

來自画廊倉庫的 **東西** **2**
THINGS from the gallery warehouse
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胡介鸣
Hu Jieming

邵一
Shao Yi

杨振中
Yang Zhenzhong

Hu Jieming

The Fiction Between 1999 & 2000 (2000)

Shanghai-based artist Hu Jieming has spent more than 15 years exploring the deeper realities of a cultural vertigo that emerges when a China that is increasingly open to Western ideals is wired to West that is increasingly enchanted by the surface details of Eastern culture.

Hu's primary mode of expression has been through video installations. In 1996 he created *New Journey to the West*, a video whose narrative reflects the conflicting pressures felt by the Chinese in their relations with the Western world. This video allegorically examines the feeling of obligation to look to Western culture for cues on technological and commercial advancement (as well as for direction in contemporary art), while still wishing to preserve spiritual and cultural traditions unique to China.

In the Fiction between 1999 & 2000 (2000), Hu Jieming takes on a more universal challenge, the daunting proliferation of media and information engendered by the Internet. Hu's huge information labyrinth is constructed from screen captures collected from across the Web and network television during the twenty-four-hour period from midnight of December 31, 1999, to midnight of January 1, 2000. It represents the difficulties we all face in navigating through a world where information can be empowering, but only if we can filter through the barrage of useless images and texts that cloud our minds and dull our instincts. Hu asks, "What will we choose to do when we are controlled by information and lose ourselves?"

胡介鸣

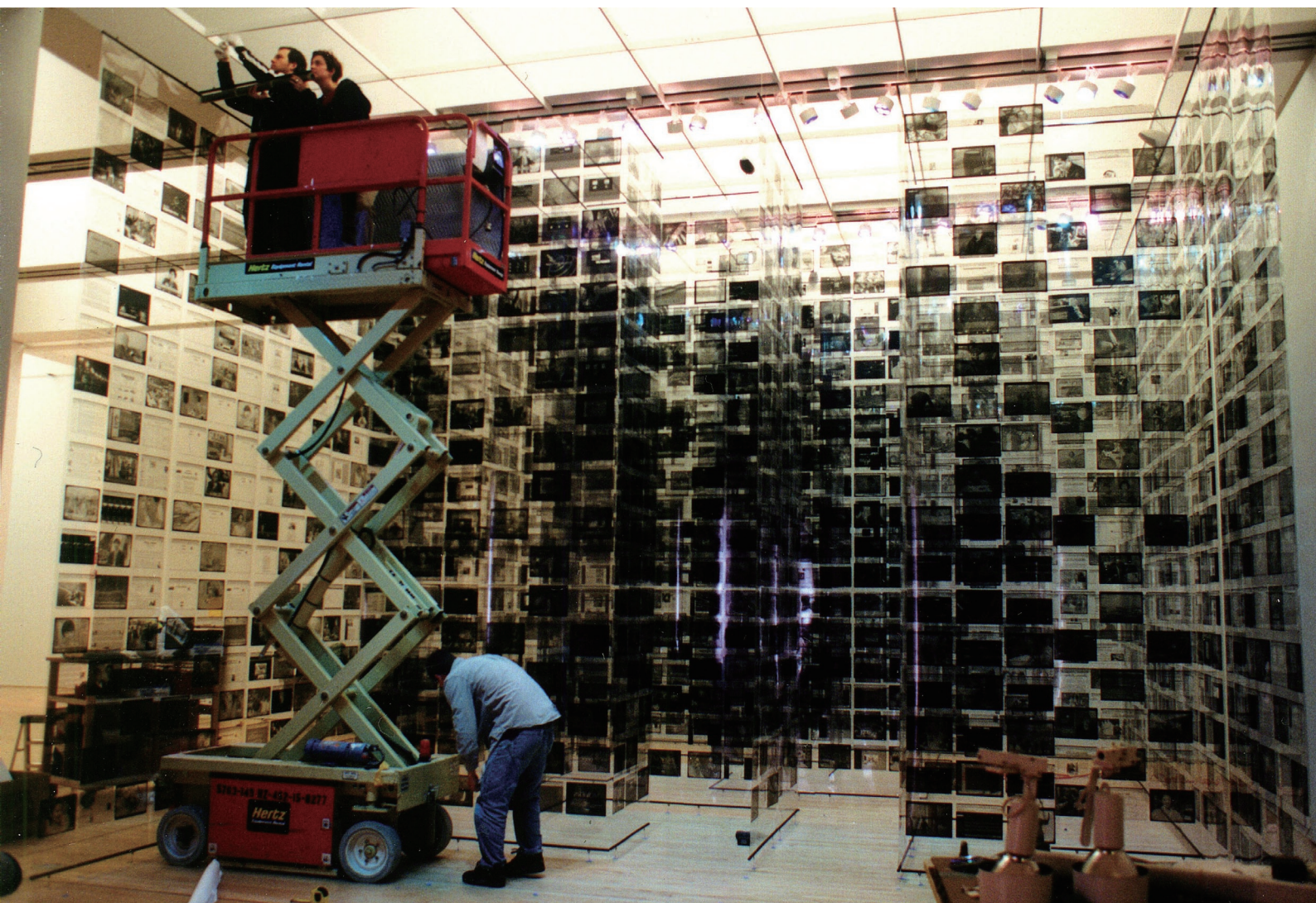
1999~2000传奇 (2000)

