

在一个概念上再加一个概念 Adding One Concept on Top of Another

多媒介装置
installation with different media

1998

关于《在一个概念上再加一个概念》计划的文字提示

借用Joseph Kosuth的”One and Three Chairs”的这件作品作为本计划设想的基本出发点，不仅因为它是一件概念作品，也因为它是一件在西方当代美术史上具有话语权力的作品。在其上面添加一个当代中国艺术家的形象，就如同在一个当代西方权力话语的概念上，加上一个获得确认的所谓“当代中国的”概念。如此，椅子原有的自我概念就必然地转换为一个作为椅子与所坐人之间互文性质的概念。并由此使我们进入到一个现实的层面：那种所谓多元性，差异性文化策略保护下的交流现实：在中心与非中心彼此愿望获得保证下的一个如何提供有效性舞台与一个如何制造合法性表演的当下文化背景。

1997 施勇

The Explanation of <Adding One Concept on Top of Another>:

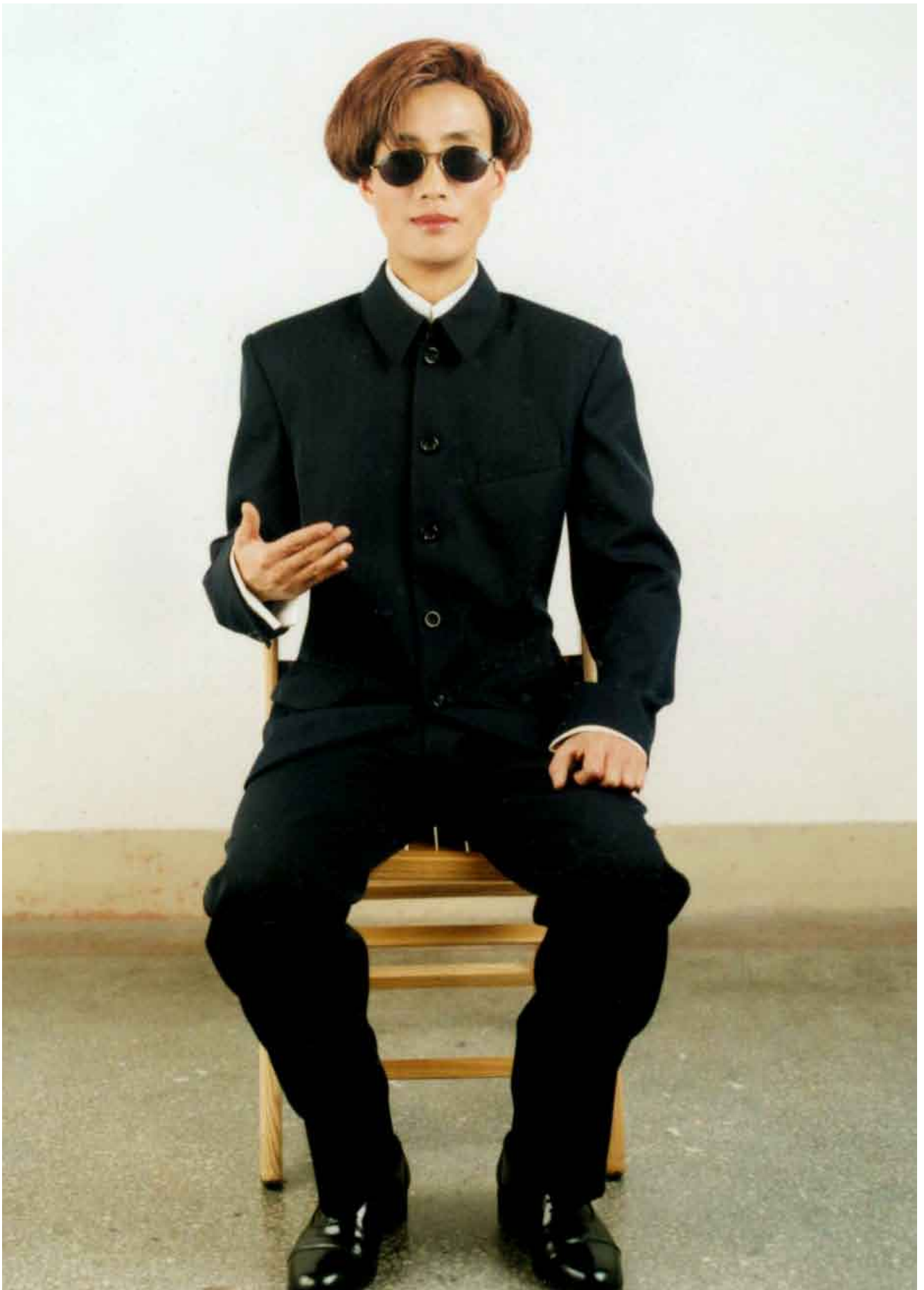
I employed Joseph Kosuth's One and Three Chairs as the starting point for my work, since it is not only a piece of conceptual art, but also one which has been legitimized with the power of language in the context of contemporary Western art history. Adding the image of a contemporary Chinese artist to it equals adding an accepted concept of the so-called "contemporary Chinese" to a contemporary Western concept of the power of language. Therefore, the original concept that Kosuth's chair embodies inevitably transforms into a concept of the mutual relationship between the Chair and the Chinese sitting on it, furthermore, leading us into a level of reality, a reality of communication, which is under the protection of multi-cultural strategy and a current cultural scene and, which, conditioned by the mutual guarantee required by both the center and the fringe, deals with how to offer a valid stage and how to produce legitimized performances.

1997 Shi Yong



约瑟夫·科瑟斯《一把和三把椅子》作品现场照





這是一個藝術家。理由 ----他坐在一把著名的椅子上,很“藝術”;
這是一個中國藝術家。理由 ----他的皮膚是黃色的,并且正以他的母語(中文)藝術地向你證實其合法性,很“中國”;
這是一個中國當代藝術家。理由 ----這個藝術形象很現實:他的髮型與服飾是通過國際電腦互聯網絡的共同參與評選而獲得,既有效地確保了地域性,又有效地確保了時尚性,很“后現代”;
這是一個正在參與國際交流的中國當代藝術家。理由 ----他此刻正有幸坐在這把西方權力的椅子上,面對面地與你們分享他的藝術:身份準確,形象鮮明,很“國際”。

This is an artist. Reason: He is sitting on a famous chair. Very "artistic".
This is a Chinese artist. Reason: His skin is yellow and he is using his mother tongue, Chinese, in an artistic way, confirming to you his legitimacy as a Chinese artist. Very "Chinese".
This is a contemporary Chinese artist. Reason: His artistic image is very realistic: his hair and dress style was chosen through public appraisal on the Internet certifying his fashion sense and his local roots. Very "Post-Modern".
This is a contemporary Chinese artist who is participating in an international exchange. Reason: He is lucky to be sitting on a chair which symbolizes the power of the West, face to face with you sharing his art: his identity and precise image. Very "international".

chair (chār), n. [OF. *chaiere* (F, *chaire*), <L. *cathedra*: see *cathedra*.] A seat with a back, and often arms, usually for one person; a seat of office or authority, or the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a sedan-chair; a chaise; a metal block or clutch to support and secure a rail in a railroad.

椅, (英文), 名詞。[椅(古法語) 椅(現代法語), < 椅(拉丁文): 查看椅子來源。]
一個有靠背的座位, 經常有扶手, 常適用於一個人; 一個職位或權利的座位, 或職位本身; 站
占據這個座位或職位的人, 尤指會議主席; 一個轎子; 二輪或四輪馬車; 支撐或固定鐵軌軌座
的金屬塊或離合器。