



《意识行动》，2011年

装置，综合材料

350 × 350 × 240 厘米

*Action of Consciousness, 2011*

Installation, mixed media

350 x 350 x 240 cm

本正经的名字就知道它绝对不是一本正经的，实际上，产品介绍的语气和作品展示的氛围越严肃，其效果就越讽刺，正如人们讲某种类型的笑话的时候。

这次在香格纳莫干山空间的展览叫做“意识行动”，从字面上看显然是对上一次展览主题，进而是对观众的再次揶揄，在这种貌似大公司系列产品的命名方式下，其产品本身却在尽可能地让人们感到意外。展览中最让人意外的就是作品被观看的方式了，它们被从一个白立方（美术馆的隐喻？）中抛出，然后又落下，观众只能在空中的那一瞬间看到作品大概的模样，甚至在画册上，我们看到的也只是它们在照片中拖着高速运动残像的样子。展厅中还悬挂着一些按虐恋行为方式捆绑起来的黑色雕塑人体，会发现这些人体却是非洲黑人女性的样貌和体态，在展览出版物上，这些有意设置的对比呈现得更为明显，SM色情图片与非洲土著部落照片混编在一起，使身体的色情或原始变得暧昧不清。另一组叫做“神”的作品也与非洲原始部落相关，它们是用没顶公司经常使用的聚氨酯发泡海绵制作的非洲木雕风格的巨大雕塑，和上个展览中的海绵虎皮一样，让人觉得既蛮荒又虚浮，然后，还能感到一阵阵的恶搞趣味，如果观众知道表面的那些红色是来自情趣低温蜡的话。

没顶公司又有新产品发布了，自从该公司成立以来，这样的展览已经有很多次了，频率很高。上半年的那一次在长征空间的叫做“意识形状”，最主要的作品（更确切地说是产品）为一套挪用编排了各种文化各种宗教中身体动作的“心灵健身操”，瞧这个一

实际上,像这样去描述且分析没顶公司的产品的话,就已经中了他的圈套了,尤其是对于“猎物”系列来说。这些被以古典写实风格精细描绘的照片是特意去拍摄的贫困人群生活场景,是的,就像是人们在微博上经常看的并肯定要转帖以示同情、关怀与批判的那些新闻图片,但是它们被画成古典油画配上高档的豪华外框正挂在画廊的墙上,并且其价格是只有上流社会成功人士才能接受的。如此的夸张且毫不遮掩,这正是没顶的反讽风格,让人想起前没顶时期徐震对《饥饿的苏丹》的挪用。

不过,这种反讽因其论辩性被抽空,而只剩下了—种修辞方式,换句话说,这种反讽是没有目标的,因为它本来就是—种公司设计的产品。实际上,当没顶公司本身成为了事件性的作品,其具体产品的意义更多地只是延续—事件,因此,不管是严肃对待还是一笑了之,都已—是无关紧要了。可能这正是当代文化的症状:做什么都行,但做什么似乎没有那么重要的意义了,或许,徐震通过没顶把艺术“创作”公司化正是顺应了这个普遍状况,并回避了那种始终在折磨艺术家的意义焦虑症。写到这里,正好收到他们的电子圣诞贺卡,上面写着:“感谢大家对没顶公司的支持,我们将在2012年带给大家新的压力”,可是,却很难让人把这个玩笑当真。 鲍栋

---

MadeIn Company have released a new set of merchandise in an exhibition that cannot be said to differ from their many and frequent shows in the past. The major works (perhaps better described as products) of “Physique of Consciousness,” held at Long March Space in Beijing earlier this year, consisted of a set of physical exercises appropriated from various cultures and religions under the banner of “spiritual fitness.” From the deadpan tone, it was apparent that the attitude concealed within was far from deadpan. In fact, coupled with the surrounding atmosphere, it produced a solemnity that exaggerated well beyond the point of satire.

This time appearing at ShanghART’s gallery space on Moganshan Road, with the similarly titled “Action of Consciousness,” MadeIn again mock their audience. Assuming the guise of a new line of products by a major corporation, the artworks intend to surprise, and the most surprising aspect of this exhibition is the way some of them must be viewed: tossed up from inside a white cube (a metaphor for the contemporary gallery space?), they quickly tumble back down into the cube and out of sight. Even in the catalog, the audience is only given a split second glance, as the works appear only as blurred forms caught at high velocity.

In the middle of the space hang black figurative sculptures locked in sadomasochistic acts,

which on closer inspection resemble African women. In the accompanying publication, also on display, the intended contrast is made all the more clear, as S&M pornography is presented alongside images of African aboriginal tribes, rendering the sexuality or primal nature of the body ambiguous. Another series of works, titled “Spirit,” is also linked to African tribes. Made from a material long favored by MadeIn, polyurethane foam, these gigantic sculptures are based on African wooden figurines, and, like the foam tiger pelt of their last show, look both savage and superficial. Another hint of satire waits for the audience to realize that the red of the sculptures’ surface comes from the same colored wax used in S&M play.