不管你是否愿意，我们都程度不同地沉迷于信息之中，置身于特定的时代神话里，我们将面对越来越庞杂的数据、符号和代码，图片、影像、文本和数据将篡夺现场的发言权，使得信息中的虚拟性比例不断上升。在信息不断量化并作有机循环的时空中，电视和网络无疑是神话的主角。在这样的时空里，我们既有的判断和表达能力能否应对大量扑面而来的信息是值得怀疑的。

作品（1999~2000传奇）的计划产生于1999年4月。作品直接挪用跨世纪的一整天时间里在中国所能接收到的电视节目（包括通过卫星传输的节目）和互联网信息。时间为1999年12月31日中午12:00至2000年1月1日中午12:00（参照一般旅宿用房一整天的概念）。将这些信息制成20/30厘米的照片，这些照片被复制到在90/500厘米的透明菲林片上，再将这些菲林片组成一个7米宽、8米长、5米高的信息迷宫，迷宫的上方播放着不同频道节目的声音。观众在这迂回曲折的迷宫中将充分体验信息量化的种种感受。

如何保留住自己在信息时代的独立思考是我们面临的一个问题。当代信息网络从根本上影响了人们获取和判断信息乃至于日常生活的方式。量化到泛滥程度的信息不断地占据着我们的思维空间，这种填充式的入侵为我们带来的是乐趣还是恐惧？事实上我们在为实现了前所未有的信息神话而欢呼时，已经尝够了判断危机的苦头。

—— 胡介鸣



Installation view from San Francisco MoMA (2000)

2000年旧金山现代美术馆现场图

邵一 Shao Yi

有线广播 (2008)

这件作品收集了59个老式农村有线广播，改造了其中的电路板，让广播同时发出声音，声音的内容大多是一些私密性的交谈，并伴有间歇性的肃静。

Broadcast (2008)

“*Broadcast*” , another remarkable work from Shao Yi, was grouped by 59 old cable speakers that he collected in the rural places in China, and he let the speakers talk simultaneously, about private conversations but political propaganda.



杨振中

媒介与信息

杨振中的作品具有严谨的逻辑，注重以日常生活的点滴，表达更为广泛的真实。他的作品反映了艺术家本人对于其所涉及的媒介如摄影、录像、行为、雕塑和装置的特别理解，巧妙地把主题融汇于表现的方式中。杨以现成品和图像索引的方式，逾越了传统艺术的路线，迂回但又质疑着种种图像制作的观念。摄影和录像，即便不考虑暗房或数码的后期处理，亦表达了一种“我曾在场”的信息；另一方面，现成品则言之为“你正在此”。而在杨的作品中，它们都来源于一种现实主义的戏剧化效果，来源于一种认识：我们并非事不关己地立足于窥镜的另一面，而是正处于那些对我们的真实体验具有影响的事物之中。

《按摩椅：后来爱迪生的直流电输给了交流电》（2003）由六把不同设计的按摩椅组成。它们是现成品，但已失去了保健和室内装饰的作用。显然这些椅子仍然可以运转，它们的机械装置清晰可见，齿轮和皮带均以不同的形态运动着，做出使人后背得以放松的揉捏或轻敲。但是这些失去了填充物和柔和表面的椅子，如同骸骨般，奇怪地有种拟人化的感觉，而让人忘记了这是通电的椅子。它们发出的声响，呼呼声和有节奏的敲打声恐怖地回响在它们所占领的空间之中，似乎正回应着人们在按摩时得到快感而发出的喊叫声。

