

ORBIT OF ROCK

一场演出

1991

2014

PANTERA COWBOYS FROM HELL 军械所 COWBOYS FROM HELL
PRIMAL CONCRETE SLEDGE PRIMAL CONCRETE SLEDGE
PSYCHO HOLIDAY PSYCHO HOLIDAY

THE BLACK CROWES STARE IT COLD 张鼎 不速之客 STARE IT COLD
RAINY DAY WOMAN RAINY DAY WOMAN

ZHANG DING

METALLICA ENTER SANDMAN 颠覆M ENTER SANDMAN
CREEPING DEATH CREEPING DEATH
FADE TO BLACK FADE TO BLACK

策展人: 颜峻
Curator: Yan Jun

MAY 1 to JUNE 8

APRIL 30, 2014

WED. 丝绒公路

9:30 PM

免费入场
FREE ADMISSION

AC/DC BACK IN BLACK BACK IN BLACK
HIGH WAY TO HELL HIGH WAY TO HELL
WHOLE LOTTA ROSIE WHOLE LOTTA ROSIE
FOR THOSE ABOUT TO ROCK FOR THOSE ABOUT TO ROCK



**这曾是摇滚乐史上一场伟大的演出——
1991年莫斯科郊外的Monsters of Rock
音乐节, 2014年4月30日在北京香格纳画
廊被重新演绎!**

**Monsters of Rock, held in 1991 near
Moscow was a legendary concert in the
history of rock music, and was reenacted
on April 30, 2014 in ShanghART Beijing.**





金属不死
颜峻

一

金属不死是一种信仰。虽说并不存在一个金属神，或皮夹克神、哈雷神，但那个著名的手势，一开始是只有食指＋小拇指的，在变成大拇指＋食指＋小拇指之前，像头顶的羊角一样，是代表着撒旦的。嬉皮士把羊角变成了“我爱你”，这固然有助于世界和平，但也少了那一点点倔强，那种沉默的、相互许诺的感觉。

在基督教的重压下，反抗的人，向历史的深处，寻找另外的根源，也就是被正统排除在外的古老宗教。或者干脆，上帝的对称者，起义者，也是西方世界最大的失败者，撒旦。重金属的念头，从那个时候就有了，它像孙悟空一样，脸上长了青苔，等待着从石头里跳出来，重新算账的一天。那时候，他需要手势、符号和表情，和同志们对上暗号。

在上个世纪，摇滚乐和上帝关系紧张，又密切，时而和好，这不是一言两语能解释的事情，历史啊，文化啊，现代性啊，要说的太多了，就像维族人，汉语不好，索性就不说了。烤羊肉冒着烟，路灯照着地上一滩一滩的羊油，历史和文化也就沉默了。

然而，总的来说，撒旦也是来打酱油的。弥尔顿写了《失乐园》，但他也没有信撒旦，照我看，他信的是语言，诗人不都是活在韵脚和字符里的吗。人总是要有点信仰吧。在一个曾经、将要、仍然灰头土脸的世道里，人总是想活得更精神一点，除了现成的那些选项，也有些别的，包括没有名字的，甚至像沙子一样把握不住的，都可以去信。人们信重金属，那就是信重金属，效果器、节奏型、音箱、火箭一样的吉他，是它的法器，黑T恤是法衣。撒旦呢倒成了一个借口。黑色安息日也罢，圣徒犹大也罢，他们难道不比撒旦更伟大吗？Tony Iommi 发明了强劲有弹性的吉他 riff，无论是撒旦还是上帝，也都要叹息吧。一花一世界，吉他 riff 的宇宙，从那时起就不一样了，就像是黑夜对自己说：要有黑暗的闪电。于是就有了呗。

然后重金属像回到了地狱的撒旦，有自己的仪式，和子民，分出了种种流派和教门。至于极权，资本主义，什么的，硬核朋克在人间死磕，重金属则阴沉着脸，用神话对抗现实。

二
说到信仰，艺术家大概是信艺术的，但说出来又好像是洒狗血，那么就只好意会了。
有朋友向我转述了一个硬核乐队主唱的话：“认真你就输”了。他说这是一支变态白领乐队，充其量啊他说。我就想起了艺术家，从古代到现在，他们也一样苦恼着啊。几年前的一天，张鼎向我解释过画家的技巧，像是那些漂浮在空中的小东西啊，随便点上去的眼睛啊，我就恍然大悟了。北京的摇滚，成都的油画，或者兰州的，临夏的，随便哪里的，也可以是这样的啊。不要太当真了，一壶酒，一张琴，松树下看看微信，让美国队长去拼命吧。总之是不能输啊。
好些年过去了，我想起我和张鼎的第一次见面，那居然是迷笛音乐节。叛军的节日啊，至少在那时候是。失败者的节日，我们重新发明了现实。
好些年过去了，人们认真地输掉了自己，现实重新发明了自己。我没再去过迷笛。张鼎呢，作为一个曾经用拳头打仙人掌的艺术家，既没有搬去宋庄，也没有信佛，而是定居了上海。再看看过去，迷笛或仙人掌的录像，他会是什么心情？他的工作室所在的地方，桃浦，一个漂浮在空中的小东西，正在爆发着当代艺术，那究竟是一场资本主义革命，还是资本主义式的革命，抑或是新时代的丝绒革命？
现实是残酷的，摇滚，艺术，都要挺住啊，哪怕是反革命。

三
我和张鼎在饭桌上说起摇滚乐。“金属不死，摇滚万岁，”一个美术馆的副馆长说，然后是“坚持地下，操翻主流”。他说这几句都是他发明的，早在上个世纪90年代，在他尚未加入地下乐队之前。是啊那的确是一个对抗的世纪，发明的世纪。重金属巨大的能量，在1990年代开始的地方，在这个国家，几乎发明了一个地下国，北京仍然是它的首都。北京的革命是火热的，许多年之后，上海的革命是冷静的。冷静的桃浦的工作室里的张鼎：从时间上看，他已经远离了仙人掌，从空间上看，他离天花板也很远，可以制作一些巨大的装置。我看过其中的一些，有石膏，让我想起了工人文化宫的美术辅导班，有不锈钢，让我想起了《终结者》里面的T2000，有冰箱里的海绵，让我想起了太阳下暴晒，裂开了的人造革沙发。然后有很多声音，从8寸KRK监听音箱里出来，或者从张鼎自制的，让我想起山寨版人民圣殿教的音箱里，出来，在巨大的水泥空间里来回乱撞：撞多了就失去其形体，变成噪音模糊一片。这说明即使是上海，也尚未解决它内在的噪音的海洋。那些声音，有枪声，也有弦乐四重奏，现在是摇滚乐。张鼎这是要抢我的饭碗吗？这些声音，像孙悟空的毛，越撞越多，在反射中混为一谈，像是淹死在火锅里的孙悟空。张鼎你还是赶紧把吸音海绵做出来吧。
四
当人们漫步在白盒子里，向空间展览着自己的漫步，一种沉默就像水一样包围过来。哦这安详的时刻，就像是回到了妈妈的肚子里。这种沉默像教堂一样，像漩涡一样把我们向上卷去，向着天花板也就是上帝那里。美术馆是永恒的。我们来置换它的永恒吧。用另一种宗教，火热的，破坏者和失败者的宗教。要打破沉默不能只是靠摇滚乐。在反射严重的白盒子里，即使重金属也是死路一条。它得带上它的整个国家。吸音海绵，地毯，植物，书架，随便什么乱七八糟的东西，或者三百个披着大长头发的黑人，来阻止这反射吧。是说占领美术馆吗？这大概并不是张鼎的本意。没有了美术馆和画廊，他靠什么生活？格罗伊斯和所有的汉斯，靠什么生活？何况那些披着大长头发的黑人哪里都不会去占领，他们只是在被占领的生活中打着手势趁天黑聚集起来，在音箱前边玩命地甩头从任何角度看，他们已经被超越，成为客体，等待着社会学的降临。他们仍纠结于神话，还迷恋着对抗，至少是mosh pit 里身体的对抗，这让他们成为历史本身。而我们是盘算着要放弃历史的。或者我们只是把失败者送进画廊，将他们冷却掉。
五
金属不死。艺术永恒。每个人都有一个梦想。大概是1993年，我第一次看到了那盘录像带，我们管它叫“1991年莫斯科红场演唱会”。之后的很长时间里，都有摇滚乐迷说，是这场音乐会导致了苏联解体。我当然也希望如此。但是这怎么可能。“这就是音乐的力量！”但是这怎么可能。那个地方根本就不是红场啊，难道录像拍得不清楚吗？但是我们就是相信着愿意相信的事情。也许这才是音乐的力量。
在《行尸走肉》第三季第15集，独臂人莫尔终于死了,他开着车,听着摩托头,喝着酒,去找死.摩托头是把重金属和朋克搞到一起的乐队,麦塔利克也是,杀手也是，还有死亡汽油弹和所有早期的硬核金属。重金属是男的，朋克是女的。这样一来，阴阳抵消了，就没有梦了。梦停止的地方，现实就开始了。

