changing. Two centuries of Euro-centrism and American-centrism are being transformed in diverse ways -- a Latin American economic system is slowly forming; the integration of the continent of Africa is taking place; links among the various Asian sub-regions are becoming increasingly close. In particular, the remarkable economic energies of India and Mainland China have brought changes to the overall configuration of the world. However, the understanding of this new world structure by intellectuals as well as by ordinary people is still restrained by habitual patterns of knowledge. As a result, neither group can keep up with the changes in the current situation, and thus fail to take the initiative in understanding a world in flux, especially Asia, the region in which we ourselves live.

Within the framework of the 2010 Shanghai Biennale, the plan of the West Heavens project, along with an art exhibition, brought about an “India-China Dialogue on Social Thought”, establishing a space in which the intellectual circles of India and China could interact. In 2011, the project also organized, along with accompanying forums of social thought, the Indian film festival “You Don’t Belong” that toured Beijing, Shanghai, Guangzhou, Kunming, Hong Kong, and Hsinchu. The “You Don’t Belong” initiative has continued to create exchanges and set up lines of communication. The West Heavens project is still in the progressive tense as well -- we expect even more mechanisms for interaction between India and China so as to broaden perspectives on, and create points of reference for, both sides.

Such dialogues between Indian and Chinese intellectual circles were actually made possible by the intellectual network of “Inter-Asia Cultural Studies,” linkages that have been in place for more than ten years. So from the outset we have been thinking whether or not, as the next step, we could expand the “India-China” focus of the dialogue to encompass not only other Asian intellectual circles but also those of the Third World as a whole, including Latin America and Africa. Invitation from Qui Zhijie, the chief curator of the 2012 Shanghai Biennale, created an opportunity for us to realize our initial plans.

The “circle of thought” (思想界) is a product of modern East Asian history and it has been extensively used in Mainland China, Hong Kong, Taiwan, Korea, Japan, Okinawa, and even Singapore and Malaysia. My personal understanding is that from the modern times onward, along with process of total, systemic modernization, spaces for the expression of concern regarding public issues have appeared in late-developing countries, pressing issues arising from the process of social change. While the objects for discussion are phenomena from everyday life, the dimensions of observation, explanation, and critical thinking far exceed the significance of the single matter itself so as to coalesce, in time, into a diverse and heterogeneous mode of thought idiosyncratic to either specific thinkers or intellectual groupings. During the process of public discussion and debate since the mid- to late-nineteenth century, newspapers and magazines became platforms for intellectual circles from which to converse. Although such spaces have begun to shrink since the late twentieth century, they have been passed on in different forms: particularly the modes of knowledge premised in social and political concerns and the ‘spirit’ (jingshen) behind the concern for the hardships of the people’s livelihood and public issues have become a characteristic of the intellectual landscape of the less developed Asian region. Japanese journals with long histories such as *Shiso*, *Gendai Shiso* and *Impaction*; Okinawa’s *Keshikaze*; Korea’s *Creation and Criticism* and *Yellow Sea Culture*; Mainland China’s *Dushu*, *Tianya*, and *Refeng*; Taiwan’s *Renjian sixiang yu*

chuangzuo congkan, Taiwan: A Radical Quarterly in Social Studies, and Reflexion; Singapore's Tangent; Malaysia's Aliran as well as India's Economic and Political Weekly and Seminar all pass down and maintain, it would seem, the "circle of thought" inheritance of the Third world.

Unlike the academic circle as we know it today, the participants in the circles of thought hail from all walks of life, and even as the academicians might have his or her own disciplinary background, because of intimate allegiances to land and people, their participation, interventions, and concerns are not about loyalty to academic disciplines; their ways of writing and thinking are not confined to disciplines and institutions. Due to their immediate concerns about politics and societies, the significance of their writings does not lie in claims of their universality, even though their views on specific matters may be enlightening to a great degree, can shed light on disturbing affairs, and can be consulted by the later generations. The familiar author and thinker Lu Xun's mode of knowledge is representative of this contemporary tradition of thought.

Therefore, "circle of thought" is not an institutionalized term; it has no clear boundaries, its membership may vary from time to time. Historically speaking, it's been changing: some accumulate long histories while others vanish after a brief é clat; what has been passed on, however, is the trajectory of the circle of thought in the dynamic history. The problem that is becoming ever more obvious is that the Academy, replete with its formidable resources and accumulations, in the processes of institutionalization, systematization, and professionalization especially since the 1960s standardizes the modes of knowledge of its members through its distribution of power and resources, thereby enforcing loyalty to its academic disciplines. In the pursuit of international competitiveness since the 1990s, research publications, raising the banner of "science" and aiming at a global (in fact, English) range, SCI and SSCI have become indexes for promotion and awards, hollowing out the local, de-historicizing, de-politicizing, and sinking into the "thoughtlessly academic". Worse still, from the 1970s and 1980s onward, some of the formerly self-reflexive and critical Humanities, started to elevate "theory" above all else thus creating the hegemony of Euro-American theory. Within such a simplified understanding, theoretical concepts are rated high-grade while work that does not employ fashionable foreign vocabulary is not considered to be true knowledge. Already formed modern resources of thought have been hastily abandoned; the number of vital intellectual spaces has been reduced. Even with the reflections and interventions of "postcolonial" theory, this tendency toward self-colonization by Euro-American theory continues to deepen in various East Asian regions.

Ironically, as we look back, the most original, explanatory, and analytical works of the Asian regions on the one hand come from intellectual circles that directly confront the problems of the local. On the other hand, the ways that regional academies operate often fall under the knowledge system that strengthens Euro-American university institutions and remains at a level both superficial and completely without historical depth. The basic approaches of the mainstream academies of Taiwan and Korea, with which I am personally familiar, are essentially "follow the United States"; even Mainland China with its large university population, falls all over itself to keep up. The tragic, largely unseen, is that the knowledge of American academies is on the verge of collapse; its knowledge system, under a long-term process of emptying, cannot explain even its own historical conditions and social crises. If we do not keep to our own path but follow them step by step, where will we end up?

Under the horizon discussed above, this situation cannot be allowed to further deteriorate; therefore, we—a group of friends scattered around East Asia, who, while associated with intellectual journals, have gradually come together to initiate the "Modern Asian Thought Project" with the intention of re-excavating resources of thought that "belong to us", and of articulating more closely with the inheritance of knowledge achieved by the "circles of thought" I discussed above. By means of the mutual regard, learning, and consultation between various intellectual circles in East Asia, we endeavor to break through the current impasse.

[...]

3 The recollection above offers an attempt at Asian intellectual solidarity, and brings up the precursor and the warm-up preparations of the "Asian Circle of Thought 2012 Shanghai Summit", all of these are based on the continuous efforts of our seniors and friends, while we receive the baton and move forward. Overall, the establishment of Inter-Asia School and the "Modern Asian Thought Project" the School promotes are a convergence of three present knowledge networks: Inter-Asia Cultural Studies, the West Heavens project, and the East Asian Critical Journals Conference—these three pillars support and sustain our future work.

Following some of the practices of West Heavens in 2010 to facilitate dialogue between Asian circles of thought, we will put on activities for

eight days (from Oct 12 to 19) under the auspices of the 2012 Shanghai Biennale. This time we have invited six significant thinkers, each of whom represents a specific Asian region, including Mr. Paik Nak-chung from Seoul (Korea), Mr. Jomo Kwame Sundaram from Kuala Lumpur (Malaysia), Mr. Partha Chatterjee from Calcutta (India), Mr. Arasaki Moriteru from Naha, Mr. Itagaki Yuzo from Tokyo (Japan), and Mr. Ashis Nandy from Delhi (India); in addition, we have invited some friends who mainly participate in the Modern Asian Thought Project to have comprehensive talks with these six keynote speakers. The text in your hands is a special preparation for such dialogues; we have selected, edited, and translated the articles they wish to share with you. The following is a brief introduction of these speakers.

Paik Nak-chung

Along with the gradual development of post-war democratic movements, South Korea has also given rise to an enormous critical circle in the years from the 1960s to the present. Paik Nak-chung has kept up with the times for the past half century as an “evergreen tree” within intellectual circles. Paik was born in 1938 in Taegu, Korea; from 1963 onward, he taught in the Department of English at Seoul National University; he received his PhD degree from Harvard University with a dissertation on D. H. Lawrence; in 2003, he retired as Professor Emeritus of Seoul National University. Paik Nak-chung established the journal *Creation and Criticism*, in publication for forty-six years, participating in social transformation under the authoritarian regime via the medium of national literatures that deal with social realities. This influential intellectual journal, along with democratic movements, developed into a high quality humanities publisher; publications of journals and books from *Creation and Criticism* make it the most significant resource of thought in post-war Korea. Since the 1960s Paik has devoted himself to two main projects: in the Academy, he is a noted expert on English literature, advising students to establish research methods of a “planetary approach.” In the circle of thought, he is based in *Creation and Criticism*, thereby acquiring multiple identities as critic, editor, publisher, writer, and activist, breaking new ground for the growth of national literatures, joining in and promoting democratic movements, thus developing highly original intellectual discourses. One of them is the “Theory of Overcoming Division System”, suggesting that the purpose of the unification of the Korean peninsula is to overcome world capitalism. Along with the ever-changing political situation in Korea, Paik Nak-chung has continuously renewed and deepened the development of this theory; from 2005 to 2009, he was appointed Chair of All-Korean Committee for Implementation of the June 15 Joint Declaration, contributing to the ways and means of Korean unification with practical and prescient thinking.

Two articles collected in this reader demonstrate Paik Nak-chung’s recent new views toward crisis and democratic upgrade within the development of Korean politics -- he proposes a forward-looking mode of thought he terms the “2013 Regime.” While the “1953 Regime” that was formed after the Korean War established military-authoritarian rule, the “1987 Regime,” as opposed to the former, transformed into civilian regime through a bloodless revolution; nonetheless, the latter, being attached to the previous factional party politics, has limited democratic development, and these limitations are evident in the recent political regression. Paik Nak-chung therefore advocates the emergence of “Democracy 2.0” and the “2013 Regime,” in order to overcome the limitations of “representative democracy,” realize “People’s Democracy,” and keep Korea moving forward. Paik is a prolific writer; as the most noted figure of Korean intellectual circles, his important works have been translated into Japanese. Meanwhile, while his English skills are remarkable, his mind and thoughts are focused domestically in Korea. English translations of his work were not published until last year. Chinese translations of Paik’s works is limited to two collections: after his first visit to mainland China in 1998, *Literature and People in the Globalized Era: Korean Perspective under the Division System* was published by Chinese Literature Press (Beijing); second, Paik Nak-chung: *the Division System and National Literatures* was published after he visited Taiwan in 2010. We hope that more Chinese translations of his significant works will be published in future.

Jomo Kwame Sundaram

Malaysia, situated in Southeast Asia, was colonized by the United Kingdom from the late eighteenth century until 1957, when the Federation of Malaya became officially independent. Comprising mainly three ethnicities, Malay, Chinese, and Indian, Malaysia is a multi-ethnic and multilingual country. Jomo Kwame Sundaram was born in 1952 in Penang, Malaysia, of a Chinese mother and an Indian father; during the 1950s when the independence movements in the Third World flourished, his father named him after two African anti-colonial leaders, Jomo Kenyatta and Kwame Nkrumah, expecting Jomo Kwame Sundaram to fight for human emancipation. After his college education in Malaysia (1970-77), Jomo received his MA and PhD degree at Yale and Harvard, respectively, and then returned to Malaysia to teach economics. Jomo retired from University of Malaya in 2004; from 2005 to 2012, he held a post in the United Nations Department of Economic and Social Affairs (DESA) as the assistant secretary-general for Economic Development. During the administration of Mahathir (1981-2003), Jomo, as a world famous economist, actively participated in promoting the development of civil society, and simultaneously

helped to establish independent and autonomous research communities of social sciences; on the other hand, through researching and criticizing current events and policies, Jomo established his reputation of a public intellectual. Malaysia's Political Economy: Politics, Patronage and Profits, published in 1999, is his representative work. After the 1990s, Jomo broadened his perspective, as Southeast Asia, the Third World, and the global economy had become his topics of concern for his research objects. In 2005, he promoted the establishment of IDEAs (International Development Economics Associates), assembling economists whose main focus lies in the "South" so as to intervene in an uneven and unfair global economic development.

Jomo has authored nearly thirty books, and edited nearly a hundred—even on a global scale, very few in the Academy can surpass his energy for persistent productivity; through organizing research teams, he directs research into problems within many specific phases, and continues his interventions. Disbelieving dogmatism, Jomo the economist has faith in that the ideas of promoting social improvement must be articulated with our own professional research in order to put those ideas into practice. Precisely because of his insistence on such a spirit, Jomo accepted the appointment from the United Nations in 2005, intending to realize the idea, in terms of global politics, that the world could have a more balanced development; Asia, Africa, and Latin America are the focus of his works. His article collected in this reader demonstrates that the condition of the world situation after September 11th, 2001 has been all the same under the operation of imperialist logic. At this moment, as Jomo participates in the Shanghai gathering, he has already accumulated experiences and practices of thinking problems in a global scale for more than ten years; as he left his previous post in the UN, he ought to have a sharper view toward the world in flux.

Partha Chatterjee

Partha Chatterjee is a renowned political theorist, having a prestigious reputation in both Indian and international academies and circles of thought; he is one of the most influential Asian thinker in world terms. Chatterjee was born in 1947 in Calcutta; we can say that he has inherited the tradition of modern Bengali culture and knowledge represented by Tagore; he insists on not only writing in Bengali but also basing himself in Calcutta; indeed, he has not detached himself from the Indian context since the country's independence. Chatterjee graduated from the University of Calcutta in 1967, attending the University of Rochester in the United States and majoring in politics; in 1971, he received his PhD degree and returned to India to teach in the following years. From 1973 onward, Chatterjee held office in the distinguished Centre for Studies in Social Sciences, Calcutta (CSSSC), serving as the Director of the Centre from 1997 to 2007. For more than ten years, he has also lectured every fall semester in the Department of Anthropology at New York's Columbia University. As a founding member of Subaltern Studies, Chatterjee was deeply influenced by historical and anthropological methods through interaction with other group members. His research approach has been inter-disciplinary: none of his works can be categorized within a single discipline; Nationalist Thought and Colonial World, his first well-known work, demonstrates a convergence of various disciplinary fields. Political commentary is one of the significant parts of Chatterjee's writing; from 1970s to today, he has not stopped such writing—A Possible India, a collection of his commentaries, comprises his view on the changing politics of post-war India. In addition, his versatility makes him a noted playwright and actor in Calcutta, as he blends his thinking together with public lives. In his writings, the energies of his perspective resulted from dialectical movements among the local (Calcutta), the regional (Bengal), not to mention India, South Asia as well as New York; a deep identification with, and conception of, the Third World that is characteristic of his generation of intellectuals, as well as a particular sentiment and expectation toward mainland China he acquired through his visits here.

So far, Chatterjee has three works translated into Chinese: Locating Political Society: State Violence, Modernity and Postcolonial Democracies (Taipei, Chuliu Publisher, 2000), Nationalist Thought and the Colonial World: a Derivative Discourse? (Nanjing Yilin Press, 2007), and The Politics of the Governed: Reflections on popular politics in Most of the World (Guangxi Normal University Press, 2011). Other significant works of Chatterjee: A Princely Imposter? the Strange and Universal History of the Kumar of Bhawal (Princeton University Press, 2003), a very creative work that combines literary historical narrative and analysis, that discusses Bengali stories of the colonial period before the partition of India and Bangladesh; Empire and Nation (Columbian University Press, 2010); Lineages of Political Society: Studies in Postcolonial Democracy (Permanent Black, 2011). Those who are interested in this chief South Asian thinker may consult Theorizing the Present: Essays for Partha Chatterjee (Oxford University Press, 2011) published last year for reference. This reader collects two of Chatterjee's articles: one is his meditation on "our" modernity during the mid-1990s; the other focuses on the problems of agriculture, villages, and peasants (i.e., "three rural problems"). Chatterjee in the former starts from the reflexive predicament of the "bilingual intellectual," re-discovering that modernity is not a universal value system; rather, the formation of modernity is a highly contextualizing process, as different places have their own problematics under which to confront their immediate conditions of knowledge. To the circles of thought of the Chinese and even of the western world at this moment, this article is all the same worth reading and consulting; it posits that we

are still in conditions under which the colonial and modernity overlap and intersect. The other article in this reader continues Chatterjee's discussion of the theory of contemporary "political society" —a democratic space drawn from a dynamic process, in which the minority groups at the bottom of society, excluded from the law, negotiate with government and civil society for the purpose of their livelihood. Recently, the economy of India has been developing rapidly; aligned relationship between corporation capital, urban middle-class, nation-state, and civil society pushes the informal capital and "three-rural" to the side of "political society." As a large population of peasants will certainly continue to exist, the conflict between the two mentioned above intensely impacts on both the mechanism of representative democracy and the civil society seized by social elites. Chatterjee believes that unless a new political system based on the people at the bottom of society is created, democracy in India will continue to be challenged.

Arasaki Moriteru

Because of historical factors, the relationship between mainland Japan and Okinawa has been "both internal and yet external"; one of the crucial factors is the ongoing US military occupation of Okinawa since the Battle of Okinawa, so that for more than eighteen years, Okinawa had been under the rule of US military until 1972, the year that it was "returned" to Japan. Serious problems engendered by the US bases concerning the livelihood and security of the Okinawan people have not been resolved; so-called post-War Okinawa is thus still under prolonged American military occupation. Such a situation has been subjected to resistance by people's movements, which, although encountering vicissitudes, have been unending. Precisely because of this urgency of these critical conditions, the Okinawan circle of thought is small but soundly formed; they have opened up many significant theoretical propositions that are larger than their own (Okinawan) issues. In both Okinawa and mainland Japan, Arasaki Moriteru has been acknowledged as an important contemporary political thinker by academic and intellectual circles, as well as an authority on the research of contemporary Okinawa history. He held the position of the president of Okinawa University twice, devoting himself to the writing of history grounded in practice; Arasaki has authored more than 10 books and edited more than 40. He was born in 1936 into an Okinawan family that then resided in Tokyo; in 1961, after his graduation from the Faculty of Literature of the University of Tokyo, he held a post in the Okinawa Information Center, engaging in research on Okinawa post-war history—the commencement of his research is Okinawa Mondai 20 Nen co-authored with Nakano Yoshio. As Okinawa was "returned" to Japan, he started to teach there from 1974 onward; starting from 1960s, Arasaki has actively participated in citizen movements in Okinawa. His efforts and contributions for the last fifty years have been recognized by the Peace Studies Association of Japan (日本平和学会); he has been praised as a "the people's running partner whose involvement through writings and speeches has spanned 40 years."

If one studies histories of Okinawa, one can hardly skip over Arasaki's works. Arasaki's research method is unique, as he writes histories with his own participation within the historical process. Arasaki has said that modern Okinawan history is never his object of research, since his own life has been closely intertwined with the "Okinawa Problem." His energies stem from a continuous confrontation with the "practical problems that cannot be unsolved" (that is, the "Okinawa Problem"), and a persistent reflection on the fundamental problem of peace under specific conditions. According to Arasaki, peace is Japan's fundamental problem, a problem that has been highlighted by Okinawa, namely, that the peace claimed by mainland Japan does not include that of Okinawa; similarly, Japanese democracy and human rights do not include liberating Okinawa from the US military rule. It may even be inferred that the peace of mainland Japan requires Okinawa's sacrifice of its very own peace. Thus, the Okinawa Problem is not merely one part of the problem of peace for Japan; it is precisely the problem of Japan's peace as a whole

The characteristic of Arasaki's research on modern Okinawa history is that he narrates history as histories of people's movements; he focuses on structural transitions of world history, on the changes of how those who live in Okinawa deal with the US military and Japan-US relation. Being more than a researcher of history, Arasaki actually accompanies the people of Okinawa, in their struggles, from organizing the "Residents' Movements of the Ryukyu Arc Expansion Society" in the late 1970s and being the representative in charge, to supporting the anti-CTS (Central Terminal Station, including oil storage tanks and a refinery) movement. In 1982, rejecting the provision of land for military bases, and supporting the "anti-war landowners," Arasaki organized the "One-tsubo Anti-war Land Owners Association." In 1993, along with the important thinker Okamoto Keitoku and others, Arasaki participated in the issuing of *Keshikaze*, a publication that has become an important Okinawa journal of our time. Besides, centering on the issue of the US military bases, he actively joins, and thus establishes, the solidarity that connects people's movements in Okinawa and South Korea.

Arasaki has published many books; the major ones are *The Postwar History of Okinawa* (Iwanami Shoten, 1976), *Okinawa: Anti-war Landowners* (Koubunken, 1983), *Okinawa Contemporary History: a Series*, ten volumes (Gaifusha, 2004), *The Unfinished Okinawa Resistance* (Gaifusha, 2005), and *The Contemporary History of Okinawa: New Edition* (Iwanami Shoten, 2005), etc. The Contemporary

History of Okinawa was translated into Korean in 2008; in 2010, Beijing Joint Publishing published its Chinese translation -- the only one of his works to be translated into Chinese to this date.

Four articles collected in this reader intend to display the characteristics of Arasaki's writing. In the past forty to fifty years, he has not stopped publishing political commentaries on quotidian reality on newspapers and magazines; at the same time, he continues to collate and edit material on past historical incidents. Such an accumulation can be considered his political criticism and writings for the last half century, supplementing the political history of postwar Okinawa with important live records and analyses. For those who conduct research on popular political thought in Okinawa, the commentarial works included by Arasaki remain the most significant resource.

Itagaki Yuzo

Itagaki Yuzo, born in 1931 in Tokyo, has a very high reputation in the Japanese circle of thought where he is the most notable researcher on the Middle East; at the same time he guides and stimulates Third World studies in Japan. In 1953, Itagaki graduated from Faculty of Literature from the University of Tokyo (specializing in western history), teaching afterwards at the Institute for the Study of Languages and Cultures of Asia and Africa (Tokyo University of Foreign Studies), University of Tokyo's Komaba Campus, the Institute of Oriental Culture and the College of Arts and Sciences (University of Tokyo), and the Department of Communication Studies (Tokyo Keizai University). He is also the president of the Association of Islamic Studies in Japan, a member of Science Council of Japan, and Professor Emeritus of both University of Tokyo and Tokyo Keizai University. Itagaki has organized Asian Federation of the Associations for Middle East Studies (AFMA), conducting collaborative researches on the topics of "Social Changes in the Middle East and Islam" and the "Urbanism in Islam Project"; as a result many researchers on the Middle Eastern and Islamic studies have been cultivated, including Sakai Keiko and Usuki Akira.

Itagaki's world-history conceptualization and regional discourse have influenced Middle East studies as well as studies of Japan's international relations, Third World and Area studies. Features of Itagaki's Middle East studies reflect the historical reality that the Middle East has been regarded through the prism of imperialism and its "division of world"; more importantly, Itagaki's research demonstrates how to internally understand the people's world of the Middle East, and thus to re-define world history on the basis of this understanding. His theory of "N-Area" is not merely an area theory that relativizes the subordinate and exploitative relationships within the world system and modern nation-state system; such a theory starts from people's world dynamics in the Third World, exploring the possibility of how people, as a "self-formed and unfolding site," choose a brand new "area." In addition, he not only devotes himself to deepening Japanese people's understanding of the Middle East in terms of cultural and academic exchanges, but also collaborates with civic groups centered on the Israeli-Palestinian conflict, support of refugees and international cooperation, so as to initiate a learning process that includes a re-defining of the character of modern Japan through understanding the Middle East.

Several articles collected in this reader demonstrate Itagaki's recent thinking, especially on the changes in the world situation after September 11th, 2001 that caused a huge impact on the Islamic world. As he supposes, under the crisis condition of being stigmatized by the Euro-American center, Asia and the Third World, with their numerous Islamic peoples, must stand together in order to seize an opportunity to learn and understand major Islamic beliefs. Therefore, Itagaki considers "Tawhid," an Islamic concept, as the principle of plural-universalism for communicating with any civilization and religion of the world. His analyses designate that the deepest parts of all the systems are inter-related—as the unbroken underground channels stretch beneath the surface 300 to 400 meters in depth, different civilizations must connect with one another and break down mutual resentment. In Itagaki's analysis, one-third of the entire world population will be Islamic in the year 2025; the East Asian world must actively revise its ignorance of Islam; for instance, in addition to the previously well-known mixture of Confucianism, Taoism, and Buddhism, we must bring to light the Islamic elements that have been already effective in our culture. Although centering his studies on Islam, Itagaki's attitude toward Euro-American-centrism is exceedingly critical. While his methodology and world-view of inclusive plural-universalism have a strong comparative perspective, he enlightens us -- when facing the objectively existing heterogeneity of the world -- on how to truly understand one another through interaction and thus to reach the state of "Tawhid." Therefore, we have conditions to reach world peace in which we are diversely different and yet able to understand one another.