椅子和观众之间的关系经由自我认同的各种可能性而展开。我们可以想象自己正坐在上面，并发现其实它们和我们很相似。这些椅子的形状很大程度上决定了它们的拟人化，其被剥去的表面提醒着我们，肉体的消失恰恰是我们的终极命运。对死亡的强调，以及对生物再生现象的关注，正是杨在作品中所实现的、其艺术主张的中心：所有形式的生命之本质趋向。

杨的早期作品之一《全家福》（1995）系列描述了一些生动的耦合置换。我们看到公鸡与母鸡，以及带着一只小鸡、两只小鸡和众多小鸡的组合。这便是生活中生物繁殖的一些可能性，尤其是基于中国的角度。我们可以没有孩子，也可以有几个或者很多孩子。但是中国目前的计划生育，就官方而言，“一”是最恰当的数字。这对于中国未来的预知（包括积极的、亦可能是消极的）有着极其丰富的暗示。在和杨交谈时，他非常清晰地谈到了这个问题；而另一方面，他的作品却难以用“教诲”来形容。就《按摩椅》而言，他恐怕很难找到另一种更好的媒介在浩瀚的可能意义中提炼出其所欲表达的主题精髓。而在这件作品（《全家福》）中，正如沃尔特·本雅明曾指出艺术已处于机械复制时代，杨则充分显示出自己是一个擅长数码技术的艺术家。通过以鸡喻人，他涉及了关于社会/遗传工程学的问题，并揭示了一个绝妙的类比：正是通过无限并精确的复制方法，“克隆”亦变得稀松平常。

杨常以一些特殊方法来处理作品中静止或运动的画面。比如从一张照片中剪裁图形并粘贴到另一个图像之上（《轻而易举》2002，《自行车保健II》2005），或者在夜晚移动开着快门的照相机来画画（《灯箱》2005）。多变的录像速度被用以强调某种运动（《我吹！》2002），而快速反复的剪辑则暗示着无穷无尽（《我会死的》2000-2005，《春天的故事》2003）。照相机不会骗人，但实际上有些迹象可以被篡改，因此杨就能够与事实“调情”。他来自一个现今盗版风行的国度，尤其是像他这样持有怀疑论的哲思艺术家，就更能享受那种对真实有限性的暗示了。

杨曾举办了一个以“CC画廊”（2004）为名的展览，其中的作品均为当代摄影名作的复制品，这些图像来自于网络，并以匹配于原作的尺寸强行打印出来。乍眼看上去，它们是辛迪·舍曼、杰夫·昆斯、以及马修·巴尼等精萃的后现代艺术作品，但马上观众们就会因影像粗糙的精度而质疑这些照片的真实性，事实上它们的确不是真的。杨再一次智慧巧妙地呈现了一组矛盾体：无论是在这些原作之中，还是在传播以及接收的过程中，虚拟现实都是作为一个恒定不变的常数而存在着的。艺术对象和其主题之间的循环关系，已经无法被表达得更紧密了。

2004年，杨在古都西安制造了一个假冒公共汽车站。西安曾是中国封建王朝的第一个都市中心，现在则是旅游胜地。他所作的街道设施和该城市中其它汽车站一样，有着相同的颜色、形状和尺寸，就是没有正确的路线指示。车站里有一张大幅的城市地图，尽管按常规标明了不同行程的方向和区域，可是路名却被艺术家打乱了。令那些熟悉路名的当地人极其愤怒的是，所有的路名都张冠李戴；而对于旅游者而言，这显然是胡说八

道。当地政府因该作品所引起的公共混乱——包括激怒了当地的新闻媒体，只能在几天之内就把它撤走了，所以现在它就成了一个传说。

这样的艺术伪造散落在街头，被视为是反生产性的，它破坏了人们所安排的最佳计划，减弱了城市作为效率机器的形象，并容易引起人们关于财政问题的联想。而另一方面，在专业的艺术空间之外，这样的艺术妄想不受到任何框框的约束，它所引起的混乱也能被理解为一种积极的经验。艺术家从真实世界汲取灵感，经由艺术的表达，再将其还原置身于真实世界之中，反而能够抛出对所谓的真实更为深刻的质疑。在参观伦敦的杜莎夫人蜡像馆时，这个致力于精细模仿的机构，很容易使人们习惯于幻觉，以至于后来就算在街上碰到真人也会把他们视为蜡像。同样的，杨也鼓励着我们去颠覆事物的常规秩序。

