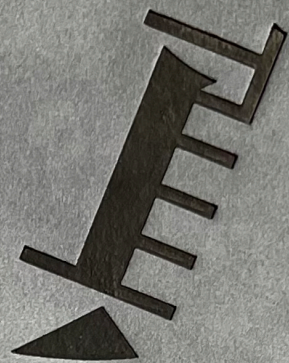


THE
SHADOW
NEVER
LIES

Jiang Jiehong Mark Nash
姜节泓 马克·纳什

自
偶
像



上海人民美術出版社





真实的假像
THE SHADOW NEVER LIES

策展人：姜节泓 马克·纳什
Curators: Jiang Jiehong Mark Nash



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前言

甘智漪

影像一词直译为英文是“shadow image”（影子的图像），这两个词的组成顺序中我们可以读出从 shadow 到 image 的人类成像历史，故我们常言“影像”，而非“像影”。追溯到古典时代，东西方的人们就已经发现暗箱（camera obscura）即“黑暗的房子”，它能够制造看似真实的视觉图像，但此图像仍需依靠本体来维系自身的存在。然而，工业革命带来的现代技术，不仅让传统手工艺人与之所制造之物分离，更重要的是让人类与自身的影像分离，影像在时间和空间上都获得了独立。我们也可以将这种分离理解为去物质化的过程，尤其是在如今这个数字化的时代。

正如展览的主题“真实的假像”在语义上的悖论式设计，形成了一对相反的概念。“真实”，忠于本体“客观”的实在；“假象”，脱离了“物质性”与“客观性”的影像。抛开语言顺序去理解“影像”这一中文词，或可加深我们对于“影”与“像”之间的辩证理解。“影”为光之侧，物之图，与 shadow 同，古人亦用“书影”来指代著述的梗概与精华。“像”在视觉中是仿像，比 image 有更宽泛的意涵，更具形而上的抽象意味。事实上，我们现今惯用的“影”与“像”在中文的语义中已经模糊了视觉与语言、主体与客体之间的严格区别，并不能再完全等同于英文。

从这个角度看，“真实的假像”这一以探讨语言学的差异为基础的展览，试图展现“我们所理解的图像、影子和艺术作品，在不同的语言、文化和历史语境中存在着不同的意义”，是一种接驳过去与未来的思考与实验。当然，当代的开放语境与艺术家的多义性创作都促使观众用自己的方式来读解和参与这些作品，从而促使他们思考因浸泡其中而被忽视的、但却与每个人息息相关的影像问题。策展人为观众呈上了五个交织着美学与哲学思考的诗性主题：唯美之线、缺席之体、影子之身、离奇之像，以及权力之灵。在这些主题背后，是关于光影的物质性与精神性；摄影中缺席对象与观看习惯；身体与影像相互赋予的意义；潜意识层面影像生产与自我逻辑，与影像对于资本与权力的批判等诸多严肃议题的探讨。

此次展览囊括了三十多位艺术家的不同作品，涵盖了电影、摄影、录像、动画、绘画、

装置以及表演。展览试图打破地缘和历史的偏见，旨在展示跨文化跨地域的艺术观念，展览成功地将二十世纪与二十一世纪的艺术创作按照学术议题的方式进行再组织。选择以群展的模式呈现展览是我们的坚守与独特之处，也体现了上海二十一世纪民生美术馆（M21）正在进行的自我修正与演化。M21 不仅是一个实体空间，也是上海国际化都市文化定位的内涵延伸，更是民生银行金融能量注入与全力支持的成果，正是这种支持保证了美术馆以公益性姿态面向公众。未来的 M21 将通过与各方跨地域、跨学科的多元文化创作与合作，力求打破不同艺术门类间的隔阂，拉近当代艺术与公众的距离，更力主成为艺术与文化展示、交流与创造的重要国际基地，实现“让艺术走进民生，让民生走近艺术”的愿景。

甘智漪，上海二十一世纪民生美术馆馆长。

PREFACE

Gan Zhiyi

The Chinese neologism "*yingxiang*" (meaning 'image') can be translated directly into English as "shadow image". From the arrangement of these two words, a history of mankind's imagery can be construed, beginning from "shadows" and ending at "images". Hence, we most often bank on the expression "shadow-images" (*yingxiang*), rather than using the term "image-shadows". Harking back to ancient times, we see that people of both the East and the West already discovered the camera obscura, which roughly translates from Latin as "dark chamber". This contraption can be used to produce a plausible/true-to-life visual image, the existence of which still requires sustenance based on the thing-in-itself (Greek: noumenon). Modern techniques of the Industrial Revolution, however, haven't only engendered a separation between traditional craftspeople and the objects they produce: more importantly, they've spawned a separation between humanity and the image of itself, as the image has become self-sufficient in time and space. Such separation may be interpreted as a process of materialization, particularly in this digital age.

