

欧洲制造--欢迎您来 MADE IN EUROPE--WELCOME

综合媒介装置
Installation

2001

“欧洲”这个概念在某种意义上与“城堡”的概念非常相象。当然的，它显现着一种不可动摇的主动权：既能攻，亦能守。

对我而言（一个亚洲背景的中国人），作为“他者”的这个“城堡”，则是卡夫卡式的：你可以看见，却无法进入。确切地说，你没有能力主动地进入（因为你不是这个规则的参与者），你只能被动地等待着，等待着被授予某种允许进入的特权。一种在“多元文化”名义下的“VISA”。因此在这个意义上，“被打开的欧洲”这个主题只是一个美好的愿望，而无法被真正意义地打开。本作品正是表达了这样一种现实。

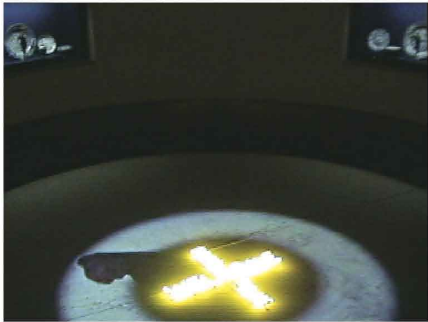
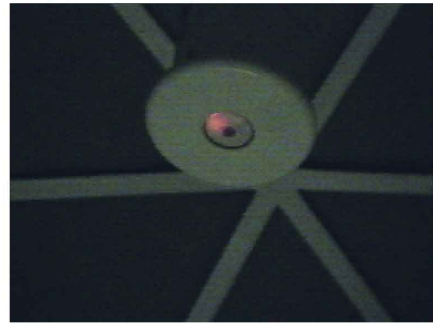
材料：录象，霓虹灯，感应式警报器，瓷器，雕塑

施勇 2001年12月

Europe to some extents is familiar with Castel in concept. Of course, it announces a kind of unshakeable initiative: both attack and defence.

For me (an Chinese in Asian background), the castel is a form of Kafka as an “observer” : you can see it, but you can’ t enter it. Accurately speaking, you are incapable to enter it actively (you are not the participant within the regulations). You have to passively wait outside until you are granted the permission. It’ s a kind of Visa in the name of “Muti-culture” . Actually the opened Europe is just beautiful desire. It can’ t be opened in context of this significance. This is the reality the works conveys.

Shi Yong 2001.12





既定的差异形象 Martina Koppel-Yang

文化身份在20世纪初曾经成为中国艺术界的中心话题，伴随着中华民族的崛起和与西方国家接轨的寻求。由于中国在70年代末的政治开放，尤其是90年代在全球背景下不断提高的参与度，这个问题又一次被急切地提了出来。愈演愈烈的文化环境多样性和杂交性在北京、广州和上海等城市中心尤其突出。上海，以往的殖民城市，今天正在蓬勃发展的国际大都市，正在试图恢复以往的荣耀，其中的居住者却遭遇了新结构和价值观新老交替的快速变化。迅猛的都市化进程，加上中国社会正在进入多元文化的环境，不仅从根本上改变了城市环境，也改变了城市居民日常的生活习惯。

在他的摄影和摄像作品以及在线互动项目中，施勇，这位居住在上海的艺术家将这些刚刚形成的现实与对个人生活的深远影响直接联系了起来。他所聚焦的是身份和画面，他在私人 and 公共空间中都成功地完成自己的作品，私人空间就比如他的私人公寓，而公共空间则莫过于互联网这种最“公众”的地方。

自90年代初，这位艺术家的出现及其转型在施勇的作品中扮演着重要角色。《今日上海新景象》（1997年）是一个在线互动项目，其构思是选择对居住在上海的人来说最充分的画面，这个地方被这位艺术家定义为“中国面对世界的一扇窗”。施勇本身就是这个项目的实验品。参与者被要求在这位艺术家采用不同发型和衣着的12幅肖像中进行选择，然后通过电子邮件发送他们的选择。最受欢迎的选择是毛氏套装、金发和太阳镜的组合。然后，施勇将这个中西合璧的形象作为自己的专业形象。在《你不可以克隆，但你可以买》（2000年）中，这位艺术家的专业形象成为连续印制的成批作品。讽刺而又带着许多上海艺术家特有的幽默感，施勇现在质问身份和自我形象是否是多元文化概念的反应，在经历了分散化和全球化之后，仍然由西方标准所掌控。在《在一个概念上再加一个概念》（1997年）中，他借用了科瑟斯著名的概念作品《一把和三把椅子》。他将自己坐在椅子上的画面投影到科瑟斯作品中的椅子上，旁边是一张椅子的照片和字典上对椅子的定义。这一次他的形象是具有代表性的中国现代艺术概念，又成为西方概念艺术的化身，具有双重含义。施勇将自己对文化身份的寻求与西方艺术史的论文关联起来，他将其引用为合法化的结构和参考系统。施勇的拙劣模仿影射着中国艺术家对独特文化身份的追求，同时又被西方标准认可，质疑着多元文化战略的前景与做法。

《欢迎》是施勇在“被打开的欧洲”所展出的多媒体装置艺术作品。这个作品再次关于“西方与非西方世界对话与交换的文化现实”。在投射到地板上的黑色圈子里，用红色霓虹灯写着中文与英文的“欢迎”，形成“X”字。艺术家围着内圈行走的画面投射在内圈外侧的地面上。只要观众想走近或进入中心，就会响起警报声，阻止他们进入。这一次，施勇为主流和边缘文化的关系创造了意味深长的暗喻。尽管“西方文化所定义的所谓多元文化主义看似告诉你，种族中心主义文化和边缘文化之间的界线正在消失”，但接近边缘的人仍然被拒之千里，无法分享中央地位。具有讽刺意义的是，正如这位艺术家所表达的，是边缘文化的特定文化身份创造了难以逾越的鸿沟，因为“文化的分类系统聪明地把你放在具有特殊象征意义的展示橱窗内，以便区分”。非西方文化融入前殖民地区的文化现实仍然由西方标准所主导，为了得到承认的地位，必须在既定规范的狭小边界中行动——否则警报就会响起。

The Prescribed Image of Difference Martina Koppel–Yang

The question of cultural identity became a topic central to Chinese art in the early twentieth century, with the emergence of a Chinese nation–state and its quest to enter into concert with the Western nations. Since the political opening of China in the late ‘70s, and especially since the country’s growing participation in a global context in the ‘90s, this question has again been raised with urgency. The increasing heterogeneity and hybridity of the cultural environment is particularly evident in the country’s urban centers, such as Beijing, Guangzhou or Shanghai. Shanghai, former colonial city and now booming megalopolis trying to revive its former splendor, confronts its inhabitants with the rapid shifting of old and the fast emergence of new structures and value systems. The explosive process of urbanization as well as the entering of the Chinese society into a multicultural context further radically changed not only the urban environment but also the everyday habits of city–dwellers.

In his photos and videos, as well as in his interactive online projects, Shanghai based artist Shi Yong directly relates to those newly emerging everyday realities and their far–reaching influence on the individual’s life. He focuses on the aspects of identity and image and accordingly realizes his projects in private and public spaces, such as his private apartment or the most public space, the Internet.

From the beginning of the ‘90s, the artist’s appearance and its transformation have played a major role in Shi Yong’s work. The New Image of Shanghai Today (1997), an interactive online project, was conceived to choose the most adequate image for an individual living in Shanghai, a place that the artist defines as “China’s front to the outside world.” Shi Yong himself was the experimentee for this project. The participants were asked to select between twelve portraits that showed the artist with various hairstyles and dressed differently and to submit their choice by email. The most popular choice was the combination of a Mao suit, blond hair, and sunglasses. Shi then adopted this image, which characterizes him as a hybrid between Western and Eastern culture, as his professional look. You cannot clone it, but you can buy it (2000) shows the artist’s professional image as a serially coined multiple. Ironically and with the humor typical of many Shanghai based artists, Shi here questions identity and self–image as a reflection of multicultural concepts, which in spite of decentralizing efforts and globalization are still dominated by Western standards. In Adding one Concept on Top of Another (1997). He appropriates Kosuth’s famous conceptual piece One and Three Chairs. He projects his image sitting on chair onto the chair in Kosuth’s piece next to a photograph of a chair and the dictionary definition of chair. His image, this time a pars pro toto for concepts of contemporary Chinese art, is thus superimposed onto the epitome of Western conceptual art. Shi Yong relates his quest for cultural identity to the discourse of Western art history, which he cites as a legitimizing structure and reference system as such. Shi’s parody of the Chinese artist’s quest for a distinct cultural identity that at the same time is acknowledged by Western

standards questions the perspective and the practice of multicultural strategies.

Welcome is the title of the multimedia installation Shi Yong presents in Unpacking Europe. This piece again is about the “cultural reality in the dialogue and interchange between the Western and the non–Western.” Within a black circle projected on the floor the sentence “Welcome” is written with red neon lights in Chinese and repeated two times, forming a cross. The image of the artist walking around the inner circle is projected on the floor on the outside of the inner circle. As soon as the spectators want to get close to or want to enter the center, an alarm will start and prevent them from doing so. Shi Yong here creates an eloquent metaphor for the relation of the dominant and the marginal culture. Even though “the so–called multiculturalism defined by the Western culture seemingly tells you that the line between the ethnocentric culture and the marginal culture is being eliminated,” the one coming from the margins still is prevented from sharing in the central position. Ironically, as the artist states, it is just the specific cultural identity of the marginal culture that creates the insurmountable gap, as “a new taxonomy of cultures is laying you cleverly in a special symbolic display window for the purpose of distinguishing.” The integration of the non–Western into the cultural reality of the post–colonial area still is dominated by Western standards, and to obtain a position of acceptance one has to act within the confines of the prescribed decorum—or the alarm will start.

2001–2006

宠物骨，抛物线与卡拉OK

——对施勇近期作品的一次自圆其说似的展开

如果说，2002年之前，在我作品中对艺术现实的具体性表达还津津乐道的话，那么在这之后，我对诸如“欲望”、“幻觉”、“迷药”、“引力”、“表情”及“卡拉OK”等此类感性的词汇在作品中的反复运用却越来越有兴趣。基本上，它们构成了2002年至今我作品全部的表达主题。当然，可以肯定的是，它们依然基于现实的理由，是对所谓全球化背景下另一种现实层面的再一次展开：一个在现实欲望推动下不断滋生的幻觉现实。也依然充满着双刃剑般的反讽。不同的是，它们不再大声喧哗，咄咄逼人，而是充满呓语，想入非非。

一开始，我并没有明确地意识到这种倾向的转变。现在回想起来，在2002年的互动网络作品《一次约会——你我爱情方程式》中就已经流露出了这种踪迹。在这件作品中，我是通过借助爱情故事的叙事方式来加以表现的。因为我发现，一方面在表层的叙事结构上，它们与我关注的“新形象”的生活现实有着某种惊人的相似性，而另一方面，在内在对应关系上却完全相反：前者是冲动的，真实的；而后者是蓄意的，造假的。因此，我特别感性趣于通过对爱情叙事结构的外在性借用与内在性的篡改来诱发存在于现实之中的某种幻觉性张力：美丽的陷阱总比伤害好。并进而不动声色地来呈现一个浸泡在不断制造欲望，制造幻觉的“新形象”的现实。奇怪的是，那时我并没有自觉地意识到要将这种倾向作主动的全面性推进。虽然在这之后，间断性地也有类似倾向的作品时不时地冒出来，如2001年制作的数码合成摄影联画：《基调：70%红，20%黄，10%蓝》以及2002年早些时候制作的数码合成摄影系列《风景画廊NO.1——今晚有月亮》，《风景画廊NO.2——永远》等等，但基本上还没有自觉形成具体明晰的概念。只是一次偶然的巧合才真正意义上的提示并激活了存在于作品中的这种潜在性倾向，并使它们变得清晰与自觉。一天，在我居住的小区花园内，我看见了一户饲养宠物犬的主人为了叫唤他家的宠物犬回来，便把一根宠物骨对着那只宠物犬晃了几下，而那只正在玩耍的宠物犬见状后，便随即不顾一切地朝向宠物骨冲了过去。当时，我被这一幕景象迷住了，因为我分明感受到了由错觉造成的某种奇异的魅力：一个由“欲望”引发的幻觉，是如何又被欲望填满的那种魅力。我突然意识到它们就是我一直潜在性地企图表达但又不甚明了的那种角度的一次不折不扣的凸现。就这样，一根宠物骨成了我近期作品转变的一个至关重要的契机。2002年中期创作的雕塑装置《月色撩人》就是这种转变的真正开始。在这种转变之前，正如文章开头提示的那样，我的作品更多的是关于一种艺术政治话语的“身体意象”（通过国际间互联网络的选择来命名的“今日上海新形象”）在“交流现实”中的具体针对性。那时我感兴趣于通过对“身体意象”的具体切入来联击“交流现实”。因为，身体从来就不是中性的。他（她）们是社会组织化进程中的一种不可避免的隐喻。是政治，经济，文化，权力与利益等诸多话语重合的意象载体，既复杂又暧昧。所以在那一阶段，作为现实具体针对性的“新形象”在作品中的连续性表达，对我来说是理所当然的。只是在作品不断创作的过程中，我却越来越被某中荒诞性的力量所迷惑，因为在这个“交流现实”中，你能深切地感受到被某种奇异的力量不断推动着的，使我们无法逃避的事实：无论你怀有何种愿望，在这里，不再有无辜者，只有共谋者。就象库哈斯说的那样：“我们是这个‘强迫变动’中的一份子。它们正在被不断滋生的幻觉一层层的包裹着，他们看上去很美好。那时，我下意识地萌生了试图从这种“交流现实”的具体性中撤退的念头。因为我隐