杨振中的一系列作品均暗示了在现存环境中破坏固有事物存在的可能性。比如，《轻而易举》（2002-2003）这个录像系列，表现了艺术家本人在手中平衡东方明珠电视塔这样的上海标志性建筑物。录像装置《我吹！》同样也是以城市上海为主题，包括两个同步的录像投影屏。在一边的屏幕上，我们看到一个年轻女孩拼命朝着对面的屏幕吹气。而那个屏幕上正播放着南京路街景，这是条连接外滩和步行街商业区的主干道，靠近人民公园。女孩每吹一口气，对面屏幕上的街景就向后移动着，仿佛我们可以在虚幻的因果之中控制着这个城市——目前世界上最大的、以“运动中”而著称的城市。

“我吹！”是个录像装置，其标签以及其中的内容都告知了我们这个事实。然而即便是这样一个影院似的空间（与杜莎夫人蜡像馆相似），亦利用了我们泛滥的人性而抑制着怀疑的倾向。这即是有效地粉饰宗教、政治和艺术的关键；换言之，信任的欲望常常令人忽视那些即便是最矛盾的证据。

对于中国公民来说，一些充满冀望的政治演讲往往如同神授般，人人耳熟能详。邓小平的《南巡讲话》就是其中之一，也是杨《春天的故事》的主题。这个录像与上海西门子公司的一千五百个工人共同合作，每个人从邓小平的演讲中截取一个字或短句并以原来的顺序完成当初的讲演。我们看到工人们述说着中国可以预见的美好未来——而今他们正亲身经历着，同时他们的脸快速地更替着。这些人的日常生活就消磨在这些精确的任务中，就像许多小拼图最后被叠加为一幅巨大的制造生产业的成就蓝图，这些片段似的喃喃话语最终形成了一个彩虹般的远景。杨的剪辑具有机械性工厂运作般的无情。其作品里的媒介和信息再次合并到一个难以分隔、完美匹配的程度。在他和西门子员工的合作中，杨提出了一个耐人寻味的问题，试图去讨论在一个当今大力鼓励外资投资但内核仍是共产主义的国家里，关于个人角色和个人主义可能性的问题。

即使超越政治关怀、超越民族状况以及中国在世界历史之中当下的非凡时刻，就我们每个人而言，仍然存在一些更为尖锐而迫切的东西。这样的信息总是简单而无法抗拒，正如杨的录像作品《我会死的》——至今已经以不同的语言（中文、韩语、日语、法语、荷兰语、英语、德语、西班牙语、意大利语、阿拉伯语）做了十个系列。参与者只是面对着摄影机，应艺术家的要求说出“我会死的”这句话。其中有的人面无表情，有的人故意夸张做作，有的人按他们所领悟的意义带着庄重或不太庄重的表情说了这句话，有些还是儿童，有些实际上是艺术作品的同谋。无论如何，不管“我会死的”是否被说出来，没有人能躲过此劫。从录像上来看这些人，就像是可怕的绑架场景中的人质。他们是自己活着（或曾经活着）的证据，告示着自己的死亡。还有什么比这更直接、更深刻的呢？

杨在这件作品中对录像的运用堪称妙举。这些快照般的影像，就如《春天的故事》中的人物一样，可以是我们中的任何一个人，在碟片或录像带中留下能被朋友和家人认出的痕迹。不过对我们而言，他们依旧是陌生人，他们甚至可能现在已消失在这个世界上。录像是以时间为基础的，而我们也是。不管我们从哪里来，多大年龄，不管我们如何将观念玩于股掌，我们死亡的结束语仍然不可避免地会如期而至。《我会死的》正是那些最平常的作品之一，那么的简洁明了，几乎令人难以置信，以前居然从来没有人这么做过。从多方面而言，这是一个终极录像作品，一个非凡的艺术实践，没有什么能比它更专注于什么是真实的本质了。

—— 乔纳森·沃特金斯 2006

Yang Zhenzhong

Medium and Message

The work of Yang Zhenzhong is characterised by a stringent logic, often focusing on details of everyday life to convey bigger truths. It reflects a smart apprehension of the media involved - photography, video, performance, sculpture and installation - brilliantly fusing subject matter with the means of representation. Yang's short-circuiting of a conventional artistic itinerary, via readymades and indexical (photographic) traces, at once bypasses and problematises any idea of picture-making. Photography and video, even in spite of darkroom/digital manipulation, convey a message of "I was there". Readymades on the other hand assert the fact that "you are here". In Yang's work, each derives dramatic effect from a kind of realism, an understanding that we are not on the other side of a looking-glass, but rather dealing with something that has an impact on our actual experience.