As can be gauged from the paradoxically conceived semantics of the exhibition's title - "The Shadow Never Lies" - a set of opposing concepts takes form. On the one hand, the "truth", which is faithful to the "objective" reality of the thing-in-itself. On the other, the "illusion", an image that has cast off "materiality" and "objectivity". Perhaps by doing away with the sequence of the Chinese term *yingxiang* we can deepen our dialectic comprehension of its respective parts, *ying* and *xiang*. *Ying* constitutes the lateral side of light, an image/depiction of the object, synonymous with "shadow". People of ancient times took to using the term "book-shadow" (*shuying*) to refer to a summary or essence of a book. *Xiang*, in visual terms, is a simulacrum. Compared to the English word "image", it has even broader connotations and carries in it a more abstract, metaphysical significance. Actually, in semantic terms, the "*ying*" and "*xiang*" that are widely used today in the Chinese language have already blurred the rigid distinctions between vision and language, and between the subject and the object. Their complete equivalent can't be found in the English language.

When viewed from this perspective, the exhibition *The Shadow Never Lies*, based on exploring discrepancies in linguistics, attempts to display how "the images, shadows and art works that we know and understand, have a whole other significance when perused against the backdrop of varying linguistic, cultural and historical contexts." It's a kind of reflective experiment that aims

to connect the past with the future. Naturally, in contemporary times, open-ended contexts and polysemic/ambiguous creations by artists all urge the audience to interpret and partake in these art works on their own terms. In doing so, the audience is prompted to reflect upon image-related issues that have been subject to neglect due to their profound immersion in the works, but which are nonetheless closely linked to all of us. The curator puts forward five poetic themes intertwined with aesthetics and philosophy: the Line of Beauty; In Absentia; the Shadow Body; the Uncanny; Spectres of Power. These themes comprise discussions on the following serious issues: the materiality and spirituality of light and shadows; the absence of objects and the viewing habits within photography; the significance conferred on each other by bodies and images; image production and personal logic on the level of the subconscious; as well as the image's critique on capital and power/authority, among others.

This exhibition offers a sweeping overview of the works of 30 artists, spanning film, photography, video recordings, animations, paintings, installations and performances. The exhibition attempts to break through geographical/geopolitical as well as historical prejudices with the aim of bringing trans-cultural and trans-regional ideas on art to the fore. The exhibition has successfully reorganized artistic creations from the 20th and 21st century according to prevailing academic discussion topics. Our choice of the group-exhibition format is a distinctive point we abide by, which also illustrates the self-improvement and evolution that Shanghai 21st Century Minsheng Art Museum (M21) has committed to. M21 isn't merely a physical space: it's also a connotative extension of Shanghai's cultural positioning as an international metropolitan city. Even more so, it's the result of an injection of financial energy and undivided support from China Minsheng Bank. It's precisely this kind of support that has guaranteed that the museum can turn to the public with an attitude of public interest. In the future, M21 will rely on trans-regional, trans-disciplinary, multicultural creations and collaborations undertaken by various players in a bid to break through the barriers of artistic genres and shorten the distance between contemporary art and the public. Even more so, it strongly advocates becoming an indispensable, international base for artistic and cultural display, communication and creation. The aim is to realize a vision of "letting art find a way into the people's livelihood, and letting the people's livelihood enter into art".

(Translated by Sid Gulinck)

Gan Zhiyi, the Director of Shanghai 21st Century Minsheng Art Museum

THE SHADOW NEVER LIES

Jiang Jiehong Mark Nash

The Chinese word *yingxiang* can be translated literally as ‘shadow image’ in English. In the context of contemporary art, *yingxiang* refers to visual media including both still and moving images such as photography, video, film and animation whether produced through traditional or digital techniques.

Our shadows link us to as well as distance us from reality – they are so to speak an indexical figure that guarantees our humanity. Song dynasty literati poet Su Dongpo’s (1037-1101) verses read: ‘I shall get up and dance with my crisp shadow / from life endured among men how far a cry’¹. At the same time, shadows are intensely mutable – suggestive of the transience of human endeavour and of the impossibility of grasping reality – reality is always other and the shadow demonstrates this most succinctly: ‘Between the idea / And the reality / Between the motion / And the act / Falls the shadow’².