约地对推动这种事实的荒诞性力量产生了兴趣：有些东西还没有被涉及被表达。这或许就是那个阶段时不时会有偏离角度作品出现的缘由。那时，我并没有太明确的意图，现在看来，那种隐约的需要被涉及被表达的即是关于“欲望”与“幻觉”，它们是近阶段作品倾向转变的根本性动机。

在第一件自觉性意义上的作品《月色撩人》中，我开始有意识地将身体的意象从原来整体性的信息中抽离出来，使他们的身份变得可疑而又模糊。仅仅截取身体局部，并通过对手脚的概念偷换与比例夸大的方式，将其置于某种“引力”之下，使你无法回避：他既站着，又趴着，被一根置于地面上的发着粉红色光芒的人造宠物骨深深地吸引着。在这根骨头内，正播放着你必须倾身贴近才能听见的如碎片般迷一样的声音（那是我从本次上海双年展酒会上录制的现场声音）。这件作品的意义在于我找到了使这种倾向的转变得以展开与深入的切入点——“一根宠物骨”。它的张力足以充分地表达我现在的观念与想法：它既是具体之物，一个实在的物体；又是一个幻觉之物，一个虚构的代名词，非常具体却无法企及。一方面概念清晰，而另一方面却又隐喻重重。

在广州，我创作了另一件录象环境装置《可以飞得更高》。这件作品的基本想法来自于我对抛物线的想象：比如，一根宠物骨抛向远处带着如彩虹般的弧线划过天空又落下。又比如一条线性指数带者如超音速飞机般的飞行弧度由电子屏的这一端划向那一端，就象想象与期待可以一次接着一次地重复。我把这种想象引申为二根分别由无数药盒与粉色霓虹灯构成的长约6米的弧线，它们上下平行地吊挂在天花板上。在它们的首端，同时吊挂着一只画面朝下的迷你显示屏。影像内容由如宠物般觅食与奔跑的一对局部的手以及淡化叠置的“新形象”在飞翔的二组形象组成。随着音乐的变化由慢至快、由慢镜头至快镜头的交替切换中进行着。在强引力的作用下（一种宠物骨意象的无形存在）呈现出一种如迷药般导致的幻觉景象：时而认真细心寻找目标，时而又快疾如飞充满斗志，一会儿是充满幻想，一会儿又突然如苍蝇般变得癫狂。在地上，我安置了二只红色充气床，观众在观看时，必须躺下。以这种观看方式来处理，是因为小时候乘凉，睡在躺椅中，仰望着满天繁星时的那种想入非非的经验。我认为这件作品非常适合于这种观看。

2002年年底，我在北京创作了我自认为比较满意的一件取名为《QQ 的幻想》的影像动感装置，所以取名为“QQ”这个名字是它源于二种意思的幽默性合成。如同在北京的这个展览的主题：合成的现实。一个“Q”表示虚拟网上聊天方式，另一个“Q”则取自鲁迅笔下的那个阿Q，它们几乎完整地传达了这件作品的真实意图。

在这件作品中，影像的内容有二个部分，一个是被继续强化运用的如宠物姿势般的局部身体意象，另一个则是都市星空下闪烁着欲望光亮的直逼苍穹的建筑物穹顶，它们被暗示性地置于交替性的遥向呼应中。具体的影像画面是由通过局部身体意象的由慢至快，由快至疾速又突然间的嘎然而止的一系列动作来完成。在与之动作完全同步的器物碰撞与砸碎声中，它们混合着试探性的敲打，深思熟虑的盘算，暧昧性的抚摸，肆意妄为的挑逗，致命性的破坏，快感达至高潮的幻想及突然性的被摔醒。在装置的表现方式上，我利用现场过道，在其间垂挂了一张白色塑质薄膜。白色薄膜与四只吊挂下来的低频扬声器前后紧紧地贴住，影像投掷其上。声音是通过音频由低频扬声器进行传送，声音随着低频扬声器的强烈振动，使薄膜神经质颤栗起来。在这里，一种非常具体的，与动作节奏完全一致的声音及动感与另一种在影像画面中完全不触及物体的无中生有的虚拟性行为被我故意地叠置在了一起。如果在作品《可以飞得更高》中，局部身体意象是通过侧面的奔跑处理来表达某种幻觉式的欲望追求的话，那么在这件作品中，局部形象的动作则是被通过与观众的面对面方式来加以处理，在不断的动作行为中，他们显现了一种在欲望无法抵达时，必须予以自慰性补偿的那种卡拉OK式的快感，与现实有关又与现实无关。

施勇 2003. 3 写于美伊战争期间

Pet' s Bone, Para-curve, and Kara OK

----- A Self-sufficient Elaboration of Recent Works by Shi Yong

If I was still happy to talk about the particular expression on artistic reality in my works before 2002, I have thereafter turned to be more interested in repetitive use in the works of such sensual words as “desire”, “illusion”, “hallucinogenic”, “gravitation”, “expression” and “Kara OK”. They basically formed the complete expressed themes of my works since 2002. It may be certain of course that they are still based on practical reasons, and are another elaboration of another layer of reality on the background of the so-called globalization: an illusive world successively increasing driven by practical desires. And they are still full of biting irony. The difference is that they are no longer clamorous or aggressive, but full of sleeping talks and whimsical ideas.

In the first place, I did not clearly realize the change of this tendency. Now I recall that it may have been noticed in *A Date ---- Our Love Formula*, an interactive network work in 2002. I expressed it in that work with the help of a narrative of a love story. I found that, in the narrative structure on the one hand, they correspond surprisingly with the life and reality which I kept looking for as a “New Image”, on the other hand, they are opposed to each other in the inner corresponding relations: where the former is impulsive and real and the latter intentional and false. Therefore, I was particularly interested in inducing a certain illusive tension existing in reality by employing externally the narrative structure of a love story and changing internally its contents: beautiful traps are better than hurts. Thereafter I secretly expose a reality of “New Image” involved in successive creation of desires and of illusions. Strangely enough, I was not consciously and actively pushing the tendency forward in full length. Although after that there were some intermittent appearances of similar tendency in my works, such as *Basic Tone: 70% Red, 20% Yellow and 10% Blue*, a digital compound series photo pictures produced in 2001, *Scene Corridor No. 1 ---- There Is Moon Tonight*, and *Scene Corridor No. 2 ---- Forever*, digital compound series photo pictures produced in the earlier period of 2002, basically I had not consciously formed a clear and particular concept of it. It was by chance only that this potential tendency in my works was hinted and activated in its true sense, and became a clear and conscious concept.

One day, I noticed in the small garden near my home a hostess raising a pet dog, who, wishing to call her pet back, waived a pet's bone at the dog, and that dog at play, seeing this, ran toward the bone desperately. I was amazed at the scene, because I clearly realized that illusion might cause a surprising charm: the charm in how an illusion produced from “desires” is satisfied by desires again. I suddenly realized that was an outstanding and complete representation of an angle which I had always potentially intended to express but did not have a clear picture of. Thus, a pet's bone became a critical turning point for the change in my recent works. The true beginning of such change was the sculpture equipment produced in the middle period of 2002 ---- *Attractive Moonlight*. Before such change, as I have said in the beginning of this essay, my works are more of the particular directiveness of the art political word of “body image” in the “communicative reality” (the “New Image of Shanghai Today” as nominated by selection via Internet). I was at that time interested in connecting with “communicative reality” by particular investigation into “body image”. Therefore, body has never been neutral. They (either male or female) are an inevitable metaphor in the process of social organization, and the image carrier of the combination of multiple words such as politics, economics, culture, power and interest,

both complicated and hazy.

So after that period, the successive expression of the “New Image” in my works as the practical and particular directiveness was natural to me. I was, however, during the continuous creation of works, confused by the power of absurdity as time passed, because in such “communicative reality”, you will have a deep feeling of being pushed continuously by a certain strange power, an inevitable fact: there is no person who is innocent except complice, no matter what you have wished. As Koolhaas says: “We are one element of this ‘forced change.’ ” They are being wrapped up by increasing illusions, layer by layer. They may look very beautiful. Then I unconsciously came to the idea of trying to retreat from the particularity of such “communicative reality”, because I gradually became interested in the power of absurdity that drives this fact: there is something that has never been touched or expressed. That perhaps was why in that period some works appeared to be astray from the right angles. I did not have a specific intention, but now, what was faintly required to be touched or expressed was something regarding “desire” and “illusion”, and they are the fundamental motif for the tendency change in my recent works.

The first work of consciousness was *Attractive Moonlight*, in which I begin to consciously abstract the body images from the original complete information, and change their identity into something doubtful and hazy. By only taking parts of a body and secretly replacing the concepts of hands and feet and enlarged scale, I put them under certain “gravity”, which you cannot avoid: you are both standing and lying prone, deeply attracted by a pink, glowing, man-made pet’s bone dropped on the ground. Inside that bone is playing a kind of sound like small debris and enigma, which you can only hear by keeping close to it (which I recorded on the spot of the dinner party of Shanghai Biennial Art Show this year). The tension is enough to express sufficiently the ideas and thought I have right now: they are particular and factual object, but also illusive object and virtual representative, very particular but unobtainable. On the one hand, it has a clear and new concept; on the other hand, it contains many metaphors.

I produced *Could Fly Higher*, another videotape situation equipment. The basic idea of this piece comes from the imagination of a para-curve: for example, a pet’s bone thrown afar falls along a rainbow-like curve line in the sky. For another example, a linear index flies from this end to another of the electronic screen along its flying curve like a supersonic plane, which is like imagination and hope may be repeated one time after another. I further extend this imagination to a curve of about six meters constituted by numerous medicine boxes and pink neon lights, which is hung from the ceiling, parallel to one another vertically. At the upper end is hung a mini-screen facing downward. The picture is comprised of a pair of hands like a pet hunting and racing for food and faintly overlapped flying “New Image”. It develops with the change of music and the exchange of slow scene and fast scene and slow-fast scenes. Under the effect of strong gravity (the invisible existence of the image of a pet), appears an illusive scene cased as of by hallucinogenic: carefully looking targets at a time and energetic and running like flying at another; full of fantasies at a time and crazy like a fly suddenly at another. On the ground, I place two red air beds, such that the viewers must lie before they see them. The arrangement of this way of viewing comes from the childhood experience when I lay on a long chair, getting cool air, looking up at the starry sky, full of various whimsical ideas. I think this piece is suitable for the way of viewing.

I created a videotape motion equipment with the title of *QQ Fantasy*, which I think is a quite satisfactory piece. I include QQ in the title because it originates from the humorous combination of two ideas. It is like the theme in the show in Beijing: combined reality. One of the two Qs represents the talk on the virtual internet, and the

other Q is taken from Ah Q in the sake story by Lu Hsun. They together almost express in full the true intention of that piece.

In this piece, what is on the videotape has two parts. One is the partial body image continuously used in a reinforced manner like the position of a pet, and the other is the arch of the buildings thrusting directly to the sky with the starry light of desires in the city. They are put together among reciprocal connections in an implied manner. The detailed picture is completed by a series of action of the parts of bodies moving from slow to fast and from fast to flying and then stopping abruptly. Simultaneous with the actions, the clashing and breaking of utensils combine with attempted knocking, contemplated calculation, ambiguous fondling, wanton flirting, fatal destruction, fantasy of euphoria coming to a climax and sudden being thrown into consciousness. In the expressive method of equipment, I use the passage on the spot and have a white plastic membrane hung over it. The white plastic membrane and four low-frequency loud speakers hung down are stuck together, with the projected picture thrown on them. Sound is conveyed by frequency and low frequency loudspeaker, while the sound vibrates with the low frequency loud speaker and the force the membrane to shiver widely. Here, sound and motion, very detailed and simultaneous with the rhythm of actions, along with the virtual actions in the scene which are not connected with objects nor come from anything, are arranged together. If the image of parts of body in *Could Fly Higher* expresses in a sidelong manner the pursuit of illusive desires represented by running, the parts of body in this piece are arranged to face with viewers, which, in continuous actions, represent a kind of euphoria attained as in *Kara OK*, required to be satisfied by the sense of achievement through self-delusion. And that is both relevant and irrelevant to reality.