Ashis Nandy

In the circle of thought of India, Ashis Nandy is a representative figure that has been accumulative intellectually for the past forty years; a deeply South Asian and Third World perspective is his special quality. Ashis Nandy was born into a Bengali Christian family in Bhagalpur

(in east-northern India) in 1937; during his childhood, the family moved to Calcutta (Kolkata) where he witnessed the communal violence during Indian independence and the India-Pakistan partition in 1947. Nandy originally attended medical school in his college days; finding that his interest lie elsewhere, he transferred to Hislop College for Social Sciences and received his MA degree in sociology. Afterwards, interested in clinical psychology, he completed a PhD in psychology at Gujarat University; during this period, he became familiar with the works of Octave Mannoni, Aime Cesaire, Frantz Fanon, and Albert Memmi. From then on, Nandy's life has been intertwined with thinking about the (post-) colonial mental conditions in the Third World. His first well-known book *The Intimate Enemy: Loss and Recovery of the Self under Colonialism*, is considered a canonical work of postcolonial studies, is the achievement of this early phase. After his graduation in the late 1970s, he joined the now celebrated Center for the Study of Developing Societies (which was founded in 1963 in Delhi), and became its Director from 1992 to 1997; although retired, Nandy is now a Senior Honorary Fellow of the Center and he regards the Center as his home. He believes that, in the last thirty to forty years, problems of concern have been swinging between two extremes: at one end is our potential and creativity as humans; at the other is our violence and destructiveness. Take his continuous research on massacres in the South Asian region as an example: Nandy's focus is not only on mass violence, but also on people's resistance to the organized violence by machines and ethno-nationalism. Therefore, the relationships that comprise Nandy as scholar, social movements, and popular political communities outside the nation-state are closely linked; these links make his research highly interventionist and politically dynamic. In the past thirty years, he has participated in various kinds of commissions of inquiry and public hearings on issues concerning communal riots, developmentalist violence, racism, sexism, electoral malpractice, and human rights abuse.

Basing himself on the actual circumstance of South Asian histories and societies, Nandy's production of knowledge opens up many fields outside the mainstream Academy, such as scientific creativity, futurology, post-developmental and post-secular visions, cities of the mind, myths of nation-states, and so on. The unfolding of these issues is related to his highly self-conscious Third World perspective -- for Nandy, the significance of these problems is articulated to the living conditions of late-developing societies. As a prolific writer and a public intellectual, he continues writing on what is happening at this moment; whenever a controversial incident occurs, intellectual circles always look forward to his unpredictable analyses and opinions. Consequently Nandy's readership in South Asia is large, and his influence is huge. It is rather unfortunate that among his nearly twenty books we do not have a single Chinese translation.

Two translated articles in this reader reflect the features of Nandy's thought. In "Humiliation: Politics and the Cultural Psychology of the Limits of Human Degradation," he explains from a perspective of Third World psychoanalysis how to understand the various behaviors induced by humiliation occurring between individual and communities within specific political and social processes. In particular, if we admit that such a situation can hardly be prevented from happening, rather than carrying out unhelpfully normative condemnation we must move a step forward to confront new and transformative opportunities within the nexus of humiliation. We need to know that, if the feeling of humiliation comes from the minimum self-esteem of the humiliated, being capable of facing humiliation means being capable of handling the feelings of one's self and one's survival environment. For instance, in Gandhi's early years in South Africa, his humiliation at being discriminated against opened up his radical idea of non-violence. "Science, Authoritarianism and Culture: on the Scope and Limits of Isolation outside the Clinic" demonstrates Nandy's criticism of blind-faith scientism since the 1980s. For some time he has been developing a "critical traditionalism" that calls for reflexively inheriting the ancestors' intellectuality and wisdom, which is refined in people's daily lives generation to generation and thus engenders a knowledge that belongs to people -- we must not submissively and in blind faith yield to the authoritarianism of science. The problem designated by Nandy exists throughout late-developing areas of the Third World; he has provided us with an inspiring analytical perspective from which to understand that highly energetic popular lives -- those who are different from nationalists' modernized imagination and are thus the intended subjects for elimination -- exist within the societies we live in. In my personal view, it is precisely India, a diverse and complicated historical society that is ancient and yet moves forward, that is caught within the vicissitudes and tensions of the "traditional" and the "modern," whose large population at the bottom of society must be provided with agency and subjectivity (something not always handled well by the modern nation-state) -- Nandy's long-standing analytical method constitutes the originality of his thinking.

The brief introduction above has been presented with the intention to guide the reader's imagination and interest in these significant thinkers. The feature these scholars share is to continuously confront existing yet unsolved problems in societies in which they live; moreover, when considering a crisis that is urgent, they do not drift with the tide and go along with fashionable kinds the knowledge -- rather, they continue to renew their earlier opinions when confronting new circumstances, slowly accumulating the modes of thinking that are specifically their own. However, their works of knowledge are not isolated: on the one hand, they are confronting the society at large; on the other, they are embedded within the circles of thought to which they belong. We must gain a deeper understanding of the tension between these two sites, in order to comprehend more thoroughly their respective situations and dialogic relations. So far we have been unable to achieve this; we expect that through the "Modern Asian Thought Project," we will establish a more profound mutual understanding that

articulates each regional intellectual circle. Lastly, we need to emphasize that our mission is not the seeking for, and establishing of, some famous benchmarks; instead, we use these original thinkers as a medium from which to enter the local societies they are in, and to understand the histories that bear the weight of social changes. This is the starting point of the conceptualization of the methodology and epistemology of Asian intellectual circles, so that we may further connect to the textures of people's thinking, a connection that is broader and deeper. A platform for an Asian circle of thought can, we hope, stimulate modes of knowledge that are a more powerful tool to be used in explaining the impasse we face in the world in which we live.

Translated by: Yi-hung Liu, Chang Yuen-Hsi

Proofread by: John X. Keenan

1. This is an abridged version of the introduction, "Imagining an Asian Circle of Thought", Prof. Kuan-Hsing has written for the book *Post/Colonial Condition of Knowledge: A Reader of Contemporary Asian Thought* (Shanghai People's Publishing House, 2012) which Inter-Asia School has published to accompany the "Asian Circle of Thought 2012 Shanghai Summit".

2. See Paik (2001).

3. See the works of the significant thinker of Okinawa, Okamoto Keitoku (1934-2006).

冲绳民众运动的起源

——与新崎盛晖对话

对话：孙歌、新崎盛晖 整理：阮欣婷¹ 校订：孙歌

孙歌（以下简称孙）：首先，我想从一个不同的角度来引言，我来台湾之后一直有一个感觉，就是冲绳离台湾很近，但是对台湾人来说，美国和日本大概比冲绳还近，因为虽然地理位置上冲绳比较近，但是台湾社会并没有给予冲绳相应的注意和关心，而中国大陆方面的情况可能比台湾还要严重。所以我们共同面对的课题，就是我们是否应该了解冲绳？我们究竟如何了解冲绳？

新崎老师是冲绳具代表性的知识分子和活动家，在他个人的著述中，影响最大的是《冲绳现代史》，当然他还有许多其他方面的著述。据我了解，这本《冲绳现代史》在日本出版时²，是分为两本书，中文译本是将两本结合成一本的形式来出版，这两本书在冲绳本土以及在日本本土引起非常大的回响，其中一个回响是，到目前为止半个世纪的冲绳历史，是如此地复杂，没人能说清楚，新崎老师将历史相对地说清楚了。

但是，我们今天和新崎老师的对话，先不从这本书开始，也许我们更想得知的是个人的经验、历史与纪录，所以我想先对新崎老师提的第一个问题，就是请他谈谈个人的历史，因为新崎老师是出生在东京的冲绳人，很长的一段时期他无法回到冲绳，直到冲绳回归日本后他才回到了冲绳本土，所以我想请教新崎老师在东京生活时的那段经历与思想体验，与返回冲绳之后的思想体验，可否简单地介绍给大家。

新崎盛晖（以下简称新崎）：衔接刚刚孙老师的话题，比起日本及美国，冲绳离台湾虽然比较近，但是却常常被台湾忽略。以日本全国的总面积以及总人口数来看，冲绳只占了0.6%的面积以及约2%的人口数，是个小型的地域社会。而这样的冲绳，与中国以及台湾的关联性，三者之间的历史，特别是战后美国占领下，冲绳的窒碍难行，以及现在美军基地所引起的各种问题等，都是我所书写、关心的课题。

我所写的《冲绳现代史》，在今年（2010年）推出了中文版的译本，2008年在韩国推出韩文版的译本，希望韩国、中国，以及台湾的人们，可以藉由这本书来认识冲绳这个面积很小（只占了日本约莫百分之一的存在）的地方，并以历史的主体来看这个地方生活的人类所扮演的历史角色。如果读者能够从我的书里去窥得这些，我将会非常开心。以上，是我回答孙歌老师的问题前，想先告诉大家的引言。

接下来我就依照孙歌老师的提问来一一回答。我活了超过七十年了，若真的介绍起我的生命史的话，恐怕太耗时间也担心会失焦，我就以连结冲绳现代史的方式简单地介绍。

我是1936年出生。我的父母都出生于冲绳，因为求学、就业以及结婚的因素，离开冲绳来到东京，所以我是出生于东京的冲绳人。1936年，是中日两国关系一触即发的紧张年代，1937年日本对中国展开侵略行为，以芦沟桥事件为开端，正式挑起了一连串的战事，我就诞生在中日战争爆发之际。在战争进行期间，我进入日本的国民小学就读，在我小学三年级时日本战败了，所以关于战前、战后的生活经验，仅是我孩提时代的一点点记忆。

首先，我说自己是冲绳人，不只是因为双亲是冲绳人的关系，小时候在家里，尤其是母亲常常会说冲绳话，所以我对于冲绳话，至少听得懂。在孩提时代的记忆中，我去理发的时候，很爱和人聊天，在冲绳话里头，像是老鼠称作benki，猫叫做maya，类似这样的话题，我很热衷于解释给别人听。而我以前也完全不认为冲绳人和日本人哪里不同，单纯地觉得冲绳人就是日本人，乖乖地接受当时的军国主义、爱国主义的教育。

在战争时期，从学校老师那边学习“鬼畜英美(kichikueibei)”这个单字，与其说“学习”，不如说是被“灌输”这个观念，“鬼畜英美”是在形容连鬼和畜牲都会害怕美国和英国。所以，在我的印象中，日本战败时，对我来说最为冲击的一件事是美国进驻日本的这件事。然而当初教导我们“鬼畜英美”的老师，在战败初期都变成张开双手去歌颂美国民主主义的赞扬者。也因为目睹了战后的这些转变，造成我不相信老师、不相信教育那一套的说法，促使我选择走上政治这条路。而我和冲绳的相遇是在1952年，在我进入高中时候的事。

在1952年4月，我进入东京都立高等学校就读，在4月28日那天，联合国与日本签订的《对日和平条约(旧金山合约)》开始生效。日本就在此国际社会独立的同时，和美国也签订了《安保条约》，以美国要保护没有军事力量的日本这个借口来缔结日美安保条约，这些条约生效的日期是1952年的4月28日。

在4月28日这天，校长也因为日本独立的事情，将全校师生聚集在学校中庭，宣布4月28日是可喜可贺的日子，要大家举起双手高喊三次“万岁”来庆祝。由于冲绳是第二次世界大战时，“最后地上战”的战场，日本和美国太平洋战争的最后决战地点，从那之后美国就持续占领着冲绳，所以《对日和平条约》虽然让日本独立了，却也决定了冲绳必须继续接受美军占领的命运。这不只是冲绳出生的人才知道的事，至少当时的国、高中生都知道《对日和平条约》的内容。校长要求全校师生高喊万岁来庆祝日本的独立，而且在那之后日本全国各地皆有“提灯列队”的活动（日本在逢年过节，或是有庆祝事宜时，会举办提着灯笼列队游行的庆祝活动。）我当时在面对满心欢喜高喊万岁的校长，以及多数的师生时，感到了我和他们之间有座无可言喻的无形高墙。所谓的冲绳，到底对日本而言是什么样的存在？而对冲绳来说日本又是怎样的存在？这样的疑问浮现在我脑海，就是在这个时候，我开始“意识”到冲绳这个地方。

虽然我从小就被教育成军国少年、爱国少年，但在面对这样的事件之后，我心中不禁开始意识到问题，并对大众化的民主主义概念产生了违和感。我高中时期参加辩论比赛（就在同年6月的辩论比赛），题目是“何谓日本独立的真意与正途？”当时参赛的我提出：“冲绳群岛明明还在美军的手中，有什么理由欢呼万岁？”另外，在同一年的秋天，我在书店遇见了一本书，书名是《冲绳の悲劇：ひめゆりの塔を巡る人々の手記》（中译为《冲绳的悲剧：姬百合之塔参访者手记》，无中译本），这本书记载了在战争期间，被日本军动员的从军看护妇，所遗留下来的一些手记。这些被动员去从军的看护妇，当时都只是国、高中生而已，也大概就是我买下这本书的年纪——高中一年级，高二的我因为这本书得知了在战争中这群看护妇的经历，然而与当时的我年纪差不多的看护妇们，却已经目睹了战局的残酷。要继续讲的话，也许会花很多时间。在我高中一年级的时，遇到了许多对我来说打击很大的事件，也让我从爱国少年转变为和平主义者，并将思索“如何解决冲绳的问题”，作为我人生一辈子的功课。所以高中一年级这一年，对我来说是人生的重大转折点。

而我第一次参与的冲绳社会运动，是在我高中一、二年级时，为了支援冲绳的孩童，那群孩童只能在没有门窗，以稻草铺盖成屋顶的马舍中学习，因为学校在战争时被战火波及而烧毁，所以我为了这群没有学校可以去的孩童推行了募款活动。美国在那时候也已经占领冲绳七、八年了，主要的目的就是“将冲绳纳为军事上的据点”，所以对于教育与福祉层面的问题，当然不看在眼里。所以在那个时候，冲绳的老师、教职员们，发起了补建战后烧毁校舍的募款活动，在日本大力宣传、推动这项活动，而我在新闻中接收到这项资讯，随着这项募款活动被推动到日本各地，我也努力向自己学校的师生们积极鼓吹这项募款活动。

就那个时候开始，我将冲绳作为我人生中的课题，不停地去思考如何解决冲绳的问题，而我自己能够做到的又有哪些？在我绞尽脑汁后想到的办法，便是利用“言论”这个利器，将冲绳的问题让大家知道，这应该是我能力范围内的事。所以我在选择大学时，决定系所的标准与思考毕业论文要写什么题目，都是以冲绳为主要的考量要素。因此，我的毕业论文题目是“日本复归运动之研究”，副标是“为了要理解冲绳问题的步骤”，而为了收集论文的资料，我想尽办法希望能回到冲绳。

我在战后 1959 年，第一次回到冲绳，为了要收集大学毕业论文的资料而回去。因为我是从小在东京长大，为了去冲绳必须要去东京都厅办理护照，而制作护照的过程非常的不简单，必须要写三封英文的书信，交给当时冲绳的美军政府，得到冲绳美军政府的认可之后，再带着许可证明回到东京都厅完成护照手续。除此之外，在那个年代前往冲绳不能带任何日本币钞入境，当时的冲绳还在美军占领期间，所以是使用美金，而且当时的日本在国际间是属于赤字的阶段，所以在外国旅行，也不得将日本币钞带出境。因为我在冲绳有很多亲戚，所以我当时的解决办法是，拜托我在冲绳的亲戚作为我的保证人，确定可以担保我生活的一切开销，当时我申请的名义是拜访亲戚以及扫墓，才让我得以回到冲绳这块土地。回到冲绳后，除了有实际去扫墓、拜访亲戚之外，我的主要目的是去收集资料，范围是从战时到战后的一些资料，并且也做了田野调查，四处去访问了很多人，在冲绳停留大概四十天左右。然而，在这过程中，却被美军政府的公安部门找上门，说我在冲绳的行动与当初所告知的理由并不一致，所以必须接受审讯。

在我大学毕业之后，曾经考虑过回到冲绳的报社担任新闻记者。因为我了解到，没有在冲绳生活过，没有办法真正地了解冲绳的事物，所以我透过父亲的介绍，到父亲大学时代同学的新闻报社去上班。本来对方很欢迎我的前往，但后来他对我说：“这是根本不可能的事。”因为当时就连一个普通的学生造访冲绳，都会受到美军的监视，更何况是像我这样，打算从东京搬到冲绳，在冲绳找工作的情形，根本是完全不可能的。在那之后，我曾经好几次回到冲绳，也都不停地遭受美军的骚扰以及盘问。在那段时间，我曾经用笔名发表了好几篇有关冲绳的报导文学。在后来，我找了一份可以支撑生活开销的工作，但对于冲绳的问题我依旧还是持续地关心，也间接地有接触一些在冲绳从事抵制运动的相关人士。一直到冲绳复归日本之后，我才有机会在冲绳工作，是因为当时的种种原因下，我之前所属的冲绳大学需要老师，于是我前往担任教师一职。

若是冲绳没有遭遇战争，没有遭到美军占领的话，我应该不会自觉到自己是冲绳人，也许就不会将冲绳的问题当作自己一辈子的课题，我的生活方式可能就是成为一个平凡的日本人，一辈子在东京生活。不过，正因为高中一年级时的一些事件，让我从少年时代就决定要选择这条思考冲绳问题的道路，而没有选择其他的生活方式。我从 1974 年开始在冲绳大学担任教职，在这之前我有出版了几本著作，以及完成了几篇论文，并从日本的文部省（教育部）那儿取得大学教师的资格，所以我后来才会受邀到冲绳大学担任老师。可是说实在的，我自己本身从来就不认为自己是研究者，也从来都不把冲绳的问题当作研究对象才去关心，因为冲绳问题对我来说，一直都是“必须要解决”的课题，是以此为目标，才导致我之后走向类似研究者的道路，我并非纯粹为了研究才研究。

那么，对于我的生平经验，我就简单介绍到这边，开始在冲绳生活之后，也开始从事一些活动，关于这方面的经验，我想就待会儿孙歌老师，或是在场的各位有想要了解这方面的资讯时，我再针对问题与各位分享我的经验。

孙：刚才新崎老师在介绍完他的生平之后，有提到两个非常重要的问题，第一个是假如冲绳并没有被美军占领，如果日本政府不是以舍弃冲绳的方式来换取自己的独立的话，那么生活在东京的新崎先生不会意识到自己是冲绳人，也不会将冲绳问题当作是自己的使命，所以，也可以说是冲绳的历史性悲剧，使得新崎先生没有成为一个平凡、平庸的日本人，而是变成一个有强烈历史责任感以及社会责任感的知识分子，我觉得这是一个非常重要的启示。

那么，我就先从这第一个问题来请教新崎老师，从他表述的内容中，我感觉到一种“冲绳精神”，我几次到冲绳去，看到冲绳人民那么艰苦却又坚决地向美军基地对抗，但是在那个社会氛围中，我感受不到台湾式的“悲情”，尽管我认为冲绳社会有足够的理由可以悲情，事实上也不能说完全没有悲情的存在，但是在冲绳社会，悲情并没有成为一个主导性的氛围，我感受到更多的，是冲绳民众的力量和他们抗争的决心。所以我想请教新崎老师的第一个问题是，他是如何去看待冲绳这样的一

个斗争状态以及理念？关于他刚才谈论到的第二个问题，就是冲绳不是他的研究对象，而是他要解决的问题，这个等他谈完第一个问题之后我再继续提问。

新崎：这是非常庞大的课题，我不知道能不能回答得好。我也不敢说在冲绳没有像孙歌老师所说的那样悲情角色的定位，冲绳的民众的确从以前到现在不断地在进行斗争，但并没有像孙歌老师说的那样美好。在这六十五年以来，经历的挫折是数也数不清的，在冲绳的社会中也存在着分裂，在透过尝试许多不同的管道下，有些东西也慢慢地成形。用抽象的言语来说明还不如举例来解释，也许会比较清楚。例如说战后的冲绳为什么这么讨厌日本呢？或许现在比较没有这种感觉，但这是曾经存在过的情况。再举一个例子，之前陈光兴老师来冲绳的时候，有提到一个非常微妙的问题，就是“琉球处分”可以说是日本运用武力来强行统治琉球的一个手法，但是为什么冲绳还会想复归日本？而这与冲绳独立运动是否相关连？上次我没有完整地回答好这个问题，我想在今天试着好好地再次回应这个问题。

在冲绳，除了“琉球处分”这个说法常常出现之外，还有“第二琉球处分”、“第三琉球处分”这样的说法。这是表示冲绳长期依赖外部单方面介入的力量来定位自己，也就是没有自己主张的意思。最初的“琉球处分”一词，指的是日本在明治维新时期，想尽办法成为近代化国家，将本来独立的琉球王国变成了“冲绳县”；“第二琉球处分”指的是刚刚提过的，战后《对日和平条约》的缔结，让冲绳被日本舍弃，转交给美军占领、统治；“第三琉球处分”则是说冲绳在复归日本之后，并没有实现创造一个没有基地的和平冲绳岛的诉求，反而依旧让日美同盟将大部分的基地都移转到冲绳，让原本冲绳民众对于日本的期望变成失望。以上就是关于“琉球处分”内容上的演变，我先从解释这个名词所代表的意义来开始接下来的话题。

针对最初的第一“琉球处分”，历史上的评论大概可以分成两派。一派是认为琉球处分具有解放琉球农民困苦生活的意义在，让农民免于承受琉球王国以及萨摩的双重压榨；第二派是认为琉球处分是日本侵略、并吞了没有武力的琉球。整体来说，第二派的说法比第一派的说法来得少。而以侵略、并吞的视点来看，甲午战争中台湾被日本并吞，日本后来也并吞了韩国，冲绳也被定位成被日本并吞的角色。在战后，日本战败冲绳随即被美军占领，让冲绳免于再被日本的军阀支配，被解放的冲绳期待美军能够协助其独立，有少部分的人对此抱有希望；但同时，也有着希望冲绳能够回归有共同文化的日本，这样的声音在大家越来越明白美军并不会带来解放的事实之后，了解到冲绳是处于异民族统治的情况。于是，不想被异民族美国支配的冲绳，开始向往不是异民族的日本，也就有了复归日本的声浪。

另外，还有一个说法是指出，战前的日本与战后的日本是不一样的，战前的日本是军国主义、具侵略性的帝国主义性格，战后的日本则是遵照和平宪法、不好战的，也具备民主主义与讲求社会体制的性格。还有一种说法是，就在冲绳推动要复归日本的过程中，战后的日本透过日美同盟的缔结，来达到经济发展的目的。我刚刚也有提到在1959年我要回冲绳的时候，不可以将日本的币钞带入冲绳，但到了1965年，美国开始介入南越的内战，日本许多资本家趁这个时候开始了对外的经济活动，让日本的对外经济收入大幅地成长。不过这个时期的美国全面参与越战，让在冲绳抵抗美军的斗争越发激烈，美国也开始对基地的立场感到不安。冲绳复归日本的声浪有一个特色，那就是本来期待复归日本的因素中，最紧急想要解决的问题是希望能脱离美军的统治，回到日本的怀抱。

至于基地问题，因为日本本土也有基地问题要解决，所以冲绳的基地问题就等复归日本后再一并解决也不迟。就像我前面提到的，在美军统治下的冲绳，到处受限，不能随意离开冲绳，否则会被怀疑是到外头偷偷进行抵抗美军的活动，类似这样的情况，冲绳在备受限制的情况下，想尽快脱离美国的统治。

不好意思，我讲得太忘我了，我再简单地整理一次，关于复归日本运动的性质，第一是希望能脱离异民族美军的统治，重返具有共同文化的日本的怀抱；第二是希望回归遵照和平宪法、具备民主主义与讲求社会体制的战后日本。总而言之，第一要务就是，复归日本，早日脱离美军统治，这是第一阶段。至于美军基地的问题，就留到第二阶段，复归日本之后再来解决。

关于基地的问题，在1965年美国介入越战开始，冲绳美军基地便充分地被使用，成为美军前往越战的出发点，从嘉手纳基地派出B-12战机轰炸越南，这个事实让基地问题，变得无法留到第二阶段再来解决。虽然说基地是被强迫接受的东西，不是冲绳自愿的，但是冲绳基地提供了越战的支援，这样的事实是不容忽视的，所以原本的复归日本声浪，在一九六〇年代后

期,转变为“反战复归日本”的诉求。在打着“反战复归”口号的同时,战后的日本似乎和想象中遵照和平宪法的日本不一样,在越战开打,靠着支援美国而变成经济大国的日本,冲绳为了解放而去投靠这样的日本是正确的道路吗?有少数人开始察觉到这样的疑惑,演变成“反复归论”的声音,主张冲绳就是冲绳。

民众运动以及美军基地的问题,对于冲绳的解放有怎样的影响,是我一直以来不断思索的事。冲绳的民众运动不断地变化进行,到目前为止遭受了许许多多的窒碍与挑战,而目前民众运动中最瞩目的焦点是,再过几天,这个月28日(2010年11月28日)星期日,是冲绳县县知事大选的投票日,我在来台湾前夕,已经完成了投票的手续。现在在冲绳有许多抹黑、流言,我希望冲绳不要被这样巨大的权力所迷惑,别再像之前一样上当受骗,期许冲绳能在未来继续地勇敢前进。

1. 2010年11月,新崎教授受邀为台湾交通大学亚太/文化研究室“思想、历史与文化高等讲座”,访问台湾一周。这场对话发生于11月24日,主办单位请专攻日本现代思想研究的中国社科院文学所研究员孙歌教授,根据她阅读过新崎教授的著作来带头发问,希望能更了解新崎老师的思想背景。对话的整理稿《半世纪以来冲绳思想史问题意识的转折:与新崎盛晖对话》发表于《人间思想》刊物第一期(2012年8月,台湾,人间出版社),本文是其节选版。

2. 日文原书为与中野好夫合着的《冲绳战后史》(1976)和《冲绳现代史新版》(2005)两本书,皆由东京岩波书店出版。中文译本则是新崎盛晖(2010)《冲绳现代史》,胡冬竹译,北京:生活·读书·新知三联书店。

The Origin of the Okinawan People's Movement In Dialogue with Arasaki Moriteru

Interviewer: Sun Ge

Sun Ge ('Sun' below): First, I would like to begin from a new angle: since coming to Taiwan I've always felt that Okinawa is very close; yet to the Taiwanese, America and Japan are closer to them than Okinawa. This is because although geographically Okinawa is nearer, this fact has not given it the corresponding attention and care from Taiwanese society; meanwhile, the situation on the Chinese mainland is perhaps even worse. Therefore the issue we all face is, should we try and understand Okinawa? And how exactly can we do that?