Filippo Baldinucci (1625-97) defines shadow in 1681 as ‘the darkness created by opaque bodies on the opposite side of the illuminated part’. In his discussion of the shadow, he distinguishes between *ombra* (the shade that overlies the object creating the shadow) and *sbattimentto* (the shadow of the object cast on the ground or elsewhere).³ In the Chinese context, however, the word *ying* that most closely corresponds to the Western concept of shadow fuses these two categories, shade and cast shadow. In addition, it also refers to the virtual image (*xuxiang*) of an object created by a reflective surface – in other words, a specular image, which is seemingly absent from the European discourse on the shadow.⁴ In the Western tradition, according to E. H. Gombrich cast shadows were frequently ignored in paintings or suppressed by Western artists, such as Leonardo da Vinci (1452-1519), and only came to be re-introduced in the early 17th century, particularly by Caravaggio (1571-1610) and Rembrandt (1606-69).⁵ Shadow seemed to be one of the key discrepancies in art between the East and the West. At the time when Chinese art was just being discovered in the West, Joachim von Sandrart’s (1606-88) for example, saw it as completely ‘foreign’, as the ‘other art’: ‘Everything they portray is blatantly over simplified for they only reproduce contours which have no shadows. They do not create volume... do not know how to represent objects in relief, or how to represent spatial depth... they ignore all the aspects which European painters devote themselves to.’⁶ And yet, to understand traditional Chinese art, the notion of shadow is more subject-related, more literary rather than scientific. As Liu Lihong points out: ‘if *ying* as cast shadows was associated with flower and plant subjects,

ying as shade that contributes to or even generates pictorial and sculptural image (*xiang*)’; and until the advent of the Qing court art, the reconciliation of European and Chinese traditions ‘essentially involved introducing perspectival spaces and volumetric modelling, with mitigated highlighting and shading’.⁷

The shadow play is also an important resource of story telling, and of pre-cinematic moving images. It is very developed in the East but there are also parallel Western traditions. It is important to remember these different aesthetic traditions when we are discussing the contemporary use of the shadow in Asian and Western art. According to Henry Fox Talbot (1800-1877), photography was born as ‘the art of fixing shadows’. From then on, ‘the most transitory of things, a shadow, the proverbial emblem of all that is fleeting and momentary, may be fettered by the spells of “our natural magic”’.⁸ In his classic 1844 work, *The Pencil of Nature*, Talbot further elaborates the changes made by light and shadow on material bodies: ‘the picture, divested of the ideas which accompany it, and considered only in its ultimate nature, is but a succession or variety of stronger lights thrown upon one part of the paper, and of deeper shadows on another... so that the variegated scene of light and shade might leave its image or impression behind, stronger or weaker on different parts of the paper...’⁹ Today, our sense of the reality of the material world has been dissolved by digital technologies. The digital revolution in the last century ushered in a post-analogue, post-photographic age. As W. J. T. Mitchell observes, ‘we must face once again the ineradicable fragility of our ontological distinctions between the imaginary and the real, and the tragic elusiveness of the Cartesian dream. We have indeed learned to fix shadows, but not to secure their meanings or to stabilise their truth values; they still flicker on the walls of Plato’s cave.’¹⁰

To many, what we see in a photograph is ‘true’, and the foremost function of *yingxiang* is to record this reality both visually and durationally. However, the ‘objectivity’ and the ‘materiality’ of *yingxiang* do not necessarily provide ‘truthfulness’, while the practical production process, if regarded as merely mechanical, can act as a mask for its ‘objective’ appearance. Shadows are always loyal to their subjects, attached, and yet keep the ‘other’ distanced from reality. Similarly, the forms of *yingxiang*, artistic strategies which block, foreground or distort the relationship to actuality, offer the impression of immediate contact with the real but by their very nature prevent that. In this exhibition then, *yingxiang* is no longer a simple definition of a visual medium, but a particular concept, a new perspective, through which we re-experience its ‘remoteness’ and ‘otherness’. Today, *yingxiang* is everywhere. It has conjured up a colourful web of images that envelop us, whether true or false, they fabricate and interpret a different reality. *Yingxiang* cocoons and entangles our daily life: art however enables disentanglement, and critical perspective.

¹ Songci sanbaishou (*Three Hundred Poems from the Song Dynasty*). Shanghai: Shanghai guji chubanshe, 2015, p. 104.

² Eliot, T. S., ‘The Hollow Men’, in ‘The Waste Land’, *The Criterion*, October 1922.

³ Cited in Gombrich, E. H., *Shadows: the Depiction of Cast Shadows in Western Art*. London: National Gallery, 1995, p. 6.

⁴ Liu, Lihong, ‘Shadows in Chinese Art: An Intercultural Perspective’, in Petra ten-Doesschate Chu and Ning Ding (eds.), *Qing Encounters: Artistic Exchanges between China and the West*. Los Angeles: Getty Research Institute, 2015), p. 191.

⁵ Gombrich, Op. cit, pp. 19-26.

⁶ Cited in Stoichita, Victor, *A Short History of the Shadow*. London: Reaktion, 1997, p. 123.

⁷ Liu, Op. cit., p. 193 and p. 200.

⁸ Cited in Geoffrey Batchen, *Burning with Desire: The Conceptions of Photography*. Boston: MIT Press, 1999, p. 91.

⁹ Talbot, William H. F., *The Pencil of Nature*. New York: Da Capo Press, 1968, unpaginated.

