

艺术界

2017
六月号
JUN.

RMB¥50
HK\$ 80
NT\$ 300
EURO € 8
US\$ 11
UK£ 6.6

THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

LEAP

结盟，不结盟 NON-ALIGNED MOVEMENTS

余友涵
YU YOUHAN

阿彼察邦·韦拉斯哈古
APICHATPONG WEERASETHAKUL

总第170期 | leapleapleap.com
ISSN 1003-6865



上
TOP

018 里程
MILES
应对新的人间境况
——对话布鲁诺·拉图尔
FACING THE NEW
EARTHLY SITUATION
—A CONVERSATION WITH
BRUNO LATOUR
姜宇辉 Jiang Yuhui

022 机构透视学
INSTITUTIONAL CRITIQUE
香港咩事艺术空间：咩人搞咩事？
WHAT THINGS HAPPEN AT
THINGS THAT CAN HAPPEN
刘葳 Liu Di

026 新倾向
NEW DIRECTIONS
于吉：庙会
YU JI: GATHERINGS
李博文 Li Bowen



032 书架
BOOKSHELF
意识形态的随意性：向深圳学习
AN IDEOLOGY OF
INFORMALITY: LEARNING
FROM SHENZHEN
陈曼霞 Sylvia Chan

036 作品集
PORTFOLIO
凉爽一夏
COOL FOR THE SUMMER
朱凯 Bruno Zhu

044 未看完的录像
VIDEOS YOU DIDN'T
FINISH WATCHING
影像之痕：区秀诒
IMAGE TRACES: AU SOW-YEE
西蒙·弗兰克 Simon Frank

048 未知纪念碑
YET UNKNOWN MONUMENTS
再见形式
WAYS OF UNSEEING
陈绍行 Antonio Tan

054 素材
SHOP TALK
罗斯·比勒尔：赫尔墨斯的过境
ROSS BIRRELL:
THE TRANSIT OF HERMES
克里斯蒂安·维斯特鲁普·麦迪森
Kristian Vistrup Madsen

058 作品集
PORTFOLIO
本土重温
NATIVE REVISIONS

066
剪报栏 BULLETIN BOARD

068
跃界 CROSSOVER

初中
UPPER
MIDDLE

074
阿彼察邦·韦拉斯哈古的洞穴说：
一个反柏拉图主义者的影像实验
APICHATPONG
WEERASETHAKUL'S CAVE:
EXPERIMENTS IN
ANTI-PLATONIC FILM
徐明瀚 Austin Ming-Han Hsu



084
“这样可以了”
余友涵：现代上海的画家
THIS WILL DO:
YU YOUHAN AS THE PAINTER
OF MODERN SHANGHAI
岳鸿飞 Robin Peckham



高中
LOWER
MIDDLE

098 地图之外的世界
IN A WORLD
BEYOND THE MAP
白慧怡 Stephanie Bailey



106 发现法农 I
FINDING FANON I
拉里·阿什安普和大卫·布兰迪
Larry Achiampong and
David Blandy

112 空窗期：美国霸权及其未来
IN THE INTERREGNUM
BETWEEN US HEGEMONY
AND THE FUTURE
维杰·普拉萨 Vijay Prashad

118 不断变化的监护关系
DYNAMIC
CUSTODIANSHIP
埃琳娜·伊萨耶夫 Elena Isayev

126 不结盟的形式
NON-ALIGNED FORMS
埃卡特利妮·盖吉什
Aikaterini Gegisian

130 发现法农II
FINDING FANON II
拉里·阿什安普和大卫·布兰迪
Larry Achiampong and
David Blandy

134 不结盟的未来：
想象的博物馆
MUSEUM OF
IMAGINATION:
A FUTURE OF
NON-ALIGNMENT
阿丽娅·苏瓦斯蒂卡 Alia Swastika

140 昭和妖怪
——伪满洲国和东北亚的近代
THE SHŌWA
ERA MONSTER:
MANCHUKUO AND THE
NORTHEASTASIAN
MODERN
由宓 You Mi

146 消失的地图
THE DISAPPEARING MAP
巴斯玛·阿尔沙李夫
Basma Alsharif

148 克劳蒂雅的公寓/
我们也是舞者
CLAUDIA'S APARTMENT /
THAT WE MIGHT BE
DANCERS
马拉克·赫米 Malak Helmy