Professor Arasaki is an influential intellectual and activist from Okinawa. Among his works, the most representative is his *Contemporary History of Okinawa*, although he has of course written about many other subjects. As I understand it, when the *Contemporary History* was published in Japan, it was in two volumes whereas the Chinese version combined them into one.² This work caused a stir in Okinawa and on the Japanese mainland, and one aspect of this was that nobody had been able to give a clear account of Okinawan history over the past half-century, yet Professor Arasaki comparatively speaking made it clear.

However, in our discussion with Professor Arasaki today, we are not starting with this book; we are rather more interested in personal experience, in history and documentation. Therefore I would like to start by asking him to talk about his personal history, because Professor Arasaki is an Okinawan who was born in Tokyo. For a long time he was unable to return to Okinawa; only after it was returned to Japan was he able to go there. So, I would like to ask you, Professor, to talk a little bit about your experiences and insights gained from those years living in Tokyo, and your experiences and insights after you returned to Okinawa.

Moriteru Arasaki ('Arasaki' below): To pick up on your point, Professor Sun, compared with Japan and America, Okinawa is closest to Taiwan and yet is often overlooked by Taiwan. Okinawa only accounts for 0.6 percent of Japan's total landmass and 2 percent of its total population; it is a small localized society. About the Okinawa as such, its connectedness to mainland China and Taiwan, the history of the three and especially its difficulties and stagnation under the post-WWII American occupation, as well as all the various issues caused by the American military base there, are all what I write and am concerned about.

My *Contemporary History of Okinawa's* Chinese translation has been published this year (2010). The Korean version was brought out in 2008 and I hope that people in Korea, mainland China and Taiwan can use this book as an avenue to get to know this small place (accounting for about only a percent of Japan's area), and understand the historical role played by the people living here as historical subjects. If readers can glimpse these details from my book, then I shall be extremely pleased. So that's what I'd like to tell everybody before I reply to Professor Sun's question.

Next, I'll address Professor Sun's questions one by one. I am now more than seventy years old, so if I were to tell you my life story, I'm afraid it would take too long and we'd get off the point, so I will talk about it in the context of contemporary Okinawan history.

I was born in 1936. My parents were both born in Okinawa, but they left there for Tokyo for education, work and then were married there. So I am an Okinawan born in Tokyo. In 1936, the relationship between Japan and China were on the brink of formal war; it was an extremely

tense time. In 1937 Japan launched its invasion of China; beginning with the Marco Polo Bridge incident, it formally sparked off a series of wars. I was born on the eve of war between Japan and China. During the war years, I attended national primary school and by the time I was in the third grade, Japan was defeated. As for my pre-war and post-war life, they are just a small memory from my childhood.

First of all, I say I am an Okinawan, not only because my parents were both from here, but also because when I was small, my mother would often talk to me in Okinawan vernacular, allowing me to at least understand it. One of my childhood memories is of getting my hair cut; I loved to chat with people about stuff like how in Okinawan, 'mouse' is called benki and cat maya; I was very enthusiastic about explaining those to people. Before, I didn't think there was any difference between Okinawans and the Japanese; I saw things simply and believed that Okinawans were Japanese, meekly accepting the militarist, patriotic education of the time.

During the war, I learnt a new phrase from my teachers: kichikueibe, "the devilish, animalistic British and Americans." I wouldn't say I was 'learning' so much as being 'brainwashed' with the concept; it described the US and UK as inspiring fear in even devils and beasts. So, when Japan was defeated, the greatest shock for me was the American occupation. And yet, in the initial phase after the war, those teachers who had taught us kichikueibe had turned into supporters who lauded American democracy. It was because of these changes I witnessed after the war, that I no longer trusted my teachers, no longer trusted the education system's spin; and so I decided to go into politics. My encounter with Okinawa was in 1952 when I entered high school.

In April of 1952, I was admitted to Tokyo Metropolitan Senior High School. On the 28th of that month, the UN and Japan's Treaty of Peace with Japan (Treaty of San Francisco) came into effect. At the same moment that Japan became independent in the international community, it also signed the Security Treaty between the United States and Japan, based on the US excuse of protecting a demilitarized Japan. It also came into effect on April 28th.

On that day, April 28th, because of Japan's new independence, our principal gathered all the staff and students in the main hall of the school and announced that April 28th was a joyful day worthy of celebration, and got everyone to raise their hands and cry "banzai" three times in celebration. Because Okinawa was the 'last battleground' of the Second World War, the decisive battle of the Pacific War between the US and Japan, the US had occupied Okinawa since then. Therefore, although the Treaty of Peace with Japan allowed Japan its independence, it also fated the US occupation of Okinawa to continue. This was not only known to Okinawans: the content of the Treaty was known to even middle and high school students. The school principal had called on everyone to celebrate that day and shout "banzai", and after that throughout the country there were 'Lantern Parade' events (on holidays and festivals in Japan, or when there are celebrations, people hold processions carrying old fashioned lanterns). As I stood opposite our school principal and watched him and many teachers and students yelling "banzai", full of joy, I felt as if between them and I there was an indescribably great, invisible wall. What did Okinawa mean to Japan? And what did Japan mean to Okinawa? These questions appeared in my mind, and it was at this moment that I became "conscious" of Okinawa.

Although I had been educated to be a militaristic, patriotic youth since childhood, after I saw these scenes, I couldn't help but begin to see all the problems, and I began to have a sense of unease for the idea of populist democracy. In high school I took part in a debating contest (in June of that same year), and the topic was "What is the true meaning of and correct path for Japan's independence?" At the time, I raised the question: "Okinawa is still in the hands of the US military, so what reason is there to celebrate?" That same autumn, I was in a bookstore when I noticed a book called Okinawa's Tragedy: Notes from a Visitor to the Himeyuri Monument. The book was a record of some notes left behind by the nurses of the Lily Corps. At that time I was just in the first year of high school, and I bought the book. From Okinawa's Tragedy I learned about the experiences of these nurses, who at my age had witnessed the cruelty of war. If I continue talking about that it'll probably be a long story. In my first year of high school, a lot of things happened which had a great impact on me and transformed me from a patriotic youth into a pacifist. These experiences also led me to make "how to resolve the Okinawan problem" my lifetime work. Therefore, that first year of high school was a watershed in my life.

The first time I participated in an Okinawan social movement was in the first two years of high school; I was supporting Okinawan children who had to study in stables with no doors or windows and with a thatched roof because their school had been destroyed by the war. Therefore, I held a fund-raising campaign for these children who had no school to go to. By that time the Americans had already occupied Okinawa for seven or eight years, their main aim was to "make Okinawa a military stronghold," so of course they didn't care about educational or welfare issues. So, at that time, teachers and educators in Okinawa launched a fund-raising campaign to rebuild those school buildings destroyed in the war. They did a lot of promotional work on the Japanese mainland, and when I heard reports about the campaign in the news, and as it was launched all over Japan, I also worked hard to promote the campaign to the teachers and students in my own school.

From that period on, Okinawa became the focus of my life. I constantly thought about how to resolve the Okinawa question – but what could I do? After wracking my brains, I came up with an answer: making use of ‘speech’ in order to inform more people about the issue. That was within my capabilities. Therefore when I was choosing a university, choosing a faculty and wondering what to write my final dissertation about, my main consideration was Okinawa. Thus, my dissertation title was “Research on the Return-to-Japan Movement”, with the sub-heading “Steps to Understanding the Okinawa Question.” In order to collect research materials, I hoped to find a way to return to Okinawa.

In 1959, I returned to Okinawa for the first time, to find research material for my university degree dissertation. Because I had grown up in Tokyo, I had to go to the City Hall to get a passport – but getting a passport was no simple matter. I had to write three letters in English and send them to the then American military government in Okinawa, after having obtained their approval, take their permit back to the Tokyo City Hall and get the passport. In addition to this, at that time it was forbidden to take any Japanese money onto Okinawa, because under the American military occupation, the currency was the dollar. On top of that, at the time, Japan was running a deficit, so when travelling abroad, it was forbidden to take the yen out of the country. Since I had many relatives in Okinawa, my plan was to ask them to be my guarantors, vouching for all my expenses. Officially, the reason I gave for going to Okinawa was to visit my relatives and sweep the graves of my ancestors. It was only by doing so that I was granted permission to visit. After I arrived in Okinawa, apart from actually visiting my relatives and sweeping the tombs, my main objective was to collect research materials covering the period during the war and afterwards, as well as doing field work and interviewing lots of people everywhere I went, staying in Okinawa for roughly forty days. However, during this period, I was paid a visit by the American military government security services, who said that my activities in Okinawa and the reason I had given for my visit were different and so I had to be interrogated.

After I graduated from university, I once considered returning to Okinawa to work as a reporter for a paper. This was because I understood that without living there, I could not truly understand how things were there. So, my father introduced me to a newspaper run by his university classmate. In the beginning the newspaper editor was very welcoming, but he later told me: “This cannot possibly work.” The reason was that at that time, even an ordinary student who visited Okinawa would be put under surveillance, not to mention someone in my position, planning to move from Tokyo to Okinawa and find a job. It was impossible. After that, I returned several times, constantly harassed and interrogated by the American army. During that period, I wrote under an assumed name, publishing many reports about Okinawa. Later, I found a job with which I could support myself, but I was still concerned about the Okinawa issue. I also indirectly came into contact with some individuals who were involved in resistance in Okinawa. It was only with the return of Okinawa to Japanese sovereignty that I had the opportunity to work there. For several reasons, Okinawa University needed a lecturer, so I went and became lecturer there.

If there had been no war in Okinawa, and no American occupation, I probably wouldn’t think of myself as an Okinawan, and perhaps would not make research of the island my lifework. My life could well have been the same as any ordinary Japanese, living my entire life in Tokyo. However, because of what had happened in that first year of high school, I chose this path of Okinawa research rather than some other lifestyle. I had already published a few works and some theses, being certified as a university lecturer by the Ministry of Education, and only then was I invited by Okinawa University where I took up my post in 1974. But to be honest, I myself had never thought of myself as a researcher, nor had I ever thought of the Okinawa issue as a research topic. This was because to me, the issue had always been a problem that “must be resolved” and that was my goal, the impetus for me to go down the research route. I wasn’t doing research for research’s sake.

So that’s a simple summary of my life experiences. After I began living in Okinawa, I began some activities about which I will take questions from Professor Sun or other members present here and share my experiences with you all in that way.

Sun: Just now Professor Arasaki talked about his life, and he raised two very important points. The first was that if Okinawa had not been occupied by the US army, and if the Japanese government had not abandoned Okinawa in return for its independence, then Professor Arasaki, who was living in Tokyo, would not have realized he was an Okinawan, nor would he have had the sense of mission to address the issue. So, you could say it was the historical tragedy of Okinawa which led Mr. Arasaki to become something other than an ordinary, run-of-the-mill Japanese, instead becoming an intellectual with a strong sense of historical responsibility and social responsibility. I think this is a very important lesson.

So, from the first issue I’d like to ask Professor Arasaki, from what he has told us, I am touched by a sort of “Okinawa spirit”. I have been to Okinawa several times and seen the people there as they persist in their harsh struggle against the American military base, but in the atmosphere of that society I didn’t feel that much of the sense of grievance that characterizes Taiwan. Even though I believe Okinawa has reason enough to grieve, and while there is certainly grievance in the society to some extent, it has not been the overtone of the Okinawan society. What I felt more from the area was the strength of its people and their determination to resistance. So, my first question for Professor

Arasaki is: what is his take on Okinawa's current state and concept of resistance? As for his second thesis, about Okinawa not being his object of research, but an issue he wants to resolve, I'd like to ask him about that once he's finished discussing the first question.

Arasaki: This is a huge topic, and I don't know whether I can give a good answer. I cannot say for sure that there aren't people who have grievances in Okinawa like Professor Sun said. The people of Okinawa are indeed involved in a continual struggle but it hasn't been as wonderful as Professor Sun has described. For sixty five years, there have been countless setbacks, and the Okinawan society is divided. After attacking the problem from many different angles, some things are slowly taking shape. Instead of using abstract language, perhaps things will be clearer with a concrete example. For instance: why did Okinawa dislike the Japanese mainland so much after the Second World War? Perhaps this feeling of dislike is no longer so strong, but that is what it used to be. Another example is from when Prof. Kuan-Hsing Chen came to Okinawa. He raised a very tricky question: the so-called "Ryukyu Disposal" was about how Japan used military force to subordinate the Ryukyu Islands, but why would Okinawa still want to reunite with the Japanese mainland? And, is this related to the independence movement in Okinawa? Last time I didn't give a full and satisfactory answer to this question, so today I'd like to try answering it again.

In Okinawa, apart from the phrase "Ryukyu Disposal" which regularly crops up, there are also expressions of the "Second Ryukyu Disposal" and "Third Ryukyu Disposal". These refer to the situation where Okinawa has relied for a long time on unilateral intervention from without to define itself. In other words, it lacks its own volition. The earliest use of the "Ryukyu Disposal" meant that during the Meiji Restoration, as Japan was trying to become a modernized nation, it turned the former Ryukyu Kingdom into "Okinawa Prefecture." The "Second Ryukyu Disposal" refers to the signing of the post-war Peace Treaty with Japan, which forsook Okinawa to the occupation and rule by the American army. The "Third Ryukyu Disposal" refers to Okinawa being returned to Japanese sovereignty and yet being unable to realize the dream of a peaceful island without a US army base. Instead, the US-Japan alliance transferred the larger part of US military presence to Okinawa, replacing the hopes for Japan of the Okinawan people with disappointment. What I've described is the change in meaning of the "Ryukyu Disposal". Now I would like to use this explanation of the meaning of the phrase to move onto the next topic.

With regard to the first "Ryukyu Disposal", historians are divided into roughly two camps. The first believes that the Ryukyu Disposal delivered the Ryukyu peasantry from a miserable life, freeing them from the double exploitation of the Ryukyu Kingdom and Satsuma Province. The second holds that the Disposal amounts to a Japanese invasion, annexing the militarily weak Ryukyu. Generally speaking, there are fewer adherents to the second school. From the perspective of invasion and annexation, during the First Sino-Japanese War, Taiwan was annexed by Japan, which then occupied Korea; so, Okinawa has been defined as being annexed by Japan. After the war, the Japanese defeat and Okinawa's immediate occupation by the US army allowed Okinawa respite from Japanese warlords, and some in Okinawa hoped that the American would help them become independent. However, at the same time there were also those who hoped Okinawa could return to Japan, which shared the same culture. The number of people calling for reunification with the Japanese mainland grew as it became clearer and clearer that the American army would not bring independence and that Okinawa was being ruled by a foreign people. Thus, not wanting to be manipulated by an alien country, the United States, Okinawa began to yearn for Japan and to be reunified with it.

Another explanation given was that the pre-war Japan and the post-war Japan were different. Before the war, Japan was militaristic, expansionist and imperialist; after the war, Japan abided by the peaceful constitution, no longer pursuing war, and was democratic and with a stronger civil society. Another theory was that as Okinawa launched its drive to reunite with Japan, post-war Japan was utilizing the alliance with the US to kick-start its economic development. Just now I talked about how when in 1959 I wanted to return to Okinawa, I couldn't take Japanese yen there. But in 1965, the US began to intervene in the Vietnamese civil war, and many Japanese capitalists took advantage of the situation to conduct international trade, bringing a great surge in revenue. However, during this period US became fully involved in the Vietnam War and this intensified the struggle against the US Army in Okinawa. The US also began to feel unease over the military base. One characteristic of the movement to reunite with Japan was that out of all the factors behind the push for reunification, the problem most urgently needed to be resolved was how to jettison US military rule and return to Japan.

With regard to the military bases, there was the thinking that, because there was also the issue of US bases on the Japanese mainland which needs resolving, so it could be an option to address the issue in Okinawa after it had been reunited with the mainland. Like I said just now, under the US occupation, one was restricted in Okinawa in all aspects; you could not just leave there when you wanted to, otherwise the Americans would suspect that you were travelling outside to conspire against the US army. Such situations are examples of the many restrictions in Okinawa, which wanted to free itself from American rule as soon as possible.

I'm sorry, I've wandered! To sum up, the nature of the movement to reunite with Japan is characterized by: firstly, the wish to throw off rule by the foreign power, the US army and to return to the embrace of Japan with which it shares a common culture; and secondly, the hope

to return to and adhere to the peace constitution and the democratic, strong civil society-oriented post-war Japan. In sum, the first task was to reunify with Japan and throw off American military rule as soon as possible; these constitute the first step in the process. The second step was to deal with the American military bases, which could be resolved after thereunification.

Concerning the bases, from 1965 when America intervened in the Vietnam War, the US army made full use of the Okinawa base. It became a springboard for US missions in Vietnam. B-12 bomber took off from Kadena Air Base and bombed Vietnam, a fact which meant that resolution of the base issue could no longer be postponed to the second phase. Although the military base was forced upon Okinawa, rather than accepted out of its free will, the fact that the base provided assistance during the Vietnam War could not be overlooked. Therefore, during the late 1960s, the original calls for the return of Okinawa to Japan became calls to “oppose the war and reunify with Japan.” At the same time as shouting such slogans, post-war Japan seemed different from the Japan in people’s imaginations which followed the peace constitution; it was fighting in Vietnam and relying on the US to transform itself into an economic powerhouse. Was Okinawa joining such a Japan in order to liberate itself the right path to take? A minority began to feel this unease and became the “anti-reunification” camp, stressing that Okinawa was Okinawa in its own right.

The influence the people’s movement and American bases issue had on the liberation of Okinawa has been something I have been thinking about constantly. The popular movement in Okinawa is constantly changing, and it has faced many obstacles and challenges right up to the present. Currently the spotlight of the popular movement is on the election to be held in a few days, on Sunday the 28th of this month (28th November, 2010), which is the Okinawa Prefecture gubernatorial election. On the eve of my visit to Taiwan, I had already voted. Right now there are a lot of smear campaigns and rumor-mongering in Okinawa, but I hope that the prefecture will not be taken in by these powerful influences, and not be fooled once again. I hope that Okinawa can keep marching bravely forward in the future.

1. In November 2010, Professor Arasaki was invited by the Center for Asia-Pacific/Cultural Studies at Chiao Tung University to attend the “High Level Lectures on Thought, History and Culture” and visited Taiwan for a week. The dialogue took place on November 24th, and featured Professor Sun Ge, researcher at the Institute of Literature in the Chinese Academy of Social Sciences who specializes in modern Japanese thought, to lead questions from her reading of Professor Arasaki’s works, in the hope of better understanding of his thought. The transcript of the dialogue, “Transitions in the Problem consciousness of Okinawan History of Thought in the Past Half-Century: A Dialogue with Moriteru Arasaki”, in Renjiansixiang [Worldly Thought], Issue 1 (Renjian Publishing House, Taiwan, August 2012); the version above is an abridged version.

2. The original Japanese book was written jointly by Yukio Nakano and Moriteru Arasaki, “A Post-War History of Okinawa” (1976) and “A Modern History of Okinawa, New Edition” (2005), both published by Iwanami Shoten, Publishers. The Chinese version is Chongsheng Xiandai Shi [A Modern History of Okinawa], trans. Hu Dong Zhu, Beijing; SDX Joint Publishing Company

主讲人演讲摘要

The speaker speech Abstract

新崎盛晖 10月16日演讲摘要

主题：冲绳可能成为东亚内部和平的“催化剂”吗？（冲绳は、東アジアにおける平和の「触媒」になりうるか）

自从1945年美国和日本之间霸权争夺最后一战的结束，美国就把冲绳定位为其自身全球军事基地系统的“太平洋上的基石”。冲绳的人民对此作出抵抗，并坚持反对军事基地和暴力。在1960年代末的越南战争时期，冲绳人民的抵抗逐渐演变为“反战和平”这一理念，并在反抗暴力和战争上与各地人民取得连带。冲绳现代思想在人民的斗争中通过牢记和重建战争记忆得到很大发展，同时在对军事基地侵害人权和尊严上做出进一步的抗争。（胡冬竹译）

【此外，新崎先生在10月15日的共同论坛上的发言主题是：“冲绳民众的斗争思想——和平与人权”（冲縄民衆の闘いの思想—平和と人権）。】

Abstracts of ARASAKI Moriteru's Lecture on Oct. 16

Topic: Could Okinawa Become 'Catalyst' for Peace in the Future of East Asia?

Since the end of the last battle over hegemony between US and Japan in 1945, the United States has forged Okinawa as the "Keystone of the Pacific" in their global military base system, and people of Okinawa has protested and resisted against military base and violence. During the Vietnam War in late 1960s, people's protest came to assume a character of "Hansen (No War) Heiwa (Peace)" and international solidarity with peoples in violence and war. Okinawa's modern thought in people's struggle has developed through remembering and re-memorizing their own war experiences and enhanced in actions against violation of human rights and dignity by military bases.

(Prof. Arasaki's topic for his talk on Oct 15's main forum is: "Okinawan People's Thought of Struggle: Peace and Human Rights")

帕沙·查特吉 10月15日演讲摘要

主题：后殖民时代中的殖民城市

和上海一样，加尔各答是亚洲一个典型的殖民城市。它曾是英国东印度公司筑堡防卫的贸易站，于十八世纪期间迅速成长。西元1756年间，在一些关于课税与管辖权的争议之后，孟加拉的统治者西拉吉-伍德-道拉（Siraj-ud-daulah）挥军袭击威廉堡，英国人即弃守了这个城市。人们宣称约有一百五十名为西拉吉所俘虏的欧洲人被强制监禁于一间小囚室里，也就是著名的“加尔各答黑穴”（the black hole of Calcutta），其中多数俘虏在此窒息而死。一年后，英国人返回孟加拉，并在一连串的阴谋之后，于普拉西战役（the Battle of Plassey）中击败西拉吉而成为孟加拉事实上的统治者。这奠定此后两百年英国统治印度的基础。

本文将透过加尔各答黑穴故事的更变，描述近250余年来帝国的践行的变迁。这故事的第一个版本只提及人们在战争中所面对的极度困迫处境，以及基督教民族如何需要展现他们心智的勇气与沉着。到了19世纪初期，黑穴成为文明的英国统治终结了东方暴行的故事之一。20世纪初，印度民族主义历史学家们对故事的可信性提出质疑，称之为大骗局。1940年代，印度的政治领袖们强制移除位于城市中心的英国黑穴牺牲者纪念碑。今日，该纪念碑立于某教堂墓园一隅，而当年黑穴监狱的所在处则是个垃圾场。什么是后殖民时代中的殖民记忆呢？（张馨文译）

【此外，查特吉教授在10月15日共同论坛的发言主题为“文化和全球权力的新形式”。】

Abstracts of Partha CHATTERJEE's Lecture on Oct. 14

Topic: The Colonial City in the Postcolonial Era

Like Shanghai, Calcutta was a typical colonial city of Asia. It was a fortified trading station of the English East India Company, growing rapidly in the eighteenth century. In 1756, following disputes over taxes and jurisdiction, the local Bengal ruler Siraj-ud-daulah attacked Fort William and the British abandoned the town. About 150 Europeans who were taken prisoner by Siraj were allegedly forced into a prison room, famously called “the black hole of Calcutta”, where most suffocated to death. A year later, the British returned to Bengal and, after a series of conspiracies, defeated Siraj in the Battle of Plassey and became the de facto rulers of Bengal. This laid the foundation of two hundred years of British rule in India.

Following the changing story of the Black Hole of Calcutta, this paper will describe the changing practices of empire in the last 250 years. The first version of the story only spoke of the extreme adversity faced in situations of war and the need for Christian nations to display courage and calmness of mind. By the early nineteenth century, the black hole story became one of oriental tyranny that was ended by civilized British rule. By the early twentieth century, Indian nationalist historians raised doubts about the credibility of the story, calling it a gigantic hoax. In the 1940s, Indian political leaders forced the British monument to the victims of the black hole deaths to be removed from the centre of the city. Today, the monument stands in the corner of a churchyard and the site of the black hole prison is a garbage dump. What is colonial memory in the postcolonial era?