¹⁰ Mitchell, W. J. T., *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*. Boston: MIT Press, 1992, p. 224.

This exhibition is international: designed to show how aesthetic preoccupations cross political and cultural boundaries, uniting 20th and 21st century artists. It includes more than 30 different artists' works in film, photography, video, animation, painting, installation and performance. In recent years there have been many international exhibitions making connections between artistic practices whether Chinese or Western. One of the aims of this exhibition however is to defamiliarise artistic practice so one can no longer immediately intuit whether the artist is 'Chinese' or 'Western'. This in turn leads to a more focused aesthetic and curatorial dialogue between the works. The idea is to set up a network of associations and resonances between the different works, so that we avoid reducing our perception of them to the artist's nationality or location. At the same time of course there are important differences between cultural traditions and context and we would hope to explore these in this exhibition catalogue and the accompanying symposium.

One of our propositions concerns producing an exhibition creating a dialogue or conversation between East and West, however complex and problematic these terms may be. In his magisterial *Science and Civilisation in China* project¹¹, Joseph Needham and colleagues demonstrated how so much of what one might take for granted in the narratives of Western and European creativity and inventiveness were originally produced in Asia (China's four great inventions for instance, namely, compass, gunpowder, papermaking and printing). Contemporary survey shows of say historic Chinese painting show an embrace of styles and techniques which would pass muster as 19th and 20th century Western forms but which were in fact developed in Asia half a millennia before. We would like our exhibition to be able to make similar claims for Asian Contemporary art, while exploring contemporary cross currents which parallel those trade routes that linked say Venice or Bombay and Beijing 500 years ago. From the late 1980s (*Magiciens de la terre*) to the early 2000s (*Documenta 11*) curators have tried to address issues of exclusion and critical hierarchy in the art world, contesting the use of global art as a linguistically marked term used to separate such work from the universal 'unmarked' categories of Euro-American art, inclusion as a form of exclusion¹². These and other exhibitions challenge us to forswear survey, inclusive exhibitions and rather create exhibitions that engage different kinds of critical and aesthetic thinking. Hence our emphasis on works which literally interrogate the image, what we are seeing.

We have grouped the artists projects presented here into five broad thematic groups which are then crossed by or intersect with a number of aesthetic and philosophical propositions: The Line of Beauty; In Absentia; The Shadow Body; The Uncanny; Spectres of Power.

I. The Line of Beauty

We take this phrase from 18th century British artist William Hogarth (1697-1764)¹³, who uses the geometrical figure of a sine curve to delineate what is most pleasing to the eye, an extension of Renaissance theories of the golden section etc. We use it here to connect one of the forms of popular entertainment – the shadow puppet theatre that has its origins in Han dynasty China, and is represented in different forms throughout the Asian region today (India, Indonesia, the Philippines and so on), with the work of a number of artists who interrogate these traditions.

Takao Minami's (pp. 195-199) *Fire Symbol* presents a line of small candles enclosed in small glass holders. A series of magnifying glasses throws the light of these candles onto the wall behind focussing it so that the words for 'fire' in ancient writing systems such as Egyptian hieroglyphs, or the Dongba pictograms of the Nakhi people in southern China, engraved onto the surface of the glass become visible. Such flickering shadows still define the space of religious and secular architecture in Asia. The wick of the candle produces a deceptively simple projective installation. It also contains a performative element – the gallery invigilators need to change the candles every day. The artist intends the gesture of replacing a candle or adjusting a magnifier as a constant and significant performative intervention.

In a comment on our saturated media image culture, one that depends on the constant availability of electric light, we also show Minami's *Light Symbol* and *Shadow Symbol*, two series that similarly present pictograms and heirglyphs for the word 'shadow'. Both works raise the question of the linguistic basis of perception – do we need a sign for fire, or for shadow, or for light in order to be able to recognise them 'as such'. Or are there as many names for these phenomena as there are words or languages?

Minami's work *Puppet Study no. 4*, also in the exhibition, presents a Venetian blind through which an image of a waterfall is being projected. Movements of the blind interrupt the image so that it fades in and out. Minami point out that in this piece he 'tried to juxtapose the mechanical function of a Venetian blind and the symbolical role of a waterfall... In Japanese myth and one type of Buddhism, the waterfall plays equinox role between life and death.' Here a familiar feature of a residential or office building is turned into a philosophical reflection on the nature of light and photography: 'I wanted to depict gradual and constant change between open and closed, seen and unseen, here and there.' In an analogous way that the French psychoanalyst Jacques Lacan (1901-81) discusses the fading of the subject, so the fading of both blind and the image, in and out, questions our own sense of self and identity.