那些锯木头的声音，疯狂的速度，吼叫，并不是冲向地狱，一个彼岸，而是拆除着地狱的装修，揭露出一个此岸。这也是音乐的力量。瓦格纳的信徒放弃了共产主义，撤回到舞台下，膜拜作曲家的强力。重金属也造自己的神，膜拜着皮夹克和哈雷摩托，还有阳具一样的吉他。不死的都是神。僵尸是人类对永恒的梦想，的发作。所有的僵尸电影，都适合用古典音乐和重金属来配乐。所有的美术馆都是神圣的，要用恒温的电子乐来配乐。在我和朋友们看那盘录像带的年代，兰州和成都的艺术家，都喜欢听喜多郎。这也是音乐的力量。然而莫尔的死，看起来是那样的酷。就像是末日版的公知。这毕竟还是电视剧吧。谁不想改变世界啊即使是一个在优酷上追电视剧的变态白领。

六
张鼎自制的音箱，怎么看都是山寨的。像是达达主义者雨果·鲍尔朗诵时穿着的道具，因为荒诞而神圣。也像是未来主义者的噪音机器Intonarumori：一些箱子、盒子、锥体，像重新组合的金字塔和纪念碑。当它真的到达了未来，却显得笨拙，过时。难道眼下最未来的噪音机器不是微信吗？你对着它说的每句话，都要经过延迟，时间把我们分隔在不同的未来之中。金字塔？来自宇宙的先锋派？那种半手工半机器的玩意上，恐怕看不见未来，只有令人尴尬的现在……
我猜想这场演出也是荒诞的。因为它的确是山寨的啊。除了山寨的，地沟的，伤风败俗的，还有什么更真的吗现在？张鼎的Intonarumori机器，蹩脚的cyberpunk手术，给佛塔和祭台通上了电。张鼎的摇滚怪兽，一带中国小伙，包括来自内蒙古的，用他们的Chinglish和进口吉他，给我们的身体通上了电。张鼎的临时的红场，给我们的想像通上了电。只要有了电，哪怕在这种山寨的白盒子里连地线都没有接的危险的带杂音的电……然后就是摇滚乐，又称中国土摇。从苏联真的解体到现在，出现了太多的新音乐，重金属被逼成了地下音乐。而土摇是一种羞耻，它在自己的身体上，重现着其他时间和空间里的神话。然而也只有地下，还保留着仪式：三百黑衣人，乘公交车来到音箱前，衣服上、文身上，到处都是大卫星、羊角、倒十字、骷髅、咒语，这些符号它们也在相互反射。它们说：生活是一泡屎，只有音乐振动我让我存在。不管你信不信，反正这就是信仰……
七
是啊也只有信仰是真的了。而信仰不是已经破灭了吗？
红场上的另一些人，有没有听说过那盘录像带呢？
潘多拉，黑乌鸦，麦塔利克，AC/DC，各种各样的地狱牛仔，附体了。张鼎这是要把香格纳变成地狱吗？山寨的地狱吗？好歹准备一些免费的烈酒吧，伏特加什么的。全都吐干净吧，副馆长，吐出无器官的身体吧。就好像昨日重现，历史仍在一个轨道上转着，它从未想过离开。

That Metal Never Dies Yan Jun
I
That metal never dies is a faith. No God of Metal ever existed. Nor God of Leather Jacket or God of Harley-Davidson. Yet that famous gesture, firstly consisting of raised index and little finger and later thumb, index finger and little finger is a depiction of the horned head of Satan. Hippies endow the horn with the phrase 'I love you', which, though helping to promote world peace, deprives the gesture of its unyieldingness as well as its sense of silent promise.
Creaking under the weight of Christianity, the rebels search deep into history for alternatives. They search those ancient religions shut out by orthodoxy or better still they look to the antithesis of God, the rebel Satan, the biggest loser of the western world. This is when the idea of heavy metal germinates. It is like the Monkey King, face covered by moss, waiting for the day he is released from stone and he can get even. When that day comes he will need gestures, symbols and facial expressions to use as codes between friends.
Last century the relationship between rock music and God was generally intense, sometimes intimate, occasionally improved. It is beyond interpretation of a few words. There are too many factors to be explored such as history, culture and modernity. It is like Uighur people who, unable to speak good Mandarin, have to give up. As the roast mutton smokes and the mutton oil on the ground is lit by lamp-light, both history and culture are rendered without speech.
Generally, however, Satan is nothing but a bystander. John Milton wrote Paradise Lost but he didn't believe in Satan either. For me, what he believed in was language. Don't all poets live in rhymes and letters? People after all need a bit of faith. In a time when it was, is, and will continue to be trapped in confusion and humiliation, people are always eager to embrace a livelier life. Apart from the already existing options, there are other options including those unnamed and those which are beyond our grasp like sand slipping through the hand. One can believe in all of them. When people believe in heavy metal they believe that the effector, the rhythmic pattern, the sound box and the rocket-like guitar are all the instruments of Mass with the black t-shirt as the cassock. Satan, on the other hand, is simply an excuse. Whether Black Sabbath or Judas Priest, aren't they also greater than Satan? Tony Iommi invented guitar riffs which were crushingly effective and flexible. Whether Satan or God, they can only admire. One sees heaven in a wild flower and one also finds the universe of guitar riff forever changed since that day. It is like the dark night is saying to itself "let there be dark lightning". And there it is.
Then heavy metal is like Satan returning to hell with its own ceremony and people divided into a variety of genres and sects. As for totalitarianism, capitalism or whatever, hardcore punk works against the world whereas heavy metal with its long, gloomy face antagonizes reality with mythology.
II
Speaking of faith, artists probably believe in art. But saying this sounds far too much so one has to understand it without words.
A friend of mine quoted me the words of the lead singer of a hardcore punk band: “you lose it if you get serious”. He says, at best, this is a band of perverted white collars. It reminds me of artists who have been living in depression and anxiety throughout the ages. One day a few years ago, ZHANG Ding explained to me the skill of painters. For example, small objects seemingly suspended in the air, effortlessly appearing and disappearing. I was suddenly enlightened. Rock music in

Beijing, oil painting in Chengdu or Lanzhou, or Linxia, wherever it is from, it is all the same. Don't be too serious. Carry a bottle of wine and a guqin, go to read WeChat under the pine tree and leave Captain America to go and fight.

All in all, one cannot lose.

A few years have passed and I recall the first meeting with ZHANG Ding. It turned out to be at the Midi Music Festival. It was the festival of the rebel army, at least at that time. It was the festival of losers. We re-invented the reality.

A few years have passed and people have seriously lost themselves. Reality has re-invented itself. I never returned to Midi again. What about ZHANG Ding? An artist who beat a cactus with his own bare hands, he didn't move to Songzhuang art colony or convert to Buddhism. Instead he has settled in Shanghai. Looking back at the Midi or the video of the cactus, what will he feel? Taopu, the art park where his studio is, a small object which seems suspended in the air, is witnessing the explosion of contemporary art. Is it a capitalist revolution, or a revolution in capitalist manner, or the Velvet Revolution in a new epoch?

Reality is ruthless. Rock music, art, hold up there, even as anti-revolution.

III

I have talked at the table with ZHANG Ding about rock music. "Metal never dies, rock forever" a deputy director of an art museum said, adding, "Insist underground, fuck off the mainstream". He claimed that these words were initially spoken by him in the 1990s when he hadn't joined the underground band. True, it was a century of confrontation and creation. The huge power of heavy metal in China in the beginning of the 90s almost invented an underground nation; however, Beijing was still its capital.

The revolution in Beijing was heated, many years later the revolution in Shanghai is calm.

ZHANG Ding calmly resides in his Taopu studio: From the perspective of time he is far away from the cactus, and from the perspective of space there is also a certain distance between him and the ceiling, making it possible to create large installations. I have saw some of them. There is plaster, which reminds me of the art courses I took in the workers' culture palace; there is stainless steel that makes me think of the T2000 in Terminator; also there is the sponge in the refrigerator which reminds me of the man-made leather sofa exposed under the sun. And there come many sounds, from the 8-inch KRK studio monitors or the speakers made by ZHANG Ding which make me think of the voice from the counterfeit People's Temple loudspeaker boxes, rampaging in the huge cement space: the sounds crash into each other, lose their original forms and turn into a blur of noise.

It illustrates that even though in Shanghai, the inner ocean of noise hasn't been solved.

The sounds, either shots, or the string quartet, now it's rock music's turn. Does ZHANG Ding want to steal my job? These sounds, like the body hair of the Monkey King, merging and multiplying when colliding, mixing when reflecting, like the drowned Monkey King in the hot-pot. ZHANG Ding you'd better produce the sound absorbers as soon as possible.

IV

When people wander in the white box, exhibiting the ramble towards the space with a kind of silence surrounding it like water. Oh, such a peaceful moment, like returning to the mother's womb. Such silence is like in the Cathedral, spiralling us upwards like a vortex, towards the ceiling, towards God. The art museum is eternal. Let's replace this eternity with another religion - a religion that is fiery, a religion belonging to the vandal and the losers.

Rock music is not the only thing we can depend on to break the silence. In a white box with severe reflection, even heavy metal would die. It should carry its whole nation. Sound absorbers, carpets, plants, bookshelves, three hundred wild-haired men in black, or whatever, come here and stop such reflection!

Does it mean we should occupy the art museum? Maybe it isn't ZHANG Ding's intention. How does he earn a living without art museums and galleries? Groys and all of the Hans, what can they live on?