Shi Yong

Written during the war between US and Iraq

March 2003

第一次约会

The First Date

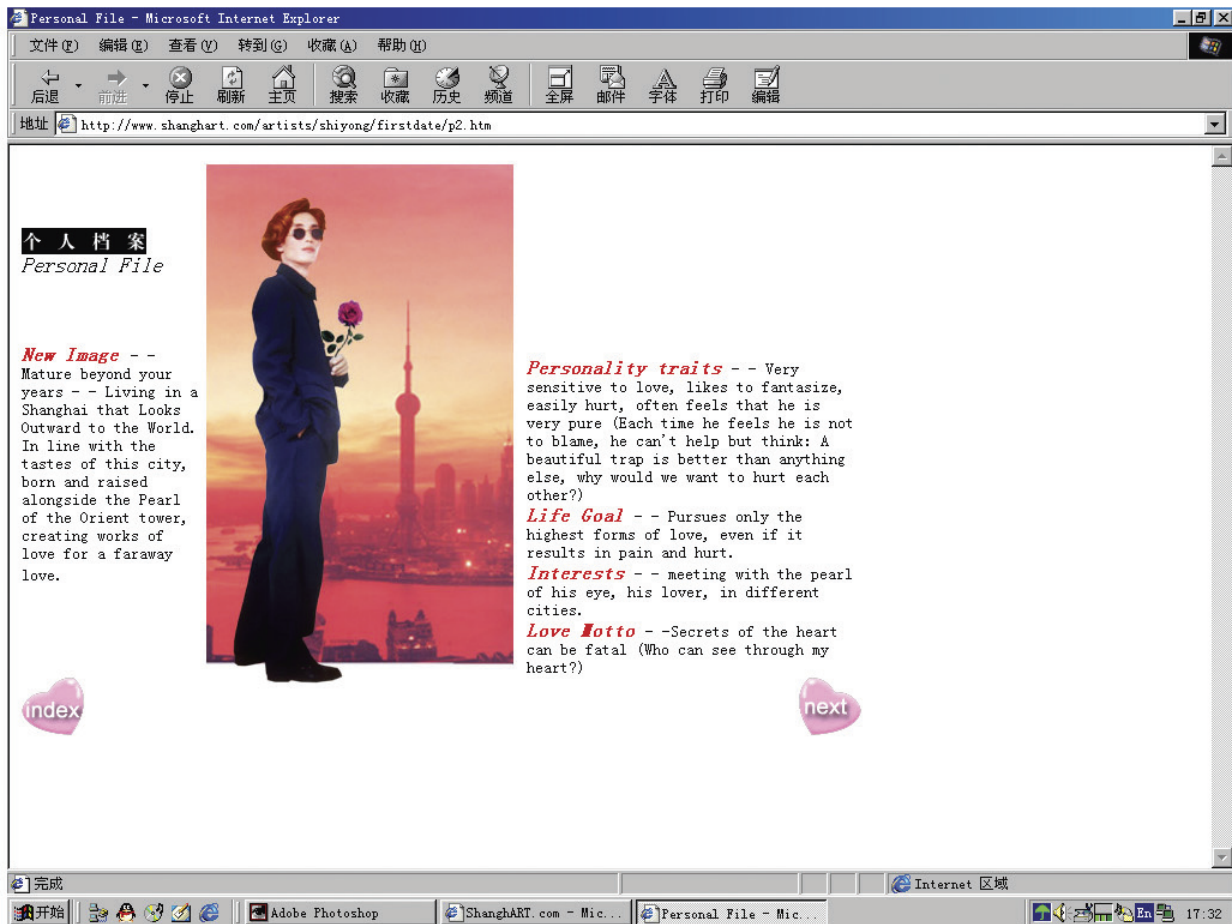
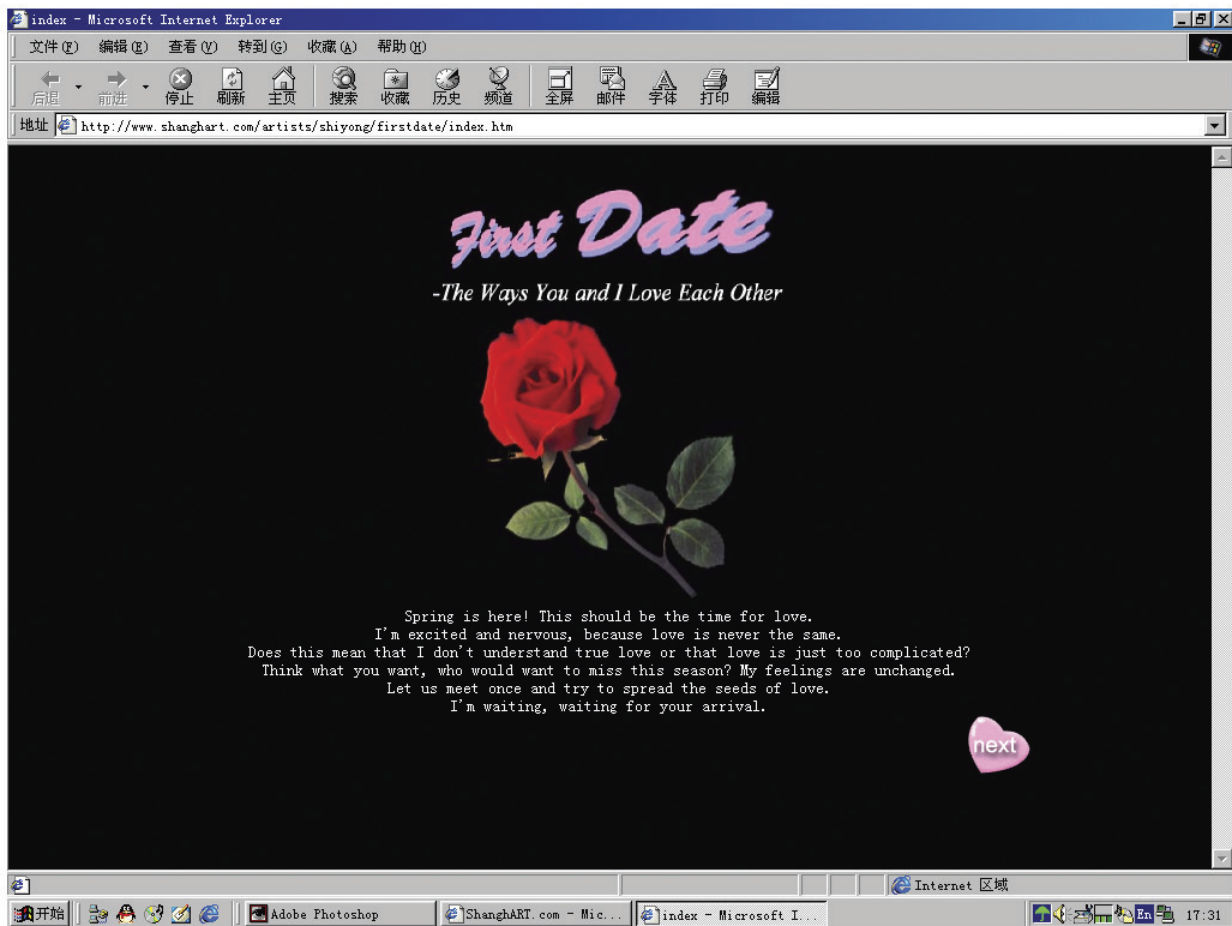
网络作品

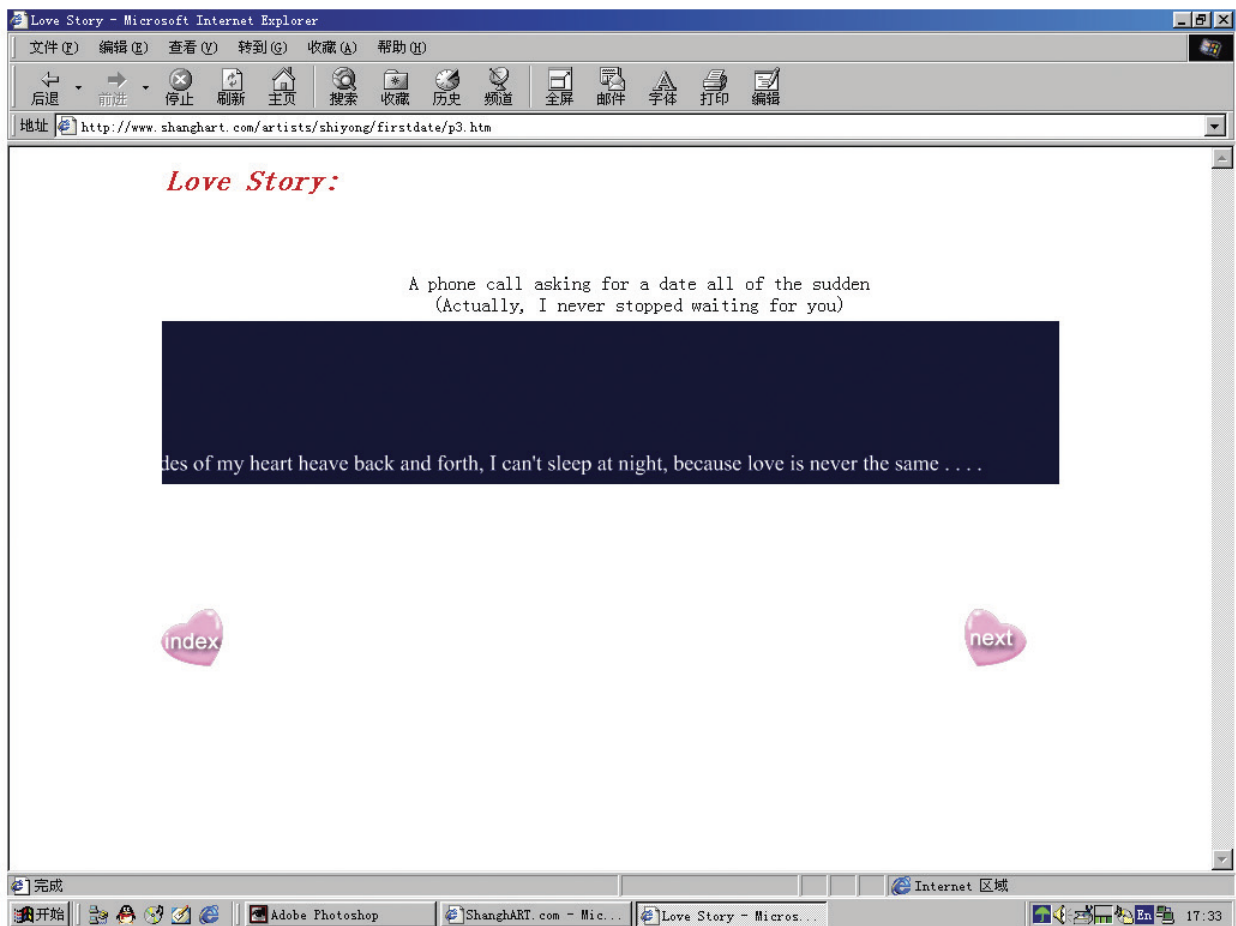
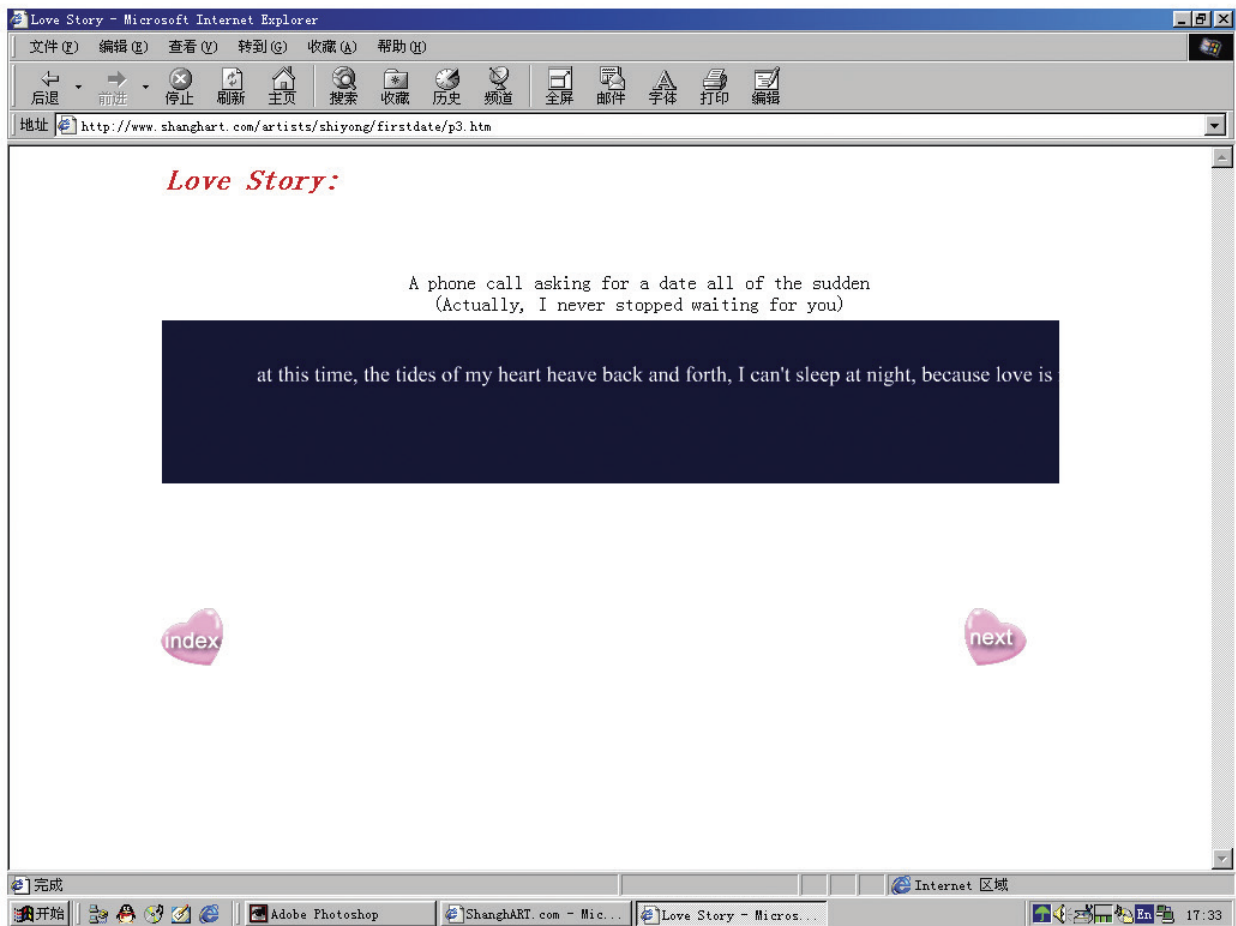
Interactive Internet Art Work