156 从“新世界峰会”到新联盟
FROM THE NEW WORLD
SUMMIT TO NEW UNIONS
乔纳斯·斯塔尔 Jonas Staal

160 发现法农III
FINDING FANON III
拉里·阿什安普和大卫·布兰迪
Larry Achiampong and
David Blandy

164 承包商
THE CONTRACTOR
杰西·达林 Jesse Darling

170 A非非A
A IS NOT NON-A
汉娜·布莱克 Hannah Black

下
BOTTOM

174 迪拜艺术博览会：
在成功的高地上
ART DUBAI: AT THE
PLATEAU OF SUCCESS
巴蒂·拉瓦尼 Bharti Lalwani



180 例外状态：
中国境况与艺术考察2017
THE NEW NORMAL:
CHINA, ART, AND 2017
申舶良 Boliang Shen

182 都市折叠
REBEL CITIES
姚梦溪 Yao Mengxi

184 宋冬：不知天命
SONG DONG:
I DON'T KNOW THE
MANDATE OF HEAVEN
袁佳维 Yuan Jiawei

186 在成都创造空间
CREATE SPACES
IN CHENGDU
顾灵 Gu Ling

188 王拓：从未走出的神话
WANG TUO:
MYTHS WE DON'T
OUTGROW
李博文 Li Bowen

189 梁硕：来兢兢
LIANG SHUO: LAI XI XI
袁佳维 Yuan Jiawei

190 何翔宇：乌龟、狮子和熊
HE XIANGYU: TURTLE,
LION, AND BEAR
刘倩兮 Chelsea Liu

191 吕松：控制点
LU SONG:
CONTROL POINT
尚端 Danielle Shang

192 K11四展
FOUR K11 EXHIBITIONS
瞿畅 Qu Chang

194 随福伯起舞：
陈福善回顾画展
JAZZ WITH LUIS:
RETROSPECTIVE OF
PAINTINGS BY LUIS CHAN
武漠 Wu Mo

195 仇晓飞：问松柳
QIU XIAOFEI:
PINE OR WILLOW
孙天艺 Tianyi Sun

196 伏流·书写
RIVERRUN
西蒙·弗兰克 Simon Frank

197 梁慧圭：装饰与抽象
HAEGUE YANG:
ORNAMENT AND
ABSTRACTION
基特·哈蒙兹 Kit Hammonds

198 2017年惠特尼双年展
WHITNEY BIENNIAL 2017
赵逸轩 Kyle Chayka



终章
LAST PAGE

200 娜布其：雕塑的平面
NABUQI: FLAT VIEWS

在成都创造空间 Create Spaces in Chengdu

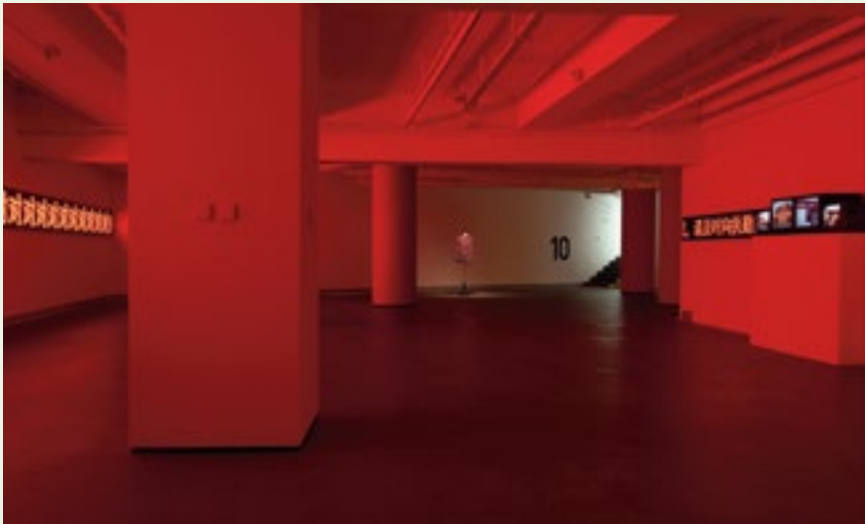
成都麓湖·A4美术馆
LUXELAKES·
A4 ART MUSEUM,
CHENGDU
2017.4.15—2017.7.16