Massage Chairs - Then Edison's Direct Current was surrendered To the Alternating Current (2003) consists of six massage chairs of various designs - found objects, readymades - stripped of their upholstery. Still in operation, their mechanisms are clearly visible, the cogs and belts moving the various shapes intended to knead and gently pummel the backs of human bodies requiring relaxation. Without their padding and soft surfaces, the chairs themselves are skeletal, strangely anthropomorphic and not unreminiscent of electric chairs. The sounds they emit, the whirrings and rhythmical clickings echo ominously in the gallery interiors they now occupy, evoking a response that is a far cry from any of the desired effects of massage.

The relationship between the chairs and their audiences is loaded through the possibilities of identification. Not only can we imagine sitting in this furniture, also we grasp the fact that it bears our resemblance. The chairs are anthropomorphic, necessarily, due to the shapes they have to take, literally, and flayed to remind us of the loss of flesh that is our ultimate destiny. Such an emphasis on mortality lies at the heart of Yang's artistic proposition, complemented in his work - as it has an essential bearing on all forms of life - by concern with the phenomenon of biological regeneration.

One of Yang's earliest works is Lucky Family (1995) depicting some telling permutations of coupling. We see two chickens, a hen and a rooster, with and without progeny - no chicks, one chick, two chicks and a surfeit of chicks. These are the possibilities in life for some reproductive organism, and especially pertinent from a Chinese point of view. We can be childless, could have some or lots of children,

but in China, right now, child-wise, officially one is the right number. There are so many implications (so much that might come home to roost) in the foreseeable future of this country, and in conversation Yang is very articulate about this; on the other hand, his work could hardly be described as didactic. As with the massage chairs, he could hardly have chosen a better medium for extracting a wealth of possible meanings out of his subject matter. Walter Benjamin referred to art in an age of mechanical reproduction; here, Yang reveals himself to be one of the artists most adept with digital technology. The social/genetic engineering to which he refers - with chickens standing in for human beings - finds a perfect analogy in a means of infinite and exact reproduction, with which "cloning" is common-place.

Yang's still and moving images usually are manipulated in some way, for example with motifs cut from one photographic image and then pasted into another (Light and Easy, 2002; Cycle Aerobics II, 2005), or "drawn" through the movement of a camera with an open shutter at night time (Lightbox, 2005). Video speed is varied for emphasis on certain movements (Let's Puff, 2002), or quick repetitive editing is used to suggest endlessness (I will die, 2000-2005; Spring Story, 2003). The camera doesn't lie, but honestly its evidence can be tampered with, and Yang thus flirts with the truth. He is an artist that springs from a national culture now world famous for fakery, a philosophically skeptical type who enjoys the suggestion at least of authenticity

Yang recently organised an exhibition, CC Gallery (2003), of works that were essentially photographic reproductions of works of art, images taken from the internet and then printed at a size to match the dimensions of the originals. There was at first glance a Cindy Sherman, a Jeff Koons, a Matthew Barney - quintessentially postmodernist works, questioning notions of authenticity by definition - and then not. Again, Yang lands on an equation which is so intellectually satisfying, with virtual reality as a constant factor, there already in the originals and then in the way they were transmitted and received. The closed loop between the art object and its subject could not have been tighter.

In 2004 Yang made a fake bus stop in the historic town of Xi An. Once an important urban centre in the first Chinese dynasty, now it is a tourist destination. Yang's street furniture was identical to other bus stops in the city - with the same colours, shapes and sizes - but not on an official route. There was a large scale map of the city, as is customary, to indicate the direction and reaches of various journeys, but names were shuffled so that streets familiar to local people bore the names of other familiar streets. For tourists, of course, it was pure nonsense. Within days this work was removed by the municipal authority due to the chaos that it engendered - exacerbated by lots of local press coverage - so now it is the stuff of legend.