Moreover, the wild-haired men in black won't occupy anywhere but in their occupied life they make gestures, gather in the darkness, shake their heads near the loudspeaker boxes. From any point of view, they have been surpassed, turned into objects, waiting for the coming of sociology. They are still obsessed with legends and fond of confrontation, at least the physical confrontation among the bodies in the mosh pit, which makes them become part of history. But we are planning to give up history.

Or we just send the losers into the galleries, and cool them down.

V

Metal never dies. Long live the art. Everybody has a dream.

It was probably in 1993 when I first saw the videotape, which was the so-called concert in Red Square in Moscow 1991. Rock fans believed it was the concert that led to the collapse of the Soviet Union for a long time. I hope so. But how can that be? "It's the power of music!" But how can that be? It wasn't in Red Square at all. Didn't the camera shoot it clearly? But we only have faith in what we want to believe. Maybe this is the power of music.

In the 15th episode of The Walking Dead, one-armed Merle Dixon finally died. He drove his car, listened to Motörhead, drank wine, and chose death. Motörhead mixes heavy metal with punk, so do Metallica, Slayer, Napalm Death and all of the early grind-core. Heavy metal is male while punk is female. So the two opposite principles of nature meet, offset each other and dismiss the dream. The place where dreams stop is the place where reality starts. The sound of sawing wood, the crazy speed, and the shouting are not towards hell or the other shore but to tear down the decoration of hell, to expose another shore. This is also the power of music.

Wagner's followers give up communism, draw back offstage, and worship the strength of composers. Heavy metal creates its own god, worshipping the jacket, the Harley motorcycle and the penis-like guitar. All the undeads are gods. Zombies are the onset of human's dream about eternity. Classical music and heavy metal are the appropriate soundtracks for zombie movies. All the art museums are sacred that should be underscored by moderate electronic music. At the time when I watched the video with my friends, the artists in Lanzhou and Chengdu were fond of Kitaro. This is also the power of music.

However, Merle's death seems so cool. Just like the lonely hero of doomsday. It's a TV series after all. Even the freakish white-collar worker who watches soap opera on Youku, is there anyone who doesn't want to change the world?

VI

ZHANG Ding's home-made loudspeaker boxes seem counterfeit in every way. Like the props which the Dadaist Hugo Ball wears when reciting, they seem holy because of the ridiculousness. And also like the Intonarumori, a futuristic noise machine made up of cases, boxes, and cones, like some new combination of pyramids and monuments. When placed in the future, it seems clumsy and outdated. Isn't WeChat the most avant garde noise machine of today? Every word you speak to it is postponed, so we are separated in different futures by time. The pyramids? The pioneer from outer space? There might not be any future for the semi-automatic machine apart from its embarrassing presence.

I guess it would be another ridiculous performance because it's really counterfeit. Except from the fake, the swill-cooked, the shameless, is there anything more real now? ZHANG Ding's Intonarumori machine with poor cyberpunk operation electrifies the pagodas and credence. His rock monsters, a group of Chinese youth some of whom come from Inner Mongolia, electrify us with their Chinglish and their imported guitars. ZHANG Ding's temporary Red Square electrifies our imagination, as long as there is electricity, the dangerous noisy electricity, even in such a cheap white box where there isn't ground wire at all...

Then here came the rock music, which also could be called Chinese agrestic rock. Since the collapse of the Soviet Union, so many new kinds of music turned up that heavy metal has had no choice but to draw back to the underground. But the agrestic rock is shameful, it contains the legends of another time and space. The rite is only preserved underground: three hundred men in black, coming to the loudspeaker boxes by bus, with big satellites, sheep horns, inverted crosses, skulls, and curses inter-reflecting on their clothes and tattoos. They say that life is a piece of shit and that only the vibration of music can make me feel that I am still alive. Whether you believe it or not, it's the faith...

VII

Yes, only the faith is true. But didn't the faith break down?

The other people in Red Square, did they hear about the video tape?

Pantera, The Black Crowes, Metallica, AC/DC, and all kinds of Cowboys from Hell possessed the show. Does ZHANG Ding intend to turn ShanghART into a hell, a counterfeit hell? But lord, please prepare some free liquor, vodka or something else. Vomit everything clearly, deputy director, vomit until you become an empty shell without any organs inside. Just like yesterday once more, history is still running in orbit, never thinks about leaving.

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STARE IT GOLD

RAINY DAY WOMAN

**LOS CRASHER
不速之客**





是同一种斗争，也是最后的斗争了

It’s the same battle and the final battle

张鼎与陆兴华的对活
A conversation between Zhang Ding and Lu Xinghua
2014年4月22日上海南站星巴克
April 22nd 2014, Starbucks, Shanghai South Railway Station

陆哈哈当初是怎么想到来给摇滚套上一个展览装置,包装成“当代艺术”,放进美术馆的?
Lu: Haha, how did the idea come about that to package rock into an exhibition installation, to make it into contemporary art, and to put it into a gallery?

张: 1991年的红场摇滚音乐会一直带给我许多困惑。近年来，感到这困惑又不大一样了。如今特别刺激我的是，欧美摇滚到了1991年的莫斯科，仿佛已风光到了极点，但也正从那一节点开始滑落，到了它今天这种没刹车地往下沉的状态。欧美摇滚乐好像与反对共产主义的事业，有一种奇怪的关连。仿佛，那一年，西方摇滚是到莫斯科去自杀，但未遂，居然还被表扬，说是它在推倒柏林墙之前，先推倒了冷战铁幕：它最最风光时刻，也是它没落的真正开始。可叹，多少事，最后竟都得这样！
Zhang: The concert that took place in Red Square in 1991 has kept me in confusion. However, in recent years, that confusion has changed. What stimulates me now is that western rock music seemed to be at its most glamorous when it came to Red Square in 1991, but it began to creep down from that moment as well, which led to its degenerating without braking that we see today. It looks as though western rock has some kind of strange connection with communism. It seems as though western rock went to Moscow to commit suicide but didn’t achieve it. Unexpectedly, it was praised as a forerunner who overturned the cold war’s iron curtain before the fall of the Berlin Wall. It was its most vigorous time as well as the true beginning of its decline. What a pity! So many things come to such an ending at last.

陆: 它没有涅槃吗?
Lu: Didn’t it reach nirvana?

张: 没有。但幸运的是，摇滚乐鼓吹的那种斗争，还在，我们还真的需要。哪怕摇滚乐比以前蔫了很多，我们所需进行的斗争的剂量，一点也不会比以前少。虽然我不相信一场摇滚能发动革命和实现政变，但是，当时广场上炼出的集体体温，我觉得一定是一种很伟大的东西或作品，是需要那么多不同的时空因素，才能营造到那个爆点上的啊。那种集体体温，你说会比莫奈奋思之下画出来的象征睡莲的那些笔触，更差些历史性？我最近的一些展览一直在探讨当代艺术展览与参观者的营造出来集体体温之间的关系。我觉得，观众现场的集体体温，决定着展览的热度，是后者烘托着一场展览,艺术家摆那里面的作品,只是道具,是“未开光”的，是观众的集体体温后来来给它开了光。我于是想到，1991年莫斯科红场的那场摇滚音乐会，可能是一个可以当作样本来研究的历史个例，里面可能有一个深层结构，挖出它，用当代的的声和音去激活它，会不会成为一场的意思的展览呢？

Zhang: No. But luckily, the battle that rock bands preach is what we need actually. Even when rock music is not as vigorous as before, the amount of fight we need has never been greater. I don’t believe a concert can launch a revolution or a coup, but the energy gathered on the square at that time was a kind of great thing or piece of work, I think, which needed so many different factors of time and space to make it come to that explosion point. The collective energy, can you tell it is not as historic as the brushstrokes of Monet’s lotus? My recent exhibitions are discussing the relationship between the collective energy that comes from the contemporary art exhibitions and the viewers. In my mind, the energy of the viewers determines the heat of the exhibition as well as foils the exhibition, and the works that artist places there are just props and are not consecrated

till the audience’s energy arrives. It reminds me that the concert in Moscow Red Square 1991 could probably be an example for historical research, in which might be hidden a deep construction. Would it be an interesting exhibition if the construction is dug out and activated by contemporary sound and music?

这一次香格纳展览中，我想通过当代乐队对那一场音乐会里的主要曲目的翻唱，在现场去测试：这种据说带有政治能量的观众集体体温，对一场当代艺术展览，在今天，仍能有多大的决定作用？如今，我们进行着不同的斗争了，音乐家们的噪音，还能将那些曲子的政治能量，接活到今天的舞台上，使今天的斗争与过去的斗争连接？这个，在我看来，是能严重地考验一个当代艺术展览的底气的。
I try to have a spot test to see if the collective energy, which is said to have some kind of political power, is still applicable to a contemporary art exhibition today by inviting some of today’s bands to replay the key songs from that concert in the exhibition in ShanghART. Now we are struggling differently, could the voice of the musicians bring and make the political power hidden in these melodies live on the stage, and connect the fighting today with the past? Which, in my opinion, can test the stamina of an exhibition.