在步入A4美术馆新馆展厅时，我感到有些不悦的惊讶，因为这是一个由停车库改造而成的空间，形状不规则、显得零碎，还有不少粗圆柱子，这和我期待的一个全新美术馆的展厅颇有落差。这种落差，也是因为旧馆存于我脑中的印象还很清晰：旧馆也经历过一次改造，从展厅到教育空间、从书吧到咖啡厅，那是一个麻雀虽小、五脏俱全的艺术中心。原本规划有数万平米的新馆，因位于天府新区计划新建的主干道上而被勒令拆除；于是，A4团队花了两年的时间同其主办方成都万华投资集团有限公司协商，方案几经修改，终指定将麓湖这一新高端住宅区内规划的新建大剧院的原设停车场作为新馆展厅。

展览标题“创造空间”对这座迎来新实体空间的旧馆而言，或可读出多层次的含义。如果说被迫流产的新造空间是一次“创造空间”的失败尝试，那么从地产开发商的空间规划中找寻可用的空间并加以改造利用，对A4新馆而言可谓一次“创造空间”的成功变通。A4在万华眼中或许只是麓湖的文化配套，是抬高房价、提升品位的工具；但在A4团队看来，是要做专业、做学术、做国际影响力、做本地公民教育、做民办非营利美术馆。附属还是独立，抑或居间？如何平衡公众性与其商业背景则是许多运营者均需考虑并应对的议题。注册成为美术馆是A4吸纳社会资助的必要条件，或许也是独立的第一步。

12件参展作品分别位于户外平台、湖畔码头、展厅和旁侧另外一座建筑的底层空间。其中三件都以声音塑造空间体验：荷兰艺术家埃德温·范海德的《气流声场》（2006/2017）用气流的物理发声取代了电子扩声，营造了一个无形无边的气压发声空间；展厅正门外，冯晨的黑色圆形转盘《W》（2017）让观者可以脱去鞋袜、围坐聆听“海浪”般的噪音；一楼展厅左侧的黑屋子里播放着挪威艺术家玛瑞安·黑斯科录制于破冰船底部的巨响。

由魏皓严和朱晔创立的“嗯工作室”把成都街头搬到了展厅入口，让人一时摸不着头脑：写着“创建和谐小区，营造魅力成都”的横幅标语、大红灯笼、室内植被、门房、办



雕安奇，《红》，2017年，LED灯箱、监视器、影像，尺寸可变
Ju Anqi, *Red*, 2017, LED, monitor and video, dimensions variable

证电话、锦旗、大排档桌椅……这一可步入空间被命名为《街道的秘密：成都》（2017）。拙劣的现场还原来夹杂着类社会学与人类学的调研过程与“成果”，它占据了步入展厅的必经通道，好像是一层悖论的滤纸：把观者随身携带的日常留在这里，或为没带着日常来看展的观者增添市井气息。

红色的LED灯光浸染了二楼右侧的展厅空间。重复滚动的无数“对”字、天安门前来往路人的录像、一件挂着红色LED灯的中山装，组成了雕安奇的《红》（2017）。由红色LED灯光稍稍带动出的一丝燥热反叛或可在何翔宇画的《13个柠檬》（2016）前冷静下来，味觉丰富的人大概还会被酸得咽一口口水。与这些作品所构成的一种笼统的乏味不调相比，A4出品的两本导览手册反倒显得用心而精彩，一本是儿童导览册，其中所有的插画均出自四川本地幼儿园的小朋友之手；一本是插画绘本，以声响、光影、体感三个章节来展示“创造空间”展的“正确”打开方式。可见作品和对作品的解读之间确有“创造空间”。

从《W》旁边的通道走到底，就会进入全场最重磅的作品《分裂之子》（2008），法国艺术家让·米歇尔·耶耶在邵志飞领衔开发的360度3D环幕系统中实现的沉浸式多媒体

创作，素材取自艺术家拍摄于1999年至2007年间的500多部录像中的22000余个镜头，透过持续衍生和不断变化的巨幅环幕影像，将观者带入希腊神话中的阿克泰翁悲剧。在走出暗黑的通道后，初夏成都的炙热阳光让人一时睁不开眼。这场展览试图配合A4新馆发布的壮志宣言，将美术馆的未来定位成一个非固化的参与式开放空间，连接艺术生态与城市生活；不过其力量，还是得在日后的运营中才能显现，一如A4旧馆九年来已然达成的社区影响与行业地位。 顾灵

Upon entering the new wing of A4 Art Museum, I was unpleasantly surprised by its irregularly shaped floor plan accented by thick round columns. This new space, once an old parking lot, did not meet my expectations of a brand new museum. I hold fond memories of A4's original space, which had undergone many transformations over the years. Despite its compact size, the old museum boasted a comprehensive number of functions—exhibition hall, education center, bookstore, and coffee shop. A4's original plans for relocation promised a

spacious new home in Chengdu's Tianfu New Area, but the designated site was demolished to make way for construction of a main public road. The museum consequently spent two long years negotiating with the project contractor, Chengdu Wide Horizon Investment Group Co., Ltd., for an alternative solution. After several proposals, they finally agreed on moving the A4 Art Museum into a space originally built as a parking lot for the new theater house in the prestigious neighborhood of Luxelakes.