¹¹. Needham, Joseph, *Science and Civilisation in China Series*. Cambridge University Press, 1954.
¹². Important pointers here might be by Gayatri Spivak's critique of 'area studies': Gayatri Chakravorty Spivak *Death of a Discipline* New York: Columbia University Press 2003 or Franco Moretti's observations on the category of world literature: Franco Moretti, 'Conjectures on World Literature', *New Left Review*, no. 1, January-February 2000.

¹³. Hogarth, William, *The Analysis of Beauty*. London, 1753.

According to Dong Qichang (1555-1636), Chinese literati (or scholar-gentlemen) started the practice of painting as early as in the eighth century. The poet Wang Wei (701-61) has been credited as the initiator of literati painting (*wenren hua*) that reached its climax in the Song and the Yuan dynasties. In the literati tradition, art is neither realistic, nor is it necessarily critical. Instead, it is seen as a spiritual representation of the individual, and a personal reflection expressed through an aesthetic nature. **Wu Chi-Tsung** (pp. 235-239) is a contemporary ‘literati’. He still speaks the language of ink-wash, but does not necessarily use ink-wash as his physical material. He reflects on the materiality of the space connecting the viewer and the projected image. In his acclaimed series, *Wire*, which first appeared in 2003, the artist simply places a piece of wire netting between a light source and screen. Through these simple mechanisms, the images become blurred and focused, disappearing and reappearing, whilst the cold industrial material in the form of wire netting transforms into visions of literati landscape scenery. The additional zoom lens included in the device of *Wire IV* (2009) changes the projected image, zooming in and out, offering, in the artist’s words, ‘a fictional sense of distance’¹⁴ that differs from the ordinary perspective. Regardless of the technical differences in projectors, the poetic qualities consistent throughout the *Wire* series remain the same, whilst the artist delineates with shadow the outlines of a literati landscape that would be familiar to Chinese viewers as a vision of *shanshui* (literally in English, waters and mountains). When the projection loops, audiences are invited into an infinite space defined by the textures of seeming black and white brush strokes.

The spirit of ink-wash is also divulged through Wu’s series, *Still Life* (2009) and *Landscape in the Mist* (2012). At the first glance, the bamboos, orchids and pine trees are perceived to be simply photographic images, elegantly quiescent and poised, until they either, furtively immerse into, or emerge from, the mist. Following the natural flow of the milky liquid in the installation, a piece of twig may subtly tremble or flip, as an unexpected gesture of an animated plant, or indeed, a decisive transition in a calligraphic rhythm. Similarly, to echo the reclusive mood of the literati, **Lam Tung Pang**’s (pp. 169-173) installation *A Day of Two Suns* projects a charming landscape, black and white, awakening a reminiscence of the ink wash aesthetics as well as lines of pastoral poems. Everything is bathed in calmness, which can be easily broken even by a birdcall. As soon as audience entre the space, their shadows will be cast onto the landscape and become part of the scenes of traditional life depicted.

In 1948, the experimental French filmmaker Alexandre Astruc (b. 1923) invented the term ‘*camera-stylo*’ (camera-pen) to define the new possibilities for art cinema following the end of WW2. In his *Light Calligraphy* series, **Qiu Zhijie** (pp. 209-211) uses a light source – simply a torch, like a pen or indeed, a brush, to write Chinese characters in the air against a background of dark

night. The calligraphy was written backwards, creating a mirror image, so that it reads correctly to the camera and viewer. The long exposure enables the camera to arrest the otherwise invisible traces of the movement of his torch-brush; at the same time, his performing body escapes the picture frame, as if the words write themselves, reflecting on the present moment, which the image occupies. Calligraphy in China was often executed at historically or politically charged places in the world. Unlike the European tradition, in Chinese visual culture, a public commemorative monument would have been dominated by calligraphic writing, carved on wooden plates or in stone. The venerable tradition of the written word in China started to be widespread from the 5th century BC all the way through the dynastic history, and indeed, was reinvented by and for China’s post-imperial leaders, as an indispensable instrument of the ‘modern’ political culture and power structure.¹⁵ Arguably, Qiu has been commenting on places with particular significance, where the textual form expressing the artist’s perceptions and reflections is fused with the landscape, like inscriptions in literati paintings. To Qiu, as he states, ‘light and time form the essence of photography, whilst the essence of man is to perceive, to transform, and to write [bodily].’¹⁶ Here, calligraphy makes photography, and vice versa.

2. In Absentia

This theme concerns works that use the medium of photography to document the absence that shadows represent. It may be the case that photography and cinema were ‘invented’¹⁷ in the west, but photography ‘reached’ China through Macao in the early 19th century¹⁸ almost simultaneously to its invention in the West. Films had been exhibited and produced in Asia from 1896 (only a year after the Lumière Brothers patented their cinematograph (a combined printer and camera)). Our exhibition presents artists working with photography and the moving image today who are sensitive to the technological and cultural history of the form.