陆: 现在回头看去，当时前去莫斯科的欧美乐队，也都是去抗议现场抒一下革命之情而已。乐手们虽然在西方民主社会的公共空间里一直有点为抗议而去抗议的样子，但在那一次，到了莫斯科，是从冷战铁幕的这一边，到了另一边，进入了别人的斗争场地，不是在欧美大众文化空间里的抗议了，性质不一样了。而莫斯科的观众们，则可能想通过外国著名乐队，去意淫他们自己的意淫，斗争他们自己的斗争。摇滚音乐会时，苏联观众是在政治上利用欧美摇滚乐队，而后者也乐得对号入座。后来发生了改变,音乐家们也真有点相信是他们在中间插了一手,起了作用了。
Lu: When looking back, the western bands that went to Moscow at that time were going for expressing their radical emotions at the protest site. The players who went seemed to like protesting just to protest within the democratic society of the western world, but they truly went over to another side with the Iron Curtain of the Cold War. The audience in Moscow, however, wanted to imagine with their faint heart, that their fight could be fought by the famous foreign bands. In the concert, the soviet fans took advantage of the western rock bands, while the latter were willing to it. Then things changed and the musicians became to believe they really had done something, and it worked.

张: 这是明显的。我们今天从纪录片里看到的演出，那的确显得是一个假情绪的现场。也许是早已排练过的。要知道，不光是音乐会现场，还有大的地缘政治和冷战之幕的两边，早就有了某种勾结和串通，从头就是在各演各的。互相配戏和搭戏，几年前就开始了的。就像今天发生在艾未未和西方的媒体和艺术界之间的那样！我们在上世纪八、九十年代听西方摇滚时，估计也有这种心照不宣其中的。
Zhang: Obviously. The performance in the documentary we saw today appeared to be a pseudo-sentiment live indeed. Perhaps they had a rehearsal before. It’s known that not only the live show, but also the broad geopolitics and both sides of the curtain of the Cold War, had colluded with each other and were performing in their own ways. Cooperation with each other in the performance had started a few years before. It’s like the things that happened between Ai Weiwei and the western media and art world! There probably was some kind of a resonance when we listened to western rock music in the 80s and 90s.

一直想关心展览中到底在发生些什么，我认为，哪怕是这种假情绪、勾结和串通，也是有意思的，值得我将它当作菌素来培植，放到展览中，呈现给观众，来研究其存在理由。
I want to know what is happening in the exhibitions. I think it would be interesting to see such pseudo-sentiments and collusions being cultivated like bacteria, putting them into the exhibition, and showing them to the audience to study the reason for their existence.

陆: 不过，音乐会上的集体体温，正好也等于外面的斗争所能达到的激烈。音乐会上仿佛是在演习和测试这种斗争能达到何种强度。在香格纳的展厅中，这两者之间，是接通、短路了。演出被展览了。演出覆盖掉了美术馆。在这个关于演出的展览中，作品在哪里呢？我觉得观众的情绪、体温营造出来的斗争情绪，才是所展的作品了。
Lu: Anyway, the collective energy in the concert reached an intensity as high as the temperature of the fighting outside. It was just like an exercise or test to see what level of intensity such fighting could reach. In the ShanghART exhibition hall, they are connected and shorted. The performance that is being exhibited covers the whole gallery. Where is the piece of the work in this exhibition about the performance? I think the battle emotion created by the audience’s feelings and energy is the work that exhibited.

张: 摇滚乐所在召唤的斗争，在今天会成为一种奢侈品橱窗里的可供租用的道具的呢?
Zhang: Can the battle that rock calls for become a rentable prop in the window display of luxury goods nowadays?

陆: 我觉得不会。如果摇滚乐里的斗争没落了,那我们的政治就更没落了。摇滚乐哪怕成广场大妈舞了，其斗争的火种应该还在其中的。
Lu: I don’t think so. If the battle in rock music declined, then our politics would be more lapsed. Even if rock became the background music for the square dance of Chinese old women, the fire of battle would still be in it.

张: 是不是在今天，疯狂消费本身倒成了反叛，我们今天在北京香格纳搞的这场演出，也有成为对当代斗争的消费的危险？
Zhang: Is it nowadays that the crazy consumer becomes a rebel, and the performance in today’s ShanghART Beijing is in danger of consuming the contemporary fighting?

陆: 这种危险会有。但演出是事件。演出里总暗含机锋，我们是不知道后面会派生出一些什么东西来的。这也就是1991年8月17日莫斯科那场音乐会至今仍被人挂念的原因。
Lu: It’s possible for this danger. But the performance is an event where we will always have some deception so that we can’t know what will happen next. That is why the concert on Aug 17, 1991, is still remembered by us now. 倒可能是，哪怕一个消费行为，被拖进演出中，就有了归路，就不对消费者构成危险。练太极拳，不是训练如何出手，反而是如何将各种气和能收集到一个连续的动作上。我觉得摇滚演出本身不会是个问题。
When something is included into a performance, even consuming behaviour, and it becomes possible to find a way back, then the danger for the consumer is eliminated. To exercise Tai Chi isn’t to train how to hit but to make all the Qi gather into one consecutive action. I don’t think there would be any problem with the show itself. 我很想看到这样一部电影：主人公在各种消费行为之后，突然闯进一个抗议、占领或革命的场景。来摇滚音乐会的观众，有可能就是闯入了这样一个处境。每一个观众只要有那么一两秒钟闯入了，也就算是他或她完成了一个人“作品”了。一场摇滚音乐会是一个每一个人共享的集体作品。

I would like to see such a movie where the protagonist enters into a scene of protest, occupation or revolution after consuming. The audience coming to a rock concert may intrude into such a situation. The spectator accomplishes its own work as long as it has a few seconds of intruding. A concert is a collective work shared by everyone.

张: 细看1991年那场著名演出的纪录片后,我还是发现,那整个演出现场,乐手的歌词里有用假反叛（斗争），来刺激观众的嫌疑，因为这些歌词根本与当时苏联的政治斗争无关。我的印象是，西方摇滚乐手的那种反抗，和当时苏联人民的那种反抗情绪，有点搭不到一起。
Zhang: When watching the documentary of the well-known concert in 1991 carefully, I find it is under suspicion that

the whole show and the lyrics irritate the audience by false rebel fighting, as the lyrics had nothing to do with the political struggle in the Soviet Union. My impression is that the struggle of western rock players didn’t go down well with the rebelling emotion of the Soviet people at that time.

陆: 别的都可能有意淫或假的成分，但节奏总是真的。展示节奏，创造出人民的新的脚步和步伐，是音乐和诗歌的最传统的政治功能。本来想动起来的了，但需要大家一起踩到点子上。音乐也就是这点子政治功能了，但也不能小看这一功能。
Lu: There is probably something presumed or fake, but the tempo is always true. It is the basic political function of music to show tempo, to create new steps for the people. It would move if all the people step on the point. Music has nothing but such a political function, which, however, can not be looked down on.

张: 不过，在准备这个展览的过程中，这样的感觉总挥之不去：演出会比之后的冲突更真。冲突（据说它结束了苏联的生命，改变了人类的历史轨迹）好像是后面附会上去的。或者说，是演出必须有的一个保留剧目，是需要有意去营造的，否则演出就没有了历史性。如何理解这种演出中和演出后的“弄假成真”？
Zhang: Nevertheless, I had such a haunted feeling when preparing this exhibition that the show would be more realistic than the later conflict. The conflict, which is said to have brought the Soviet Union to its death and change the historic route of human beings, is more likely to be a false rumor asserted as the truth. In other words, it’s a repertoire that is essence for a performance that needs to be built up deliberately; otherwise the performance will lose the historic significance. But how to understand that it makes something believed come true during or after the performance.

陆: 演出更真，冲突是后来的某种意念。我觉得这就很好地澄清了摇滚乐与当代艺术之间的联系：两者分开各自自治，但里面进行的，是同一种斗争。你的展览告诉了我们两面：现场有点假，但斗争分明又是真的。从当代艺术这个窗户看上去，这种感觉不可避免。当代艺术展览，就应该成为这样的观察平台。
Lu: The performance is more realistic, while the conflict is a kind of sense after it. I think the relationship between rock music and contemporary art has been clarified, as they are independent but do have the same kind of battle inside. Your exhibition shows both sides to us that the live show is a little insincere, but the fighting is obviously true. Looking from the window of contemporary art, this feeling is unavoidable. The contemporary exhibition should be a platform of observation like this.

张: 在斗争与集体体温这个角度看去，我觉得翻唱是一个比较有意思的测试：用那时的曲目，来测试我们今天的斗争精神之沉浮。在美术馆做这种测试，有点像实验室里做测试差不多了。但翻唱得好还是坏，是要由现场观众来定夺了。
Zhang: From the view of fighting and collective energy, I think the replaying is an interesting test by using the songs of that time to see the ups and downs of our struggle and spirit today. To do such a test in a gallery is like doing experiment in the lab. And it’s the audience who judges the quality of the performance.

陆: 你的展览给了摇滚意念的观众以当代艺术展览中的观众的待遇，这对摇滚的铁粉们来讲，有点被往下拉的感受。实际上，你这是用当代艺术为摇滚乐搭台。今天要将摇滚音乐会拖进展厅，是演出里套演出，斗争里找斗争—在美术馆中，其实，也只有趴体和演出了，那儿也只是我们斗争的一个汇合点而已。翻唱，就是这个意思吧。谁唱不重要，重要的是在当代唱，唱到那个热度上。
Lu: Your exhibition provides the rock fans with the treatment as a viewer of a contemporary exhibition, which has a sense of degradation for the iron rock fans. Actually,

you are using contemporary art to construct a stage for rock music. By placing a rock concert in the exhibition hall it’s like putting a performance within a performance and searching for the fighting within the fighting. Actually, in the gallery, which is the gathering point of our battle, there is only party and performance. Replaying, it has the same meaning, I think. It doesn’t matter who the singer is, but singing in the present and reaching a certain level of energy is the most important.