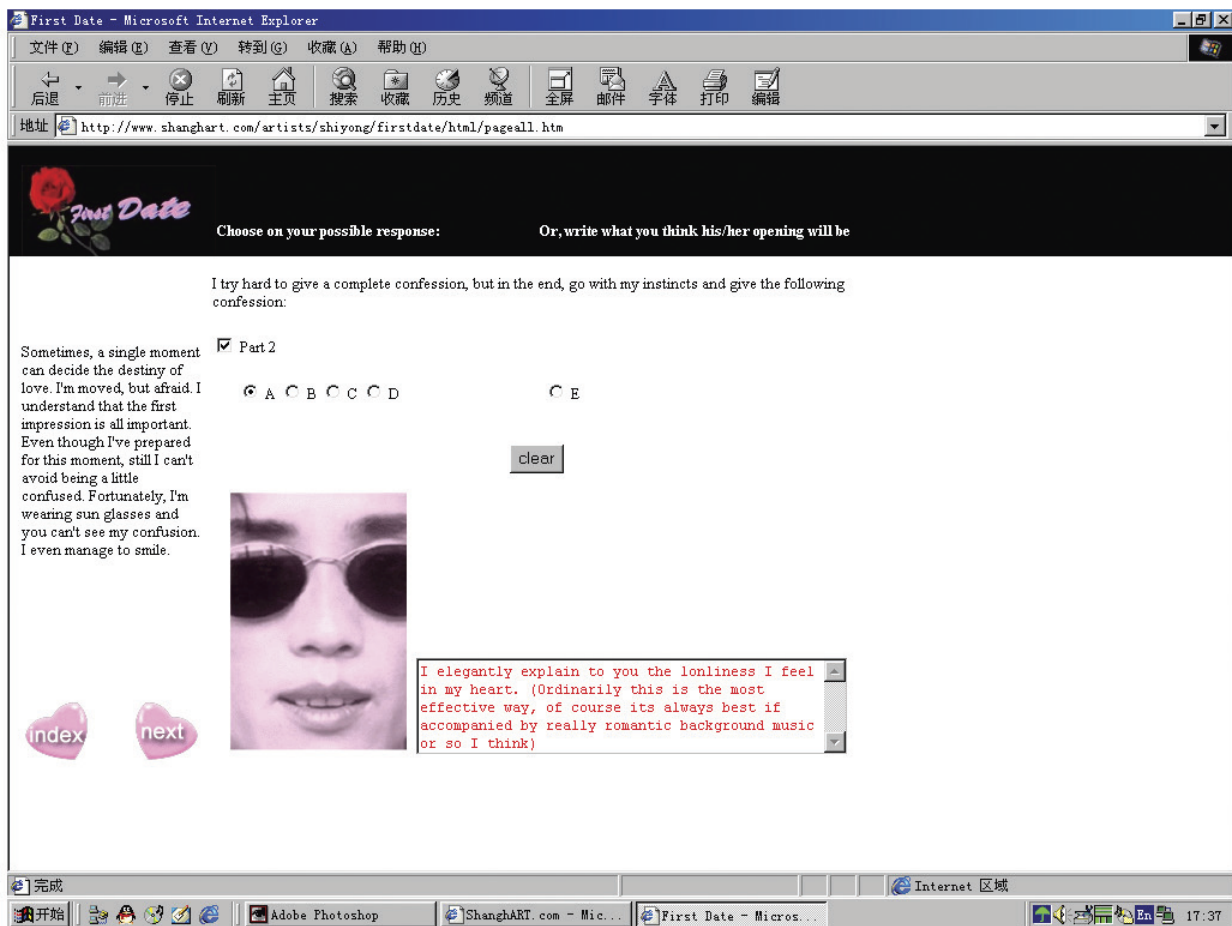
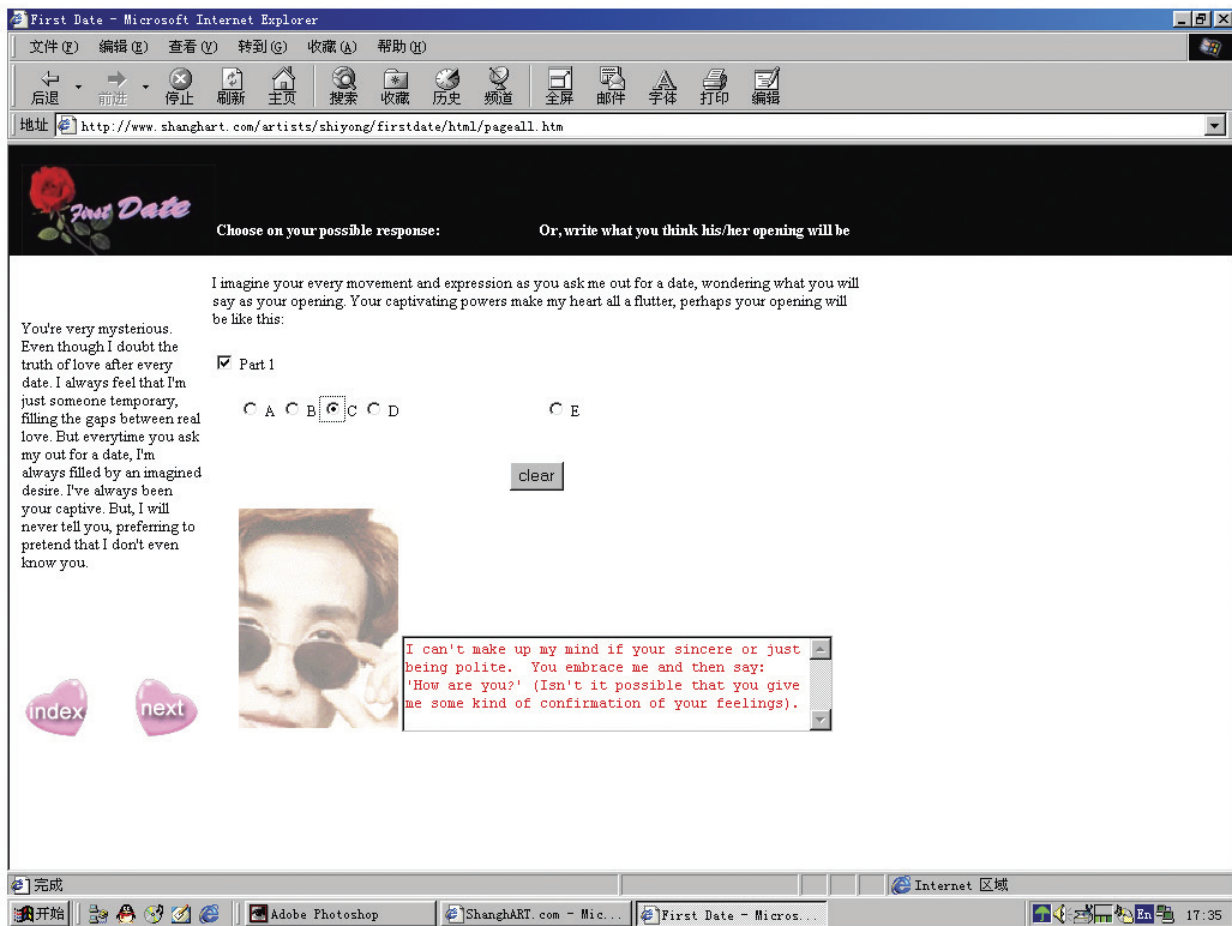
2001

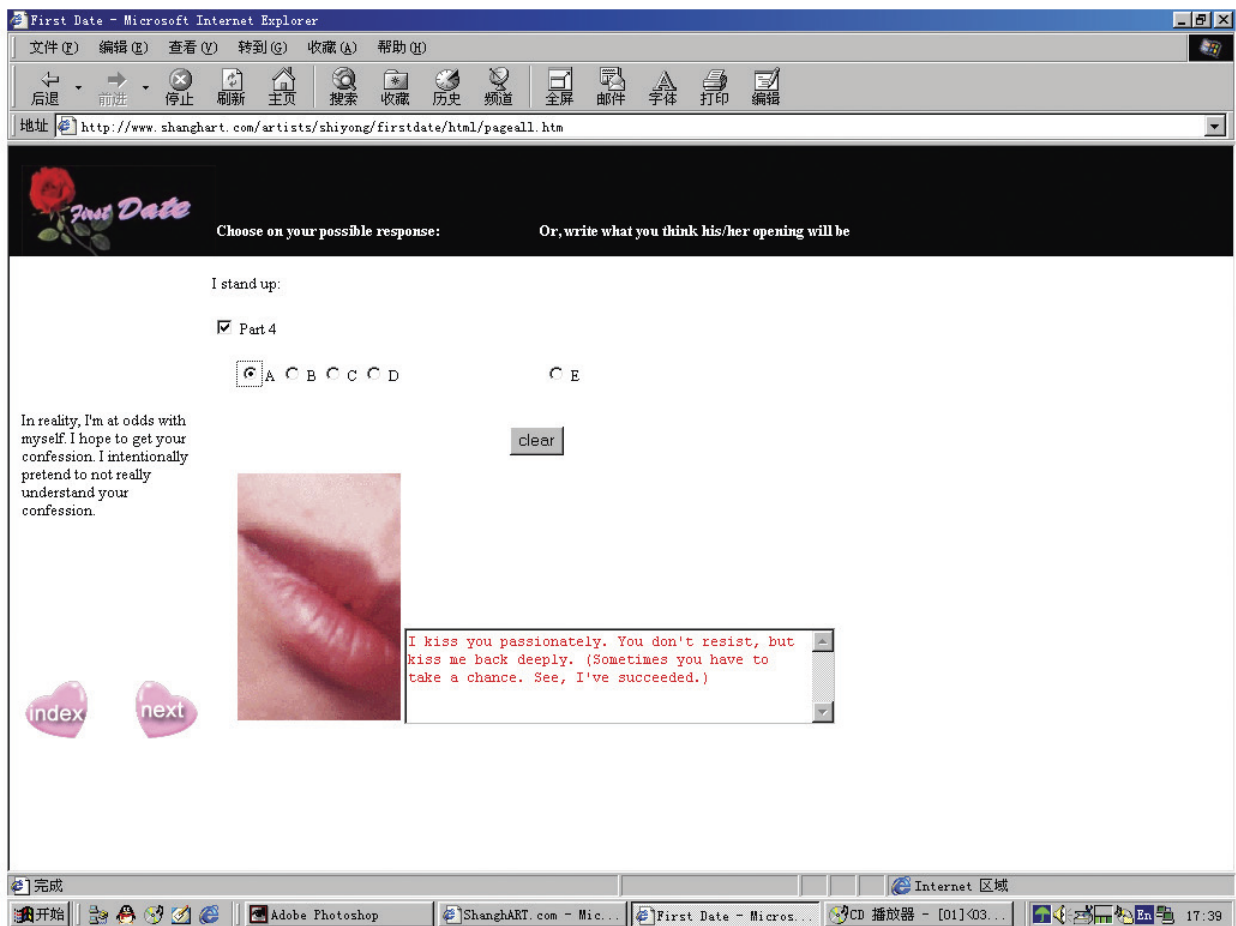
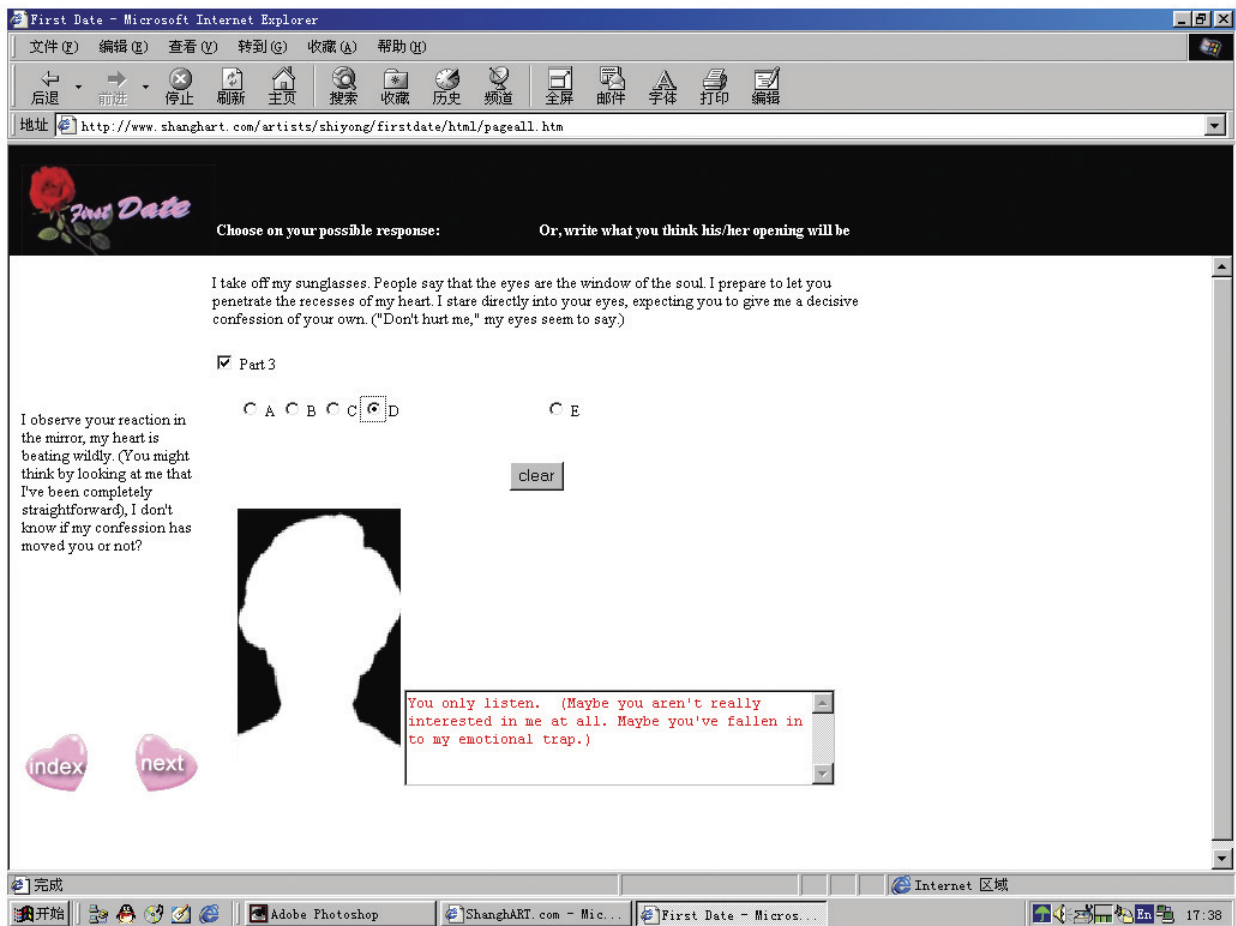
在这件作品中，我是通过借助爱情故事的叙事方式来加以表现的。因为我发现，一方面在表层的叙事结构上，它们与我关注的“新形象”的生活现实有着某种惊人的相似性，而另一方面，在内在对应关系上却完全相反：前者是冲动的，真实的；而后者是蓄意的，造假的。因此，我特别感性趣于通过对爱情叙事结构的外在性借用与内在性的篡改来诱发存在于现实之中的某种幻觉性张力：美丽的陷阱总比伤害好。并进而不动声色地来呈现一个浸泡在不断制造欲望，制造幻觉的“新形象”的现实。