(Prof. Chatterjee’s topic for his talk on Oct. 15’s main forum is “Culture and the New Forms of Global Power”)

阿希斯·南迪 10月18日演讲摘要

主题：宗教民族主义中的恶魔和诱惑

激进的印度教民族主义者、参与刺杀圣雄甘地（1869-1948）的萨瓦卡（Vinayak Damodar Savarkar, 1883-1966）——他的意识形态和政治传奇所引发的焦虑，来自于一个民族国家对其公民的伦理要求。这些公民来自那些社群仍然幸存，而创造一个现代民族国家所需的暴力又不具有内在合法性的地区。许多人察觉到他们中间有着萨瓦卡寻求带入这个过程同样的冷酷和精明的残忍，并将其作为建立民族和塑造国家的不可避免的一部分。这种国家塑造和民族建构的过程释放并合法化了精神错乱倾向。而对于一个将这种精神错乱倾向个人化的人，他们怀有双重的仇恨。

本文考察了萨瓦卡政治信仰中的深层持续性，和他对现代国家及其世俗化命令的彻底的、非批判性的信仰。他可能比所有同时代的印度领导人都更敬畏欧洲在民族建构和国家塑造领域内的成就。而印度的城市中产阶级正是如此地普遍接受这些成就，却很少有人认识到萨瓦卡政治意识形态中的基本分类——民族、民族国家、国籍和民族主义——总是粗暴地停留在欧洲的范畴内。在他有生之年，这个国家的中产阶级还不成规模，因而不幸地没有成为一个拥有广泛群众基础的大众领袖，甚至连一个印度教领袖都算不上。那个位置被比他年轻得多的甘地所占据，虽然甘地没有他那么博学，明显充满了奇怪、轻率的政治思想，让萨瓦卡感到只会阻挠印度国家的未来。总之，他是新生的印度国家被否认的父亲，仍在等待一个时机到来，使他得以同他的代理人、刺杀甘地的凶手高德西（Nathuram Godse）一起，在主导印度命运的万神殿里，找回他们该有的位置。（陈韵译）

【此外，阿希斯·南迪教授在10月15日共同论坛上的发言主题为：】

Abstracts of Ashis NANDY’s lecture on Oct. 18

Topic: The Demonic and the Seductive in Religious Nationalism

The anxiety that the ideology and political legacy of Vinayak Damodar Savarkar (1883-1966), the aggressive Hindu nationalist involved in the assassination of Mohandas Karamchand Gandhi (1869-1948), comes from the ethical demands of a national state on citizens in those parts of the world where communities still survive and the violence needed to create a modern nation-state does not enjoy any intrinsic legitimacy. Many sense the presence within them of the same ruthlessness and calculative cruelty that Savarkar sought to bring to the process, as inescapable parts of nation-building and state-formation. They are doubly hostile to a person who personifies the psychopathic tendencies that the processes of state-formation and nation-building unleash and legitimize.

This essay examines the deeper consistencies in Savarkar’s political beliefs and the sources of his absolute, uncritical faith in the modern

state and its secular imperatives. Probably more than any other Indian leader of his time, he was in awe of Europe's achievements in the area of nation-building and state-formation. And such was the wide acceptance of these achievements in urban, middle-class India that few noticed that the basic categories of Savarkar's political ideology—nation, national state, nationality and nationalism—always remained abrasively European. It was his misfortune that, in his lifetime, this middle class was not a sizeable part of the country and he never emerged as a popular leader with a large mass base, not even as a leader of the Hindus. That position was occupied by Gandhi, much younger than him, much less erudite, and apparently full of strange, hare-brained ideas of politics that, Savarkar felt, could only hobble the future of the Indian state. After all, he is the disowned father of the new Indian nation still waiting for the time when he, along with his proxy Nathuram Godse, the assassin of Gandhi, will be restored to their rightful place among the pantheon that presides over India's fate.

(Prof. Nandy's topic for his talk on Oct. 15's main forum is “ ”)

板垣雄三 10月17日演讲摘要

主题：从批判的文明战略观出发对日本问题的历史回顾

文明战略的诸多面向，诸如文明的杂交性、多元认同和空间配置的可变性都将在本次演讲中得到深入审视。

板垣曾设计过一个“文明战略地图”，其中检证了如下观点：(1) 处于全球主义核心地位中的中东与美国的密切关系；(2) 在将人类历史转换为殖民主义、种族主义和军国主义的综合体的过程中，西欧与日本各自发挥作用的相似性。

演讲中，他尝试阐明他所谓的日本殖民主义 - 种族主义 - 军国主义的根源，根据他的阐述，这一根源来自于武家政权长期的“征夷”（对阿伊努人的征服）活动，这些征夷活动持续了800多年，直到19世纪中期才结束。这一传统甚至也在日本当代对战争的解释当中出现，今天日本不断现身的沙文主义正有赖于这种解释。

在日本传统的世界想象“三国观”（所谓“三国”，亦即“本朝”[日本]、“唐”[中国]、“天竺”[印度]）中，忽视了韩国。这反映了日本对外姿态的侵略性格。我们可以观察到，面对中国的日本东方主义，恰恰与面对伊斯兰世界的西方东方主义相平行。在当前文化战略讨论中一个有趣的论题便是去处理这样一个问题，那就是日本人究竟是如何让自己在战后陷入一种幻觉，错将美日关系当作了“如此坚固”和“如此排他”的永恒基石来建设。

十分值得注意的是，日本人正在重新确定方向，追随冲绳人民反基地的顽强斗争，以摆脱屈从于美国的符咒，并从福岛核灾难中吸取教训。

我们可以以一种先见来预想世界的未来图景，我们预见注定会出现这样三个移民国家：“美洲化”的美国、“巴勒斯坦化”的以色列，以及作为多种族伙伴共存地区的日本。

在结论中，板垣将强调螺旋型上升的认同选择所具有的伦理意义，(a) 群体内聚力，(b) 个体自助，以及 (c) 人类意识。这一动态循环是由自我批评驱动的，其提升则由民族国家之间的对话所推动。（张志强译）

【此外，板垣雄三先生在10月15日共同论坛上的发言主题为：“寻找看待世界的转败为胜的视角：九世纪初期长安的启示效果”】

Abstracts of ITAGAKI Yuzo's lecture on Oct. 17

Topic: Historical Review on Japan Problem from Critical Viewpoint of Civilizational Strategy

As regards Civilizational Strategy, such aspects as hybridity of civilization, multiple identities, and variability of spatial positioning are to be scrutinized.

Displaying 'Map for Civilizational Strategy' which ITAGAKI once designed, he examines (1) affinity between the Middle East and the Americas concerning their status as the cores of globalism, and (2) similarity between West Europe and Japan as for their respective role to divert the course of human history into a syndrome of colonialism, racism, and militarism.

In the lecture, he tries to illuminate the origin of what he calls Japanese colonialism-racism-militarism by throwing light over historical process of prolonged ‘sei-i’ (subduing Ainu people) as well as of ‘buke-seiken’ (warriors’ political power) endured for more than 800 years up till the mid-19th century. Such a heritage should be discovered even within Japanese contemporary interpretations of the post-W.W. II period on which emerging jingoism in Japan today depends.

Traditional image of the world for the Japanese consisted of ‘sangoku’ (Three

Countries, namely Honcho [Japan], ‘Kara’ [China], and ‘Tenjiku’ [India]), ignoring Korea. This reflected aggressiveness of Japan’s stance outward, too. Japanese orientalism to face China can be observed as a parallel with Western orientalism to face Islamic World. One of the interesting topics for civilizational strategy nowadays is to tackle how the Japanese have been trapped into an illusion to mistake the U.S.-Japan relations as an eternal foundation established ‘so solidly’ and ‘so exclusively’ after W.W.II.

It is quite remarkable that Japanese people are being reoriented to get rid of the spell of subordination to the U.S. following the Okinawan steadfast resistance to military bases and learning the lessons of Fukushima nuclear disaster.

The future vision of the world can be anticipated with a foresight of three settlers’ states destined to: ‘Americanization’ of USA, ‘Palestinianization’ of Israeli state, and Japan as multi-ethnic partnership zone.

In conclusion, ITAGAKI emphasizes the significance of ethically elevating spiral of identity choosing to circulate through around (a) group cohesion, (b) individual self-help, and (c) human being consciousness. The dynamic cycle is driven by self-criticism, while the elevation is promoted by dialogue among nations.

(Prof. Itagaki’s topic for his talk on Oct. 15’s main forum is “Come-from-Behind Perspective of the World to be Attained: Illumination Effect of Early 9th Century Chang’an”)

白乐晴 10月12日演讲摘要

主题：韩际关系中的“第三方”及其对亚洲现代思想的潜在的贡献

我关注的焦点是韩半岛，因为这是亚洲我最了解的一部分，同时也是因为我相信它具有区域乃至全球的相关性。我首先处理的是韩半岛状况的特殊性，包括它自1945年至今的持续分断，“分段体制”的存在，以及韩国文民社会在韩际（inter-Korean）关系中所扮演的日益显著的“第三方”角色。扮演这一角色的空间是在2000年由《6·15南北共同宣言》打开的。它因此成为“韩式统一”的一个独一无二的特点——一个具备大量公民参与的，渐进的和步步为营的进程。给这一进程重新注入活力并强化其特点，将成为如今很多韩国人矢志建设的“2013体制”的一项重要任务。

这一进程试图与参与到关于它的步调和条件，甚至是其最终目标的本质的决策的每一步中的民众重新融合，与任何把被这个或那个政党所掌控的预先想定的“民主”概念强加于人的企图相比，这才是一种更加货真价实的民主。这一进程将创造一个宝贵的范本，或者至少对于一系列区域性和全球性的议程来说，会是一种难能可贵的启发性的经验。比如，东亚的区域性团结，必定会成为与欧洲由国家推动的一体化进程十分不同的进程，将会更大地依赖于具体的城市、乡村和沿海区域的事实上的整合，而非超国家联盟这种法律上的既成体制。这一进程的跌宕与起伏，将由人员、物资和思想的实际的运动决定。

其对于现代亚洲思想的潜在的贡献或许可被置于三个标题之下来讨论：如何定义“亚洲”；对“现代性”怎么办；以及，如何去构想“思想”。（蒋亦凡译）

【此外，白乐晴先生在10月15日的共同论坛上的发言主题为：“再论韩半岛的殖民性问题与现代韩国的双重课题”】

Abstracts of Prof. PAIK Nak-chung’s Lecture on Oct. 12

Topic: The ‘Third Party’ in Inter-Korean Relations and its Potential Contribution to Modern Asian Thought

I focus on the Korean Peninsula because it is the part of Asia that I know best, but also because I believe it involves questions of regional and global relevance. I first address the peculiarity of the Korean situation, including its continuing division since 1945, the existence of a ‘division

system', and the increasing role of South Korea's civilian society as the 'third party' in inter-Korean relations. Space for this role was opened by the June 15 North-South Joint Declaration of 2000. It thus became a distinct feature of 'reunification Korean style', a gradual, step-by-step process with significant civic participation. Revitalizing this process and strengthening that feature will be an important agenda of the 'regime of 2013' that many South Koreans today are intent upon building.

A process of gradual reintegration with people participating at each step in the decisions regarding the pace and conditions of the process and even the nature of the final goal will be more genuinely democratic than any attempt to impose preconceived notion of 'democracy' held by one party or another. The process will offer a valuable model, or at least an invaluable heuristic experience, for various regional and global agendas. East Asian regional solidarity, for instance, promises to be something very different from the state-led process of European integration, and will need to rely more heavily on de facto integration of specific urban, rural, and coastal areas rather than de jure establishment of a supra-national union, with fluctuating contours determined by the actual movements of people, goods and ideas.

Potential contribution to Modern Asian thought may be discussed under three heads: how to define 'Asia'; what to do with 'modernity'; and what to think of 'thought'.

(Prof. Paik's topic for his talk on Oct. 15's main forum is "More on Coloniality in Korea and a South Korean Project for Overcoming Modernity")

卓莫·夸梅·桑达拉姆 10月13日演讲摘要

主题：帝国主义存活无恙，但依然在进化中：9·11之后的全球化与东亚

马来西亚经济学家卓莫·夸梅·桑达拉姆 (Jomo Kwame Sundaram) 从历史的脉络里精辟地论述了帝国主义概念的连续相关性。一个世纪之前，以英国自由主义者约翰·霍布森 (John A. Hobson) 为代表的观点认为帝国主义会随着资本主义的出现而消退，但是现代的经济全球化和自由化却史无前例地深化了现代帝国。卓莫从五个方面深入浅出地刻画了这个转变过程：外国直接投资的自由化、国际金融自由化、国际贸易、技术和知识产权，以及新的国际经济管治。9.11事件之后美国在国际社会所采取的单边主义“反恐战争”重燃了学术界对帝国主义的关注，而以布雷顿森林体系和世界贸易组织为代表的多边主义行动却不无例外地参与到当代经济帝国主义的形。卓莫精准地剖析了帝国主义自身的历史变化，从而解释了“反帝国主义的帝国”的形成。(李佳琳译)

Abstracts of Jomo Kwame SUNDARAM's Lecture on Oct. 13

Topic: Imperialism Is Alive and Well but Still Evolving: Globalization and East Asia After September 11

Jomo K.S. aptly argues for the continuing relevance of the concept of imperialism in the longterm. Around a century ago, the English liberal John Hobson believed that imperialism is supposed to disappear with the development of capitalism. However, the contemporary economic globalization and liberalization have unprecedentedly deepened the modern empire. Jomo delineates the whole transformation from five aspects: foreign direct investment (FDI), international financial liberalization, international trade, technology and intellectual property rights (IPRs) and the new international economic governance. After September 11, 2011, the unilateralist 'anti-terrorism' action US has adopted gives an impetus to the revival of interest in the study of imperialism. Ironically, the multilateralism represented by the Bretton Woods institutions and the WTO has unavoidably participated the formation of modern economic imperialism. Jomo K. S. succinctly analyzes the historical transformation of imperialism and explains the phenomenon of the "anti-imperialist empire."

主讲人简介

Speaker introduction

新崎盛晖（那霸）

生于1936年，冲绳著名的史学家和政治思想家，冲绳民众运动领袖，曾任冲绳大学校长，现为冲绳大学名誉教授。2007年获得首届日本和平学会年度和平奖，被誉为“言论活动四十年的民众伴跑者”。

Arasaki Moriteru (Naha)

Born in 1936, Prof. Arasaki is a distinguished historian and political thinker of contemporary Okinawa, leader of Okinawa people's movement, ex-chancellor and current Board Chair and Professor Emeritus of Okinawa University. In 2007, he received the first annual Peace Prize of the Japan Association for Peace Studies, for his four decades of research activities centered around Okinawa.

帕沙·查特吉（Partha Chatterjee）（加尔各答/纽约）

1947年生于加尔各答，历史学家、人类学家、政治学家和剧作家，同时也是后殖民研究的庶民研究学派的主将。他长期供职于加尔各答社会科学研究社，并于1997年至2007年间担任该中心主任，目前是纽约哥伦比亚大学人类学教授。

Partha Chatterjee (Calcutta/New York)

Born in Calcutta in 1947, Prof. Chatterjee is a historian, anthropologist, political theorist, playwright, and a vanguard of the Subaltern Studies Collective. He has spent most of his academic life on the faculty of the Centre for Studies in Social Sciences, Calcutta, and is currently Professor of Anthropology at Columbia University, New York.

阿希斯·南迪（Ashis Nandy）（德里）

生于1937年，政治心理学家、社会理论家，印度最重要的公共知识分子。他目前是德里发展中社会研究中心资深荣誉研究员、墨尔本后殖民研究所的杰出学者、联合国教科文组织下属高等教育全球科学委员会成员。

Ashis Nandy (Delhi)

Born in 1937, Prof. Nandy is a political psychologist and social theorist, one of the most outstanding public intellectuals in India. He is currently a senior honorary fellow of the Centre for the Study of Developing Societies, Delhi, a distinguished fellow at the Institute of Postcolonial Studies, Melbourne, and a member of the Global Scientific Committee for Higher Education (UNESCO).

板垣雄三（东京）

生于1931年，日本学术思想界的代表性人物，东京大学和东京经济大学名誉教授，一位将世界历史理论化的历史学家，国际关系领域的政治学者，及中东与伊斯兰研究的专家。他同时还是一位和平与民间社

会的串联活动家，长期致力于争取公正与国际秩序。

Yuzo ITAGAKI (Tokyo)

Born in 1931, Prof. Itagaki is recognized as a historian theorizing world history, a political scientist in international relations, an expert in Middle-eastern and Islamic studies, and a peace and civil society networking activist to demand justice in international order. He is currently Professor Emeritus at the University of Tokyo and Professor Emeritus at Tokyo Keizai University.

白乐晴（首尔）

生于1938年，韩国最重要的思想者，现任《创作与批评》季刊总编辑、“韩半岛和平论坛”联合主席、韩国作家协会常务理事、首尔国立大学英语系名誉教授，以及“6·15共同宣言”实行委员会南方名誉首席代表。

Paik Nak-chung (Seoul)

Born in 1938, one of the most distinguished and respected thinker in South Korea. He is currently the editor of The Quarterly Changbi, Co-President of Korea Peace Forum, Standing Adviser of Writers' Association of Korea, Professor Emeritus of English at Seoul National University, and South Korean Chair Emeritus of All-Korean Committee for Implementation of the June 15 Joint Declaration.

卓莫·夸梅·桑达拉姆（吉隆坡/罗马）

生于1952年，马来西亚最重要的政治经济学家，现任联合国粮农组织（FAO）经济和社会部助理总干事，不久前刚卸任联合国经济与社会事务部经济发展助理秘书长。在2004年之前他长期执教于马来西亚和美国的大学。他写作和编辑了超过一百本书，探索和倡导全球经济的均衡发展。

Jomo Kwame Sundaram (Kuala Lumpur/Rome)

Born in 1952, Jomo is one of the most important political economists in Malaysia. He is currently Assistant Director General of Economic and Social Development Department at the United Nations Food and Agriculture Organization, and has been Assistant Secretary General for Economic Development in the United Nations' Department of Economic and Social Affairs until early August, 2012. He is the author or editor of more than 100 books, which search for and promote balanced development on the world level.



圆明学园

本次双年展的主题，已经内在地包含了教育的核心地位。因此，我们将各类国际双年展中常见的理论研讨会、讲座、交流编织在一个短期学院的框架中。它将是美术学院跨媒体艺术学院的秋季学院，将从上海双年展布展期间开班。我们将邀请国际知名专家现场授课，学员结业后将获得结业证书。

这个秋季学院以“圆明学园”为名，“圆”在这里是圆满、完全彻底和循环交互的意思，“明”则是“启蒙”，“学园”无疑指向的是柏拉图式的智慧和批判的共同体。“圆明学园”表明了我们的教育观念：教育是一个学习者共同体的自治行为，它是价值交换与传递的平台。

The theme of the 2012 Shanghai Biennale implies the critical role of education. Thus, the curating team decides to place seminars, lectures and other communication events into the framework of a short-term training program. The program will be included in the autumn semester of the School of Inter-media Art, China Academy of Art, and starts in the installation period of the Biennale. It plans to invite international experts to give lectures. Students will obtain certificate after finishing the program.

The program is named “the Academy of Reciprocal Enlightenment”, as “Academy” refers to a Platonic-style community of wisdom and criticism. It embodies our educational philosophy: education is a self-governing action by learner communities, which serve as a platform of exchanges and dissemination of opinions.

《圆明学园地图》注解

邱志杰

2012年第九届上海双年展总策展人

中国美院跨媒体艺术学院教授，总体艺术工作室主任

1. 画面左侧，学园的入口处，来自不同思想体系的教育思想，涉及到教育的基本原则。性恶论认为教育是为了压制不良善的本能。反之，性善论主张教育是为了维护本来良善的天性，防止“苟不教，性乃迁”。两条道路汇集于“自性本空”，那就是把受教育者视为空白。

然后，准备受教育者的登上学习能力和学习的愿望的台阶，来到“几何门”。柏拉图学园的入口高悬“不懂几何学者不得入内”的铭文，是为了确保学习者参与讨论的逻辑水平。

2. 这是一个知识背景交换广场，人们来到学院，首先是来交换不同的故事、信念。所谓三人行必有我师，学习者在这里意识到和自己相当不同的它者的存在，反省自己的思想限制。学会尊重差异，学会将心比心。走出“我执”和“法执”，这本身就是学园的解放作用。

3. 向下穿越一座“因缘聚汇桥”，学习者来到学生宿舍，这里讨论了同吃同住的必要性。学习者在这里从事自我管理，展开日常生活的磨练功夫。于衣食住行格物致知，于游戏体育强其骨，雄其魄。尤其是，在一种理性思考的氛围里面相互砥砺和竞争。所谓“同师为朋”，一座学园最重要的教学资源其实是同学。

4. 从学生宿舍楼往上，学习者会登上“自我设计”的小山。这座山岗和右边的道路，铺陈了一个人学术生涯的过程：首先是广泛的兴趣，其次独好某事，乐在其中，觉其有益。这慢慢形成了个人的关切，由关切滋养出责任感，感觉到自己的终极关怀，是为“知天命”，实乃“自我授命”。这样我们就登临“立志”的亭子。立志为学者之始。

5. 在此立志亭，把栏杆拍遍，思维古今学人遗志，遂能找到吾志所归的传统，能够问史，遂能开拓学域，寻同道，所谓“同志为友”。乃返回社会现实，能将历史问题当下化。更需磨练思想技艺，寻得独特工具箱。更重要的是，寻得自己的个案和社会研究的领域。于是分析和选择，于是为学日精。乃获得立场，乃能言说与写作，乃能有所行动。此为学者终身之命。

6. 在“实践大道”的下方，一组池塘描述了学者的日常上手工作之为要。学习者并非书斋冥想者，而是实验室的劳作者。他总是始于空性，善加筹谋，以理性精神，接纳合作。然后，以日常劳作做思考之舟，逐渐熟捻物性和工具性，乃达至技进乎道。于是怀贡献之心，能产。能巧。

此区域的开阔地，是失败者纪念碑。学者但求耕耘，成故可喜，败亦可敬。此败以成彼成，成败何必在我。

7. 画面核心，为圆形的“论辩广场”。这里提出我们如何面对异见。

右边台阶是何以待他人：先是起疑情，觉有趣，批判、辨析、论辩、扬弃、三思，乃至最终接受认同。

左边台阶，是何以自待：要论辩有道：首先善于倾听，愿闻其详。然后自己需言之有据，言之有理。理据不足者，言使之成理。指导形成共识。

广场下部，有论辩中在场的事物：有共识有异见，有例有据有辞，最重要的是有敌手。

广场上半部分，是论辩的风格：尚平和，尚明理，尚实据，尚柔软，尚礼尚雅。在“信”之外，有另一小径：从善意出发，批评为的是建构，为的是最终的助益。这才是辩才无碍的最终目标。

8. 一条河流流向论辩广场，上游是内部世界研究之流，内部世界的研究，无非养起诸观。一曰空观：知五蕴皆空；二曰易观：知诸行无常；三曰幻观：知一切皆幻；四曰场观：知全盘互动；于是能做反观，知事物皆可另眼相看。能反，则能开放胸襟。胸怀诸观，则能以灵动之心待外物。

此河下游是外部世界之研究。横跨其上的是客观知识之塔。此塔基于普遍怀疑，以理性主义超越主观性、，乃达致客观知识。由客观而求普遍，最终目标是总体之知。

9. 画面右上角，描述为师之道。圆明学园之师，无非终身学习之先行者。师者无非以其善错为教，以其学习经验为教，以组织论辩为教，师的根本角色是先行践道的学长。所谓传道，实际上是引用传统价值观加入论辩，搭代沟的桥梁。

作为叙事者，师是善譬者，教室即是人生剧场，通过共同投入教学剧场，无分长幼的学习者发现他们的“情境我”。

这里的教师不解惑，相反他们是一些问难者。是给出选择，更是提出两难，置问题于开放的答案，并引向无解问题。在此情景中，学与教实如手谈对弈。教学者并不心存标准答案。教学者自身以教为学，越教越疑。终于泯灭教与学。学园是不同起跑点的学习者互相交换、论辩、相互循环启蒙的场所。“圆”为循环往复，亦为圆满周彻，“明”为启蒙去昧。“圆明学园”者，往复互学直到圆满觉悟之地。

10. 师道左侧高峰，为圆明学院外部群山，此山密布隐修秘境。禅定渡散乱，遂能淡泊明志，宁静致远。独觉圣贤，虽在学园之外，实若即若离，去学园不远。

11. 凡我所至，皆为残局。“圆明大道”下方，是学者之接力。学术为天下之公器，学术需公开化，经由演讲、写作、印刷出版，成后学之资。学者相接续，遂有图书馆，有塔林，有学派谱系。为学有宗，非私传承，聚同学为公用而已。

12. 画面最右边，学习者经历学园种种教益之后，来到一处迷宫。一个入口是对于未知世界的好奇心，另一个入口是以无功利的游戏精神为学。迷宫出口，教学习者享受过程。于是我们来到“知行合一坊”。学者从此扬帆，以终身学习之舟，行学无涯海。固知学乃终身之事，此后读万卷书，行万里路，虽离学园，何曾离于学园。

Notes to Map of the Academy of Reciprocal Enlightenment

Qiu Zhijie

Chief Curator of the 9th Shanghai Biennale, 2012

Professor at the School of Inter-media Art of China Academy of Art

1. At the entrance to the academy, located on the left of the picture, you can find a few thoughts on education coming from a variety of intellectual systems and relating to the basic principles of education. The 'theory of the original evil of human nature' holds that education exists to suppress the human evil, which it considers to be instinctive. Contrary to this, the 'theory of the original goodness of human nature' believes that education is intended for the protection of human nature which it holds to be intrinsically good, and to prevent the corruption of human nature in absence of education. The two paths converge at the point of 'emptiness of human nature', which means viewing those receiving education as *carte blanche*.

Then, those who are ready to be educated would ascend the staircases that symbolise the will and capacity to study and reach the 'Geometry Gate'. Tradition has it that 'Let no one ignorant of geometry enter' was engraved on the entrance to Plato's academy. This is to ensure that the students come equipped with the basic logic necessary for any useful discussion.

2. This is a market of knowledge background. People come to the academy primarily in order to exchange different stories and beliefs. 'Of the three people walking in a row, there must be something I could learn from them.' Here students will realise that there are Others who are completely different from themselves and start to reflect on the intellectual limitations of themselves. They will learn to respect differences and to be empathetic. In this way they can get rid of the 'perverse ego' and 'chain of preconceptions'. This is in itself part of the liberating function of the academy.