Simryn Gill’s (pp. 101-105) photographic series *Windows* is exhibited here for the first time. In this project Gill photographs empty windows in an abandoned housing estate in Port Dixon, Malaysia. The plane of focus is that of the empty space inscribed within the window frame. The wooden frames have been destroyed leaving a hole in the wall. How do we perceive space without the coordinates to do so, without there being objects represented within that space? Yet it is this space that Gill attempts to photograph. The images are displayed unframed, emphasising their fragility – what would be the point of reintroducing a frame when the project concerns one of the core questions of painting – what is a frame? Like much of Gill’s work this series involves the iteration of a series of windowless frames during the course of viewing which the viewer begins to untangle some of the questions Gill is asking herself.

14- Wu Chi-Tsung, artist statement, 2009.

15- Chang Tsong-zung, Power of the Word. New York: Independent Curators International, 2001, pp. 6-14; Link, Perry, 'If Mao Had Been A Hermit', *New York Review of Books*, vol. LXIII, no. 6 pp 76-8.

16- Qiu Zhijie, artist statement, 2007.

17- Of course both Asian and Western traditions anticipated the movement of the spectator, or the field of vision (e.g. in the Ancient Greek *Laocon* sculpture or the Chinese scroll painting)

18- James Williamson's *Attack on a China Mission Station* (1900). The first shot shows Chinese Boxer rebels at the gate; it then cuts to the missionary family in the garden, where a fight ensues. The wife signals to British sailors from the balcony, who come and rescue them. The film also used the first 'reverse angle' cut in film history.

It is possible to photograph empty space? How do we establish a plane of focus? What do we project onto the surface of these screens? And so on. In our digital selfie-obsessed age we thread traces of our image across the world we inhabit. We rarely ask ourselves the question what does it mean to pick up a camera or camera phone. How do we account phenomenologically for our being in and with the camera?

These photographs are about space, they are also about light. Is it possible to photograph light itself? The light we ‘see’ involves a chemical stimulation in the retina, just as in the photograph (Gill only works with analogue film medium) we only see traces, shadows that represent the effect of light on the silver halide photographic medium

In an almost reverse motion, **Jiang Pengyi** (pp. 133-137) reveals things in the dark. In his 2012 series, *Everything Illuminates*, the artist poured heated wax mixed with fluorescent powder to create different objects such as a pair of candlesticks and then photographed them in an interior without light. Through the process of long exposure, these objects are then carved gradually and precisely by time. The wax left on the burnt out candlesticks signifies light expended, and paradoxically, the space is rendered bright as if it had been full of burning candles. The photographic exploration and presentation have shown us what we otherwise would not be able to see. They are still lives, but at the same time, they also move, leaving a trace of their being.

Tina Keane’s (pp. 159-161) 16 mm work *Shadow of A Journey* traces shadows cast from the deck of a ship which are broken by waves as it ploughs through Hebridean waters. The film was shot on Super-8 during a journey in 1976 when, sailing between Skye and Harris, she looked over the ship’s side and saw the dance of light and shadow on the surface of the water. For critic Lynn MacRitchie: ‘This home-movie footage was for Keane a vision of time moving in amongst the shadows...’ Over the next three years it was reworked optically at the London Film Makers Coop and released as a 16mm film in 1980. Keane readily confesses herself captivated by the formal beauty of film and video images. In her subsequent film-making and fine art practice she has been actively engaged in questioning such beauty, pushing beyond what is obviously visible to a realm ‘we can feel but cannot see’¹⁹. This is one of the most paradoxical aspect of the cinematic experience where you are invited see what you can’t see, to see beyond or behind the surface of the visible world. The seen paradoxically represents the unseen. At the same time, the film intimates an engagement with narrative – a journey of some kind (to the islands, to a different, Gaelic culture – present through a woman’s voice on the sound track). A journey begun, but as the process of the film proposes, like life, begun but not finished. The shadows are the both the

¹⁹ Adapted from Lynn MacRitchie ‘Transposition’, *Metamute*, 10 March 1996. Available at www.metamute.org/editorial/articles/transposition-lynn-macritchie-tina-keane [accessed on 15 April 2016].

shadow of Keane herself launching her artistic career more than 35 years ago and at the same time our shadows as we view the work now. We all have screen memories of similar journeys where we see our own shadows following us, and are momentarily captured by the feedback loop of ourselves viewing ourselves.

