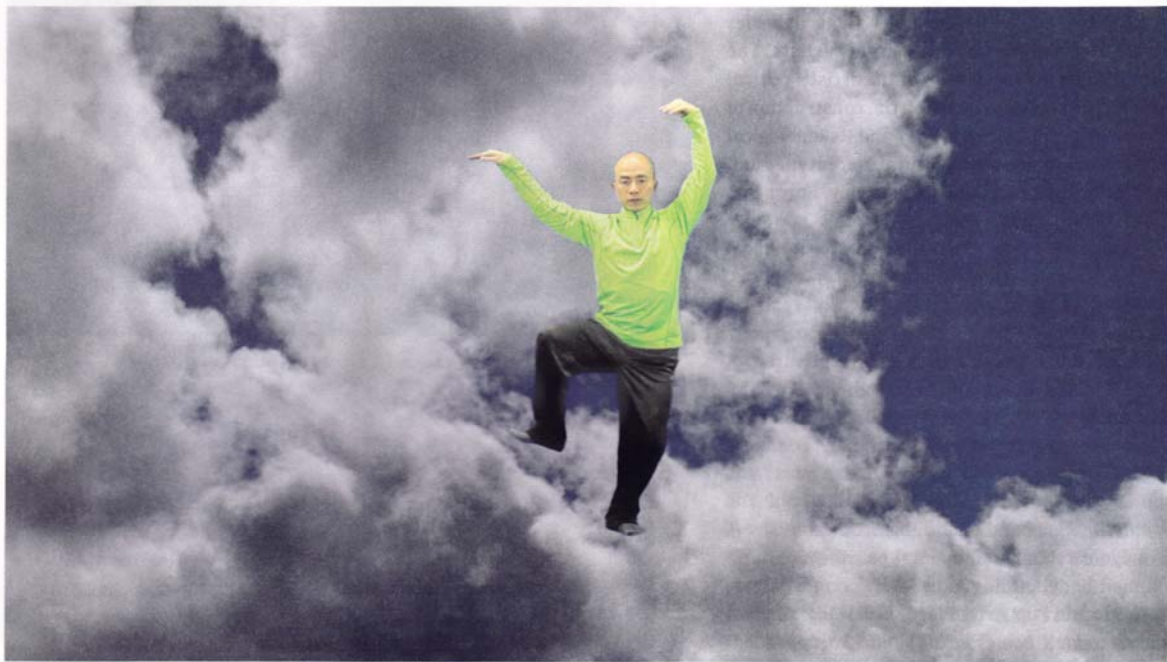


没顶公司：意识形状
MADEIN COMPANY:
PHYSIQUE OF CONSCIOUSNESS



没顶公司最近在长征空间的个展起了一个奇怪的名字——说到底，意识如何具有形状？但别被表象欺骗了：在中文里，“意识形状”跟“意识形态”仅有一字之差，暗示了稍加操纵，意识形态也可以具备具体的形状，通过各种文化生产表现出来。

在本次展览中，意识形态所采取的具体形状是体育运动。长征空间的大厅被布置成一个以“意识形状”命名的练功场，三位身着灰色热身服的人在蓝色瑜伽垫上做为时半小时的行为表演。另一个展厅内堆放的是海绵质地表面喷漆的绘画及雕塑，比如《鹿虎》这件作品，是用白海绵做成动物背部的形状，喷上黑色条纹。随着泡沫老化，颜色逐渐从白色变成橙黄色，斑马也就逐渐演变成老虎。这些作品与没顶公司之前的作品风格最为接近。除此之外，一些由数码艺术启发的布面丙烯作品，散布在空间各处的看似不正经的布偶以及一些肌理丰富，可触可感的画布，都有非常明显的“没顶”痕迹。

不过，还是《意识形状》这个行为作品最能直接体现本次展览的主题。动作共分为十式，每一式都表现了某种特定的历史传统，某种动作范式。举例说，第二式选取的是人类历史上各种膜拜和祭祀的姿态，