3. Crossing the bridge of 'the value of getting together' from the north, the student arrives at the dormitory. Here the importance of boarding. The student can study self-management and tackle the trials of everyday life. The student will explore the intricacies in every aspect of everyday life, and play sports and games that strengthen their body and mind. Students are especially encouraged to compete and hone their skills against each other. Since 'sharing a teacher makes you friends with one another', the most important teaching resource of an academy is actually the student community.

4. Climbing up from the student residence, the student will first reach the 'Mount of Self Design'. This and the paths on the right lay the foundation of one's academic career path: first cultivate broad interests, then focus on something one enjoys and considers to be of significance. This will slowly lead to the formation of an individual concern which further breeds a sense of responsibility and unravels one's ultimate concern. Such is the process of self-mandating. Thus one scales the pavilion of 'the Will', which marks the beginning of a scholarly career.

5. At the Pavilion of 'the Will', the student touches all the banisters and mulls over all the scholarship and personalities of the past and the present, thereby discovering the tradition one feels like returning to. Then the student is able to raise questions about his pedigree, and by extension able to open up new fields of study and find one's fellow scholars, as 'fellowship breeds friendship'. Then one can return to the social reality and root historical issues in the contemporary reality. This will require better honed skills and thinking processes as well as a unique tool-box. More importantly, one has to identify one's own case studies and field of social research. Therefore one sets out to analyse and make choices, and makes daily progress in one's studies. And then one achieves a stance from which to speak and write and act. And this is the life's work of a scholar.

6. Under the Avenue of Practice, a group of ponds describe the elements of a scholar's practical work. A student does not just meditate in the study, rather s/he works in a

laboratory. S/he starts with nothing, and by creative design, accepts collaborative work with a rational spirit. Then, with a daily routine as a carrier of one's work, one becomes gradually acquainted with the physical nature and instrumentality of things, before attaining the mastery of one's craft and getting closer to the Dao. Then one harbours an attitude of contribution, productive and ingenious.

On the open space of this area stands a 'Monument to Losers'. Scholars concern themselves with labour only. Success naturally brings joy, while failure also warrants respect. This failure may contribute to that success, therefore one does not necessarily have any control over one's own success or failure.

7. In the centre of the picture there is a round 'Square of Debate'. Here we learn how to deal with dissent.

The staircases on the right are about how one should deal with others: first one raises doubt, then one feels interested, before starting to critique and putting forward an argument. The debate and discussion leads to sublation, rethinking and ultimately acceptance out of conviction.

The staircases on the left tell about how one should conduct oneself. One has to play by the rules when conducting a debate. Firstly one has to have good listening skills and be willing to hear more. Then one has to base one's own argument on the strength of evidence and solid reasoning, to which one also has to supplement solid judgements. Only then can a general agreement be achievement.

Underneath the square are the things present in a discussion: consensus, dissidence, evidence, example, rhetoric, and most important of all, the existence of opponents.

Above the square are styles of debate: peaceful, rational, evidential, soft-spoken, polite and elegant. Beyond the path of 'convincing' there is a narrow path that starts from benign intentions and criticises with a view to being constructive in order to prove eventually useful. This should be the ultimate objective of a free debate.

8. A river flows into the Square of Debate. Its upstream is the flux of research in the internal world, which is the cultivation of a variety of perspectives, namely the perspective of emptiness, which holds all the five contents are but empty, the perspective of change, which acknowledges the inconstancy of all change, the perspective of illusion, which sees everything as illusion, the holistic perspective, which holds that everything is related to everything else, and the reverse perspective, which holds that there are more than one way of looking at things. The capacity to revert one's judgment makes one more open to possibilities. And armed with these perspectives, one can deal with the external world in an enlightened spirit.

The river's downstream is research in the external world. The Tower of Objective Knowledge spans over the river. It is based on universal doubt and transcends subjectivity with rationalism in order to attain objective knowledge. The approach is from objectivity to universality with the ultimate objective being the consummate knowledge of the whole.

9. Top right of the picture describes the way of the teacher. Teachers at the Academy of Reciprocal Enlightenment are nothing but pioneers in lifelong learning. Being a teacher here means one can teach the lesson of one's own mistakes, one's own learning experience, and by organising debates and discussions. The fundamental role of the teacher is that of a pioneering practising elder in learning. The so-called 'passing on of the Dao' basically refers to the introduction of traditional values to debates in an attempt to bridge the gap between generations. As a narrator, the teacher is good at using analogies. The classroom also doubles as a theatre of life, and by plunging into the teaching theatre together, learners old and young will be able to discover the 'situated self'.

Here the teachers do not give solutions. Rather they serve as interrogators. They lay out options as well as dilemmas, keeping open the solutions to problems, and lead the students to problems without a definitive solution. In this case, learning and teaching are involved in a game of go. The teachers do not care for a standard solution, rather they harbour more doubts as they teach and learn, and eventually this would lead to the blurring of boundaries between teaching and learning. The academy is a place where students of different standings would exchange ideas and debate and engage in a cycle of reciprocal enlightenment. The yuan (cycle) in the Chinese name of the academy suggests of repetition as well as consummation. And the ming implies enlightenment and disenchantment. The yuanming xueyuan (Academy of Reciprocal Enlightenment) therefore implies the status of the academy as a place where mutual learning will continue until enlightenment or epiphany is achieved.

10. The peak to the left of the Teacher's Avenue belongs to the mountain range outside of the Academy of Reciprocal Enlightenment. It is full of reclusive places of meditation. A chaotic life can only be overcome with self-enlightenment. Then can one refrain from a life riven by ambitions and material pursuits and walks on the path towards higher goals and peacefulness. The lonely sages, although without the confines of the academy, exists in an ambivalent relationship with it, never truly apart.

11. Wherever one goes, one sees unfinished business. Beneath the Avenue of Reciprocal Enlightenment lies the relay of scholars. Scholarship is a public vessel and needs to remain open to the public. With lectures, writings and publications, scholarship can be preserved as resources for learners of later generations. The continuum of scholarly efforts are evidenced by libraries, theogony and pedigrees. Scholars usually have a common master and their gatherings are not for private learning but for the public good.

12. The rightmost part of the picture is a labyrinth encountered by the learner after getting educated at the Academy. One entrance marks the curiosity for the unknown world while the other is the playful spirit of learning. The exit of the labyrinth marks the enjoyment of the learning process. There one reaches the arch of 'knowledge and action as one', whereby the scholar can set sail the boat of lifelong learning in the sea of infinite learning. Then one knows that learning is a lifelong affair, and although all the thousands of volumes and miles would be covered in later life outside the walls of the academy, one has never truly left it for a single moment.

IMMERSION - Art | Technology Workshops

Teaching specialist

ASCOTT Roy (United Kingdom)

British artist, theorist, educator who works with cybernetics and telematics. His work focuses on the impact of digital and telecommunications networks on consciousness. He is the founder and the President of the Planetary Collegium (University of Plymouth UK), the founder and the editor of Technoetic Arts Journal and the honorary editor for Leonardo Journal.

LANGHEINRICH Ulf (Germany | Hong Kong)

Worldwide renown media artist, member of the Media Art collaboration Granular Synthesis, currently visiting fellow at City University of Hong Kong.

LAI Linda (Hong Kong)

A trans-disciplinary artist, writer, and independent curator for contemporary and media arts; a videographer, visual ethnographer, film studies scholar and interdisciplinary artist; hosts a Ph.D. in Cinema Studies (NYU); current Professor at the School of Creative Media, City University of Hong Kong.

Ilya Eric LI (or Shih-Chieh Ilya LI, Taiwan)

Culturemondo International Steering Committee Member, TALDAP, Academia Sinica, Taiwan

YoHa (HARWOOD Graham & YOKOKOJI Matsuko | United Kingdom & Japan)

YoHa's graphic vision, technical tinkering, has powered several celebrated collaborations including. Co founding the artists group Mongrel in (1996-2007), establishing the Mediashed a free-media lab in Southend-on-sea (2005-2008). In 2008 they joined long time collaborator, Richard Wright to produce Tantalum Memorial winning the Transmediale first prize for 2009; more recently has co produced Coal Fired Computers and Invisible Airs. Graham Harwood currently teaches at the Centre for Cultural Studies, Goldsmiths, University of London.

NECHVATAL Joseph (USA | France)

American media artist, presently teaches at the School of Visual Arts in New York City (SVA), hosts a Ph.D of the Planetary Collegium (University of Plymouth, UK). Has worked with electronic visual information, computers and computer-robotics since 1986, extended his artistic research into the field of viral artificial life; his book "Immersion Into Noise" was published in 2011.

SHAW Jeffrey (Australia | Hong Kong)

Worldwide renown pioneer in Media arts; Chair Professor of Media Art, Dean School of Creative Media, Director Centre for Applied Computing and Interactive Media (ACIM), Director Applied Laboratory for Interactive Visualization and Embodiment (ALiVE) at City University of Hong Kong; Co-director iCinema Research Centre at University of New South Wales, Australia

Kate Fowle (U.S.A.)

“沉浸 | 艺术与科技”

授课专家简介

罗伊 阿斯科特 (英国)

英国艺术家，理论家，教育家，其艺术研究与创作主要基于控制论与远程通讯，并集中于数码，通讯网络及意识的相交发展。国际媒体艺术杂志 Technoetic Arts Journal 创办者，Leonardo Journal 荣誉总编。英国普利茅斯大学国际媒体艺术联盟 (Planetary Collegium) 创始人，主席。

Langheinrich Ulf (德国 | 香港)

国际知名德国媒体艺术家，Granular Synthesis 双人组合成员之一，现任香港城市大学创意媒体学院访问学者

黎肖娴 (香港)

跨学科艺术家，作家，当代与媒体艺术独立策展人；录像艺术家，香港城市大学创意媒体学院创意媒体计划评论媒介研究负责人，视觉民族志学者，电影研究员与跨媒介艺术家；美国纽约大学电影研究专业博士；现于香港城市大学创意媒体学院教授

李仕杰 (台湾)

台湾清华大学社会学研究所博士研究生，中央研究院资讯科技创新研究中心

YoHa (哈伍德·格雷厄姆 & YOKOKOJI Matsuko | 英国 & 日本)

YoHa 的平面视觉和修补技艺推动许多著名合作的产生。他们共同成立了艺术家团体“混血儿”(1996-2007)，还创办了 Mediashed——位于滨海森德绍自由媒介实验室(2005-2008)。2008年，他们与长期和合作伙伴理查德·怀特一起创作出钽纪念碑，赢得了2009年 Transmediale 一等奖；最近他们合作处了燃煤电脑和无形架子。哈伍德·格雷厄姆目前在伦敦大学哥顿史密斯学院的文化研究中心任教。

NECHVATAL Joseph (美国 | 法国)

国际知名美国媒体艺术家，美国纽约视觉艺术学院教授，英国普利茅斯大学国际媒体艺术联盟博士，研究及创作主题为电脑技术和虚拟现实时代下的艺术作品，今年著有《噪音沉浸》并于2011年出版。

邵志飞 (澳大利亚 | 香港)

国际知名澳大利亚媒体艺术先锋，香港城市大学创意媒体学院院长，实用计算机与交互媒体中心总监，交互视觉与嵌入实用实验室总监；澳大利亚南威尔士大学 iCinema 研究中心联合总监

Curatorial Practice Workshop

Teaching specialist

Kate Fowle is the Director of Independent Curators International (ICI) in New York. From 2007-8 she was the inaugural International Curator at UCCA in Beijing. From 2002-07 she was Chair of the Masters in Curatorial Practice at CCA in San Francisco. Before moving to the USA in 2001, Fowle was co-director of smith + fowle in London.

Terry SMITH (U.S.A.)

Terry SMITH, FAHA, CIHA, is Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh. Published by Independent Curators International this October, his *Thinking Contemporary Curating* is the first in-depth analysis of the volatile territory of international curatorial practice and the thinking.

Hongjohn Lin (Taiwan,China)

Born 1964, now lives in Taipei. He is an artist, writer and curator. He has participated in Rotterdam Film festival (2008), Asian Triennial in Manchester (2008) and 2012 Taipei Biennial; curated Taiwan pavilion Atopia in Venice Biennial 2007 and *Production of Senses: When Knowledge Becomes Attitude* (2012); co-curated 2010 Taipei Biennial with Tirdad Zolghadr and *Live Ammo* (2011). Hongjohn Lin now teaches in Taipei National University of the Arts.

Manray HSU (Taiwan,China)

Manray HSU, curator, has curated the 2000 and 2008 Taipei Biennial, and 2006 Liverpool Biennial. In 2010, together with a group of Taiwanese artists, theorists, critics and curators, he co-founded the Taipei Contemporary Art Center, a two-year experiment on the operation of an independent art space. Manray currently teaches at the Sculpture Department, National Taiwan University of the Arts.

策展工作坊

教师简历

周丽影 (美国)

周丽影 (Kate Fowle) 为位于纽约的国际独立策展人协会 (ICI) 现任执行总监。2007-2008 年, 她是尤伦斯当代艺术中心 (UCCA) 首任国际策展人。2002 年 -2007 年, 为美国加州艺术学院 (CCA) 策展实践研究生课程主任。在 2001 年搬至美国之前, 她是伦敦 Smith+Fowle 的共同总监。

泰瑞·史密斯 (美国)

泰瑞·史密斯是澳大利亚人文科学院院士, 国际艺术史委员会委员, 美国匹茨堡大学艺术与建筑史系 Andrew W. Mellon 特聘教授, 新南威尔士大学艺术学院国家实验艺术研究院的高级客座教授。他的最新著作《思考当代策展》于今年 10 月由国际独立策展人协会 (ICI) 出版, 是多变的国际策展实践与思想领域首部深度分析之作。

宏璋 (台湾)

宏璋, 艺术家、作家及策展人, 现居住于台北。曾参与鹿特丹电影节 (2008)、曼彻斯特亚洲三年展 (2008)、2012 台北双年展。策划了 2007 年威尼斯双年展台湾馆、“感性生产: 当知识成为态度” (2012)。参与策划了 2010 年台北双年展及“活弹药” (2011)。

徐文瑞 (台湾)

徐文瑞, 策展人。他曾策划 2000 年与 2008 年台北双年展、2006 年利物浦双年展。2010 年, 他与一群台湾艺术家、理论家、批评家与策展人, 共同创办了台北当代艺术中心。这是一次独立艺术空间的双年实验。徐文瑞目前任教于“国立”台湾艺术大学雕塑系。

Art Writer/Journalist Workshop

Teaching specialist

Rasheed Araeen

Rasheed Araeen is a civil engineer, an artist, curator, writer and inventor. Born in Karachi in 1935, he began his artistic journey in 1953 and then left for London in 1964 and since lived there. He pioneered minimalist sculpture – representing perhaps the only Minimalism in Britain. After having been active in various groups supporting liberation struggles, democracy and human rights, he began to write in 1975, and then started publishing his own art journals: Black Phoenix (1978), Third Text (1987) and Third Text Asia (2008).

BOMB Group

BOMB Magazine delivers the artist's voice through in-depth interviews between artists working across genre and media. Launched in 1981, BOMB Magazine reinvented the question-and-answer format, developing an editorial method that delves deep into theory and practice. BOMB is edited by artists and writers. BOMB's Archive contains over 1,200 interviews from the last quarter century, comprising an ongoing conversation that has changed the nature of cultural discourse.

Holland Cotter

Born in 1947, Holland Cotter has been an art critic at the New York Times since 1998. For New York Times, he has written widely about non-western art and culture. In the 1990s, he introduced readers to a broad range of Asian contemporary art as the first wave of new art from China was building and breaking. He helped bring contemporary art from India to the attention of a western audience. In 2009, he won the Pulitzer Prize for Criticism.

Heinz-Norbert Jocks

Since 1979 Heinz-Norbert Jocks has been a correspondent of the German art magazine Kunstforum International and since 1998 he has been the editor of its special issues concerning the use and the end of photography, the relationship between literature and art, art and fashion, and the lines between 'time, art and existence'. Since 7 years he visits China for his research about the contemporary art and the differences between occident and orient. He is living and working in Paris and Düsseldorf.

Wang Jun

Wang Jun is a senior journalist of Xinhua News Agency as well as editorial board member of Outlook magazine, China. He made important contributions to Chinese urban studies. His book City Record (Cheng Ji) (2003) won many book awards at home and abroad. Wang Jun is also a select member of CPPCC, Beijing; the author of Cities on Interview Notes and Ten Years; curator of Liang Sicheng Architecture Design Biennale (2011), Beijing Gates Memory & Reconstruct (2003); initiator of Beijing Architecture Culture Week (2004).

Shu Kewen

Shu Kewen is the deputy editor of Life Weekly, China. She has been tracing the evolution of Chinese contemporary art since 1990s. Her special column for Life Weekly was once the most influential art review column in Chinese mass media. Her columns have been published in the form of an anthology: Believe Art or Believe Artist (2004).

艺术写作 / 媒体工作坊

授课专家简介

拉什德·艾伦

观念艺术家，作家，策展人，土木工程师，发明家，艺术及理论杂志《第三文本》创始人及出版人。1935年生于卡拉奇。1953年起从事艺术创作，于1964年移居伦敦并居住至今。他是英国唯一的极左主义运动中的先驱人物。积极参与各路解放、民主和人权运动的同时，他于1975年开始写作，后出版自己的艺术刊物《黑凤凰》(1978)、《第三文本》(1987)和《亚洲第三文本》(2008)。

《BOMB》团队

《BOMB》是一本以艺术家对话与访谈为内容的杂志，1981年由一群纽约的艺术家发起，力图摆脱艺术记者或艺术评论家的中介作用，展开艺术家之间深入理论与实践的自行对话。迄今为止，《BOMB》杂志的内容涉及文学，音乐，建筑，戏剧，当代艺术等多方面，记录并刊登了过去25年中的1200个访谈，是一套呈现文化话语演变的鲜活文献。

霍兰德·考特

1947年生，1998年至今任职于《纽约时报》，系《纽约时报》著名艺术评论家，长期关注并报道“非西方”艺术和文化，在20世纪90年代最早将亚洲当代艺术，尤其是中国和印度的当代艺术介绍给西方读者。2009年，霍兰德因其撰写的有关中国大陆美术馆发展状况的相关文章获普利策奖。

海因茨·诺伯特·乔克

1979年起任德国艺术杂志《艺术论坛国际》记者，1998年起为该杂志策划多种专题，涉及摄影的消亡，艺术与文学的关系，艺术与时尚，“时间，艺术与存在”等，有多种著作与长篇访谈。关注与报道中国当代艺术达7年之久，现居巴黎与杜塞尔多夫。

王军

新华社高级记者、《瞭望》新闻周刊编委、北京市政协特邀委员，城市研究者，著有《城记》，《采访本上的城市》，《拾年》等，其著作荣获国内外多种奖项。他先后策划“梁思成建筑设计双年展”（2001年）、“北京城记忆数字影像展”（2003年），发起“北京建筑文化周”（2004年），并参与多种展览和学术交流活动。

舒可文

《三联生活周刊》副主编。自90年代跟踪中国当代艺术的发展，在《三联生活周刊》撰写中国当代艺术的时评专栏，一度是公共媒体上最著名的艺术评论专栏之一，结集出版为《相信艺术还是相信艺术家》（2004）。

Madeleine O' Dea

Beijing-based Madeleine O' Dea is Editor-in-Chief of ARTINFO China, and Asia Correspondent for Art + Auction and Modern Painters magazines, part of the Louise Blouin Media group. O' Dea began her career in the Australian Prime Minister's Department before becoming China correspondent for the Australian Financial Review newspaper in the 1980s. She once worked as a current affairs producer at the Australian Broadcasting Corporation during the 1990s and joined China Radio International as an announcer and editor in 2004. She joined ARTINFO China as Editor-in-Chief on launch in May 2010.

Liu Heung Shing

Liu Heung Shing shared a 1992 Pulitzer Prize for Spot News and an Overseas Press Club Award for his coverage of Soviet Union's collapse. In 1989, he was named Best Photographer by the Associated Press Managing Editors. He has served as a member of the 1995 jury of the World Press Photo. His books include China After Mao, China: Portrait of a Country, Shanghai: A History in Photographs, 1842 to Today, and China in Revolution: The Road to 1911.

Han Song

Han Song is a senior journalist of Xinhua News Agency as well as the deputy director of the Overseas Department and the Central News Interview Center of Xinhua News Agency. He is the winner of China News Award. At the same time, he is one of China's most well-known and prolific science-fiction writers. His science fictions include Cosmic Tombstone, Subway, Mars over America, Red Ocean, ect. He also participated in the writing of Behind the Demonization of China.

Anton Vidokle

Anton Vidokle was born in Moscow and arrived to the U.S. with his parents in 1981. As founding director of e-flux, he has produced and organized projects such as Next Documenta Should Be Curated By An Artist, Do it, Utopia Station poster project, Martha Rosler Library, Unitednationsplaza, TIME/BANK among others. His work has been exhibited in shows such as the Venice Biennale, Lyon Biennial, and at Tate Modern, London; P.S.1, New York, among others. He is also a participating artist of the 9th Shanghai Biennale.

欧美琳

ARTINFO 艺讯中国网站主编,《艺术 + 拍卖》和《现代画家》杂志亚洲区编辑,任职于路易斯·布罗恩媒体公司,现居北京。欧美琳最初任职于澳大利亚首相署,而后于1980年代担任澳大利亚《金融评论》报纸驻华记者。曾任澳大利亚广播公司新闻制片人(1990年代),中国国际广播电台主播(2004)等。2010年起任ARTINFO艺讯中国主编

刘香成

曾任美联社派驻北京、洛杉矶、新德里、汉城、莫斯科记者、摄影记者。1992年因对苏联解体的杰出报道,与同事一起荣膺“普利策现场新闻摄影奖”。1989年被美联社执行编辑协会评为“最佳摄影师”。著作及主编作品有《毛以后的中国》,《苏联:一个国家的解体》,《中国:一个国家的肖像》,《上海:1842—2010,一座伟大城市的肖像》,《壹玖壹壹》等。

韩松

新华社高级记者,新华社对外部副主任兼中央新闻采访中心副主任,中共党员,十佳编辑,中国新闻奖获得者。韩松同时还是著名的科幻作家,迄今出版了十几部作品,包括《宇宙墓碑》、《地铁》、《火星照耀美国》、《红色海洋》等。参与《妖魔化中国的背后》的写作。

安东·维多克

本届上海双年展参展艺术家。安东·维多克生于莫斯科,1981年随父母移居美国。作为纽约重要独立媒体 e-flux 发起人,策划“下一届卡塞尔文献展应由一位艺术家策划”,“做”,“乌托邦站”,“玛莎·罗斯勒图书馆”,“联合国广场”,“时间/银行”等。他的作品曾参与威尼斯双年展,里昂双年展等,并曾在泰特现代美术馆,纽约MoMA P.S.1等处展示。

安东·维多克 (美国)

安东·维多克, 1965 年出生于莫斯科, 现居住和工作在纽约。艺术家, e-flux 创始人。作为 e-flux 的创始人, 他执行了许多项目, 比如《下一届文献展应该由一位艺术家来策展》(由彦斯·霍夫曼策划), 《做吧》(由小汉斯策划), 《乌托邦站》海报计划, 还组织了《日常革命生活的图像银行》项目(由大卫·阿尔法罗·西凯罗斯的图像文献发展而来)和《玛莎·罗斯勒图书馆》。

Vidokle, Anton(U.S.A)

Anton Vidokle was born in Moscow in 1965, live and work in New York. He is an artist and founder of e-flux. As founder of e-flux, he has produced projects such as Next Documenta Should Be Curated By An Artist (curated by Jens Hoffmann), Do it (curated by Hans Ulrich Obrist), Utopia Station poster project, and organized An Image Bank for Everyday Revolutionary Life (based on the image archive of David Alfaro Siqueiros) and Martha Rosler Library.

切克·马可姆特里 (新墨西哥)

切克·马可姆特里, 出生于 1961 年, 1987 年毕业于加利福尼亚大学洛杉矶分校 (UCLA) 新形式与概念专业。马可姆特里的作品在美国、欧洲和亚洲的很多地方展出过。他是“无定形机器人作品”(ARW) 团体的艺术总监, 该团体成立于 1991 年, 由艺术家和工程师组成, 这些人帮助他实现作品。目前, 这个团体活动在纽约的布鲁克林, 专注于运动的研究和创造, 用拟人和抽象的机器人形式表现运动。近年来马可姆特里一直在创作新型可充气雕塑, 这些雕塑曾在各大美术馆和国际展览中展出。

Macmurtrie, Chico (New Mexico)

Chico MacMurtrie was born in 1961. Graduated from UCLA (New Forms and Concepts) in 1987, Chico MacMurtrie has exhibited widely in America, Europe, and Asia. He is the Artistic Director of Amorphous Robot Works (ARW), a collective he founded in 1991, that consists of artists and engineers who help in the realization of his work. Currently operating out of Brooklyn, New York, ARW is dedicated to the study and creation of movement as it is expressed in anthropomorphic and abstract robotic forms. MacMurtrie has been working over the last years on his innovative, inflatable sculptures, which have been exhibited in major museum shows and other international exhibitions.