Yet to describe and analyze MadeIn’s products in this way is to fall straight into their trap, particularly if such strategies are applied to the works in “Prey.” If left as pieces of classic photo-realism, these images, which plainly depict the lives of the destitute, would be just like the kind of news photographs often posted on Weibo (a popular Chinese microblog) that provoke empathy, concern, and criticism alike. However, these photographs have been turned into classical oil paintings and hung in expensive, elaborate frames on the gallery walls, the accompanying price-tags reserving them for only the wealthiest, most distinguished bidder. Such flagrant exaggeration can now be recognized as signature MadeIn satire, and also calls to mind previous works, such as Xu Zhen’s appropriation of the photograph *The Starving of Sudan* in 2008.

But, once this satire is drained of its argument, all that is left is rhetoric. This kind of irony does not seem to possess an objective; it is merely a product designed by a company. As MadeIn itself turns into an event-based artwork, the significance of its specific products becomes a mere extension of this event, so it really doesn’t matter if these are made in earnest or in jest. Perhaps this is symptomatic of contemporary culture, of the attitude that anything goes, because whatever you make does not seem to have any real significance anyway. Perhaps Xu Zhen uses the “creative” MadeIn Company to participate in this universal condition, managing to completely sidestep the anxiety of meaning suffered by many contemporary artists. As I write this, I receive a Christmas e-card from MadeIn: “MadeIn wish to thank you for your continued support. Rest assured we’ll bring you new stress in 2012.” It is getting harder to take this joke seriously.

**Bao Dong** (Translated by Dominik Salter Dvorak)

3 没顶公司『意识行动』开幕  
MADEIN COMPANY: 'ACTION OF CONSCIOUSNESS'

展览展出了没顶公司四组全新的作品，并在开幕现场表演2011年上半年推出的《意识形状》健身操。作为《意识形状》的延续，本次展览延续了对思想和行动之间的不协调关系的挑战。

This exhibition featured four new series of works by MadeIn Company, and, revisiting the confrontation born of the conflicting relationship between thought and action, also included performances of the "spiritual fitness" exercises seen at the show "Physique of Consciousness" earlier this year.



没顶公司徐震和香港纳画廊主劳伦斯·何浦林  
Xu Zhen of MadeIn Company and Lorenz Helbling of Shanghai ART Gallery



艺术家汪建伟、杨福东和秦思源  
Artists Wang Jianwei, Yang Fudong, and Colin Chinnery



艺术家丁乙和施勇  
Artists Ding Yi and Shi Yong



艺术家张鼎  
Artist Zhang Ding

时间 2011年11月12日  
地点 香港纳画廊和H空间上海  
Shanghai ART Gallery H-Space | Shanghai | 2011.11.12

4 『概括的·抽象的』丁乙作品展开幕  
DING YI: 'SPECIFIC · ABSTRACTED'

此次在民生现代美术馆开幕的丁乙个展是艺术家1986年至今创作的阶段性回顾，展出作品包括布上绘画35件及纸上绘画26件，也是“十示”系列绘画的一次集中展示。除了早期的一批作品外，今年完成的四幅黑白新作也是此次展览的亮点。

This retrospective of artist Ding Yi featured 35 canvas paintings and 26 works on paper dating from 1986 to the present, including the collected paintings of Ding's "Appearance of Crosses" series. Highlights of the exhibition included a number of early works, as well as four new monochrome works.



艺术家丁乙  
Artist Ding Yi

Karstern Greve画廊老板Karstern Greve夫妇  
Owners of Karstern Greve Gallery Mr. and Mrs. Karstern Greve



收藏家余德耀和夫人  
Collector Budi Tek and Michelle Tek

民生现代美术馆馆长何炬星  
Minsheng Art Museum director He Huxing

时间 2011年12月10日  
地点 民生现代美术馆上海  
Minsheng Art Museum | Shanghai | 2011.12.10

5 『有些事情一定会发生！』  
当代艺术群展暨  
武汉K11艺术村开幕  
"SOMETHING WILL  
INEVITABLY HAPPEN"

“有些事情一定会发生！”以武汉本土艺术力量为核心，汇集了众多年轻艺术家，旨在通过呈现这批当代艺术家的创作动态，以折射出武汉本土艺术在当代的特质与发展。

This exhibition marks the formal opening of K11 art village. Driven by the impetus of the local art scene, the show gathered together numerous young artists from the forefront of contemporary art in an attempt to demonstrate the particularities and trajectory of art in Wuhan.



湖北美术馆馆长傅中望  
Hubei Museum of Art director Fu Zhongwang

策展人皮力  
Curator Pi Li



策展人李建春  
Curator Li Jianchun

策展人龚剑  
Curator Gong Jian

时间 2011年12月18日  
地点 K11艺术村武汉  
K11 art village | Wuhan | 2011.12.18