这一次，你将一个过去的事件展进美术馆，其实与将一个被定过价的艺术品重新展出，是一个道理，既亵渎，又解放的。This time, you exhibit a past event in a gallery, which is the same as redisplaying a prized artwork, profane, also emancipatory.

张：在美术馆里做摇滚乐舞台，一开始还是很很使我觉得对不起摇滚演出本身。感觉我这是做了一种极简主义处理，弄扁了，弄薄了。对于观众到了这样的舞台前会有什么反应，铁粉们会有何举动，是否会对它过敏，我心里也没底。我现在能做的，是尽量将自己逼到很远的距离外，去成为制作人这样的角色。

Zhang: I felt sorry for the rock show when I started to build up a rock stage in a gallery, as if I had handled it in a minimalist way just like flattening it and thinning it out. I have no idea about how the audience will react when they are exposed to such a stage, what the iron rock fans will do, whether they will be allergic to it or not. What I can do is force myself to stay far away from it, and to take the role of producer.

陆：我觉得你

就把自己当一个制片人，一到现场，就放手好了。美术馆里开音乐会，而且是来开让观众作主的摇滚音乐会，是一个很潮的想法。美术馆作为另一个广场，来集合和排练人民，这是很好的一种当代越来越流行的实践。美术馆必须提供政治肌体，这是它向人民开放自己的不二法门了。人民的狂欢，诸众的露头，斗争者的自我检阅，这就是当代美术馆里该做的头等大事。

这种集合和排练的核心部分，是训练斗争主体。就像充电一样，在这样的身体汇聚的场合下，人民的身体潜能才能被加充到满格。

Lu: I think it would be better to act as a producer and let it be when the show starts. It’s a cool idea to have a concert in a gallery, and what’s more, a rock concert determined by the audience. The practice of taking the gallery as another square to gather and train people is getting more and more popular. For the gallery to host a political party is the best way to open itself to the people. The hilarity of the people, the appearance of the players, the self-reflection of the strugglers, all of those are the most important things for the contemporary gallery.

The core of such a gathering and rehearsal is training the effective strength for the battle. Only when gathering together can people’s potency be fully charged.

张：今天的摇滚演出里，大家没有那么一个明确的抗议目标了。可是，我调研时注意到，现场仍然一样热烈，达到的是同样的高潮。我希望在展览中让观众来亲自体认一下这种热烈，与1991年时的那种热烈到底有没有不同。

Zhang: People don’t have a clear target to protest about in today’s rock concert. But I noticed that the live show is still impassioned and reaches the same level of upsurge. I expect the audience to feel if there is any difference between the passion of the present and 1991.

陆：实际上也可以说，在1991年，也与在今天一样，摇滚演出只是一种伴奏里的过门，重要的是要看我们怎么往下唱，进入怎么样的一种斗争。我的意思是，在今天，最不济，摇滚演出也仍是抗议与斗争情绪的测试器。Lu: Actually, the rock concert in 1991 is a kind of intro of background music that has never been changed, it’s important to see how we continue to sing and which kind of battle we get into next. I mean, the bottom line of the rock concert today is to act as a tester for the sentiment of protest

and struggle.

在革命电影里，失败后反省，痛表决心，两代人交心又站在一起准备重新一起出发，既是篝火夜话，又是出发前的篝火狂欢的场面。可以将摇滚的今天的状况看得它更积极一些的。我们仍须再出发。这是最后的斗争，但我们仍需继续。

In the revolution film, the afterthought, the determination, the restart after two generations having a heart-to-heart conversation, which is both a bonfire night talk and the revelry before setting out. We still need to restart. It’s the final battle, but we should keep on as before.

张：顺便问一下，你觉得今天的摇滚与昨天的摇滚，今天的北京香格纳展厅里演出的摇滚，与1991年莫斯科红场上的摇滚演出，在哪一点上，仍是直接关联的呢？

Zhang: By the way, what do you think about the rock of today and yesterday? In what way is the concert in ShanghART and the one in Red Square in Moscow in 1991 directly related?

陆：我觉得，发生在今天的摇滚的现场的，比发生与过去的现场的，一点都不会少。两者都是在同一种抒情里，是在作同一种斗争。今天的斗争和过去的斗争，是连通的，今天的音乐会可以说也与过去的音乐会连通。

Lu: I think that neither the rock today nor the rock from the past have ever been reduced. Both of them are sunk in a kind of lyric and are carrying on the same struggle. The struggle today and the past are connected with each other, so is the music.

1991年的那一场和今天的这一场，在这一点上，是直接连通的：里面的观众想要进行的斗争，是同一场斗争，而且这也是最后的斗争了。在全球化下，在新的生态政治和大地政治里，我们的挣扎、抗议、斗争，都与原来的没有两样，是同一种斗争，也是最后的斗争了。也许，我们今天的继续斗争，才能给1991年的人们的那种斗争平反或拔高，也不一定。From this point, the one in 1991 is linked with today. The battle people want to carry is the same one as well as the final one.

In the continuation of globalization, we get into the same struggle, protest, fight in the new ecological politics and geopolitics. It’s the same one, also the final one. Perhaps, only by continuing fighting can we rehabilitate or sublimate the fight in 1991. Perhaps.

张：今天应该如何来看摇滚的社会批判姿态？Zhang: how do you judge the social critical altitude of rock today?

陆：不应太高估，但绝对也不应低估。摇滚，仍然是十九世纪的社会批判小说，是巴尔扎克到左拉到戈达尔一直在做的那一种批判，其抒情，也是要为人民的前进脚步伴奏。它是一种永远的现实主义文学或艺术。Lu: It can’t be overrated nor underrated. Rock, which is still a social criticism novel of nineteenth century, is the critic of Balzac, Zola, and Godard, the lyric of it also accompanies the people’s step forward. It’s an eternal realistic literature or art.

张：未来还会有比摇滚更尖锐的抗议表达手段冒出来吗？Zhang: Will any other method that is more radical than rock come up in the future?

陆：摇滚作为音乐形式可能是简单的，但它应合了残存于我们的集体心理中的抗议的语义、声调结构。这半集体性的斗争结构的残骸，仍在，需要一种新的音乐形式，来鼓舞和激荡。所以说，我们在等等一种更好的音乐形式，是说得通的。Lu: Rock is simple if it’s taken as a form of music. But it echoes with the meaning and tune of protest remaining in our collective psychology. The wreckage of the half-collective fighting construction still needs a new music form to inspire and agitate. Therefore, it’s reasonable that we are waiting for a better form of music.

张：我们的批判、抗议和斗争越来越疲软，摇滚音乐会会不会给我们的下一代一种集体抽大烟的感觉？Zhang: When our critics’ protest and fight becomes weaker and weaker, will rock music leave our next generation with a feeling of a group smoking marijuana?

陆：我觉得不会，还是如刚才说的，演出是核心，摇滚音乐会是在为正在到来的新政治的垫场和热身。在今天，情况不大妙的时候，它至少还是一种吸引人，使他们不会暂时离开战场的两幕戏之间的间奏曲。Lu: I don’t think so, as we have talked before, the core is the performance, and rock music will pave the way and create heat for the coming new politics. Whilst the situation is getting worse today, it’s still a kind of attractive intermediate between two performances, which could stop them leaving the battle field temporarily.

张：那么，在反抗和斗争，摇滚到底是站在一种什么样的反抗和斗争的位置上？

Zhang: Then, at which position should rock stand between rebellion and fight?

陆：记得巴尔特曾经说过，斗争和反抗，有两极，不是成为嬉皮，就是成为斗士。我觉得摇滚的表达位置是：既想嬉皮，又想战斗。这是一个不可能的表达位置。

Lu: Balter has said that fight and protest are opposite, if not a hippie then it is a fighter. I think the situation that rock wants to express is it wants to be a hippie, and join the battle as well. It’s impossible.而这种不可能，也正是它的迷人之处。But the impossibility is charming.

心理分析起来，齐泽克说，这种反抗之态，最终的结局是忧郁：今天斗争，是为了在未来，我们可以拿出照片，给子孙女辈看，说：瞧，你外公外婆也曾交锋和战斗过。

To analyze it from a psychological perspective, Zizek predicts that the protest will end in desperation. We fight today in order to show the photos to our grandchildren many years later and say, look, your grandpa/grandma has fought before.

摇滚是我们身上的更大的一种反抗力量得不到发挥时生出的症状。Rock is a more serious symptom when our revolt can’t find the way out.

但在今天这样一个不妙的时代里，我们人人都是耶稣，须降临到一个问题成堆的世界中，都须以自己的方式降临到这个世界，去接受它的一切。我们吃不准，像阿姆斯特朗那样，在月球表面艰难地迈出每一步。正因此，我们目前才会龟缩在一场吵闹的摇滚音乐会上，动漫表达我们的斗争情绪？However, in the bad times like today, everybody could be like Jesus, having no choice but to born into a world of troubles and having to accept it. We are not sure about our status; every step is as hard as Armstrong walking on the moon. Is it because of this that we hold up in a noisy rock concert, and express our feeling by cartoons?