Chim ↑ Pom (日本)

Chim ↑ Pom 是 2005 年在东京成立的一个艺术家团体。成员有艾莉、卯城龙太、林靖高、冈田将孝、水野俊纪和稻冈求。他们的创作范围极为广泛, 探讨生存、死亡、贫穷、不平等、共生、和平、暴力、街头文化等问题。这个团体的艺术创作根源与灵感都是社会, 不断尝试超越当下的艺术操作。他们的艺术成果也必然在对话中成为社会的一部分。他们每一次展示几乎都是一个计划的呈现, 不局限于作品物理形态的生产与展示。

Chim ↑ Pom (Japan)

Chim ↑ Pom was founded in Tokyo in 2005. The group consists of Ellie,

Ryuta Ushiro, Yasutaka Hayashi, Masataka Okada, Toshinori Mizuno, and Motomu Inaoka. The scope of their works is very broad, tackling issues that deal with life, death, poverty, inequality, coexistence, peace, violence, street culture, and more. The group's artworks are inspired by and rooted in society. They continuously attempt to transcend the current manipulation of art. Through dialogue, their artistic achievements have also inevitably become a part of society. Almost all of their exhibitions are presented as the execution of plans and not limited to the production and display of physical artworks.

克莱尔·方丹 (法国)

克莱尔·方丹, 巴黎艺术家团体, 成立于 2004 年。名字取自一个学生笔记本的流行品牌, 她宣称自己是一个“现成艺术家”并开始精心打造一种经常看起来像是别人的作品的新观念艺术。她的创作包括霓虹灯、录像、雕塑、绘画和文本, 其实践可以被描述为对政治无力和独特性危机的持续不断的追问, 这些现象似乎定义了今天的当代艺术。最近的展览包括: “劳动创造资本”, 立方体空间, 慕尼黑黑伦巴赫美术馆, “他们恨我们的自由”, 圣路易斯当代美术馆, “不幸中的幸运”, 荷兰阿姆斯特丹法兰西学院笛卡尔厅, “悲伤的火”, Chantal Crousel 画廊, “巴黎与克莱尔·方丹”, 该展览之前名为“旅客”, 加州艺术学院 Wattis 当代艺术研究院, 旧金山。克莱尔·方丹的代理者有纽约 Reena Spaulings 美术馆、纳波利的 T293, 柏林 Neu 画廊以及巴黎的 Chantal Crousel 画廊 / 巴黎空气。

Claire Fontaine (France)

Claire Fontaine is a Paris-based collective artist, founded in 2004. After lifting her name from a popular brand of school notebooks, Claire Fontaine declared herself a "readymade artist" and began to elaborate a version of neo-conceptual art that often looks like other people's work. Working in neon, video, sculpture, painting and text, her practice can be described as an ongoing interrogation of the political impotence and the crisis of singularity that seem to define contemporary art today. Recent shows include, Arbeit Macht Kapital, Kubus, Städtische Galerie im Lenbachhaus und Kunstbau, München, They Hate Us For Our Freedom, Contemporary Art Museum St. Louis, Lucky In The Misfortune, Masion Descartes, Institut Français des Pays-Bas, Amsterdam, Feux de Détresse, Galerie Chantal Crousel, Paris et Claire Fontaine, The Exhibition Formerly Known as Passengers, 2.10, CCA Wattis Institute for Contemporary Arts, San Francisco. Claire Fontaine is represented by Reena Spaulings Fine Art, New York, T293, Napoli, Galerie Neu, Berlin and Galerie Chantal Crousel / Air de Paris, Paris.

黄永砅 (中国)

黄永砅于 1954 年出生于福建。一直是中国当代艺术潮流中最为重要的艺术家。早期他的创作姿态激进, 曾是达达精神在中国最早的传播者与实践者, 发起并组织了艺术团体“厦门达达”。黄永砅的作品题材多数涉及到现实生活、政治历史和宗教, 因此活的蝎子、车轮、廊桥等等都曾经出现在他的作品中。试图寻找一种可以超越国界以及意识形态冲突的表达方式。黄永砅的艺术魅力就在于他的作品中透露出来的哲学、文化、政治思考。

Huang Yongping

Huang Yongping was born in 1954, Fujian. Huang is the most important

artist in the contemporary artist in China. He was the earliest sower and practitioner of Dada spirit, and organized artist group 'Xia Men Dada'. Huang's work emphasizes on visual, meanwhile, his works relate to various Chinese art history and myth. So scorpion, corridor bridge, floor and glass fish are always the objects in his works. He is attempting to find one expression which beyond national boundaries and conflict between ideologies. Huang's charming is philosophy, culture and political thinking addressed in his works.

鲁道夫·斯坦纳 (奥地利) - 约瑟夫·博伊斯 (德国)

鲁道夫·斯坦纳 (奥地利)

鲁道夫·约瑟夫·劳伦斯·斯坦纳 (1861-1925), 生前为奥地利哲学家、社会改革家、建筑师和密教传人。斯坦纳最初作为文学评论家和文化哲学家而广受赞誉。20世纪初, 他发起了由理想主义哲学演化发展而来的涉及通神学的“人智学”运动。斯坦纳领导的这一运动经历了数个阶段。首先, 他试图找到科学与玄学的综合形态。在1907年前后开始的第二阶段中, 他开始借助于各种艺术媒体, 而容纳一切艺术形式的歌德堂文化中心的建立则标志着第二阶段的巅峰。在始于一战后的第三阶段, 斯坦纳开始致力于各类具有实践意义的工作, 包括沃尔多夫教学法、生物动力农业和人智医药等领域。

Steiner Rudolf (Austria)

Rudolf Joseph Lorenz Steiner(1861-1925) was an Austrian philosopher, social reformer, architect, and esotericist. Steiner gained initial recognition as a literary critic and cultural philosopher. At the beginning of the 20th century, he founded a spiritual movement, Anthroposophy, as an esoteric philosophy growing out of idealist philosophy and with links to Theosophy. Steiner led this movement through several phases. In the first, Steiner attempted to find a synthesis between science and mysticism. In a second phase, beginning around 1907, he began working collaboratively in a variety of artistic media, culminating in the building of the Goetheanum, a cultural centre to house all the arts. In the third phase, beginning after World War One, Steiner worked to establish various practical endeavors, including Waldorf education, biodynamic agriculture, and anthroposophical medicine.

约瑟夫·科索斯 (美国)

约瑟夫·科索斯, 生于1945年。约瑟夫·科索斯是观念艺术与装置艺术的伟大先驱之一, 他在上世纪六十年代开创了以语言为依托的艺术以及使用策略。他的作品一如既往的探讨艺术中的语言和意义的生产和角色。他近四十年来对语言和艺术之间关系的研究一直以装置、美术馆展览、公共委托作品和出版物的形式遍及欧洲、美洲和亚洲。

Kosuth Joseph (U.S.A)

Joseph Kosuth, born in 1945, is an American conceptual artist. Joseph Kosuth is one of the pioneers of Conceptual art and installation art, initiating language based works and appropriation strategies in the 1960's. His work has consistently explored the production and role of language and meaning within art. His nearly forty year inquiry into the relation of language to art has taken the form of installations, museum exhibitions, public commissions and publications throughout Europe, the Americas and Asia.

巨燕

巨燕, 1964年生于山东。1987年毕业于山东艺术学院美术系。2004年进入上海油画雕塑院油画高级研修班研修, 现为上海美术家协会会员。

Ju Yan

Ju Yan, born in Shandong province in 1964, graduated from School of Fire Arts, Shandong University of Arts, in 1987. She studied at Shanghai Oil Painting & Sculpture Institute, Advanced Oil Painting Program. Now she is a member of Shanghai Artists Association.

西野康造 (日本)

西野康造, 生于1951年, 1977年毕业于东京都艺术大学。他是日本的大型金属雕塑的领军人物。1978-79年间, 他走访了欧洲、北非、中东、近东和亚洲的多处废墟, 被人力建造的大规模建筑和结构所启发。随后, 他开始通过先进的焊接技术, 用钛、铁、铝等材料创作巨大的动态艺术作品。但是, 这些作品都显得非常轻盈和敏感, 色彩丰富, 框架纤细, 结构使得作品可动。

Nishino, Kozo (Japan)

Born in 1951 and graduated from Kyoto City University of Art in 1977.

He is a leading figure in large-format metal sculpture in Japan. From 1978-79, he visited lots of ruins in Europe, North Africa, the Middle and Near East, and Asia. Then he was inspired by large-scaled buildings and structures created by human power. After that, he started to produce huge, dynamic artworks out of titanium, iron, aluminum, etc. using advanced welding techniques. These works, however, seem to be very airy and sensitive with plenty of colors, very thin frames, and structures that enables the artworks to move.

佩托克·赛斯蒂 (英国)

佩托克·赛斯蒂, 1973年生于英国伦敦, 毕业于拜厄姆·肖艺术学院和切尔西艺术学院。他的作品推动着艺术与科学之间的边界。在他的漩涡雕塑中, 涡流在连接在永动机上的巨大钟形罩或玻璃球中螺旋式上升。他还和英国军队合作, 创作有关弹道学和爆炸的作品。《艺术的命令——艺术的秘密力量》的作者菲利普·罗梅罗, 将赛斯蒂的艺术描述为“关于细微运动与剧烈运动、静止与超越、暴力与寂静、被从容时间与凝固时间的艺术”。

Sesti, Petroc (Uk)

Petroc Sesti was born in 1973 in London and graduated from Byam Shaw School of Art / Chelsea School of Art. His works push the boundaries of art and science. In his vortex sculptures, a whirlpool spirals inside a giant bell jar or a glass sphere, suspended in perpetual motion. He also collaborated with the British military to create works focusing on ballistics and detonation. Philip Romero, author of *The Art Imperative - The Secret Power of Art*, describes Sesti's work as “an art of subtle motion and intense emotion, of stillness and transcendence, of violence and silence, of time contained and time frozen.”

石青 (中国)

石青, 1969 年生于内蒙古, 现居住和工作于上海。其创作涉及装置、影像和表演等多种形式, 更多时候是这些媒体的综合运用, 或者以艺术项目和事件的形式呈现。石青的创作处于一种跳跃性的、不易归类的复杂系统之中, 近期的方向更多集中于日常生活政治和艺术生产关系等领域。

Shi Qing (China)

Born in Inner Mongolia in 1969, Shi Qing now lives and works in Shanghai. His creation involves many forms of art including installation, video, performance, and etc, and more often these media are applied in a comprehensive way, or in the form of art project and event. Shi Qing's creation is in a complicated and saltatory system which is hard to be categorized, and his recent works are more focused on daily life politics, art production relationship and so on.

王郁洋 (中国)

王郁洋, 出于 70 年代末, 曾经就读于中央美院附中、中央戏剧学院、中央美术学院, 现任教于中央美院实验艺术系并在北京居住和创作。王郁洋虽然使用新兴媒介进行创作, 却从不强调技术的新奇。他似乎更感兴趣于“过时”的技术、“破坏”美学及物质浪费带来的艺术性。他所实验过的作品包括装置、摄影、影像及绘画, 只要是利于表达的手段他都试图使用过。他的作品用幽默的、虚构奇观的方式来探究和表述人的身体、经验及认知之间的关系, 同时也探讨人造现实、媒体、历史感知与身体认同之间的关系, 这似乎给人一种多面的感觉, 但透过这些作品会有一个清晰完整的“王郁洋”。他的作品在中国及欧洲的主要展览和艺术节上都有展出过。

Wang Yuyang (China)

Wang Yuyang was born in the late 1970s. He had ever studied at the China Central Academy of Drama and the Central Academy of Fine Arts. Now he teach at the Department of Experiment Art with the Central Academy of Fine Arts and lives works in Beijing. He works are often created by use of new media, but not deliberately emphasizing the novelty of technology and seemed more interested in the artistry brought by the "outdated" technology, "destructive" aesthetics and material waste. The works he experimented with include installations, photography, video and painting. As long as the means conducive to the expression, he tried to use them. He try to use humor, fiction and spectacle ways to explore and reflect the relation between the human body, experience and cognition, at the same time He also explore the relationship between artificial reality, the media, history perception and physical cognition. He works are exhibited in major exhibitions and art festivals in major cities of China, Europe and the United States.

叶楠

叶楠 1984 年生于浙江杭州。叶楠运用全新概念的装置、油画等形式诉说对未来的狂想, 用作品与观者在精神深层的哲学世界里进行互动和交流。现生活居住于北京。

Ye Nan

Ye Nan was born in 1984, Hangzhou. He applies to new conceptual installation and painting to pour out the fancination of future, to communicate and interact with audience in the phylosophical world. Currently lives and works in Hanggzhou.

隋建国

隋建国于 1956 年生于山东省青岛。在隋建国的观念里, 传统写艺术和当代艺术并非是对立的, 而只是不同历史阶段的不同表现形式而已。近些年来, 他的创作从宏大转向于对日常的关注, 形成全然一新的模式, 影响了众多学生。

Sui Jianguo

Sui Jianguo was born in 1956, Qingdao. For Sui Jianguo, traditional art and contemporary is not opposite, they represent different expression of different historical phases. Recent years, his creation on magnificence and political turn to daily, and his new turning has an effect on his students in Central Academy of Fine Art.

杨心广

杨心广, 1980 年生于湖南省宁乡县。十岁时他对有机材料和用自己的双手改变材料形体的过程产生了浓厚的兴趣, 并开始雕刻他的第一个小木枝。其作品游弋于中国当代艺术史的主叙事以外, 绕开了对日常生活的描述和对政治的抗议, 取而代之的是艺术家的内省。

Yang Xinguang

Yang Xinguang was born in 1980, Hunan. Since he was ten years old, he got interested in organic material and handwork on changing the shape of things, and finished his first work, a small branch. Yang's work seems outside the mainstream of Chinese contemporary art history, put emphasis on artist's introspection, skirting around describing daily life and political protesting.

卢征远

卢征远于 1982 年出生于辽宁大连。他的作品时常与日常有关。他把每一天当做创作的单位, 将作品创作置于日常生活之中。现生活居住在北京。

Lu Zhengyuan

Lu Zhengyuan was born in 1982, Dalian. His work has close relationship with daily life. In his creation, a day is a unit, his work is imbodied in the daily life. Currently lives and works in Beijing.

梁硕 (中国)

梁硕于 1976 年出生于天津。他的作品反映出他对周遭社会状态和心态的准确提炼, 而他的作品则是对应其创作内容更重要的一种挑战。

Liang Shuo (China)

Liang Shuo was born in 1976, Tianjin. Liang's work reflects his observation

and abstraction of social environment and attitudes, meanwhile, rather than the object, his artwork is more a challenge.

张培力

张培力, 1957 年出生于浙江杭州。他被称为“中国录像艺术之父”。1988 年开始放弃绘画, 全力投入录像及相关摄影、装置艺术创作。他的录像作品以隔离而中性的立场, 自由、深刻地考虑人与世界的关系, 创造了一个强有力的艺术体系。

Zhang Peili

Zhang Peili was born in 1957, Hangzhou. He is addressed as “Father of Chinese Video Art”. Zhang has been devoted to video and relative photography, installation etc. since 1988. His video works emphasize on neutral and independent position, through which thinking about the relationship between human being and the world, has constructed a worthy art system. He currently works and lives in Hangzhou.

陆扬

陆扬, 1984 年生于上海。她一面热心于艺术创作和理论研究, 另一方面她研究自然科学, 广泛地研究与绘画有关的光学、数学、地质学、生物学等多种学科。

Lu Yang

Lu Yang was born in 1984, Shanghai. One hand, she is very interested in art and theory, but on the other hand, she is indulged in natural science, so Lu Yang practices in light, mathematics, geology, biology and so on.

易连

易连, 1987 年出生于江西。2012 年毕业于中国美术学院跨媒体学院。现居杭州。

Yi Lian

Yi Lian was born in 1987, Jiangxi. Graduated from School of Intermedia Art, China Academy of Art. Currently bases in Hangzhou.

魏逸

魏逸, 1986 年出生于安徽宿州市。2012 年毕业于中国美术学院跨媒体学院。现居杭州。

Wei Yi

Wei Yi was born in 1986, Suzhou. Graduated from School of Intermedia Art, China Academy of Art. Currently bases in Hangzhou.

陈蔚

陈蔚, 1980 年生于四川省自贡。她的作品中饱含古代书画的浸染, 同时又充塞了现代人自我意识的独特创作气息。儿时学习国画的经历让她对水墨情有独钟, 她认为自己民族的文化才是最为亲近、最想去深入探究的。

Chen Wei

Chen Wei was born in 1980, in Zigong, Sichuan. Her works immersed in ancient calligraphy and Chinese paintings, meanwhile, is full of unique creative nature of modern self-consciousness. Chen studied Chinese painting when she was a child, and then is still fascinating in ink, and she believes that her own national culture is closest which she wants to explore mostly.

傅丹

傅丹 (Danh Vo), 1975 年出生于越南。在他四岁的时候, 他和家人乘坐一艘自制的小船准备离开动荡不安的越南, 前往美国。随后, 一位丹麦的货船主人在太平洋中发现了他们, 将他们接到自己的船上并带回丹麦。避难者和移民的身份使 Vo 成为一个不安分的旅游者, 旅行于这一塑造了其身份的环境中。这种不安分也被运用到了他的作品中, 通过物品及其与文化、历史和个人的背景变化不定的联系, 建构起了其作品中充满诗意——有时甚至是奇特——的重要意义。傅丹曾在丹麦国家美术馆、卡塞尔弗里西安农美术馆等处举办个展, 2012 年, 傅丹参加了《不可控》纽约新美术馆三年展, 并获得本年度古根海姆美术馆 Hugo Boss 奖提名。

Danh Vo

Danh Vo was born in Vietnam in 1975. When he was 4 years old, along with his families, he left turbulent Vietnam and headed to America by a self-made boat. Then the owner of a Danish cargo ship found them in the Pacific and took them to Denmark. The identity of refugee and immigrant made Vo a unsettled traveller, travelling in the environment that has molded him. This unsettledness is also reflected in his art works—through exploring the volatile relationships between the things and their culture, history and personal background, he constructs the poetic, sometimes even peculiar meanings.

韩子健

韩子健, 1972 年出生于山东泰安。从雕塑延伸到装置, 他创作了一批中国古代文人的雕塑。出于传统美学观念, 他将二维平面的画面变成了三维立体的造像。这种维度的转换背后是其深厚学院功底的显现, 在转换的过程中他尽量抓取出原画的风格特点, 沟通了绘画和雕塑中的写意性。

Han Zijian

Han Zijian, born in 1972 in Tai'an, Shandong Province. Extending from sculptures to installations, he has made a series of sculptures of Chinese ancient literati. Stemming from traditional aesthetic concepts, he turns the two dimensional images into three dimensional statues. The conversion of dimension reflects his solid foundation that he has acquired in the academy. During the conversion, he extracts the features of the styles to the best of his ability, in order to communicate the freehandedness and expressiveness of painting and sculpture.

梁西贡 (柬埔寨)

梁西贡, 1974 年出生于柬埔寨, 2002 年毕业于金边皇家美术学院,

此后他的作品经常在柬埔寨以及其他国家展出，包括2009年福冈亚洲艺术三年展。梁西贡的一些作品十分具有自传性，涉及他的童年和回忆。有一些则是关于佛教、有影响力的社会变迁以及对环境的关注。

Leang Seckon (Cambodia)

Leang Seckon was born in 1974 in Cambodia. Since graduating from the Royal Academy of Fine Arts in Phnom Penh in 2002, he has often exhibited in Cambodia and internationally, including recently at the Fukuoka Asian Art Triennale in Japan (2009). Some of Seckon's artworks are very autobiographical, concerning his childhood and memory. Some are about Buddhism, influencing social change, and care for the environment.

李青

李青，1981年出生于浙江湖州。他的作品具有独创的观念性与游戏感，强调智性的建构，并且注重与观者之间的互动模式，在探讨语言形式的同时揭示当代中国现实的变迁与日常生活的多重隐喻。他对绘画是有明确要求的，他要求自己的绘画在某一个问题情境中必须是一个必要的方式，这意味着作者本身和观者的接受都必须是智性的。

Li Qing

Li Qing, born in 1981 in Huzhou, Zhejiang Province. His works are conceptual and playful in an original way, stressing on the construction of intellect and paying attention to the interactive models between the artist and the viewers. He explores the forms of language of his art, and meanwhile he reveals the multiple metaphors of the changes of reality and those of everyday life in contemporary China. He has explicit requirements on painting: he requires himself that painting should be the necessary means to cope with a certain problem in the situation. And this means that the artist himself and the acceptance of the viewers should be intellectual.

黎肖娴

黎肖娴博士是香港城市大学创意媒体学院互媒艺术副教授，同时也是以研究主导创作的跨领域艺术家，有丰富的国际参展经验。于纽约大学电影研究系取得哲学博士以后，不断寻求由电影延展开去的相关艺术和理论探索，一直不离不弃“理论就是行动实践”的信念。在艺术创作和学术研究上，环绕历史书写、视觉和自传式民俗志、都市性格和资料类集之间的批判性关联，核心总离不开叙事的政治性。从女性主义的触觉思维出发，她的作品强调语言活动的诡辩，以抒演的策略 (performative tactics) 对既定概念和操作不断的打开。

Linda Chiu-han Lai

Associate Professor in Intermedia Arts at the City University of Hong Kong's School of Creative Media (SCM), is a research-based interdisciplinary artist with broad international exposure. After completing her Ph.D. in Cinema Studies at New York University, she has sought meaningful connective extension to other relevant artistic and theoretical endeavors.

She persists in artistic creation as the practice of theory. Her artistic/academic research focuses on historiography, visual and auto-ethnography, urbanity and archiving, with a strong emphasis on the criticality of micro/meta

narrativity. Her works are premised on a performative feminist sensibility, sensitive to the politics of language in general.

让 - 米歇尔·布鲁叶 (法国)

让 - 米歇尔·布鲁叶，1959年生于法国，曾作为电影制作人、导演、作家、雕塑家、摄影家和设计师在达喀尔工作了很长时间，目前生活和 works 于柏林。他是 LFK—la frabriks (国际艺术干预小组) 的创始人和艺术总监，这个团体集合了不同国籍和不同领域的知识分子和艺术家。

Bruyere Jean-Michel (France)

Jean-Michel Bruyère, born in 1959 in France, has worked in Dakar for a long time as a filmmaker, director, writer, sculptor, photographer, and graphic artist. Now he lives and works in Berlin. He is the founder and artistic director of LFK—"la fabriks" [Groupe d' Intervention Artistique Internationale - international artist intervention group], bringing together intellectuals and artists of different nationalities and disciplines.

奥尔加·科尼谢娃 (俄罗斯)

奥尔加·科尼谢娃，当代艺术家，1962年生于俄罗斯的莫斯科，目前工作并生活于莫斯科。她的作品包括电影、摄影、绘画和实物媒介创作，在生活中将日常瞬间和边缘空间作为探索日益碎片化的当代俄罗斯文化的主流叙述。

Chernysheva Olga (Russia)

Olga Chernysheva, born in Moscow, Russia, in 1962, is a contemporary artist who lives and works in Moscow. Her work spans film, photography, drawing, and object-based media, and she draws on quotidian moments and marginal spaces from everyday life as a way of exploring the increasing fragmentation of master narratives in contemporary Russian culture.

欧阳春

欧阳春，1974年生于北京，现在工作与生活于北京。他认为做艺术家就是把自身作为某种媒介，为经过和存在而进行的回答，它们不应该是表面和形式上的，而是精神上的有内容的回答。

Ouyang Chun (China)

Ouyang Chun, born in Beijing in 1974, now works and lives in Beijing. He considers that being an artist is to use his/her own body as a certain kind of medium to answer to the passing and the being. These answers should not be superficial and formal, but spiritual and full of contents.

玛莎·罗斯勒 (美国)

玛莎·罗斯勒，1943年出生于纽约布鲁克林，现生活和 works 于此。她的创作涉及摄影、录像、写作、行为表演、雕塑以及装置。她的作品通常讲述公共领域的事件和日常生活的景观——真实的或虚拟的——

特别是因为它们影响着女性。罗斯勒多年来创作关于战争和“国家安全气候”的作品，将家中的日常经验和海外战争行为连在一起。

ROSLER, Martha (U.S.A)

Martha Rosler was born in 1943 in Brooklyn, New York, where she lives and works now. She works in photography, video, writing, performance, sculpture, and installation. Her work often addresses matters of the public sphere and landscapes of everyday life—actual and virtual—especially as they affect women. Rosler has for many years produced works on war and the “national security climate,” connecting everyday experiences at home with the conduct of war abroad.

帕斯卡·马丁纳·塔由 (喀麦隆)

帕斯卡·马丁纳·塔由，1966年出生于喀麦隆的雅温得，生活和工作于比利时的根特和雅温得。他通过装置、绘画、电影和行为表演表达他人生的游牧式存在。他的作品直接受到他游历各国时在大街小巷目睹的戏剧性事件的影响，并表现在他收集的个人物品和瞬间中。他对这些物品的循环使用，强调了空间、文化和思想的流动性和无限性，他的作品提醒我们，我们的生活是与经济、迁徙和政治是密不可分的。

Pascale Marthine Tayou (Cameroon)

Pascale Marthine Tayou, born in Yaound é, Cameroon, in 1966, lives and works in Ghent, Belgium and in Yaound é.

Through his installations, drawings, films, and performances, he articulates the nomadic existence of his life. His work is directly influenced by the drama that he witnesses on the streets of the countries through which he travels, and is manifested in the personal artifacts and ephemera he collects. His reusing and recycling of these objects emphasizes the fluidity and infiniteness of space, culture, and thought, and his work reminds us that our lives are inextricably linked with economics, migration, and politics.