Such artistic fakery, let loose on the streets, was deemed counter-productive , spoiling the best-laid plans of individuals, and detracting from the image of the town as an efficient machine, with some imaginable financial implications. Beyond dedicated art space, such artistic conceits are unframed and an ensuing confusion could, on the other hand, be understood easily as a positive experience. Here is

a gesture made by an artist, inspired by the real world, to take its place in the real world, but strongly throwing doubt on what is assumed to be real. Whilst visiting Madame Tussauds in London, that institution dedicated to meticulous simulation, it is easy to become habituated to illusion, subsequently encountering figures in the street and "seeing" them as waxworks. Likewise Yang is encouraging us to invert a conventional order of things.

A number of works by Yang Zhenzhong suggest the possibility of undermining the rigid substance of a built environment. Light and Easy, for example, is a series of videos featuring the artist himself balancing in his hands monumental buildings such as the Oriental Pearl Tower. The subject of Let's Puff, an installation, involving two video projections screened parallel to each other, also is the city of Shanghai. On one side we see a young woman (a model with smart/casual sophistication), blowing air in sharp bursts towards the opposite wall which features footage of the Nanjing Road, a major thoroughfare which connects the Bund (with its futuristic view of Poudong) to a pedestrianised retail area, near People's Park. With every exhalation the street scene is shifted backwards, as if we are caught in this city, now the largest in the world, famous for being always "on the move", between an illusory cause and effect.

"Let's Puff is a video installation - the labels etc, everything about the context informs us of this fact - but still such a cinema-like space (like Madame Tussauds) plays on our all-too-human tendency to suspend disbelief. This is the key to the effectiveness of the rhetoric of religion, of politics and of art; in other words, the desire to believe, often in spite of the most contradictory evidence.

There are certain political speeches, full of promises, that are memorised by the citizens of China, almost as if they were divinely inspired. Deng Xiaoping's 'Southern Campaign Speech' (1992) was one of them, and it is the subject of Yang's Spring Story. It is a video piece involving 1,500 workers from the newly built Siemens factory in Shanghai. Each individual has a word or a phrase from Deng's speech to enunciate in the original order so that it makes sense ostensibly as it was intended. We see the faces of the workers in quick sequence as they tell of the wonderful things China can expect in a foreseeable future, now being lived through. The everyday lives of these people are spent concentrated on specific tasks, like many small jigsaw pieces adding up to a bigger picture of manufacturing achievement, as the small utterances amount to the articulation of some overarching vision. Yang's editing has the relentless mechanical quality of factory activity. Again the medium and message of Yang's work are conflated to an extent that makes them inextricable and perfectly matched. Through his collaboration with the Siemens employees, Yang raises intriguing questions about the role of the individual, and the possibility of individualism, now in a country encouraging rampant foreign (capitalist) investment, but still communist at heart.

Beyond political concerns, beyond the state of the nation and China's extraordinary moment now in world history, there is something more poignant, more urgent, for each of us. The message is simple and irresistible, and taken as a title for Yang's

ongoing sequence of series of video pieces, I will die. Ten series so far, made in different languages (Chinese, Korean, Japanese, French, Dutch, English, German, Spanish, Italian, and Arabic), participants are simply seen turned to the camera, responding to the artist's request that they say those words. Some are deadpan, other camp it up, some grasp the meaning of what they are saying with more or less gravitas - some, after all, are children - and some are frankly complicit in the making of an art work. Whatever, however "I will die" is said, there can be no denial. These people, seen on video, like hostages in some awful kidnapping scenario, are living proof of their liveliness (they were there), foretelling their deaths. What could be more straightforward and more profound?

Yang's use of video in this case is a masterstroke. These are snapshots, like those in Spring Story, of people like us, who have left traces on discs or tape that would be recognized by friends and family, and to us who don't know them, well, they could be dead by now. Video is "time-based", and so are we, and no matter where we come from, how old we are, how much we play around with the idea, the conclusion of our mortality inevitably comes around. I will die is one of those works of art that happens every now and then and is so obvious, so elegant in its simplicity, it seems incredible that no-one has done it before. It is an ultimate video work, in more ways than one, an extraordinary distillation of an artistic practice that couldn't be more preoccupied with the nature of what is real.

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