张：从展示的角度看，可不可以说，摇滚音乐会不是一个作品，而是每一个观众的作品，是很多个作品套在一起？这个当代艺术空间里的展览中展出的作品，是观众自己带进来的？

Zhang: From the perspective of displaying, if it makes sense that a rock concert is not an isolated work, but a work made up by every audience, a work consisting of many works? Is the work displayed in a contemporary space brought by the audience themselves?

陆：在共同的斗争中，集体身体里每一个人，都在摇滚音乐会的高潮时，完成了其作品。这是瓦格纳的“总体艺术作品”的原意：艺术家（歌剧主人公与特里斯坦）要死要活，准备献身了，这一将死，成就了周围的配角和观众，使他们都成为艺术家完成了自己作品。这个艺术家——主人公，就是今天的自己觉得很伟大的策展人。他或她必须宣布自己准备死，献身，做特里斯坦，把自己的尸体献给剧场装置，去成全周围人都成为艺术家。Lu: In the common fight, every single person composes their

own work when the rock concert comes to the upsurge. That is the original meaning of Wagner’s Gesamtkunstwerk that the artists—the protagonist in the opera and Terry Stan- who are desperate and get ready for sacrifice, benefit the costars and the audience around and allow them to become artists and complete their own works. Such artist or protagonist is the curator who thinks so highly about itself. He/she must claim to be ready to die, to sacrifice, to be Terry Stan, to dedicate its body to the installation of theater, to help the people around become artists.

张：未来如果还会有摇滚，你希望他成为什么样子？它会成为“当代艺术”和一部分吗？

Zhang: If there will be rock in the future, what do you want it to be? Would it be a part of Contemporary Art?

陆：“当代艺术”在今天是指各个看上去自治的、各搞各的艺术门类后面的那一个“一般艺术”。所以“当代艺术”本来也隐身在摇滚之后的。Lu: Contemporary Art is refers to the General Art behind all kinds of independent art. So it was hidden behind the rock actually.

对于未来我们应该有什么样的摇滚，我是这样希望的：摇滚乐应该帮我们训练新的斗争主体。新的斗争，是在大地政治意义上的更广大的斗争，而不局限在冷战和今天的全球化政治里的那一些。它应该更激烈，使人人都激烈，最后都能成为异端！

For whatever kind of rock we should have in the future, I hope that rock does something to help us train new fighters. The new fight is a wider fight based on the geopolitics, not the ones confined to the Cold War and the globalized politics. It should be fiercer to make everybody more radical, and become deviationist at last!

希望摇滚音乐会在未来，是观众与音乐家们一起做出的造反作品，是观众自己就将自己做了进去的造反作品。观众能够在造反中不断重新改造自己，成为造反作品本身。

I hope the rock concert will be a rebellious work made by the audience together with the musicians in the future, to put themselves into the work. People will rebuild themselves in rebellion, and become the rebellious work itself.

到目前为止，对于我们的反抗和造反的衡量底线，是无产阶级文化大革命。摇滚乐音乐家要守得住这条底线，才能在政治上不成为抽大烟的革命家。

So far, the baseline used to measure the protest and revolt is the Great Proletarian Cultural Revolution, rockers should stick to this underlying principle to avoid becoming an opium-smoking revolutionist in terms of politics.

张：这听上去有点乐观。摇滚乐仍能回到原初的音乐的政治功能，影响国家的礼乐、政治？

Zhang: It sounds very optimistic, could rock music go back to the original political function that affect a country’s rites and politics?

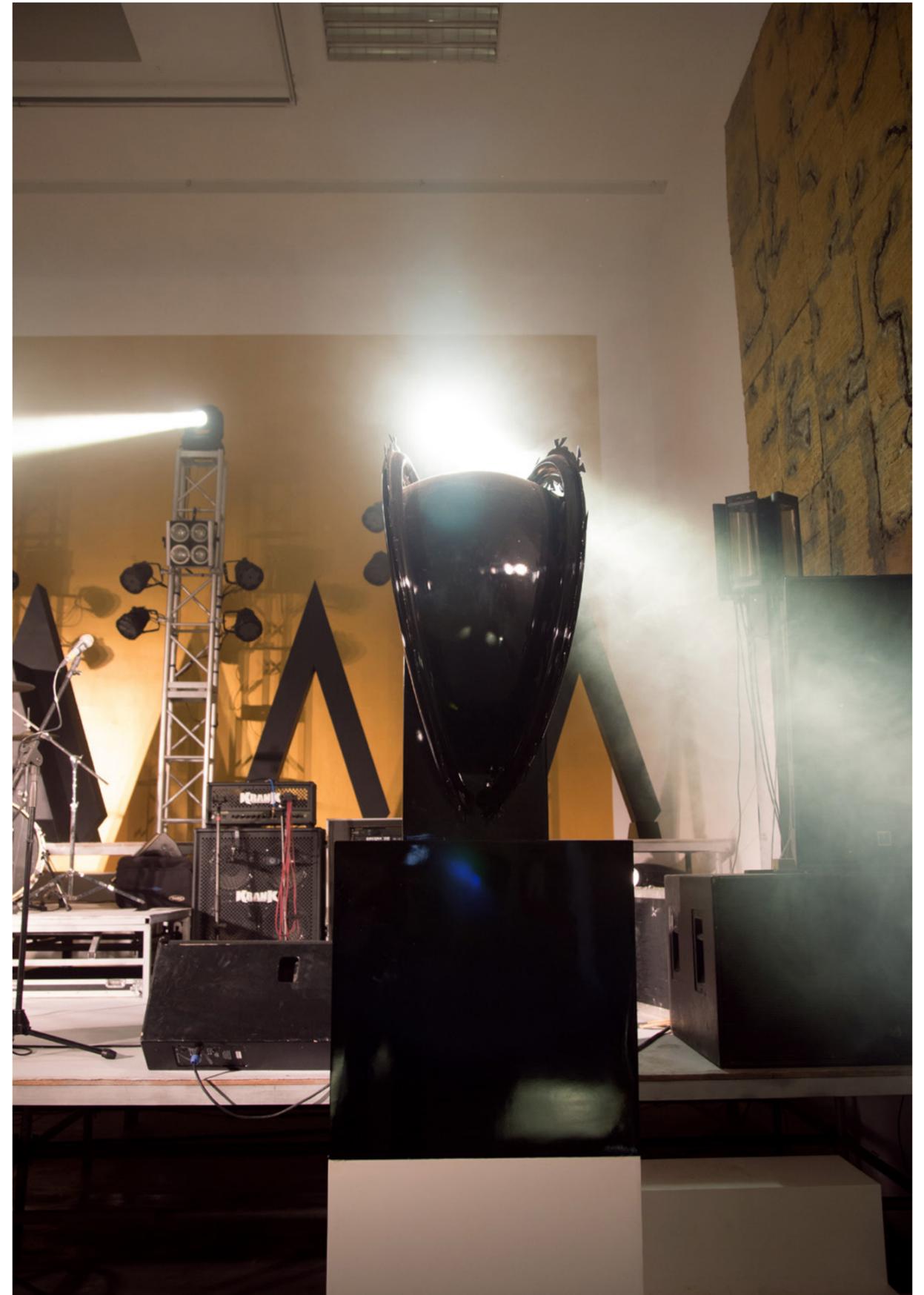
陆：我要引入阿塔利（Attali）《噪音》一书中的观点，来乐观、甚至诱人地证明：为什么，即使在已被彻底商品化的摇滚乐演出里，斗争和革命的气数，仍可在摇滚音乐会演出里被瞬间逆转：虽然音乐在这时代成了买卖的商品，也是可买和可卖的权力，虽然我们一声不响地坐着听音乐时，就像成了木偶、雕像和僵尸，但，音乐仍是我们对于自己身上和想象中的可怕噪音的仪式性的、优美的回应。我们原来是人人会音乐和舞蹈的，但是，现在，我们就像是跳着舞，却发现音乐突然找不见了。我们还想跳舞，但我们的双腿已像一把锈蚀的剪刀了。我们在摇滚乐意会里蠢蠢欲动，开始冰释。音乐仍是我们回到政治和斗争的最激烈处的途径。被宰杀的牛羊的尖叫，成为人类过节的喜庆的一部分。人类想象中的阴暗与狂暴，被仪式化为配了音乐的谋杀；音乐是模仿了人对于宰杀的垄断权，是对仪式性杀戮的模仿；音乐使听众意识到他们身上的共同性，但同时也挑起观众的反骨，最后直捣它的黄龙。

Lu: I’d like to quote Attali’s view in his book Noise to prove optimistically and attractively why the fate of fight and revolution could still be reversed suddenly in rock music performance even though the performance has been totally

commercialized in a time when music has been changed into a commodity as well as having the right to decide to buy or not. We turn into puppets, sculptures and zombies when we sit and listen to the music silently, but music is still a ritual and an elegant response to the horrible noise in our bodies and imaginations. We should have been able to sing and dance, but now it seems as though the music disappears when we are dancing. We want to keep dancing, but our legs are like rusty scissors. We have begun to want to vanish within the concert. Music is still the most radical way to return to politics and fight. The scream of the sacrifices is a part of the celebration of the human festival. The darkness and violence in a human's imagination is a murder that is accompanied by ritual music. Music imitates the monopolized right of the massacre, it is an imitation of the ritual butchering. Music reminds the listeners of their inter-community as well as arousing people's desire to revolt and press forward to the key position.