拉希德·约翰逊 (美国)

拉希德·约翰逊，1977年出生于芝加哥，是一位非裔美国社会-政治摄影师，创作观念性的后黑人艺术。他用作品探讨攻击、幽默、艺术、神经症、替代语言以及身份在一个广泛文化语境里得以塑造的无形规则。约翰逊的许多近期作品运用了广泛的日常材料和物品，暗示神秘主义的一种不定形式和献祭物品的作用。

Johnson, Rashid (U.S.A)

Rashid Johnson, born in 1977 in Chicago, is an African American socio-political photographer who produces conceptual post-black art. His work investigates the roles of aggression, humor, art, neurosis, alternative languages, and invisible codes in the ways identity attains shape within a larger cultural context. Many of Johnson's more recent works employ a wide-range of everyday materials and objects in a way that suggests an indefinite form of mysticism and a role as devotional objects.

瑞安·甘德 (英国)

瑞安·甘德，1976年出生于英格兰，生活和工作于伦敦和萨福克。

作为艺术家，甘德的多媒体作品是高度观念化的，而且他不断挑战自我，尝试各种材料，他也挑战他的观众，让观众参与到他的环境当中而不是扮演“懒惰的观众”。他经常被比作讲故事的人，因为他创作唤起联想的装置，装置包含了摄影、雕塑、绘画和电影。谜一般的视觉和肉欲的体验反映出艺术家的信条：“人生是各种各样的体验，用你不知道将会发生什么事的方式来过你的人生。”

Gander Ryan (U.K)

Ryan Gander, born 1976 in England, lives and works in London and Suffolk. An artist whose mixed media work is highly conceptual and who constantly challenges himself to work with a wide range of materials, Gander also challenges his viewer to engage with his environments instead of playing the “lazy spectator.” Often compared to a storyteller, he creates evocative installations consisting of photography, sculpture, drawing, and film. The enigmatic visual and sensual experiences reflect the artist's belief in “life being a variety of experiences, and living your life in a way that you don't know what's going to happen.”

藤原西蒙 (英国)

藤原西蒙，1982年生于伦敦，目前生活和工作于柏林。做为英日混血儿，藤原西蒙经历了一段“自我发现之旅”，调查研究了伦理、建筑、宗谱等问题。在藤原最近的艺术项目中，他质疑个人记忆受扭曲的历史与集体记忆影响的可能性。他痴迷于故事建构，也热爱写作，我们可以从他的各种叙述性作品发现这一兴趣的痕迹。

Fujiwara Simon (Uk)

Simon Fujiwara, born in 1982, London, now lives and works in Berlin. This artist of mixed English and Japanese blood has been proceeding with a formal “individual trip of discovery”, which investigates problems of ethics, architecture, genealogy, etc. In Fujiwara's recent projects, he questions the possibility of manipulated history and collective memory influencing individual memory. He strives to always construct a story and is fond of writing, and we may find various traces of these interests in his narrative works.

用户小组 (加拿大)

来自加拿大魁北克的用户 (小组) 是由建筑师、装置艺术家汤马斯·麦金托什和作曲家、声音艺术家伊曼纽尔·马丹组成的当代艺术团体。这个加拿大二人组因其独创性的项目而获得广泛的国际声誉，这些项目以异乎寻常的方式重新想象技术系统、文化与人类经验之间的关系。

[The User] (Canada)

The User, from Quebec, Canada, is a contemporary art collective comprised of architect and installation artist Thomas McIntosh and composer and sound artist Emmanuel Madan. This Canadian duo has attained wide international recognition for their ground-breaking projects, which re-imagine relationships between technological systems, culture, and human experience in striking ways.

托马斯·赫史霍恩 (瑞士)

托马斯·赫史霍恩, 1957年生于瑞士, 是当代艺术中最具煽动性和创造性的人物之一。他喜欢复杂的、扩张性的环境, 用充满符号的日常材料构建出的表面混乱的结构。在他的作品中, 对时尚、艺术、政治和哲学的指涉矛盾地混合在一起。他把对日常材料的选择描述为“政治的”, 也表示他只使用“普遍的、便宜的、包容性强的, 而没有任何附加值的”材料。赫史霍恩强调: “我想做有生气的艺术, 做那些能激活大脑的作品”。他获得2000/2001年度马塞尔·杜尚奖, 2004年约瑟夫·博伊斯奖。他的作品被纽约现代艺术博物馆、沃克艺术中心和泰特美术馆收藏。

Thomas Hirschhorn (Switzerland)

Thomas Hirschhorn, born in Switzerland in 1957, is one of the most provocative and inventive figures in contemporary art. He favors elaborate, expansive environments and seemingly chaotic structures that use symbolically-charged, everyday materials. References to fashion, art, politics, and philosophy intermingle paradoxically in his work. He has described his choice to use everyday materials in his work as “political” and says he only uses materials that are “universal, economic, inclusive, and don’t bear any plus-value”. Hirschhorn himself stresses: “I want to make active art, work that activates the brain.” He received the (2000/2001) Marcel Duchamp Prize and the Joseph Beuys Prize in 2004. His works are held in the collections of the Museum of Modern Art, the Walker Art Center, and the Tate.

特里斯·沃纳 - 米歇尔 (英国)

特里斯·沃纳 - 米歇尔, 生于1982年, 是一位生活在英国绍森德和瑞典斯德哥尔摩的英国艺术家。他通过层层叙述、摄影和回忆进行叙述和构建装置, 用旧时的技术和幻灯片放映来呈现它们。他的单人行为表演包碎片式的自传性叙述, 既有现场表演也有录像记录, 其目的是扰乱人的时间感和空间感。

Vonna-Michell Tris (UK)

Tris Vonna-Michell, born in 1982, is a British artist who lives in Southend, UK, and Stockholm, Sweden. He performs narratives and constructs installations through the layering of these narratives, photographs, and mementos, presented using antiquated technologies and slide projection. His monologue performances, which involve disjointed autobiographical narratives, both live and recorded, aim to disrupt one’s sense of time and space.

瓦蒂姆·费西金 (俄罗斯/斯洛文尼亚)

瓦蒂姆·费西金, 1965年出生于俄罗斯奔萨, 目前生活并工作于俄罗斯的莫斯科和斯洛文尼亚的卢布尔雅那。1995年他代表俄罗斯参加了威尼斯双年展。九十年代移居斯洛文尼亚, 2005年代表斯洛文尼亚参加威尼斯双年展。他的艺术关注乌托邦、宇宙进化论、航空学主题, 在他的艺术实践和社会语境中有一种个人诗学和一种激进的自我批评态度。最近, 费西金在处理时间、季节、时空相对性的悖论和虚拟环境的问题。

Fiškin (Fishkin) Vadim (Russia/Slovenia)

Vadim Fiškin, born in 1965 in Penza, lives and works in Moscow, Russia and Ljubljana, Slovenia. He represented Russia at the Venice Biennale in 1995. In the 1990s, he settled in Slovenia, and he represented Slovenia

at the Venice Biennale in 2005. His art focuses on the themes of Utopia, cosmogony and aeronautics, a personal poetics, and a radically self-critical attitude in his artistic practice and its social context. Recently, Fiškin has dealt with questions of time, the seasons, paradoxes of the relativity of space-time and the virtual environment.

王韬程

王韬程, 1981年出生于成都, 现生活、工作于上海。他钟爱在纸质 (尤其是宣纸上) 进行创作。长卷是王韬程所钟爱的形式, 对东方古典审美与日本设计的偏好已在他心底积累成某种自然而发的东西, 然而又能做到不拘泥于空间形式或是视觉符号, 使得观者时不时为他的思维升起一丝疑惑与惊异。

Wang Taocheng (China)

Wang Taocheng, born in 1981 in Chengdu, now lives and works in Shanghai. He loves creating on paper (especially the rice paper). Scroll is the form that he prefers. His preference on oriental classical aesthetics and Japan design has naturally stimulated something of its own accord, yet it is neither restrained by the forms of space nor the visual symbols, which arouses the confusion and amazement of the viewer.

吴俊勇

吴俊勇, 1978年出生于福建省。吴俊勇的创作囊括了纸上绘画、油画、雕塑及动画等作品。他对“身体和政治混杂体”这一概念感兴趣, 几乎所有的图像都衍生和游离于生理学和社会学的交界地带。

其作品是交织于现实与幻想之间的社会肖像, 创作出一些同时代艺术家作品中最令人纠结与不安的影像。

Wu Junyong (China)

Wu Junyong was born in 1978 in Fujian Province. His creation includes drawing, oil painting, sculpture, animation, etc.. He is so interested in the concept of “the hybrid of body and politics” that almost all of his works derive from and drift along the boundary between physiology and sociology. His work is the social portrait interweaving reality and illusion. The images that he has created are the most tangling and unsettling amongst his contemporaries.

杨诩苍

杨诩苍 (杨杰昌), 1956年出生于佛山市; 1974年进入佛山民间艺术研究社学习裱画、书法、国画; 1978年考入广州美术学院国画系; 1982年任教于该学院; 1988年至今生活和工作在法国巴黎和德国海德堡。1990年获得纽约杰克森·波洛克艺术基金奖金; 2003年获法国外交部奖金, 被选为柏林 KUNSTWERKE 驻馆艺术家; 2005年和2008年为美国斯坦福大学客座教授。

Yang Jiechang

Yang Jiechang, born 1956 in Foshan, Guangdong Province, PR Ch. Lives and works in Paris, FR since 1988. 1974 - 1978 study of paper mounting, folk art, calligraphy and traditional Chinese painting at the Foshan Folk Art

Institute, Foshan, Canton. 1978 - 1982 study of traditional Chinese painting at the Fine Arts Academy of Canton. 1982 - 1989 teaching at the Fine Arts Academy of Canton. 1984 - 1986 study of the Tao with Master Huangtao at Mount Luofu, Canton and study of Zen Buddhism at Guangxiao Temple, Canton. 1992 - 1993 Fellowship of the Pollock-Krasner Foundation, New York. 2003 - Residency at the Kunst Werke in Berlin, sponsored by French AFAA and German government. 2005 - Visiting artist at Stanford University (February) 2008 - Sterling visiting professorship at Stanford University, California, USA.

姚瑞中

姚瑞中，1969年生于台湾台北市。其专长为摄影、装置及绘画，其作品涉猎层面广泛，主要探讨人类一种荒谬处境。他以作品和写作来探讨和批判历史和社会的大议题，包括台湾在历史中的政治语境；台湾戒严时期的思想意识形态；经济起飞台湾的高度资本主义化；解严后所面对的民主化困境等核心议题。

Yao Jui-chung (Taiwan, China)

Yao Jui-chung was born in 1969 in Taipei. He specialises in photography, installation and painting. The themes of his works are varied, but most importantly they examine the absurdity of the human condition. With his art works and writing, he explores and critiques big issues of history and society, including the political context of Taiwan, the ideology during the curfew, the high capitalization of Taiwan after its economic take-off, the predicament of democratization after the curfew etc..

庄辉 + 旦儿

庄辉，1963，出生于中国甘肃省玉门，独立艺术家，现居北京。

旦儿 1983年，出生于陕北，现居北京。曾参加展览：2011“我不是个小玩意儿”，北京艺门画廊，北京，中国 / “The Couple Show”，沪申画廊，上海，中国 / “关系：中国当代艺术展” 广东美术馆，广州，中国；2010“现实再想象--摄影艺术展”，余德耀美术馆，雅加达，印度尼西亚 / “四度空间——两岸四地当代摄影展”，香港艺术中心，香港，中国。

Zhuang Hui

Born: 1963 in Yumen, Gansu Province, China. Currently is an independent artist and lives in Beijing.

China/DAN'ER Born: 1983, Shanbei Province, China. Currently lives and works as an independent artist in Beijing, China

Exhibitions: 2011 “You art not a gadget”, P é kin Fine Arts, Beijing, China / “The Couple Show”, Shanghai Gallery of Art, Shanghai, China/ “Guan Xi : Contemporary Chinese Art”, Guangdong Museum of Art, Guangzhou, China; 2010 “Re-Imagining the Real Photography Show”, Yuz Art Museum, Jakarta, Indonesia / “Four Dimensions -Contemporary Photography from Mainland China, Hong Kong & Macao”, Hong Kong Arts Center, Hongkong, China

路易萨·兰布利 (意大利)

路易萨·兰布利 1969年生于意大利科摩，在米兰居住和工作。她是

一位几乎将全部精力投入于建筑主题摄影的摄影师，通过自己数个系列的摄影作品来呈现现代主义大师们的杰作。她的摄影作品不仅仅是对于建筑艺术的记录，她对于建筑解读所倾注的情感，令作品愈发呈现鲜明而客观的特征。她在第48届威尼斯双年展上获得金狮奖最高荣誉。

Lambri Luisa (Italy)

Luisa Lambri, born in Como, Italy in 1969, lives and works in Milan. She is a photographer who has devoted herself almost exclusively to architecture as her primary subject matter, and has dedicated several series of work to some of the greatest masters of Modernism. Her photographs are not just documentations of the buildings but have clean and objective qualities that are enhanced by an intimate emotional reading of place. She was awarded the Golden Lion in the 48th Venice Biennale.

亚伯拉罕·克鲁兹威力戈斯 (墨西哥)

亚伯拉罕·克鲁兹威力戈斯，1968年出生。他是一名用“现成品”来制作作品的观念艺术家，也以此风格成名。作为一名雕塑家与作家，克鲁兹威力戈斯在上世纪80年代和90年代初参与了墨西哥城的观念艺术运动，这一时期常常被拿来与英国“年轻英国艺术家”(YBA)的蓬勃时代相提并论。

Cruzvillegas, Abraham (Mexico)

Born in 1968, Abraham Cruzvillegas is a conceptual artist who uses “found objects” to make works and who became renowned for this work style. As a sculptor and writer, Cruzvillegas participated in the Conceptual Art Movement in Mexico City at the beginning of the 1980s and the 1990s, a period that is often compared with the prosperous era of “Young British Artists” in the UK.

阿德里安·维拉尔·罗哈斯 (阿根廷)

阿德里安·维拉尔·罗哈斯，1980年出生于阿根廷的罗萨里奥，艺术家。他在罗萨里奥和布宜诺斯艾利斯两地生活和工作。作为一名艺术家，阿德里安运用了多种方式进行创作，绘画、雕塑、手工、音乐、科幻小说、装置和表演等。他运用了对时间的感知和时间在人类文化中的象征性，让自己的创作在一种临时的、不真实的维度展开，在这里，人们面对的是荒废和最终的灭绝，艺术家以遭遇艺术研究领域的方式，探讨如何重新思考艺术实践。

Rojas, Adri á n Villar (Argentina)

Adri á n Villar Rojas, born in 1980, Rosario, Argentina, is an artist. He lives and works between Rosario and Buenos Aires. As an artist, Adri á n Villar Rojas employs varied resources such as drawing, sculpture, craft, music, fictionalized science, installation and performance. Working with perceptions of time and its symbolization in human culture, his production exists in a temporal, unreal dimension where men face their obsolescence and ultimate extinction as a way of confronting the field of artistic research to explore how art practices can be re-thought.

米哈伊洛夫·鲍里斯 (乌克兰)

米哈伊洛夫·鲍里斯，1938年生于乌克兰哈尔科夫，居住和工作在乌克兰和柏林。米哈伊洛夫是前苏联的顶尖摄影师之一。30多年来，他始终不懈地探索个人在公共意识形态的历史机制中所处的地位，他的摄影主题包括苏联统治下的乌克兰、后共产主义时期东欧的生活条件以及陨落的苏联理想等。米哈伊洛夫的作品尽管深深植根于历史背景，却融入了更多发人深省的对于幽默、欲望、脆弱、衰老和死亡等主题的个人叙述。

Mikhailov Boris (Ukraine)

Boris Mikhailov, born in 1938 in Kharkov, Ukraine, lives and works in the Ukraine and in Berlin. He is one of the leading photographers from the former Soviet Union. For over 30 years, he has explored the position of the individual within the historical mechanisms of public ideology, touching on such subjects as Ukraine under Soviet rule, the living conditions in post-communist Eastern Europe, and the fallen ideals of the Soviet Union. Although deeply rooted in a historical context, Mikhailov's work also incorporates profoundly engaging and personal narratives of humor, lust, vulnerability, aging, and death.

彼得·费茨利 & 大卫·威斯

彼得·费茨利（出生于1952年）与大卫·威斯（出生于1946年，卒于2012年）是一对自1979年开始合作的艺术家双人组。他们被看作最有名望的瑞士艺术家。他们最富盛名的电影作品《万物之道》(Der Lauf der Dinge) 被称为“后末世的”，他们记录了一系列在工作室中飞翔、碰撞、爆炸的连锁反应。彼得·费茨利与大卫·威斯住在苏黎世。大卫·威斯于2012年4月27日逝世。

Peter Fischli & David Weiss

Peter Fischli (born 8 June 1952) and David Weiss (21 June 1946 - 27 April 2012), often shortened to Fischli/Weiss, were an artist duo that had been collaborating since 1979. They were among the most renowned contemporary artists of Switzerland. Their best-known work is the film *Der Lauf der Dinge* (The Way Things Go). This was described by *The Guardian* as being "post apocalyptic", as it is all about chain reactions and the way in which objects fly, crash, and explode across the studio it was shot in. Fischli lives and works in Zurich; Weiss died on 27 April 2012.

方少华

方少华，1962年出生于湖北武汉。在方少华的图像世界中，经典的神圣性被解构，理性的批判精神逐渐让位于对现实焦虑的思考，都市化的视觉经验吸收表现主义的形式传达出的则是方少华的中国经验——个人意志的精神符号。

Fang Shaohua

Fang Shaohua was born in 1962 in Wuhan. In Fang Shaohua's visual world, the mystique of the classics is deconstructed; reasoned judgments give way to ordinary angst. Fang Shaohua's form - the urban visual experience plus expressionism - expresses his experience of China: symbols of individual will.

吉莉安·韦英 (英国)

吉莉安·韦英，1963年出生于伯明翰，英国摄影师、录像艺术家。韦英将她的创作方法描述为“编辑人生”。她用摄影和录像记录普通人的告白，这些作品探测公共生活与私人生活、个人经验与集体经验之间的差异。

Wearing, Gillian (U.K)

Gillian Wearing, born in Birmingham in 1963, is an English photographer and video artist. Wearing has described her working method as 'editing life'. By using photography and video to record the confessions of ordinary people, her work explores the disparities between public and private life, between individual and collective experience.

蒋志

蒋志，1971年出生于湖南沅江，20世纪90年代中国实验艺术背景下成长起来的重要影像艺术家之一。他创作的摄影和录像作品，涵盖了身体、性别、大众消费文化、社会性事件等各种主题，带有很强的叙事性，探索的是观察方式和存在方式的关系。蒋志善于在精心设计的背景中去演绎痛楚和伤害，捕捉和凸显真实的荒诞性。

Jiang Zhi

Jiang Zhi was born in 1971 in Yuanjiang, Hunan. In the experimental atmosphere of the 1990s Chinese art scene, he developed into one of our most important video artists. His films and photography take on issues of the body, gender, consumer culture and public protest. They are highly narrative, exploring the relationship between modes of observation and modes of existence. Against his carefully composed backgrounds, Jiang Zhi finds clues to real pain and injury, capturing and highlighting the absurd in the midst of the quotidian.

洛里斯·塞齐尼 (意大利)

洛里斯·塞齐尼，1969年出生于意大利的米兰，现居住和工作于意大利的普拉托和中国北京。洛里斯的艺术创作涉及多种媒介，包括摄影、雕塑、绘画及装置。他的作品将人们所熟悉的日常形式改造为挑战观者知觉的视觉形式，以此重新审视“样式”的广泛概念。

Cecchini, Loris (Italy)

Born in Milan in 1969. He lives and works in Prato and Beijing. Loris Cecchini works in a variety of media including photography, sculpture, drawing, and installation. His work re-examines the broad notion of the "model" by reworking familiar, everyday forms into a modified vision that challenges the viewer's perceptions.

康本雅子 (日本)

康本雅子，1999年开始舞者生涯，2001年成为编舞。她的舞蹈不过分依赖逻辑，而是用先天的柔软身体和强大的直觉激发和鼓舞观众。她活跃于国际舞台，曾在意大利、首尔、马来西亚、泰国、西班牙及美国演出。

Yasumoto, Masako(Japan)

Yasumoto Masako started her career as a dancer in 1999 and as a choreographer in 2001. Her dance does not depend too much on logic, but with her innate limber body and great instinct, it inspires and stimulates the audience. She has been internationally active, performing in Italy, Seoul, Malaysia, Thailand, Spain and US.

莫妮卡·索斯纳斯卡 (波兰)

莫妮卡·索斯纳斯卡, 1972年出生于波兰的雷基, 现居住在华沙。她所创作的建筑式的结构装置戏剧性地改造了观者对空间的知觉和经验。她的作品常常是对特定场地作出的回应。

Sosnowska, Monika (Poland)

Monika Sosnowska was born 1972 in Ryki, Poland. Sosnowska lives in Warsaw. Sosnowska creates architecturally-structured installations that dramatically transform a viewer's perception and experience of a space. She makes her works in response to a given setting.

尼拉·佩雷格 (以色列)

尼拉·佩雷格, 1969年出生于以色列的特拉维夫, 曾于20世纪90年代在纽约求学。从纽约回到以色列后, 她一直居住在耶路撒冷。佩雷格的作品主要关注社会结构与个人权威的交织方式。她的典型项目主要以纪录形式为主, 但是这些项目也运用复杂的编辑技术和各式各样的多媒体装置把现实转化为准戏剧事件。

Pereg, Nira (Israel)

Born in 1969 in Tel-Aviv, Pereg was educated in New York during the 1990s. She began living in Jerusalem upon her return to Israel. Nira Pereg's work deals with ways that social structures intersect with the authority of the individual. Typically, her projects are documentary-based, but they also transform reality into a quasi-theatrical event, using complex editing techniques and various-scaled multimedia installations.

罗曼·辛格那 (瑞士)

罗曼·辛格那, 视觉艺术家, 1938年出生于瑞士的阿彭策尔, 现居住并工作在圣加伦。辛格那的创作包含雕塑、装置、摄影及录像。他的作品曾在欧洲、北美洲及亚洲等地的画廊和美术馆展出, 其中包括第37届威尼斯双年展(1976)、第8届卡塞尔文献展(1987)、及第48届威尼斯双年展瑞士国家馆(1999)。

Signer, Roman (Switzerland)

Roman Signer is a visual artist who works in sculpture, installations, photography, and video. Signer's work has been shown at galleries and museums in Europe, North America, and Asia. His work was featured at the 37th Venice Biennale (1976), documenta 8, Kassel (1987), and the 48th Venice Biennale, Swiss Pavillion, Venice.

石至莹

石至莹, 1979年出生于上海。其标志性的黑白画常直板地描绘标准化的景观: 无垠开阔的海、禅沙园、草坪, 观者眼前唯此无他。她最近的作品是大尺幅的描绘海洋景象的油画, 不同于她之前日常物品系列的新的方向, 除此之外, 她还一直和现代舞、现场音乐艺术家进行多领域合作计划。

Shi Zhiying

Shi Zhiying was born in Shanghai in 1979. Her trademark black and white images often show non-specific scenery: detached, endless seascapes; sandy zen gardens; grassy plains. The viewer finds nothing in the image other than its subject. Her latest work is a large oil painting of the sea, a change in direction from her recent portraits of household objects. She has also been planning collaborative multidisciplinary work with artists involved in modern dance and live music.

西蒙·斯塔林 (英国)

西蒙·斯塔林, 1967年出生于埃普索姆, 生活和工作于哥本哈根和柏林, 2005年获得特纳奖。斯塔林的作品指出了现代主义的历史与当代全球化之间的联系。他的作品被各大美术馆的永久收藏, 例如伦敦泰特现代美术馆, 斯德哥尔摩现代美术馆, 纽约古根海姆美术馆。

Starling Simon(U.K)

Simon Starling, born in 1967 in Epsom, England, lives and works in Copenhagen and Berlin. He won the Turner Prize in 2005. Starling's works point to connections between the history of Modernism and contemporary globalization. His work is in the permanent collection of distinguished museums, such as the Tate Modern, London; Moderna Museet, Stockholm; Solomon R. Guggenheim Museum, New York.

蒂姆·李 (韩国 / 加拿大)

蒂姆·李, 1975年出生于韩国首尔, 现生活和工作于加拿大温哥华。2002年获得哥伦比亚艺术设计学院美术学士学位。他的插画作品被国内和国际杂志、公司、设计和广告公司采用。最近他正在美国的实体画廊展出他的绘画。蒂姆在一个蓝草乐队“嘿兄弟”里担任曼陀林琴手。最近的展览包括:“喧哗与沉默”, 慕尼黑美术馆(2012);“无题”伊斯坦布尔双年展(2011);“弦乐四重奏, Op. 1”, 柏林 daad 画廊(2010);伦敦海沃德画廊(2009);“CAPP 街计划”, 加州艺术学院 Wattis 学院, 旧金山(2008);休斯顿当代美术馆(2008)。

Lee, Tim (Korea/Canada)

Tim Lee, born in Seoul, Korea in 1975, now lives and works in Vancouver, Canada. 2002, Tim earned a BFA from The Columbus College of Art & Design. His illustration work has been published by national and international magazines, corporations, design and advertising firms. Currently he is exhibiting his paintings in brick and mortar galleries in the U.S. Tim plays the mandolin in a bluegrass band "The Hey Brothers". Recent exhibitions including, Klang und Stille, Haus der Kunst, Munich(2012); Untitled, Istanbul Biennial(2011); Streichquartett Op. 1, daadgalerie, Berlin(2010); Hayward Gallery, London(2009); Capp Street Project, CCA Wattis Institute, San Francisco(2008); Contemporary Arts Museum, Houston(2008).