I found that, in the narrative structure on the one hand, they correspond surprisingly with the life and reality which I kept looking for as a “New Image”, on the other hand, they are opposed to each other in the inner corresponding relations: where the former is impulsive and real and the latter intentional and false. Therefore, I was particularly interested in inducing a certain illusive tension existing in reality by employing externally the narrative structure of a love story and changing internally its contents: beautiful traps are better than hurts. Thereafter I secretly expose a reality of “New Image” involved in successive creation of desires and of illusions.









月色撩人

The moon's hues are teasing

装置

Installation

150cm x 200cm x 300cm

2002

在作品《月色撩人》中，我开始有意识地将身体的意象从原来整体性的信息中抽离出来，使他们的身份变得可疑而又模糊。仅仅截取身体局部，并通过对手脚的概念偷换与比例夸大的方式，将其置于某种“引力”之下，使你无法回避：他既站着，又趴着，被一根置于地面上的发着粉红色光芒的人造宠物骨深深地吸引着。在这根骨头内，正播放着你必须倾身贴近才能听见的如碎片般迷一样的声音（那是我从本次上海双年展酒会上录制的现场声音）。这件作品的意义在于我找到了使这种倾向的转变得以展开与深入的切入点——“一根宠物骨”。它的张力足以充分地表达我现在的观念与想法：它既是具体之物，一个实在的物体；又是一个幻觉之物，一个虚构的代名词，非常具体却无法企及。一方面概念清晰，而另一方面却又隐喻重重。

The first work of consciousness was Attractive Moonlight, in which I begin to consciously abstract the body images from the original complete information, and change their identity into something doubtful and hazy. By only taking parts of a body and secretly replacing the concepts of hands and feet and enlarged scale, I put them under certain “gravity”, which you cannot avoid: you are both standing and lying prone, deeply attracted by a pink, glowing, man-made pet’s bone dropped on the ground. Inside that bone is playing a kind of sound like small debris and enigma, which you can only hear by keeping close to it (which I recorded on the spot of the dinner party of Shanghai Biennial Art Show this year). The tension is enough to express sufficiently the ideas and thought I have right now: they are particular and factual object, but also illusive object and virtual representative, very particular but unobtainable. On the one hand, it has a clear and new concept; on the other hand, it contains many metaphors.





你可以飞得更高 **YOU CAN FLY HIGHER AND HIGHER**

录象装置
Video Installation

2002

1，作品《你可以飞得更高》是一件综合媒介作品，在此你采用了声音，影象和装置，并且营造出一种迷幻的空间效果。可以谈谈此件作品的创作初衷吗？

答：从2001年底开始，我对存在于我们现实之中的某种不断膨胀的幻觉性力量越来越感兴趣。你可以看到，那种狂想似的浪漫主义激情正不断地蔓延在我们现实的各个方面，并不断地影响着我们的思维与行动，使我们的身心变得亢奋而又充满欲望。它们几乎是当今全球一体化思潮下中国现实环境的最显著的特质之一。《可以飞得更高》便是在这种角度下的思考产物。

2，此件作品中，影象部分采用了“标准形象”，可以介绍一下“标准形象”产生的背景吗？

答：你知道90年代中后期，在国内本土尤其是在上海，这个被作为中国对外开放与“国际接轨”的窗口城市，那种如超音速般的“一年一个样，三年大变样”的对城市表面形象改造的迷恋，是非本土的人所难以想象的，而身处其中的个人也有意无意地卷入其中。举例来说，在国内城市的商厦内，甚至在大街小巷。你都能发现，到处充斥着用来帮助你快速改变自身形象的电脑设计摊位。因此，在这种环境背景下，“今日上海新形象”计划的产生就不足为怪了。

3，据我所知，“标准形象”中“你的形象”是由大家所挑选出来，所以“标准形象”是否有一种自我身份迷失的指向？如果是，这种“自我身份迷失”在当前社会现实中是否具有群体性？

答：确切地说，“标准形象”是关于自我身份在与所谓“国际接轨”过程中，试图急于改变自身，又对自我身份难以作出判断与选择的结果。在这个意义上，“标准形象”绝非个案，它们具有普遍性。

4，在影象部分，有一段是猎捕的片段，“你”转变成一种动物形象，这是否跟物欲有关？

答：我觉得，用模拟动物行为的方式来传达追逐的欲望，在表达上最具杀伤力。因此，我力图运用这种意象，通过迷幻般的音乐与环境的幻觉营造，来反映我对这个现实的看法。它们不仅仅与物欲有关……

5，“猎捕”之后，伴随着“浪漫”的音乐，“你的形象”也进入了“飞”的状态，霓虹灯所营造的迷幻氛围此时与音乐和影象相得益彰，整体的氛围营造使躺在气垫床上的观众也一起进入了“飞”的状态。但根据我的经验，此时此刻我总有一种“不安”的感觉，这是否预示着危险的开始？

答：我想我在这件作品中，所要表达的是“追逐”或者如你说的“猎捕”这个行为本身，这一点很重要，因为想象与期待总是最令人怦然心动的。因此，“飞”的状态是关于一种在追逐过程中的想入非非，而不是追逐后的想入非非。它确实预示着某种潜在的危险。就如一个人躺在床上做着美梦的时候，也许不小心突然从床上摔到地上的那种摔醒后的疼痛。

6，药盒是不是一种隐喻，即“现实物欲”对我们的麻醉？霓虹灯“抛物线”的形状是一种危险的暗示？

答：这与我的日常经验有关。我每天工作之前都会习惯地吃一片能量补剂，就象一种心理暗示：它能保证我一天都精力充沛，一旦忘了吃，就会觉得无精打采。它似乎成了我生活中不可忽缺的一部分。在这里，我把这种日常经验转化为某种推动欲望的幻觉迷药来加以处理。将药盒与霓虹灯构成对应的“抛物线”是因为“抛物线”的概念能恰如其分地表达我作品的观念：它包含着上升与下坠这一过程的二个对立面。速度愈快，下坠也愈快。只有在这里，我更强调作为抛物线的上升部分。让作品中始终存在着的潜在性危险隐藏于无形之中，能使作品中的潜在性危险更具穿透力。

7，这件作品是否是“现实”的影射？人们生存在一个没有根基的空间，漂浮着，但随时有坠落的危险？

答：它是显而易见的。

1. Q: You can fly higher is a comprehensive media creation. You use sound, image and device to create a space effect of fantasy in it. So can you tell us your original intention to create it?

A: Since the end of 2001, I have become more and more interested in the fantastic power that constantly expands in our reality. You can see that the fantastic passion of romanticism constantly expanding in all aspects of our reality is influencing our mind and behavior and makes us excited and full of desire. They are one of the most distinctive features of China's real environments in the context of globalization. You can fly higher is a result of thinking from such an angle.

2. Q: In the image part of the creation, you use "standardized image". Can you tell us something on the background in which the "standardized image" is produced?

A: You know, in late 1990s, in China, especially in Shanghai (the city is considered as a window to the outside world in China's reform and opening up), the addiction to changing the city's superficial image at the supersonic speed is beyond imagination for non-local people. Individuals are involved intentionally or unintentionally. For example, in commercial buildings, even in streets, you can find flooding stalls that help people to change their self-image quickly through computer technology. Therefore, in such an atmosphere, it's no wonder the New Image of Shanghai Today plan is created.

3. Q: As I know, "your image" in "standardized image" is picked out by all. So does "standardized image" imply the meaning of self-identity losing? If the answer is yes, then, is "self-identity losing" a common phenomenon in the present social reality?

A: To be exact, "standardized image" is a result of failure to judge and choose self-identity due to the haste to change oneself in the process of so-called "adapting oneself to the world". In this sense, "standardized image" is by no means an isolated case but a common phenomenon.

4. Q: In the image part, there is a clip about preying. The character "You" is transformed to an animal image. Does it relate to material desires?

A: I believe imitating animals' behavior is the most impressive way to convey the desire for pursuing. So I tried to use this kind of imagery, through fantastic music and environmental creation, to reflect my understanding of the reality. It doesn't merely relate to material desires.

5. Q: After the "preying" scene, with the "romantic" music, "the image of You" arrives to the state of "flying". Fantastic atmosphere created by neon lights, music and image complement each other. The whole atmosphere creation makes the audience on air cushions reach the state of "flying" too. From my own experience, at that moment, I had a feeling of "insecurity". So does it indicate the beginning of danger?

A: In the creation, I believe, what I want to express is the "pursuing" itself or the "preying" as you said. This is very important. Because imagination and expectation always make people excited. Therefore, the state of "flying" is indulging in fantasy during the pursuing process, but not after. And it does indicate some potential danger. It's just like the pain that a man lying in bed and dreaming a good dream, suddenly he fell on the ground due to carelessness.

6. Q: Is the medicine box a kind of metaphor? That is to say, is "material desires in the reality" the narcotic for us? Is the parabola shape of neon lights a kind of indication of danger?

A: It relates to my daily life experience. Everyday before work, I will take a piece of tonic, just like a psychological suggestion. The tonic can make me full of energy all day long. Once I forget to

take it, I will feel fatigued. It seems to be part of my life. In the creation, I transform this daily life experience to the form of some drug that produces desires. The medicine box and the neon lights make up a parabola. The concept of parabola can express exactly the idea of my creation: it contains the process of rising and falling. In my creation, I emphasize the rising part of it, making the potential danger invisible and more astonishing.

7. Q: Is this creation a reflection towards “the reality” ? People live in a space without foundation and they are floating. But do they have the possibility of falling down anytime?

A: It’ s obvious.

8. Q: Is this creation also a reflection to globalization? And does it show the pessimistic attitude towards reality?

A: Through the creation, I just want to, in another perspective, rationally examine the realistic environment in the context of globalization thoughts. The reality is not so good, I think.