音乐是祭祀和宰杀。听音乐就有点体会被杀。听音乐是参加屠杀的仪式，带着全部的危险、罪感，但也被保证被免死。当未来成了对我们的最后通牒后，也许，只有这样的场宰杀仪式，才能把我们拉回到一个真正的斗争者的主体位置上来了。在这方面，摇滚乐做得还远远不够的。

Music is worship and sacrifice. To listen to music is to taste being killed, to attend the rite of a massacre with all the danger and guilt, but with the promise of free from being killed. When the future becomes our ultimatum, only such a massacre ceremony can pull us back to the subjective position of a real fighter. In this way, rock music is far away from having done enough.





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为了正在摇滚的颜峻

陆老师说到了未来的摇滚: 摇滚乐应该帮我们训练新的斗争主体。新的斗争, 是在大地政治意义上的更广大的斗争, 而不局限在冷战和今天的全球化政治里的那一些。它应该更激烈, 使人人都激烈, 最后都能成为异端!

我想说的是今天的摇滚: 已经被宣布死亡了的摇滚。然而又正在发生的摇滚。

“一场演出”是这个展览的题目, 演出是这个展览的作品, 演出之后留下的空的现场, 是作品的残留物, 空荡荡的模具。这已经是说: 摇滚, 你被使用了, 化学了, 对象了(按照艺术圈的切口, 说得残忍一点, 就是你被客体化了)。那么, 现场这四支乐队, 十几人的制作团队, 几百观众, 上千公斤的音箱、调音台、灯架, 31 瓶安徽产伏特加, 一些电, 等等, 就一起做画布和颜料, 给加工成了别的什么?

那么艺术家究竟凭什么, 除了钱和一些众所周知的伎俩, 来使用这些材料尤其是活生生的还仍在出汗的人?

说到这里我想起了另一件事, 也是摇滚乐的下场, 或者说出路, 之一: 另一有名的艺术家, 同时也是大手笔的古董商人, 请人创作, 亲自演唱了几首重金属风格的歌曲, 还拍了音乐录像。据他本人说, 他是从不听音乐的, 最喜欢听的, 只是寂静而已。这样, 搞摇滚的人就会问: 凭什么啊你, 因为你认识左小祖咒吗? 或者你是为了反抗强权, 那你凭什么洗劫别人? 摇滚之于搞摇滚的人来说, 庶儿是一种信仰。虽说现在不好意思这样讲了, 但多少还有种必须为之付出青春精血的条件吧。那些文身, 虽说现在是个人都可以弄上一身, 但多少也是一种签字和画押吧。那些眼神、手势、圈子, 血液里的东西, 人家是过着一种摇滚的生活, 才去像生产副产品一样地生产着摇滚, 凭什么你, 你们, 雇了美院研究生画油画, 雇上了瘾似的, 也买菜一样方便地、技术性地生产摇滚, 就像是把宗教修行的瑜伽, 清新成了体操一样的瑜伽?

这问题尚未要回答它, 就先看到了其中的一个答案: 消费的神力, 完全可以将什么摇滚啊文身啊性自由啊意识形态啊, 随便什么吧, 给吸附到它光滑的表面上去, 不再有原来的脉络。不但旅游更快捷了, 良心和思想也更快捷了。而艺术也正好自由了, 超限了, 可以将这已经被冷却掉的符号, 再拿来处理, 正如它宣布过要处理当代一切的症结与情景: 这听起来既像一种销售策略, 也像一种踩过万物尸体继续战斗的誓言, 然而对于摇滚乐来说, 它也只能像其他的弱势群体一样, 在冰冻中注视着时代的宠儿包括来自摇滚舞台并仍在世界上巡回的宠儿。

只能说摇滚乐自己也不争气, 它太辉煌, 太甜蜜, 非要像广告一样光滑地, 要在地球表面谋个好位置。还搞什么摇滚颁奖, 摇滚名人祠, 摇滚牛仔裤之类的东西, 好像它真的不想死。打算成为僵尸么? 还是孙悟空? 这只曾经愤怒的猴子, 后来乖乖做了斗战胜佛, 没事出来参加个剪彩典礼啥的, 就好像摇滚明星忏悔完自己吸毒乱交的二十岁, 马上就获得了开悟的、聆听寂静的晚年?

For What is Rocking Yan Jun

When Mr Lu talked about rock in the future, he said that rock music should help us to train the new fighting groups. The new battle is wider, based on pan-politics it means breaking the boundaries of the cold war and the global politics today. It should be fiercer, making everybody more radical and bringing heresy! What I want to say is that today’s rock is the rock that has been declared dead, however it is also the rock that is currently taking place.

Orbit of Rock is the title of this exhibition. While the work that was exhibited is the performance, the empty hall after the show is the residue of the work, a deserted space. It said that, rock, you have been used, chemicalized, objectivized, to be merciless like the artistic circle, you are objectified. Hence, what are the four live bands, the production team of dozens of people, hundreds of audience members, thousands of kilograms of stereo equipment, mixing console and lamp holders, 31 bottles of Anhui Vodka, electricity etc., used like canvas and paints and processed into something else? Then what do the artists rely on, except money and some usual tricks, to use these materials and the sweaty live human beings?

It reminds me of something else which could be seen as the end or one of the ways out of rock music whereby an artist or indeed a wealthy antique dealer invites someone to compose several heavy metal songs, then sings them himself, even making a music video. He confesses that he has never listened to music as he prefers silence. Rockers ask how dare you? Is it because you know Zuoxiao Zuzhou? Or are you aiming to resist power? If so, then how dare you have to rob others?

Rock is almost a kind of religion for rockers. Although it’s embarrassed to declare it now, there still is the condition of providing youth and energy for it anyway. The tattoo, which everybody can have all over their bodies these days, is more or less a kind of signature. The eye, gesture, circle, something in the blood, and the lifestyle are what makes a rocker who produces rock like a byproduct. But how dare you, and you, employ the graduates from the fine art academy to paint oil paintings like a kind of addiction, and also produce rock as conveniently and technically as if it were grocery shopping, which is like converting yoga from a religious practice to gymnastics?

Before we solve this, we already have seen one of the answers and that is the magic of consumption which could attract so called rock, tattoo, sexual freedom, ideology and whatever to its smooth surface dissociating the original venations. Not only does traveling become more convenient, but also the consciousness and thoughts. At the same time art is set free and unlimited that could reprocess the symbol that has been cooled down like the declaration of dealing with all the contemporary problems and issues, which sounds like a kind of sales strategies as well as an oath to keep fighting by stepping upon the corpses of all the creatures. For rock, however, it has no choice but to stay in the freezing cold and stare at the darlings of time who include the beloveds from the rock stage who are still touring all around the world like the other disadvantaged groups.

It can’t be blamed on anything but rock itself, it’s too gorgeous, too sweet, it has to find a place in the earth as attractive as advertisement. And even to start something called rock ceremony, rock memorial hall, rock jeans and so on, as if it truly didn’t want to die. Does it plan to be a zombie or Monkey King? This angry monkey finally returns to a compromise to take on the role of Warring and Winning Buddha, attending some activities like a ribbon-cutting event which makes him look like a rock star who confessed in his 20s that his life was filled with drugs and promiscuity, but could he then immediately step into his twilight years with enlightenment and peacefulness just because of his confession?

还说什么摇滚乐坚不可摧, 包括传说那场莫斯科演唱会发生在红场上, 并摧毁了一个政权? 这么天真啊怪不得会被卖啊。这个孩子一样的摇滚乐, 爱好一切闪光、彩色、甜蜜的东西, 在险恶的当代社会里, 就这样给拐卖了啊。

我在现场听到军械所自己的歌的时候, 也非常不天真地想: 什么? 要求官员公布财产? 这样的鬼话难道不是利益集团抛出来又假装还不肯给的一截肉骨头吗? 这不就是调虎离山吗让我们不去要求更彻底的变革? 啊老刘咱们中计了吧。

然后老刘他们是真心的, 卖力的, 一如既往地演了下去。那绝对不能称之为专业精神。那是生命力吧我想, 那是在摇滚乐的困境中真刀真枪地厮杀着。他们大概是没有挑选演出条件的习惯吧: 在一切有音响的地方演下去, 不管是音乐节、酒吧、画廊甚至是堂会? 消费社会也要景观社会也罢, 你扔过来什么社会, 摇滚都要拿自己的身体, 节奏, 汗和口水, 去扛着。老刘已经顾不上中计了, 他剩下的已经不多, 连汪峰都在唱保持愤怒了啊, 他天真不天真还有什么区别呢?