The title of A4's reopening exhibition, “Create Spaces,” is imbued with multiple layers of meaning. If we consider A4's original relocation plans as involuntarily aborted, the museum's eventual success of attaining another site for makeover was a sound alternative. Though, in the eyes of Wide Horizon Investment Group, A4 may be just a cultural accessory for Luxelakes. The museum, as a symbol of sophistication and taste, can help drive up the neighborhood's real estate prices. How does the museum respond to its new commercial affiliation? Is it independent or subsidiary to Wide Horizon? As an institution that strives for professional, academic endeavors that are educational and internationally engaging, how can A4 balance its service to the public with its commercial associations? A4's official registration as an art museum would be a vital first step to attaining the organization's independence and diversifying its sources of financial support.

In the exhibition, 12 artworks are dispersed throughout an array of spaces, including the outdoor patio, the lakeside harbor, exhibition hall and the basement of an adjacent building. Three works use sound to sculpt the viewer's spatial experience. Dutch artist Edwin van der Heide's *Pneumatic Sound Field* (2006/2017) uses air pressure passing through pneumatic valves to create a boundless soundscape. Outside of the exhibition hall's main entrance, Feng Chen's rotating black disk *W* (2017) invites viewers to take off

their shoes and socks and sit and listen to noise arriving in waves. Norwegian artist Marianne Heske's recorded sounds from beneath an icebreaking ship resonate from a dark room in an exhibition hall.

Noffice, an art group consisting of Zhu Ye and Wei Haoyan, presents an installation *Secret of Streets: Chengdu* (2017). Viewers are free to walk through the space to view an array of big red lanterns, potted plants, a lodge, ads for ID cards, silk banners, street vendor furniture and a horizontal propaganda slogan that reads “Create a harmonious community, develop a dynamic Chengdu.” The intentionally clumsy arrangement of these objects offers insight into the artists' work process involving anthropological and sociological field work. Located in a hallway that viewers must pass through to reach the main exhibition hall, the installation serves as a filter between art and life.

Illuminated by red LED lighting, Ju Anqi's *Red* (2017) consists of a repetitive display of the Chinese word “*dui*” (right, or yes), a video of pedestrians passing through Tiananmen, and a Chinese tunic suit decorated with red LED lights. While the red glow suggests a heated sense of rebellion, the visual acidity of He Xiangyu's *13 Lemons* (2016) is in contrast cooling. These two works exude a general sense of mundanity, but the two exhibition guidebooks were carefully crafted and wonderfully written. The first guidebook,

designed for children, includes illustrations created by Sichuan kindergarten students. The second guidebook features three chapters on sound, light, and sensory experiences, explaining how these themes relate to the exhibition. By way of these publications, the museum team explores the possibility of creating spaces between art and interpretation.

Passing through the hallway adjacent to *W*, I finally encounter the featured heavyweight of the exhibition—French artist Jean Michel Bruyère's *La Dispersion Du Fils* (2008), an immersive media work screened with a 360-degree 3D AVIE system developed by Jeffrey Shaw. For this work, the artist has taken 22,000 sequences from more than 500 movies filmed between the years of 1999 and 2007, and woven them into an ever-transforming video piece narrating the tragic Greek myth of Actaeon.

As I exit the exhibition through a dark pathway, my eyes have difficulty adjusting to the brilliant early summer sun. “Create Spaces” made efforts to support the museum's ambitious new mandate of building a flexible, participatory art space that connects art with the city life of Chengdu. The realization of this vision can only be revealed in time, as A4's old venue had achieved great community impact and institutional prestige over its nine years of operation. **Gu Ling** (Translated by Sheryl Cheung)



嗯工作室（魏皓严和朱晔），《街道的秘密：成都》，2017年，装置，尺寸可变
Noffice (Wei Haoyan & Zhu Ye), *Secret of Streets: Chengdu*, 2017, installation, dimensions variable