飞高的表情

EXPRESSION WHEN FLYING HIGH

综合媒介装置
Installation

1300cm x 400cm x 500cm

2003

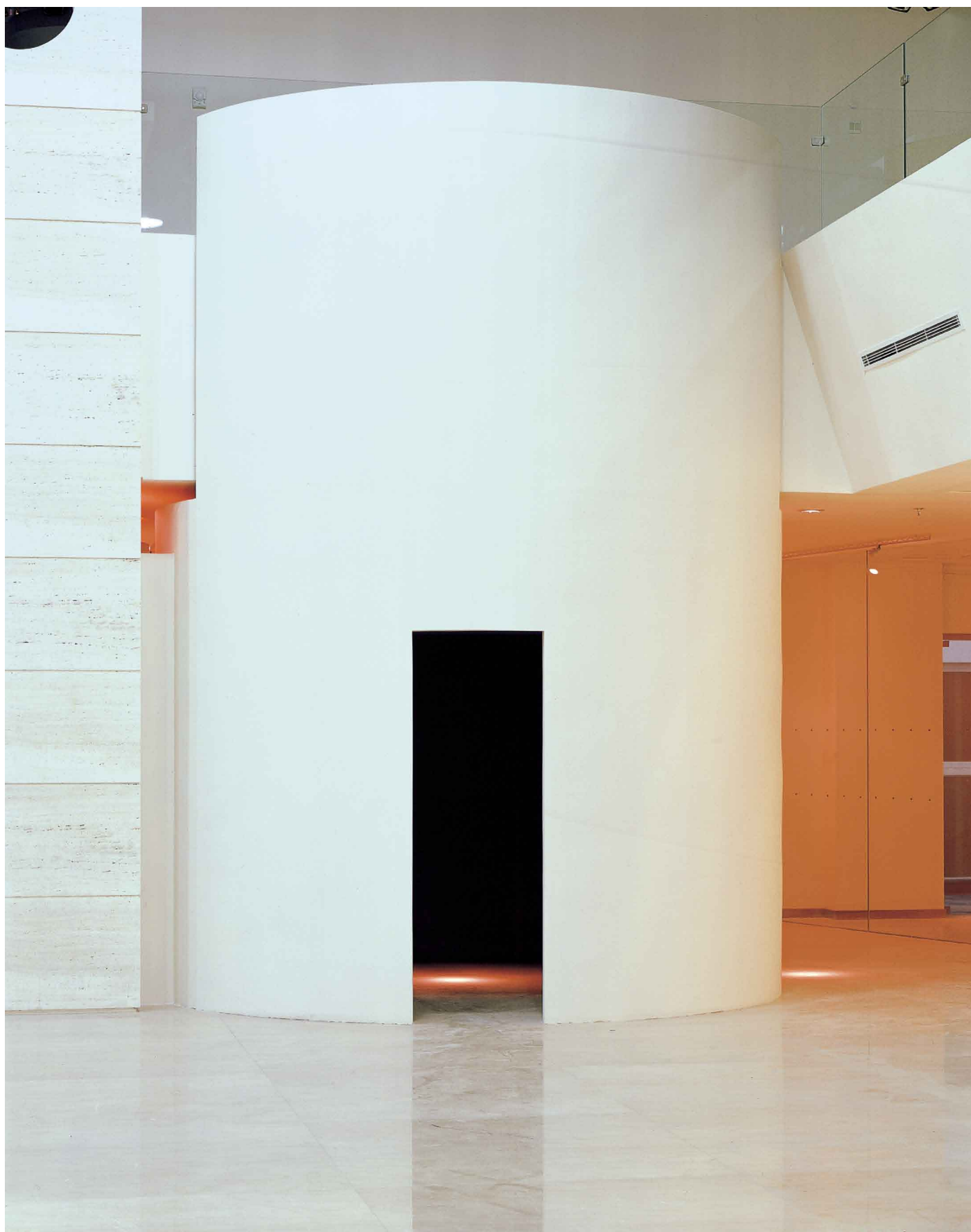
在作品《飞高的表情》中，“声音”被强调，因为在我看来，“声音”是最能制造幻觉的。因此，在这个作品方案中，“声音”是作为唯一的现实概念而被加以运用的。在这里，任何身体行为的介入，由行为导致的声音不再仅仅被视做一种单纯的物理的现场动机，而是将它们视为一种绝非无辜的（无论有意识还是下意识）参与制造幻觉、制造欲望的共谋性能量来加以表达。就这个角度而言，一个仪式化的现场空间导致的声音：如仪式化的吃、排泄（马桶抽水声）、参观走动、交谈；一个自我快感满足的卡拉OK的行为（拳击），以及一个通过切换另一种现场的不断制造幻觉的媒体传播声是我必须加以利用的。具体说，在对“声音”的表达结构上，我试图把它组织成一个可以不断传递与加热的过程性结构，通过这种结构，身体行为在介入的过程中，声音的容量与内容层次被一层层地添加，并最终被全部落实到一张吊挂的透明薄膜上（八个扬声器前后紧贴薄膜，各种叠加的声音振动频率促使薄膜不确定地颤动，并不时地发出幻觉般的各种声音）。

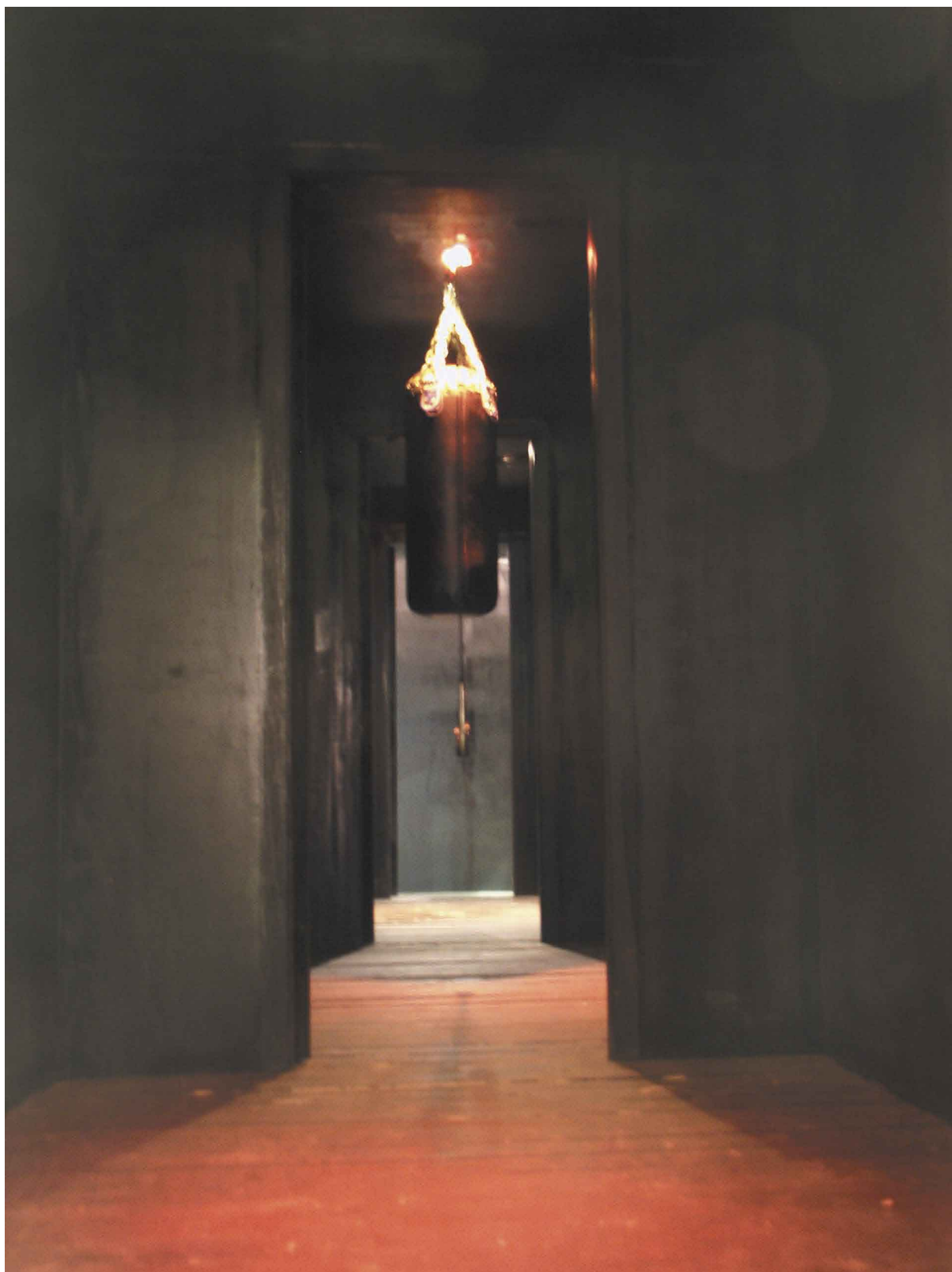
如同复杂的表情，最终需要通过神经末梢来带动才能显现一样，这张呓语般颤动的薄膜，即是对不断制造声音幻觉的一种直接反映，我把它比喻为一种由幻觉带来的欲望表情，它们被吊挂在上空。

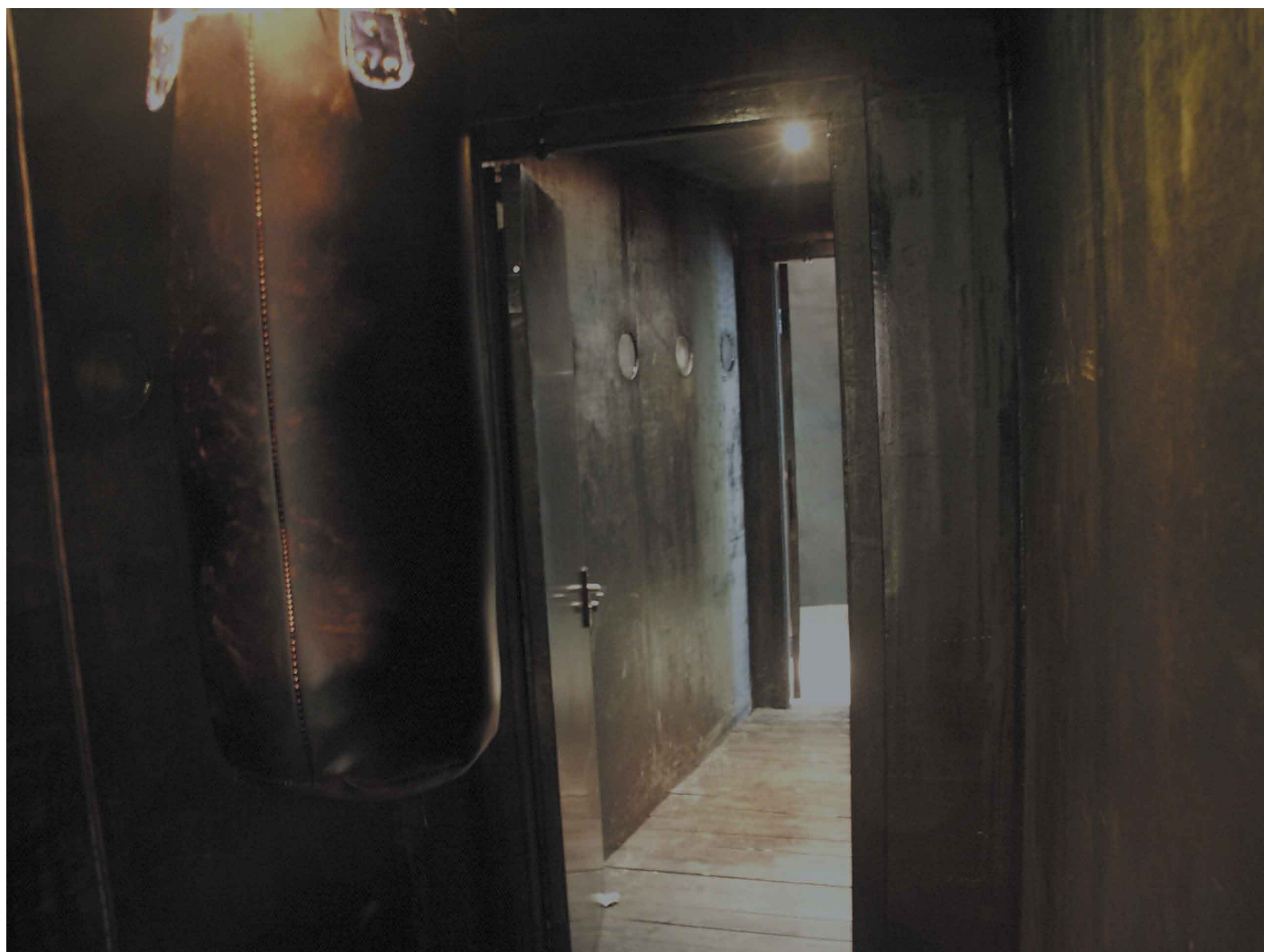
In the work “Expression when flying high” presented at the exhibition of “Junction” in Lianyang Architecture Museum, “Sound” is emphasized. In my opinion, “sound” is the best factor to induce hallucination. Thus, I use “sound” as the real unique concept of my work plan. Here, intervening of any body behavior, and sounds resulting from those behaviors, will be considered as a guiltless, no matter if it is conscious or subconscious, expression of factors intent on bringing on hallucinations. My desire is to create a conspiratorial energy focused on creating desires rather than representing a simple physical field of intentions. In this regard, I utilize sounds resulting from certain ceremonial fields such as ceremonial eating, drainage (the sound of a nights-tools pumping water), visiting, walking and chatting, the self-complacent behavior of Kara-Ok (boxing) and the sound of mass media. All these sounds provoke an unending hallucination transporting the viewer from one field to another. I try to change the expressive structure of “sound” into a processing structure of continuous transmission and heating. With such a structure, the weight of sound capacity and its content will be modified again and again during the course of intervening of body behavior. This way, in the end, the total weight will be weighing on the surface of a hanging transparent film. Eight speakers cling to the film and vibration frequencies of various kinds of superimposed sounds makes the film flutter indefinitely, bringing various kinds of hallucination-like sound.