Both **Richard Mosse** (pp. 201-207) and **Lu Yang** (pp. 175-179) explore the properties of infrared light. Mosse experiments with Kodak Aerochrome, a discontinued infrared reconnaissance film. It was originally designed for military reconnaissance, to identify and locate enemy camouflage installations during WWII. After the war it developed civilian uses: particularly for landsurveying. In Mosse’s works the chlorophyll green of the Congolese vegetation translates into surreal purplish red landscapes. His recent body of such work – a moving image installation ‘The Enclave’ and a photographic series ‘Infra’ – premiered at the 2013 Venice Biennial, where he represented Ireland. His project documents the ongoing war in the Democratic Republic of Congo between the Congolese national army and rebel factions, in which the UN was also involved in peacekeeping. In an interview with *The British Journal of Photography* Mosse said:

I wanted to export this technology to a harder situation, to up-end the generic conventions of calcified mass-media narratives and challenge the way we’re allowed to represent this forgotten conflict... I wanted to confront this military reconnaissance technology, to use it reflexively in order to question the ways in which war photography is constructed.²⁰

Several artists have gotten involved in representation of the resource wars in the DRC (‘resource wars’ because they concern mining of rare earths such as coltan used in hi end electronic manufacture). Mosse is one of the few who manages to truly disturb with his almost lyrical approach to this subject matter. Just as the 19th century genre of the sublime contained elements of horror within it, so here Mosse develops a form of ‘contaminated sublime’: the aesthetic pleasure we take from them is in direct relation to their distortion of our conventional perception of landscape, and their association of bloody conflict which infuses the image structure itself.

In her most recent work, **Lu Yang** uses infrared video to register the heat in human bodies to develop an anti-humanist bio-art. These ‘thermal images’ can present a different reality compared to ‘photographic images’: cooler parts of the body, such as artificial limbs, or false teeth, disappear in the background. Thermal changes to the parts of the body when blood is taken or a saline drip is given intravenously can be observed. These infrared videos are displayed on a series of oscilloscopes with full thermal diagrams, as if in a biological laboratory,

²⁰ Quoted in ‘Richard Mosse’ Gallery Notes, Jack Shainman Gallery, New York, 2014. Available at www.jackshainman.com/artists/richard-mosse/ [accessed on 18 April 2016].

to respond to a projected video, in which human beings and animals, warm-blooded and cold-blooded alive and the dead, are all similarly coded. Along with the screams of the heavy metal music and the garish colours, they move, twitch and dance, responding as if participating in an MTV show. As the artist notes, ‘just like a mirror, the body without souls becomes a physical object.’²¹

How can one capture a shadow without a camera? John Herschel (1792-1871) invented the cyanotype process, the precursor of the modern blueprint, and published his discoveries in 1842. A year later, a cyanotype photogram was made by Anna Atkins (1799-1871), the first female photographer in history, and used as part of her 1843 book, *Photographs of British Algae: Cyanotype Impressions*. In his series, *the Shadows of the World*, **Zhang Dali** (pp. 257-259) appropriates this basic photographic chemical process, to record the reality of our everyday life - historical relics, like ancient pagodas, imperial city walls, as well as today’s cyclists, street vendors and pigeons. Zhang uses this form of photography to arrest objects as images on paper but without any form of visual coding as to scale their actual dimensions remain uncertain. And yet, the cyanotype can simply and loyally arrest our fluid reality where shadows become the only witness. ‘When all is going to be destroyed by time, shadows keep our world’.²² They are basically silhouettes with no depth of focus, the real *picture* of the things.

Poklong Anading’s (pp. 69-75) *Anonymity* series presents a series of photographs of people holding circular mirrors in front of their faces, reflecting sunlight back to the viewer. June Yap comments: ‘The photographic gesture of seizing a moment in time—wherein the act of seeing and the nature of light dictate the visual result—is here both doubled and foiled’²³. The gaze of artist, subject and viewer are all intertwined: The act of photography, the experience of being photographed, and that of looking at the work are all interconnected. We appear to see the act of seeing itself. These images are presented as lightboxes. The direct light from within the lightbox duplicates the reflected sunlight of the image. This deliberate confusion of the act of photography, of observation and of viewing foregrounds a key aspect of the way works of art interrogate and constitute their viewers as subjects.

These works also recall the Ancient Greek understanding of vision as one of emission – light is emitted by the eye and reflects from objects (a form of radar if you will). In the 5th century BCE Empedocles argued that the human eye was made out of the four elements (earth, air, fire and water) and that the goddess Aphrodite lit the fire in the human eye which shone out from the eye, projecting light onto the object and making sight possible.

Han Kyungwoo (pp. 115-119) provides opportunities for us to reflect on our acquired knowledge and ways of seeing that are dominated by fixed ideas and habits. In his 2014 work *Projected*

Specimen, the artist simply reverses the process by which hand shadows are used to form silhouettes of animals, by transforming the specimens of real animals in such a way that they project the shadows of human hands. The stuffed bodies of animals are made through taxidermy, distorted or even cut up in order to make the relevant images familiar to us. The original hand shadow-making process that stimulates our imaginations is therefore subverted; on the contrary, it can be seen as a kind of counter-imagination, returning a cruel reality to fairy tales. Either from hands to the imagined animals, or from animals to the shapes of hands, the shadow acts as a diligent translator.