瓦尔·肖奇 (埃及)

瓦尔·肖奇, 1971 年生于埃及, 在埃及亚历山大居住和工作。作为艺术家, 瓦尔·肖奇运用一系列的媒介来创作以宗教、文化和当今全球化的社会影响为主题的作品。肖奇通过摄影、装置、录像和行为艺术, 对历史进行多层次的重构和复述, 以此挖掘娱乐和表演的传统, 从而推动观者对于真理、神话、习惯认识和陈词滥调等领域的探索。

Shawky Wael (Egypt)

Wael Shawky, born in Egypt in 1971, lives and works in Alexandria, Egypt. He is an artist who uses a range of media to produce work that explores issues of religion, culture and the effects of globalization on society today. In photographs, installations, videos and performances Shawky mines traditions of entertainment and performance in multi-layered reconstructions and retellings of history that force viewers to navigate the territory of truth, myth, stereotype and cliché.

张英海重工业 (韩国)

张英海重工是 1999 年成立于首尔的网络艺术群体。成员包括韩国的张英海和美国的 Marc Voge。张英海重工的动漫签名文本配有 20 种语言的音乐并在世界各大艺术机构展出, 包括伦敦的泰特, 巴黎的蓬皮杜, 纽约的惠特尼美术馆。张海英和 Marc 是 2012 洛克菲勒基金会贝拉创意艺术中心成员。

Young-Hae Chang Heavy Industries (South Korea)

YOUNG-HAE CHANG HEAVY INDUSTRIES is a Seoul-based Web art group formed in 1999. The group consists of Young-hae Chang (Korea) and Marc Voge (USA). YHCHI has set its signature animated text to its own music in 20 languages and shown much of that text at some of the major art institutions around the world, including the Tate in London, the Centre Pompidou in Paris, and the Whitney Museum of American Art in New York. Young-hae and Marc are 2012 Rockefeller Foundation Bellagio Center Creative Arts Fellows.

阿尔洛特·米克 (荷兰)

阿尔洛特·米克, 1962 年出生于荷兰的格罗宁根, 现生活和工作于阿姆斯特丹。他以装置和电影创作获得国际声誉。

Mik, Aernout (Netherlands)

Mik, Aernout, 1962 born in Groningen, Netherlands, lives and works in Amsterdam. He is internationally known for his installations and films.

巴尼·阿比迪 (巴基斯坦)

巴尼·阿比迪, 1971 年出生于巴基斯坦的卡拉奇, 在卡拉奇和新德里生活和工作。她 1994 年获得巴基斯坦拉合尔国立艺术学院学士学位,

1999 年获得美国芝加哥艺术学院硕士学位。近 8 年来, 阿比迪主要从事录像创作。她的录像、摄影和绘画作品运用了表演和配乐元素, 探索政治历史、大众想象和身份形成的进程。

Bani Abidi (Pakistan)

Bani Abidi, born in Karachi, Pakistan in 1971, lives and works in Karachi and New Delhi. She received her BFA degree from the National College of Arts, Lahore, Pakistan in 1994 and an MFA from the School of Art Institute of Chicago, USA in 1999. Abidi has worked primarily in video for the past 8 years. Her videos, photographic works and drawings use elements of performance and orchestration to explore the processes of political history, popular imagination and identity formation.

鸟头

“鸟头”是 2004 年由季炜煜 (1980 年出生于上海) 和宋涛 (1979 年出生于上海) 在上海共同成立、目前十分活跃的摄影艺术家组合。他们以带有主观色彩的抓拍方式完成海量摄影作品, 不仅反映着年轻一代自身与生存环境间丰富微妙、真实细腻的关系, 更成为以上海为代表的当代都市生活的现实镜像。

Birdhead

Birdhead is a very active photography collective, which was started in Shanghai by Ji Weiyu and Song Tao (born in 1980 and 1979, both from Shanghai). They have taken huge numbers of photographs, snapping whatever catches their eye on the streets of Shanghai. The photos illustrate the rich and subtle relationship between young people and their environment, but are also a record of the real life of the contemporary city, as represented by Shanghai.

布拉德·特勒梅尔 (美国)

布拉德·特勒梅尔, 艺术家, 作家, 策展人、讲师, 居住在纽约。在 2008 年, 特勒梅尔和策展人 Karly Wildenhaus 一起发布了网站“创作中”(On the make), 以此作为芝加哥公寓画廊这一普遍现象的媒介资源。特勒梅尔创作了大量的网络艺术作品以及大量批评写作。自 2009 年起, 特勒梅尔与艺术家劳伦·克里斯琴森从画廊得到了一些图片, 这些图片通常需购买版权, 他们将图片制作成非常滑稽的雕塑照片, 发布在流行网站 Tumblr 上, 并命名为“慢跑”。同时, 这个项目被认为界定了这个网站的某种艺术品位。

Troemel, Brad (USA)

Brad Troemel is an artist, writer, curator, and lecturer based in New York. In 2008, along with curator Karly Wildenhaus, Troemel launched the website On The Make as media source for Chicago's widespread apartment gallery scene. He has created a large number of network-related art works, and also a large number of critical writings. From 2009, Troemel and Lauren Christiansen obtained some pictures from a photo gallery, which normally required compliance with copyright law, and made them into very funny photos of sculptures, entitled them "Jogging" and published them on the popular website Tumblr. At that time, this project was regarded as defining a certain art taste of this network.

草台班

草台班是2005年春在上海发起的戏剧团体，由赵川主持活动和创作。草台班激励普通人投身剧场和创作，身体力行地拓展文艺与社会关系的美学想象，倡导新的社会剧场运动。草台班强调戏剧活动与周围生活的关联，多年来不拘一格地利用各种场地，进行非牟利的排演、讨论和举办“文化站”等活动，他们的剧场成为了不同人群参与的聚会场所，不断塑造出流动的社会剧场空间。

草台班成员每周聚会，讨论议题，做表演工作坊、个人创作和集体创作等。仅2011年组织和参与的公开演出、讲座等就超过50场次。剧场作品《小社会》（第一、二卷）在“拉练”巡演中引起广泛讨论。草台班的作品已在中國大陸多个城市、台湾、香港及澳门地区、韩国、日本、印度和德国等地进行了演出。

In 2005, Zhao Chuan and a group of colleagues established the Grass Stage Theatre in Shanghai. Grass Stage Theatre encourages ordinary people to get involved in the theatre and in creating new work. They lead the way in developing the aesthetic imagination of the relationship between art and society, hoping for a new wave of public theatre. “The group has focused on deepening the connection between theatre and society, and has made use of a wide range of venues and situations for performances and discussions. Grass Stage events are not only spaces for bringing together diverse elements of society, but also provide, a fluid and varied range of public social spaces.

Members of the company get together every week. They run performance workshops, individual projects and joint shows. Just in 2011, they organized and participated in over 50 open performances and talks. The Little Society (volumes I and II), part of the Lalian Touring Project, sparked wide-ranging public debate. Grass Stage Theatre plays have been performed all over China, and in Taiwan, Hong Kong and Macau, South Korea, Japan, India and Germany.

草场地工作站

1956年出生云南昆明，1974年中学毕业后到农村当“知识青年”务农至1978年；1982年毕业于云南大学中文系；之后在昆明和新疆尼勒克二牧场任中学教师三年，在电视台做记者、编辑四年。1988年至今，作为自由职业者居住北京。

纪录片作品：《流浪北京》（1990年）、《我的1966》（1993年）、《四海为家》（1995年）、《江湖》（1999年）、《和民工跳舞》（2001年）、《你的名字叫外地人》（2003年）、《操他妈电影》（2005年）、《亮出你的家伙》（2010）、《治疗》（2010）。

录像短片：《日记：1998年11月21日，雪》、《公共空间》（2000年）、《寻找哈姆雷特》（2002年）

著作：《流浪北京》、《革命现场1966》、《江湖报告》、《镜头像眼睛一样》；主编《现场》（出版三卷）。2005年，策划与组织村民影像计划。2010年，策划与组织民间记忆计划。

Caochangdi Work Station

short biography of Wu Wenguang

Wu was born in south-western China's Yunnan province in 1956. After graduating from high school in 1974, Wu was sent to the countryside, where he worked as farmer for four years. Between 1978 and 1982, he studied

Chinese Literature in Yunnan University. After the University, Wu worked as a teacher at a junior high school for three years, and later, he worked in the television as a journalist for four years. Wu left the television, moved to Beijing in 1988 to be an independent documentary filmmaker, freelance writer and creator and producer of dance/theater.

Wu has completed 10 feature documentaries, which like Bumping in Beijing (1990), 1966, My Time in the Red Guards (1993), Jiang Hu: Life on the Road (1999), Fuck Cinema (2005), Bare Your Staff (2010), Treating (2010), and has screened in many film festivals in the world. Wu also has created some short video, which like Diary: Snow, 21 Nov, 1998 (1999), Public Space (2000), Search: Hamlet in China (2002). Also Wu's books (no-fiction) have published.

In 2005, Wu found the Village Documentary Project, and in 2010, found the Folk Memory Project.

哈瑞尔·弗莱彻（美国）

哈瑞尔·弗莱彻，1967年生于美国，生活与工作于美国波特兰、俄勒冈。他在加州大学圣克鲁斯分校学习有机农业，之后继续在不同的以农场为支柱的小型社区工作，这些经历影响他作为艺术家的工作。从九十年代初开始，弗莱彻创做了各种社会参与性的、合作跨学科项目。他参加了2004年的惠特尼双年展。

Fletcher Harrell (Usa)

Harrell Fletcher, born in 1967 in the U.S.A, lives and works in Portland, Oregon. He studied organic farming at UCSC and went on to work on a variety of small community supported agriculture farms, which impacted his work as an artist. Fletcher has produced a variety of socially engaged collaborative and interdisciplinary projects since the early 1990's. He was a participant in the 2004 Whitney Biennial.

何情形

何情形，1986年出生于香港，2008年毕业于香港中文大学艺术系。何情形最近的创作主要使用铅笔、石墨和水彩，将它们混合应用到现成图像当中——比如贴纸、地图、图标、橡皮印章或者时间表。这些图像被重新诠释，叙述关于地点、关系、时代的故事，这些故事通常被设置在精心考量过的客观历史背景中。

Ho Sin Tung

Ho Sin Tung was born in Hong Kong in 1986, and graduated from the Fine Arts Department of Chinese University in Hong Kong in 2008. Ho's recent work predominantly uses pencil, graphite and watercolour in combination with found and ready-made images - such as stickers, maps, charts, rubber-stamps and timelines. These are reinterpreted to narrate stories of places, relationships and periods of time often within a considered, objective historical setting.

胡介鸣

胡介鸣，1957年出生于上海。他是国内最早涉及中国数字媒体和录像装置的先驱艺术家之一，许多作品都关注于现代城市的变迁、城市

文化新旧更替所产生的矛盾，同时强调和观众的互动性。

Hu Jieming

Hu Jieming, born in 1957, is from Shanghai. He was one of China's first artists to work with digital media and film installation. Many of his works focus on the changes in the modern city, on the contradictions thrown up by the churn of old and new. They also have a strong interactive element.

无关小组

无关小组由一群共同具有强烈社会介入倾向的青年艺术家组成。他们每个人都有自己在小组之外独特的创作领域，但是组成小组，“是用于进行独自工作时不可能、没勇气、没决心去完成的事业”。几年来，无关小组由一系列在社会空间中展开的“行走”行为，以及与各自家人互动的计划引起关注。小组名为“无关”，实则是深刻意识到今天的当代艺术与日常生活和正常人的情感的过分无关，而试图去用团体行动建立一种“相关”。

Irrelevant Commission (China)

Irrelevant Commission consists of the young artists who have a strong tendency of making social intervention. Every member has his own distinctive creative realm, but in the form of a group, they “carry out undertakings otherwise would be impossible, since they lack courage and determination when they work independently”. In recent years, Irrelevant Commission attracts public attentions by conducting a series of “walking” in the social space and the reactive projects with their family members. The name of the Group is “Irrelevant Commission”. In fact, they are keenly aware of the excessive irrelativeness between nowadays contemporary art and the daily life and emotions of average people, so they try to construct a “relativeness” through group action.

露西·奥塔 + 乔治·奥塔 (法国/英国/意大利)

露西·奥塔，1966年出生于英国的萨顿科尔德菲尔德。乔治·奥塔，1953年出生于阿根廷的罗萨里奥。他们目前居住在法国的 Marne-la-Vallée。露西·奥塔 + 乔治·奥塔的合作实践以生态和社会的可持续性为切入点。他们创作的艺术作品，采用各种媒介，包括素描、雕塑、装置、服装设计、绘画、丝网印刷、摄影录像、灯光以及舞台工作坊、临时干预和行为表演。

Orta, Lucy-Jorge (France/UK/Italy)

Lucy Orta was born in 1966 in Sutton Coldfield, United Kingdom. Jorge Orta was born in 1953 in Rosario, Argentina. They live and work in Marne-la-Vallée, France. Lucy + Jorge Orta's collaborative practice draws upon ecological and social sustainability issues. They create artworks that employ a range of media including drawing, sculpture, installation, couture, painting, silkscreen, photography video and light, and also stage workshops, ephemeral interventions, and performances.

玛瑞安·贾弗里 (巴基斯坦)

玛瑞安·贾弗里，从事录像、行为表演和摄影的艺术家。她的艺术作品基于跨学科的研究过程，通常明显带有介于电影和戏剧之间的视觉语言以及一系列摇摆在本能和文献、片段和整体之间的叙述实验。她拥有布朗大学英美文学学士学位，纽约大学 / 提斯克艺术学院的硕士学位，也是惠特尼美术馆独立研究项目毕业生。

Jafri, Maryam (Pakistan)

Maryam Jafri is an artist working in video, performance and photography. Informed by a research based, interdisciplinary process, her artworks are often marked by a visual language poised between film and theater and a series of narrative experiments oscillating between script and document, fragment and whole. She holds a BA in English & American Literature from Brown University, an MA from NYU/Tisch School of The Arts and is a graduate of the Whitney Museum Independent Study Program.

奈扎 H·坎 (巴基斯坦)

奈扎 H·坎，1968年出生于巴基斯坦巴哈瓦尔布尔，生活和工作于巴基斯坦的卡拉奇。奈扎先在温布尔登艺术学院学习艺术，随后同时就读于牛津大学萨默维尔学院和罗斯金绘画和美术学院。过去十年里，她专注于绘画，确立了自己丰富而坚定的艺术历史语言。

Khan, Naiza H (Pakistan)

Born in Bahawalpur, Pakistan, in 1968, Naiza H. Khan lives and works in Karachi, Pakistan. She studied art at the Wimbledon School of Art, and later, whilst at Somerville College, University of Oxford, at the Ruskin School of Drawing and Fine Art. Over the past decade, she has focused on drawing, entrenching herself in an art historical language that is rich and uncompromising.

菲尔·科林斯 (英国)

菲尔·科林斯，1970年出生于英格兰的朗科恩，英国艺术家，曾获特纳奖提名，现居柏林。他在曼彻斯特大学学习戏剧和英语，于1994年毕业。在此期间他在惠氏大街的大庄园夜总会做过寄存和拉客的小工。在伦敦大学皇家霍罗威学院从事了短暂的行为和电影教学后，他加入了伦敦行为艺术团体“马克思工厂”，该团体的现场艺术项目曾巡回全英国。

Phil Collins (U.K)

Phil Collins, born 1970 in Runcorn, England, is an English artist, and Turner prize nominee, lives in Berlin. He studied Drama and English at the University of Manchester, graduating in 1994. During his time there he worked as a cloak-room boy and pint-puller at the Hacienda nightclub on Whitworth Street. After a stint teaching performance and film theory at Royal Holloway, University of London, he joined London-based performance group Max Factory whose live art projects showed all over the UK.

饶加恩

饶加恩 1976年出生于台湾。成长和受教育在不同的社会和文化背景下，造就了他对异文化、不同语言、不同族群乃至身份认同上独

特且敏锐的观察力。他将自己的身体感和生活经验，以精炼、多元的创作方式表达出来，敏锐又兼幽默感。

Jao Chia-en was born in Taiwan in 1976. Growing up and being educated in a different society and culture has given him a unique and piercing insight into different cultures, different languages, different ethnicities and different identities. He expresses his sense of his own body and his personal experiences in laconic, diverse creations, pointed and with a sense of humour.

苏菲·卡尔 (法国)

苏菲·卡尔，出生于1953年，法语作家、摄影师、装置和观念艺术家。卡尔的作品的特点是故意设限，让人想到1960年代的文学运动Oulipo（潜在文学工厂）。她的作品不断描述人性的弱点，检验身份和私密性问题。她因侦探般跟踪陌生人并调查他们的私生活的能力而闻名。她的摄影作品通常包含写在画板上的她自己的写作文本。

CALLE Sophie (France)

Sophie Calle, born 1953, is a French writer, photographer, installation artist, and conceptual artist. Calle's work is distinguished by its use of arbitrary sets of constraints, and evokes the French literary movement of the 1960s known as Oulipo. Her work frequently depicts human vulnerability, and examines identity and intimacy. She is recognized for her detective-like ability to follow strangers and investigate their private lives. Her photographic work often includes panels of text of her own writing.

叶伟立

叶伟立1971年出生于台北，客家人，成长于美国。罗德岛设计学院毕业后回台定居，他的摄影作品一直是某种特殊的自传，总是以围绕着艺术家本人的日常生活物品、人物、空间为主题，创作出一个与艺术家本人生命有关的文本系统，过去十年间，叶伟立多数的摄影与文字作品关注自身及其所在城市之个人与社会政治，以调查、记录、实践之独特方法，叶伟立深入了“客人”与“家”的主题。

Yeh Wei-li

Yeh Wei-li was born in Taipei in 1971, a Hakka, but grew up in the USA. After graduating from Rhode Island School of Design, he returned to Taiwan. His photography has always been a special kind of autobiography. His subjects are the objects, people and spaces around him; taken together they form a textual system linked to the life of the artist. Over the last ten years, many of Yeh's photographic and text works have focused on himself and on the individuals and grassroots politics of the city he lives in. He digs deep into the concepts of "guest" and "home" by investigating, recording and engaging in his own unique way.

加拉尔·托菲克 (伊拉克 / 黎巴嫩)

加拉尔·托菲克，1962年出生于黎巴嫩贝鲁特，生活和工作于贝鲁特。他是一位思想家和录像艺术家，创作成果包括关于理论、文学和艺术的许多书籍和录像。他曾说过：“我的文字和录像并不试图达到相同目的，它们互相补充。”

Jalal TOUFIC (Iraq / Lebanon)

Jalal Toufic, born 1962, Beirut, Lebanon, lives and works in Beirut. He is a thinker and video artist, and his work stretches from theory to literature to art in many books and videos. For him, his task is: "My texts and videos do not try to accomplish the same thing, but complement each other."

拉黑子·达立夫 (台湾阿美族人)

拉黑子·达立夫，1962年出生于台湾花莲，该地区浮木艺术先驱。为了努力获得今天的成就，拉黑子不得不先把自己的原住民身份隐藏起来。他取了一个汉人的名字，二十多岁时靠室内设计和商业设计上的成功在台北设计界成名。后来，他觉得要承担起对自己的部落的责任，因而放弃了之前的生活。当拉黑子决定回到家乡作为艺术家工作时，他不得不说服人们，他的艺术之所以好，并不是非要带有明显的“本土”色彩。

LIF, Rahic (Taiwan Amis)

Rahic Talif, an ethnic Amis, born in Hualian, Taiwan in 1962, is regional pioneer in driftwood art. In his struggle to become what he is today, Rahic had to first hide his aboriginal identity. Using a Han Chinese name, in his 20s he became famous in the design world of urban Taipei for his interior and commercial design. Later he abandoned that life due to a feeling of commitment to his tribal community. When he decided to return home to work as an artist, Rahic had to persuade people that for his art to be good it did not have to be overtly "indigenous."

沈远

沈远于1959年出生于中国仙游。自1990年起居住与工作于巴黎。她的创作常游弋于日常生活的朴素的场景、语言隐喻及转换之中，在一种轻盈、细腻而深沉的特质中呈现大手笔和壮观场景的同时，同时也透露出某种复杂信息和语义。

Shen Yuan

Shen Yuan was born in 1959, Xianyou. Since 1990, lives and works in Paris. Her artworks normally cruises in simple daily life, linguistic metaphor and the transformation. When she present the magnificence and spectacular in a shift, sensitive and deep feature, meanwhile, kind of complicated message and semanteme.

汤南南

汤南南于1969年出生于中国福建云霄。他试图在图像中捕捉那些似乎被遗忘的情绪，抓住似已逝去的纷乱的事和埋在深处的记忆，籍此了解今天的现实和周遭环境。

Tang Nannan

Tang Nannan was born in 1969, Fujian. He attempts to capture the emotion tend to be forgotten, which has captured the lost turbulent days and deep-in memory, through which to explore the reality and all around.

林其蔚

艺术家，研究者。1971年生于台北，台湾毕业于辅仁大学法国语言文学系。曾学习过法国文学、庙宇建筑、民间戏曲和电子音乐。1992年加入“零与声音解放组织”声音实验团体(1992-2000)，长期参与地下文化交流组织工作。现居住工作在北京。

Lin Chi-Wei

Lin Chi-Wei was born in 1971, Taipei. He is an artist, researcher. Lin graduated from Fu Jen Catholic University, joined in Z.S.L.O. in 1992 (1992-2000). He involves in long-term underground culture program. Currently lives and works in Beijing.

宋振

宋振，1983年出生于河北省张家口市，现任教于中国美术学院跨媒体艺术学院总体艺术工作室，现居杭州。

个展：2011年，错位的共鸣腔 共同体艺术空间 杭州；2006年，又是一场吆喝 红门局一号 杭州。部分群展：2011年，READING AT NIGHT——夜间阅读 GOLDEN SQUARE ART GALLERY，伦敦；2008年，上海双年展“快城快客”——国际学生展 优秀奖奖 上海江湾体育场，上海；

Song Zhen

1983 Born in Zhang JiaKou; 2003-2010 Currently living in Hangzhou and studying at Comprehensive Art Dept of China Academy of Art; Work in School of Intermedia Art, China Academy of Art, Hangzhou.

Solo Exhibition: 2011 Song Zhen: Resonance of Dystaxia, Community Art Space, Hangzhou; 2006 Another Hawking, Red Door Office 1#, Hangzhou. Selected Group Exhibition: 2011 Reading At Night, Golden Square Art Gallery, London; 2008 International Students' Exhibition of Shanghai Biennale / Jingwan Stsdium, Shanghai

李仕杰

李仕杰，1972年出生于台北。他是一名网络文化积极分子，独立研究员，社会学博士。他关注于参与性知识管理与新混合媒介中的叙述式建筑。其工作与实践领域包含了 OpenID 和 Identity 2.0，社交媒体和软件研究。他的研究关注于跨学科实践和实验，理论对话。近来，他的工作重点是数字化文献及博物馆研究和用户优先技术。

Shih-Chieh Ilya Li

Shih-Chieh Ilya Li, born in 1972, Taipei. Li is an Internet cultural activist, independent researcher, coordinator / project manager and sociology PhD student based in Taipei, Taiwan. His interests include participatory knowledge management & narrative architecture in new & hybrid media. The implementation and practices covering OpenID & identity 2.0, social media & software studies. He's research focus on interdisciplinary practices, experiments and theoretical dialogues. He is working on digital archive & museum studies and user-oriented technologies.

Com & Com (瑞士)

Com&Com 成立于1997年，创办人是出生于1971年的约翰内斯·黑丁格和出生于1969年的马库斯·古索特。他们目前工作和生活于苏黎世、圣加伦和柏林。Com&Com 的创作以高雅艺术与低俗文化之间的边界为主题，形式包括电影、绘画、雕塑、戏剧、音乐、书籍和纪念碑。他们的创作结合广告和大众传媒等现有的传播渠道，以此搭建起一个介于“真实”与“假冒”之间的平台

Com & Com (Switzerland)

Com&Com was founded in 1997 by Johannes M. Hedinger, who was born in 1971, and Marcus Gossolt, who was born in 1969. Johannes M. Hedinger and Marcus Gossolt live and work in Zurich, St. Gallen, and Berlin. Com&Com produces films, paintings, sculpture, theater, music, books and monuments that thematize the boundaries between high art and low culture. Their work infiltrates the existing communication channels of advertising and mass media, using them as platforms on which to stage the difference between "original" and "counterfeit."

佩特拉·约翰逊(德国)

1955年出生，是“小卖部”项目的发起人。她的艺术项目跨越欧洲和中国并在不同地域和国家展出。2006年—2011年期间，她作为各美术馆的驻地艺术家在中国生活和工作。

Johnson, Petra (German)

Johnson was born in 1955. She is the founder of KIOSK/Xiaomaibu. She has been conducting her art projects throughout Europe and China, with exhibitions in different regions and countries. She lived and worked in China as an artist in residency at different museums from 2006-2011.

HONOR COMMITTEE OF SHANGHAI BIENNALE 2012

2012上海双年展组织构架

第九届上海双年展组织架构

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Co-curators: Boris Groys, Jens Hoffmann, Johnson Chang Tsong-zung

Assistant Curator: Liu Xiao

(刘潇前面已经写了是助理策展，此处其实不需再以项目负责人身份出现)

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Exhibition Designer: Chen Zhiyuan, Yang Xinyu

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