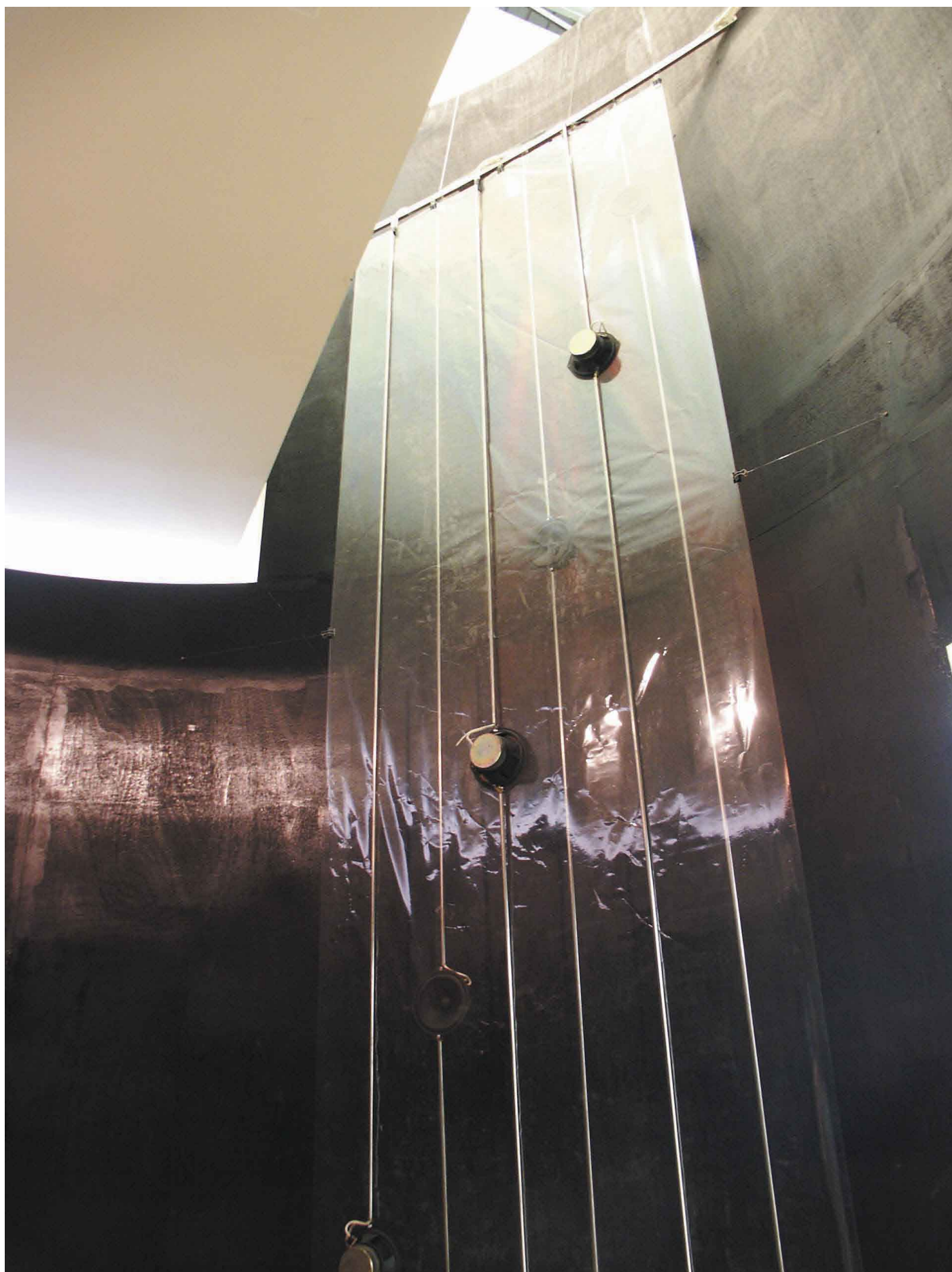
In the same way as a complex expression will ultimately be manifested by a complex network of nerve endings, this film under slight flutters is the direct reflection of unending sound hallucination. I think this can be likened to an hallucinogenic desire for expression...suspended in air.















QQ的幻想

QQ IN FANTASIZING

录象装置
Video Installation

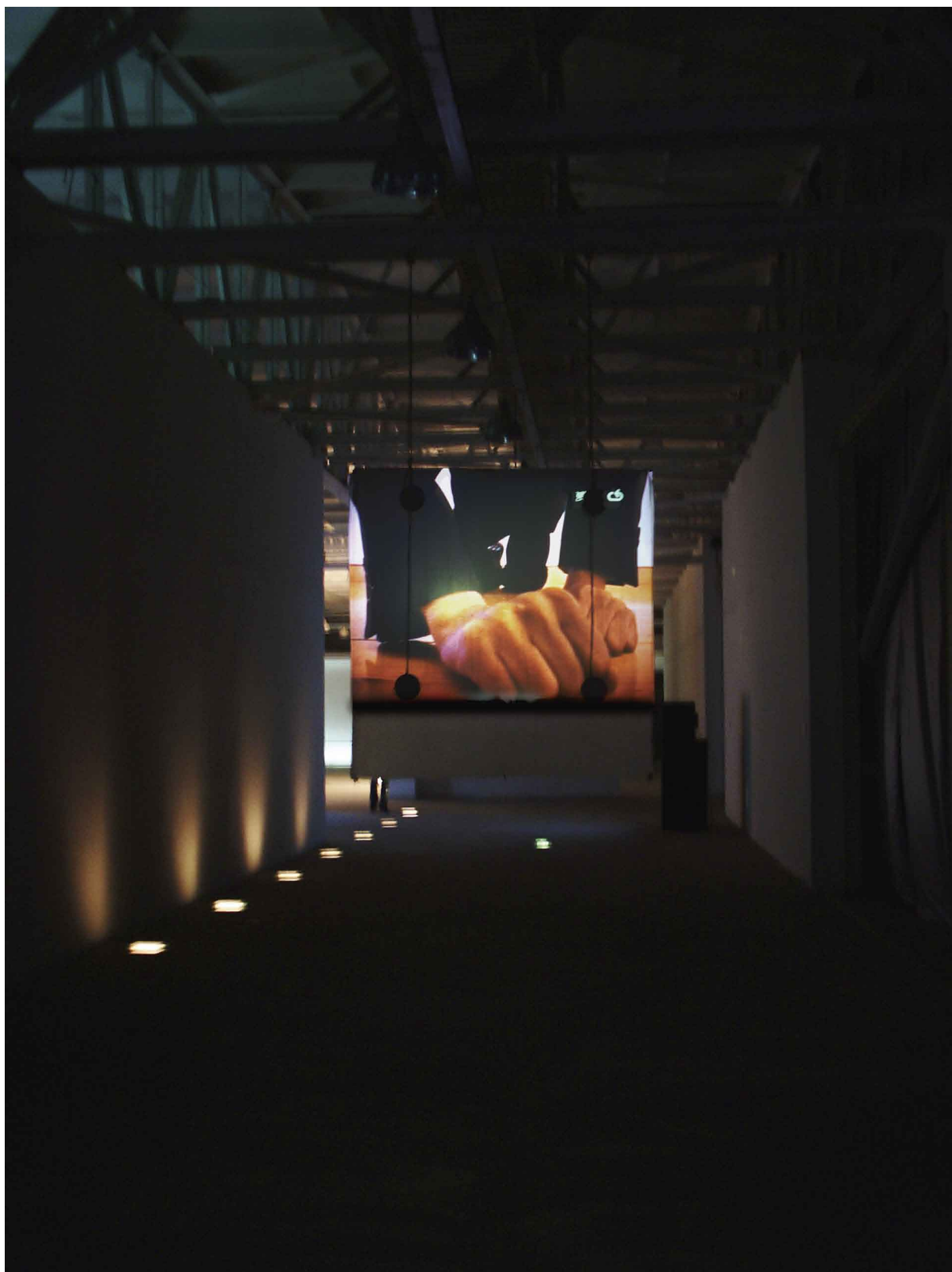
2002

在《QQ的幻想》这件作品中，影象的内容分别由如犬姿势般的局部身体动作与都市星空下的建筑穹顶二个部分组成，他们被置于交替性切换的画面之中。在画面的来回切换中，肢体的动作是通过一系列越演越烈的虚拟行为及最后的被摔醒来加以表现的。

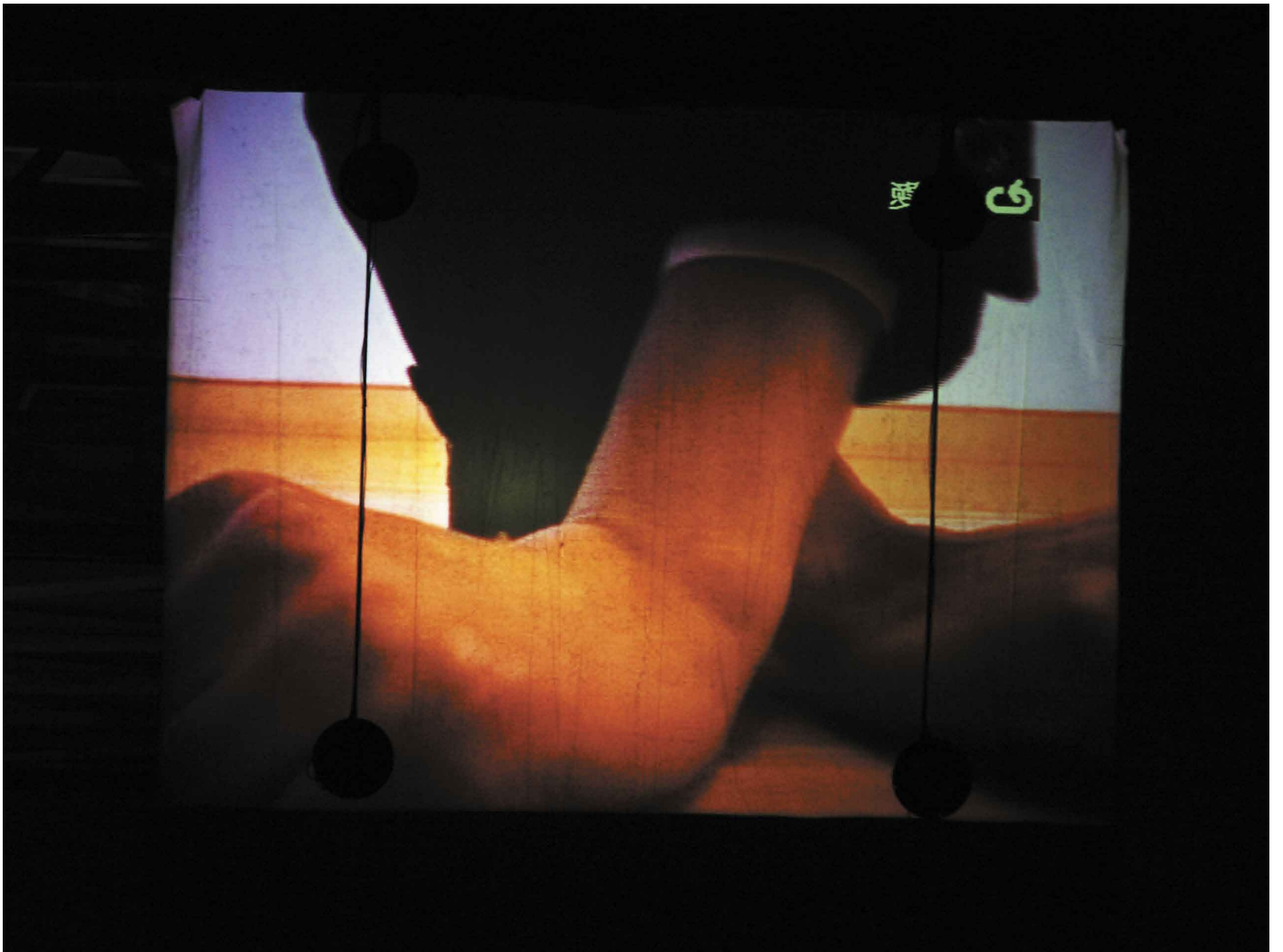
在装置的方式上，影象被投射在白色薄膜上，而声音则通过紧贴薄膜的低音扬声器传出。并使薄膜颤动。在这里，一种非常具体的与动作节奏完全一致的声音与另一种在影象画面中完全不触及物体的虚拟行为被我故意地叠置在了一起：他们显现了一种在欲望无法抵达时，必须予以自慰性补偿的那种卡拉OK式的快感，与现实有关，又与现实无关。