然后他那把杰克逊型又叫苍蝇型的金属吉他, 却和主音吉他手那把芬达是区别开了的。芬达的身体要软一点。

我在台下又叫 mosh pit 的漩涡中被撞翻的时候, 也只好说老东西的身体和小伙子是有区别的。

和旁边那个挥着拳头但没有出汗的身体, 也是有区别的。

这些最后剩下的东西, 不像任何的彼岸, 不像广告, 也不分善恶、男女, 它们很快就要消失, 任何一种摄影术都只能留下它闪光的尸体。也许正是因为有了太多的闪光的尸体, 摇滚乐才既不能得到安葬, 也不能得到转世, 它像腌了的咸鱼, 挂了价签, 在中阴界徘徊。

那剩下的, 我们称之为身体的, 并不只是一坨肉而已。它是在行动中的。杀了牛羊来吃的人, 应当对牛羊说声谢谢, 不会说的话也至少活得更茁壮一些吧。当艺术家取用了摇滚乐, 或风景, 或他人的苦难, 或景德镇的劳动力, 他必须也将自己献祭进去, 而不仅仅是像返还拆迁户的楼房那样返还一些意义。我们和牛羊一样, 在迎接着死亡的时候, 也只剩下这行动和物质和能量的转化: 没有汗水和琴弦上的振动, 摇滚乐如何经得起这充满意义的世界的敲诈? 我们在使用摇滚乐的时候, 不管是在地铁里, 在梦里, 在 mosh pit 里, 都是在将自己削减为剩下的。

如此说来摇滚乐就真的有两种了: 一种是剩下的, 不断被使用的, 模拟着暴力与牺牲的仪式。一种是蜡像的, 被消费的, 在等价交换的链条内旅行, 获得了不死不活之身。

Stop saying that rock music is indestructible including the legendary concert which took place in Red Square leading to the collapse of a regime. How naïve were they! No wonder they were tricked at last. This is the childish rock music that is fond of all kinds of shiny, colorful and sweet things, being wrongly trafficked in such a dangerous society today. When listening to the Ordnance’s songs, I was not thinking naively, isn’t the bullshit of requesting the officers to disclose assets just a bone that is thrown by the interest group who pretended to be not so willing to give it out? Isn’t it a trick to lure the tiger from the mountain to prevent us from demanding a more thorough revolution? Oh! Liu, we are trapped, right?

Then, Liu with his guys keep performing as before, sincerely and with hope, which definitely couldn’t be called professional spirit. It must be the vitality I guess, it’s the real fighting with guns and knives in the plight of rock. Probably, they aren’t used to being choosy about the facilities and environment of their performance, they can sing anywhere that has a stereo, from a music festival to a pub, gallery, even a house party. Consumer society or the society of spectacle, rock will pick up with its body, tempo, perspiration and saliva, no matter what kind of society you throw at it. Liu has no time to notice that he is trapped because he is near exhaustion, but even Wang Feng is singing about staying angry, so is there any distinctions between being naïve and not naïve?

We can see that the Jackson guitar, also called fly-type metal guitar, is different from the lead-guitarist's Fender guitar with its softer body.

When I was knocked over by the swirl of people who were shouting in the mosh pit, I had to say that there was a distinction between the body of a young guy and an old guy.

What also differed was the body standing near-by was waving their fist without any sweat.

Whatever is left, neither another higher spiritual level nor advertisement, also do not need to discern between good and evil, male or female, as they will disappear quickly and no kind of photography can save anything but their glorious dead body. Perhaps, it is because there are too many glorious bodies that rock can neither rest in peace nor reborn. It just like a salted fish, with its price tag on, lingering in limbo.

And the rest that we called body isn’t simply a lump of flesh. It’s moving. People who kill the cattle and sheep should thank them, if not, then at least they should please become stronger. When the artist use rock, or landscape, or others’ suffering, or the workers in Jingde Town, he must sacrifice himself instead of just doing something significant like returning a house to somebody who is forced to relocate. When faced with death, we are the same as the sacrificed that can do nothing but transform our behaviors, materials and energy. Without sweat and vibration of the strings, how can rock survive from the extortion from this significant world? When we use rock, whether it be in the subway, in dreams, or in the mosh pit, we are reducing ourselves to be what remains.

In this case, rock can be divided into 2 types. One is the one left behind that is constantly being used, simulating the rite of violence and sacrifice. And the other is the waxen-imaged, consumed, travelling in the chain of equal-value exchange, obtaining a half-dead body.

2014年4月30号,在北京,香格纳画廊,有多少人是惊讶于自己竟然没有在跳舞和挥手呢?难道不是预计着,要放下过量的知识,让蛔虫和德勒兹暂时闭嘴,去重温那天真的,甜蜜的反叛?然而突然跳不起来了,发自内心的感觉到这些孩子好土啊,像猴子梦见自己是金刚啊,是金刚爱上了人类中的模范只能用死来完成审美啊?

然后有多少人终于捉到了一只小小的冲动,竭力地跟着它,终于也真的就感动了,浑身跑过了一阵鸡皮疙瘩就像喝醉了终于召唤回来了一阵什么?

这首先是昨日的摇滚:不肯离去的,不被超渡的,存在人民银行里,必要时取现的情怀。怀旧令人不要脸。我们竟然是集体处在一个不要脸的情景之中,去啃食来自1991年的梦想?难道1991年的中国,我们,包括彼时才两岁的重返人世的我们,不是还处在一个有脸且还火辣辣地疼着的状态,而摇滚乐还是正在迸开的伤口而不是今日漂亮的伤疤?彼时的豁出去了土的土摇,和今日国际化的英文摇滚,具备一个内在的,但是扭曲的联系?彼时的巡回世界的 Monsters of Rock 团队,难道不是像今日的从死人身上占便宜的公知、艺术家,居然也激活了受害者的身体,使之从受害者身上解放出来,超越了历史和政治的设定,成为陆老师从海德格尔那里继承的大地的政治家?而今日的受害者和不要脸者,有没有也那样孤注一掷地去解放彼此?

也许这个展览的最重要部分,并不是这场演出,而是它遗留下来的空缺、失去、耗尽。一个令庞然大物无可取、无可审美的空场。它比冻结着摇滚乐的那个情景更冷,这是一个残酷的景象:摇滚乐不仅仅已经死了,而且还要在每一次重返人世的仪式上再死一回,我们的身体,在向文身师和健身中心夺回来之后,还要在 mosh pit 中再毁坏一次,并随着清场的冷寂的回声,离开这个临时的曼陀罗。

摇滚乐如果还有斗争,就只能奔向往这巨大空缺的斗争:将自己使用殆尽。那无人也无电的舞台、赤裸裸的水泥地、吸满过噪音的金色海绵:它们证明摇滚乐并非升华为寂静,而是在死亡中恬然地消散:这一次是它亲手杀死自己,无需一个英雄来代理复仇。然后它又返回,仍然不是复仇而是庆祝:今天的摇滚是正在摇滚的,必死的,所有过剩的含义都一律销毁,不留给庞然大物可乘之机。

这冷寂的展场,并非在展示时代的惨淡,而是在展示仪式与斗争的潜能。没有昨日可以安慰的人,是惨淡中的绝命毒师,他只有将自己已经完蛋操了的身体捐赠出去,像扔柴禾一样扔进舞台前的漩涡中,才能享用其真正热烈地,急切地聚拢起来的下一个轮回。

On April 30, 2014, in ShanghART Beijing, how many people surprised themselves by not dancing or waving their hands at all? Wasn't it planned to let go of the excess knowledge, shut the ascarid's and Deleuze's mouth, and review the innocent sweet rebel? However, suddenly, it's hard to jump high, find these kids are so vulgar, like the monkey dreams that he becomes King Kong, should King Kong die to help complete the aesthetic because he falls in love with the model human? Then how many people finally got a little bit of an implosion, tried their best to follow it, and were truly touched at last? What has returned when experiencing gooseflesh all over the body as if drunk?

Firstly, it's the rock of yesterday: never relinquished, never released from the body, it's the sensation deposited in the bank and cashed on occasion. Nostalgia is a shameless context in which we are all engaged, it's an encroachment of the dream of the year 1991. Going back to 1991, didn't we still have the irritable, pained expression on our face while rock and roll was still an open wound instead of a beautiful scar? Is there an internal but twisting connection between the desperate local rock and the international English rock of today? Isn't the world tour festival of Monsters of Rock similar to the artists and public intellectuals who extorted from dead people? Unexpectedly, they reactivated the victim's bodies, liberated them beyond the setting of history and politics, coming to The politicians of the earth inherited from Martin Heidegger according to Mr.Lu. Do today's victims and shameless men liberate each other like their predecessor?

It's possible that the most important portion of this exhibition is not the show itself but the vacancy, loss, exhaustion it leaves. An empty space that contains nothing of meaning or beauty and cannot be overshadowed by even a colossus. That's more cruel than freezing rock and roll: It is more than dead, it dies a second time in every ceremony of renaissance. Our bodies will be destroyed another time in the mosh pit after they have returned from the tattooist and the gymnasium, they will leave the occasional mandala along with the cold echo left over by the emptiness.

If there exists fight in rock, then it's the fight towards huge emptiness: Just exhaust ourselves. The stage without people and passion, the naked concrete, the golden sponge filled with noise: They give rock an evidence of the dissipation in death but not sublimation in silence, for this time they complete the slaughter themselves, no need for a replacement in their revenge. After all, they come back to celebrate, not to revenge: Today's rock and roll is ongoing and mortal, all the excess meaning has been destroyed, no opportunity for the colossus.

The quiet and lonely exhibition hall is showing the potential rite and struggle instead of the bleak times. Without the consolation of yesterday, they are just like Mr.White in Breaking Bad, contributing their bodies riddled with cancer. Like throwing firewood into a stove, they devote themselves to the stage in order to enjoy the extremely fervent and cumulative reincarnation.