《意识形状》
2011年
录像，表演
尺寸可变

*Physique of
Consciousness
2011
Video, performance
Dimensions variable*

而第四式则是仪式，民间传说，乃至催眠中的动作。墙上的说明文字详细地描述了每一个姿势是如何在调节身体的同时还影响着人们的意识。第九式让参与者能“从负面的心态中跳脱出来”，整套动作的目的是“在心灵与肉体的持续对抗中找到解决之道”。

事实上，《意识形状》里面每一套动作的来源都携带着某种独特的文化印记，有其鲜明的意识形态。比如第五式中的许多动作来自瑜伽，人们往往把做瑜伽看成一种潮流的举动，却忽略了其中的冥想练习与印度教、佛教、耆那教的历史渊源。第六式是从各种匍匐敬地神的传统中提炼而来的。可以说，《意识形状》是一个庞大的文化标记集合，蕴含了各种历久不衰的文化参照物及动作传统。

《意识形状》向我们传达的是一种把身体作为文本的观念，通过观看表演，我们发现身体可以如同文字一样述说历史与文化，通过自身的一举一动积极地反映意识形态传统。《意识形状》因此向我们提出了一个问题，不仅仅是意识问题（比如，人们是否意识到意识形态对行动的左右？），更是一个关于自由意志的问题：这里面有多少动作是预设好的？人们能在多大程度上把握自身的行动？ 贝安吉（由梁幸仪翻译）

The title of Madeln Company's latest exhibition at Long March Space is something of an awkward phrase—after all, how can consciousness be physical? But the phrase is deceiving: the four character Chinese phrase for "Physique of Consciousness" is just one character different from the Chinese for "ideology," suggesting that through minor manipulation, ideology can be given concrete form, expressing itself in all manners of cultural production.

In this exhibition, ideology takes the particular form of athletic exercise. Long March Space's main hall is given over to the eponymous exercise regimen, a half-hour performance by three individuals on blue yoga mats wearing grey warm ups. A second room is filled with airbrush paintings and sculptures made of sponge, such as *Prey: Cervine Tiger*, white sponge carved into the shape of an animal hide and spray-painted with black stripes. As the foam ages, its color ripens from white to orange, turning the zebra hide into a tiger hide. These are the works that bear the closest resemblance to previous works by Madeln Company; echoing prior works, we find digitally inspired acrylic on canvas, for example, cheeky cloth dolls scattered around the exhibition, and canvases made of highly tactile cloth.

The performance work, however, most directly reflects the exhibition's premise. The workout routine is divided into ten parts, each informed by different historical traditions and forms of dance. Part two, for example, features hand movements derived from poses of worship, while part four features more vigorous gestures derived from ceremonies, folklore, and even trance. Wall text describes how each portion of the workout tones not only physique, but consciousness as well: part nine allows the participant to achieve "deliverance from negative thought," while the entire workout "aims to provide a solution to the continuous antagonism between body and mind."

In fact, each of the traditions that the "Physique of Consciousness" workout draws from carries its own set of culturally specific markers, its own distinct ideology. For example, many of the movements in part five are derived from yoga; while yoga has come to signify New Age trends, we

《猎物：鹿虎》
2011年
海绵、喷漆
250×170×20厘米

Prey: Cervine Tiger
2011
Foam, spray paint
250 x 170 x 20 cm

often forget its origins in the specific meditative practices of Hinduism, Buddhism, and Jainism, each with its own history. Moves from part six are inspired by various traditions that involve venerating the earth, making the "Physique of Consciousness" workout an amalgamation of movements as cultural signifiers, a sort of greatest hits compilation of cultural references and dance traditions.

"Physique of Consciousness" presents us with a notion of the body as text, and through its performers, we observe how the body, as a text, inscribes history and culture upon itself, actively engaging ideological tradition through its very embodiment. "Physique of Consciousness" becomes a question, then, not only of consciousness (i.e. How conscious are we of the ideologies that inform our movements?), but also of free will: How much of this has been predetermined? And to what extent do we have agency over our own actions?
Angie Baecker