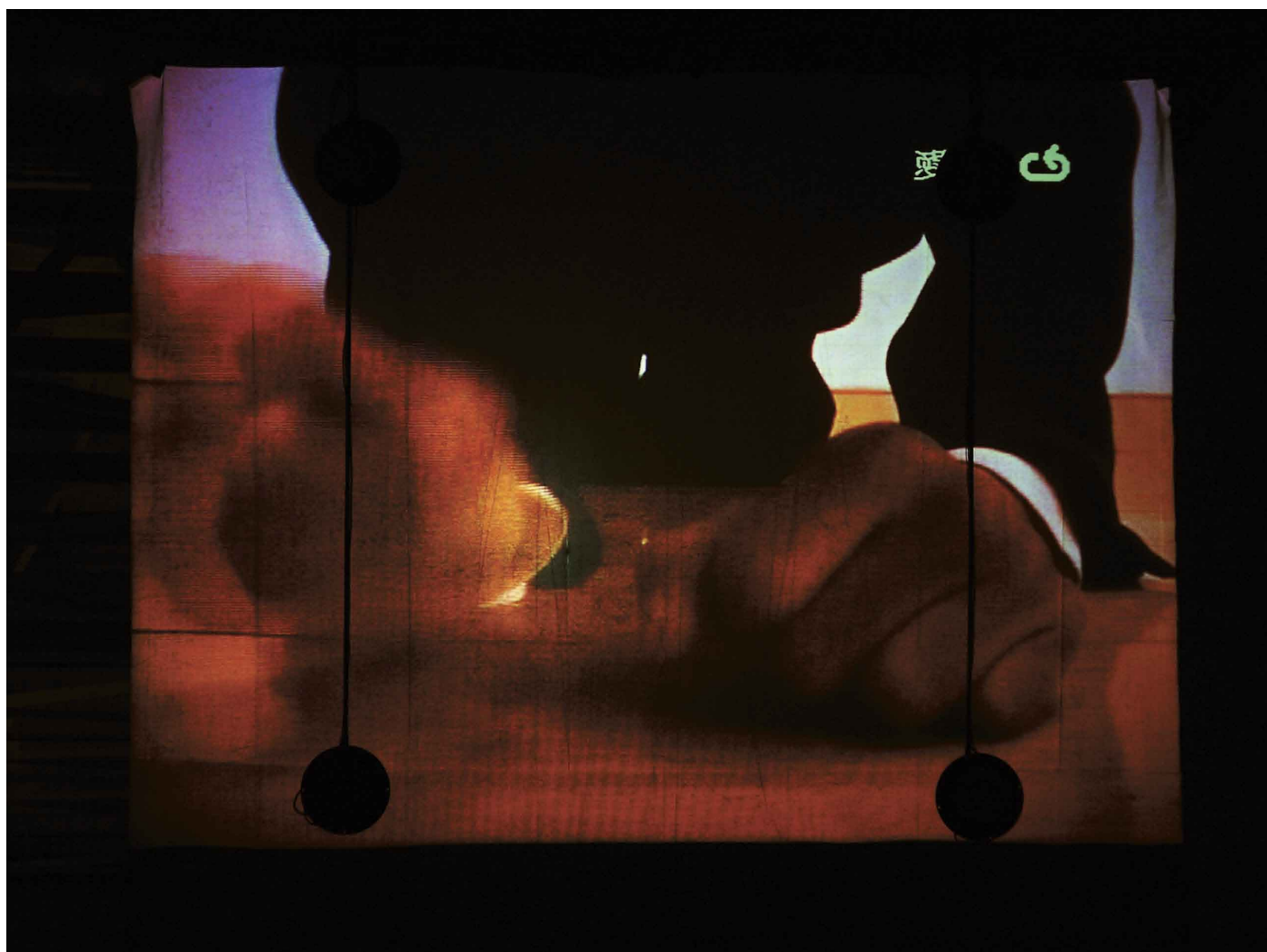
The article of QQ in Fantasizing is composed of part of the stooping body and the firmament of the construction under the city sky, which is put in the alternate pictures. By exchanging the pictures continuously, the performances of the body is expressed through a series of illusory actions that are going more intensive and the consciousness by falling in the dream at last.

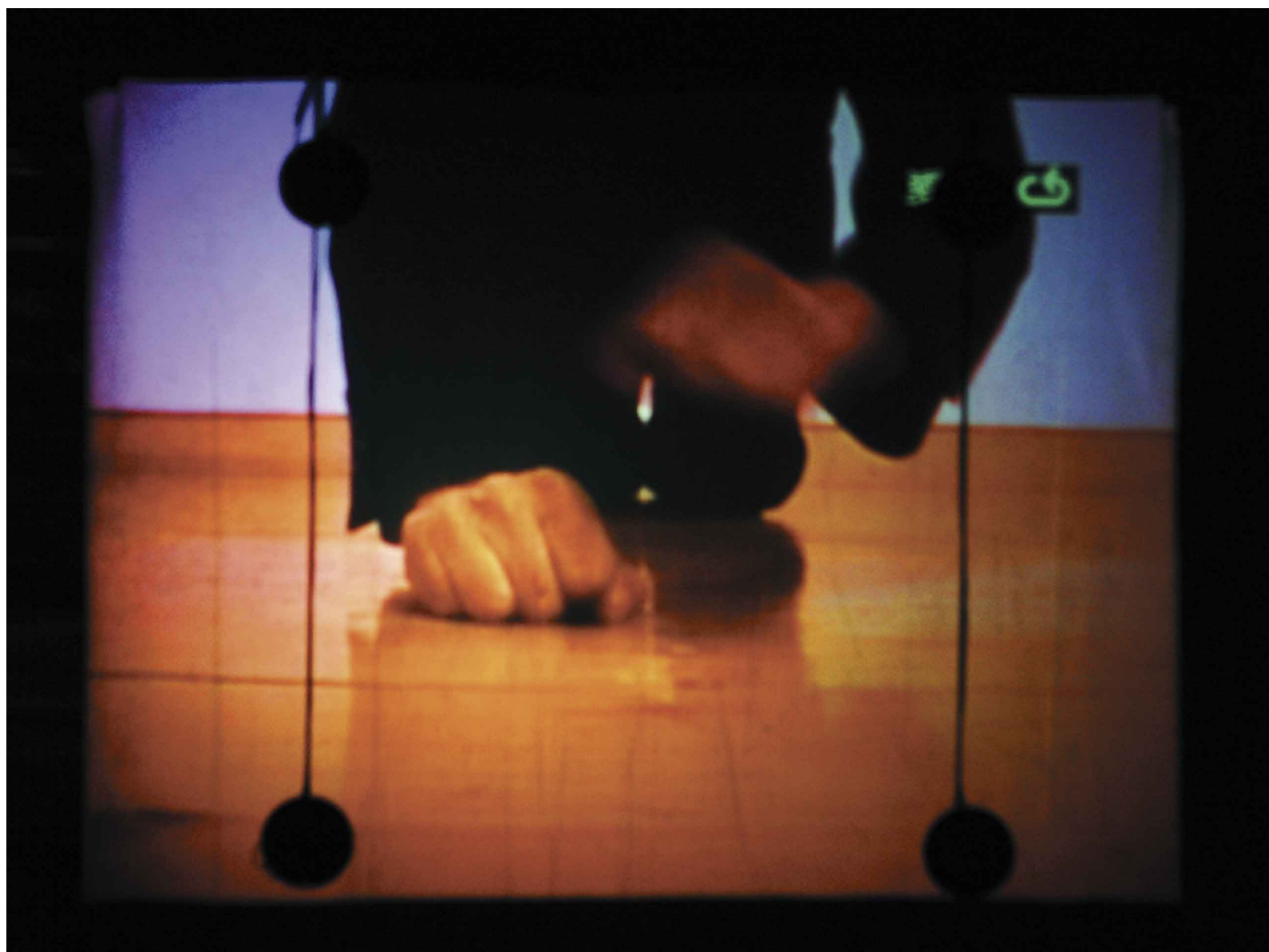
As to the method of installation, the image is reflected on the white film while the sound is spread through the bass loudspeaker affixed to the film. A concrete sound that is unanimous to the rhythm of the performance is overlapped purposefully with an illusory performance untouched with other subject in this image. The subject expresses the content under the circumstance that desire can only be met by comforting oneself, which is both relative and irrelative to the real life.













一定要保持高度 **KEEP THE HEIGHT BY ALL MEANS**

综合媒介装置
Installation

180cm x 180cm x 730cm(共3个拷贝)

2003











飞Q FLYING Q

综合媒介装置
Installation

500cm (直径) x 80cm (高)

2003

当老顾把多伦现代美术馆的展览主题“打开天空”告诉我时，我忽然想起了有一次我在梦中做着美梦。你说怪不怪？所以我决定做一件“打开天空”说梦话的作品。老实说，现在我一看到天空就想入非非……

实施要求：

1. 预先邀请参展的艺术家，进行采访录音，内容为：对“打开天空”这个词的艺术畅谈。将采访的声音制成CD。
2. 在多伦美术馆旋转梯旁的平台上，，制作一个大飞碟，飞碟空间内没有照明，内置一飞速旋转的粉红色荧光充气骨，在充气骨内按置一对扬声器，采访的声音通过旋转的充气骨，，从扬声器中飘出，声音开始变形，如同一阵阵呓语。
3. 飞碟有6个入口，直径500cm 高60cm，观众只有爬行才能进入内部听与看。当没有观众进入时，这个飞碟看上去好象正准备起飞，而当观众爬着进入去瞧个究竟时，这个飞碟看上去却又象一个王八。

2003. 10. 12

A. 将飞碟停在美术馆的楼顶平台上，想象飞往太空

B. 飞碟内有一旋转的粉红色充气骨，并发出约10位艺术家关于打开天空的言论。观众只有钻入孔内才能倾听。此时，看起来既象一个飞碟，又象一只王八。

When Mr. Gu told me the subject “Open Up the Sky” of Duo Lun Museum of Modern Arts, I suddenly remember the once beautiful dream in my dream. Do you feel strange or not? So I decided to do a works linked with somniloquy when “Open Up the Sky” . Frankly speaking, I’ m now indulged into fantasy as soon as I see the sky.

The requests:

1. It’ s prior to invite the artists to make recording interview. The content is: thinking freely about the words “Open up the Sky” and then writes the speeches into CD.
2. In the platform of caracol in Duo Lun Museum, a big UFO will be built. There is no illumination inside it. A full speed flying pink–puffed bone is installed in which inlays speakers. The voice of interview fluttering from the speakers deforms and then turns delirious.
3. There are 6 entrances in the UFO which is of diameter 500 centimeters and 60 centimeters high. Audiences can listen and see the inside by poking their heads into the flying machine. When there is no audience enters, it looks like taking off. When some one pokes his head in, it looks like a tortoise.

2003. 10. 12

- A. Imagine flying to space by parking the ‘flying object’ on the roof top of the art museum.
- B. There is a pink air–puffed object which spins inside of the flying object. While spinning, there are speeches by 10 artists which talks about the exhibition, ‘Opening Up The Sky’ . Audiences can listen to the speeches by poking their heads into the hole of the flying machine. This installation not only looks like a flying object, it also looks like a tortoise.







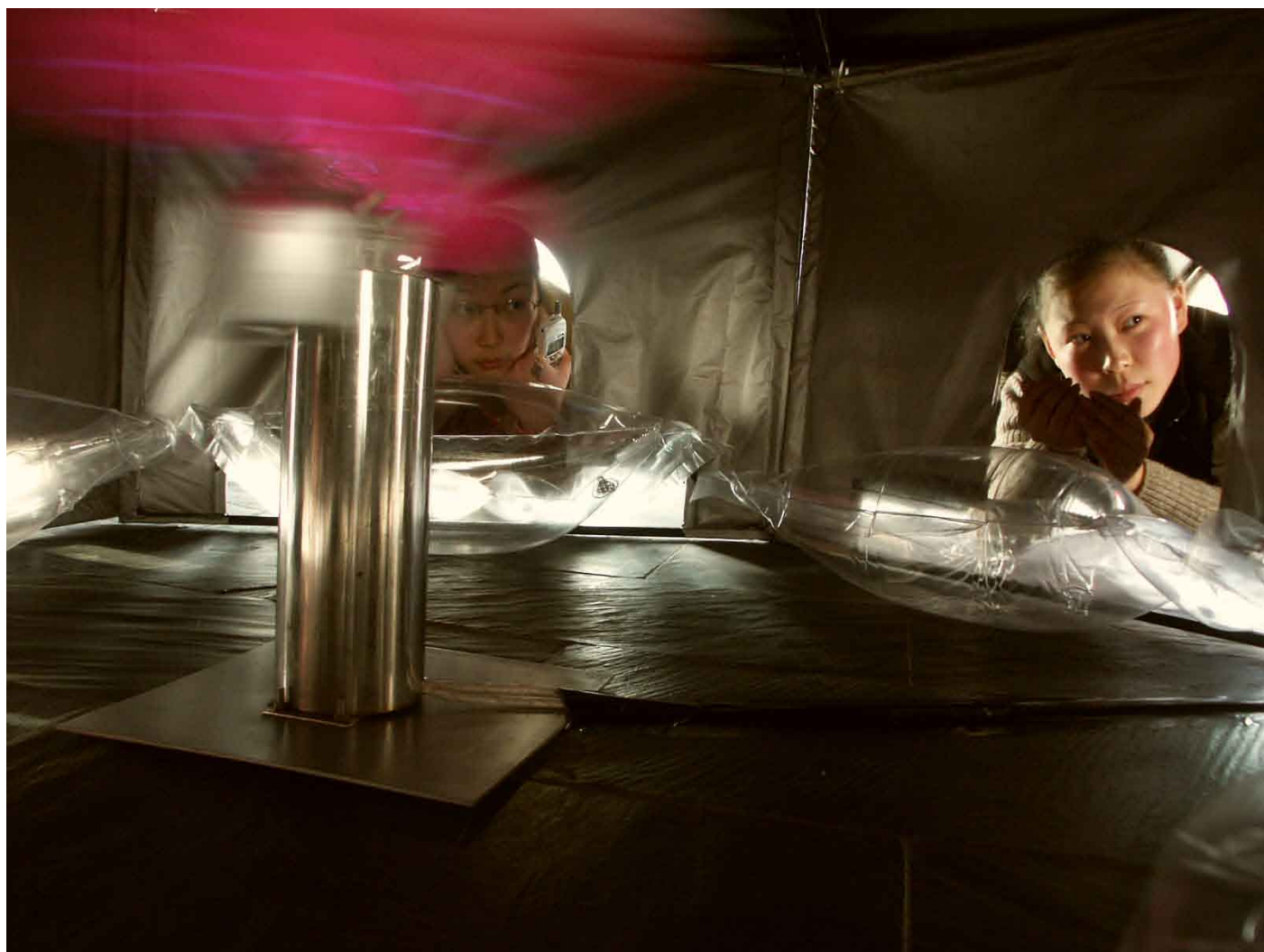












天堂 ON THE HEAVEN

装置
Installation

190cm x 90cm x 550cm

2004

将一个单人床用细钢丝绳吊挂在离地约5米的高度，床单一直延伸至地面。床底倒挂一旋转的吊扇，床单微拂，如梦天堂。至于是否危险，与我无关。

A single bed is wired up 5M above the floor. The length of the bed sheet is extended to the floor. A fan is placed under the bed so as to make the sheet flap in the air. It creates a heavenly environment for dreaming. (Is it dangerous? It's none of my business.)