Urban transformation in China is almost like a magic show: things can be changed, reformed, congregated, dispersed, or afforested at any minute; they can even disappear and reappear again in different fashion in the blink of eye. In one of two works in our exhibition **Zhang Peili** (pp. 261-267) creates postcards shot from a fixed camera position one year apart, to demonstrate the dramatic pace of change which is transforming the Chinese cityscape, commenting on the mutability of the visual image as record. The ephemerality of the city is most explicit in this work of Zhang’s, which has been developed, arguably, with no artistic effort. The two photographs taken at different times are purely *documentary* and *honest*, but their juxtaposition makes a remarkable statement. In fact, what Zhang Peili produced can be easily achieved by any ordinary passer-by, any amateur photographers, any of us, particularly nowadays, when pictures can be taken instantly with high-resolution cameras on our smartphones. The artist shows us nothing, but a fixed view, which reveals an immense change within one year, a relatively short span of time according to the usual urban chronology. However in China, people probably have become inured to all such changes indeed to the pace of change itself. And yet one must also believe that photographs can arrest our present and enable us at least to possess our past, though imaginarily.

Hu Jieming (pp. 121-125), one of the pioneering artists of digital media and video installation art in China, focuses on the simultaneity of the old and the new. The artist collected historical photographs from his family album to reorganise them to make a new and fictional narratives. He juxtaposes the selected photos, which had been made as moving images on a series of screens, inserted into specially designed and reconstructed old cabinets as parts of the furniture. The figures on the screens are immobile, until the lines of calligraphy written by an invisible hand begin to inscribe themselves on the photographs, unfolding the story.

In North-western China of the Gobi desert, near the boarder of Mongolia, **Zhuang Hui** (pp. 269-275) found a vast and remote land, where as far as the eye can see there is no human trace. The surface of the land is covered in sand and gravels, and has been swept clean by winds, decade after decade. Four large installation pieces by the artist were transported there and displayed

²¹. Lu Yang, artist statement, 2012.

²². Interview with Zhang Dali, conducted by Jiang Jiehong, 8 June 2010, Beijing.

²³. Yap, June, ‘Counteracts’, Guggenheim Museum. Available at www.guggenheim.org/new-york/collections/collection-online/artwork/31235 [accessed on 18 April 2016].

in this desolate land without any necessary architectural frame or any lighting arrangement, against the background of the entire desert. While any other objects which might serve as visual reference – trees, houses, roads or bridges – are simply absent: neither does the desert look so big, nor do the artworks seem to be small. More importantly in the wilderness, there is no audience. The difficulty of any possible visit was clearly made physically by the remoteness of the place, an undefined geographical location, and in fact, no one was invited. The actual works in their natural environment remain unseen by the general audience, whilst in this exhibition the photographs that recorded the installation views, the flat images, substitute for the sculptural works. They are no longer the visual record, but the *real*, the originals, the art.

More than 600 miles away from the desert, Zhuang Hui was searching for a village that he visited in 1990. During the rapid urbanisation in China, the village completely vanished. To the artist, there were only two pieces of ‘evidence’ left for the previous existence of the village: the ruins of a few walls and a photograph that he and his friend took with a local girl Mou Lili in the village, one was current and physical, one was past and visual, one was public, one was personal. In his work, *Searching Mou Lili*, Zhuang Hui merged those two together by faithfully painting that photograph on those abandoned walls. In the absence of the protagonist the image was revived in situ, and its story continues.

The space of the 21st Century Minsheng Art Museum was converted from the former French Pavilion for the 2010 Shanghai Expo, designed by Jacques Ferrier Architectures. It was conceived as a spiral exhibition space, with translucent glass walls lining an inner courtyard. **Wang Yuyang’s** (pp. 231-233) site-specific work is an attempt to freeze the shadows falling on these glass walls. The shadows were captured at a brightest afternoon in full sunlight, reproduced on giant semi-transparent backlit film in actual size and mounted back onto the original glass walls. At a first glance, there seems to be no work at all in this part of the exhibition, just an entire empty space with a clean wall on the one side and the glass walls patterned by the shadows on the other. Until one realises the immobility of these shadows: whenever the sun moves, or natural conditions change, cloud or rain, day or night, they stay absolutely still, as if in a timeless moment. The shadows have left their trace on the glass, or in other words, indeed, the walls have become their monument.

3. The Shadow Body

Performance is an increasingly important genre in contemporary art. It offers the audience an immediacy lacking from the constructed and immersive image experience of new media. As Roselee Goldberg in particular has shown²⁴, theatrical and performative work was central to the

historic avant-gardes and modernist art. Performative works are often the first to emerge from the relaxation of censorship in countries transitioning to more democratic forms (Myanmar, Vietnam etc.). Our exhibition includes a number of artists whose work includes a performative element.

A K Dolven (pp. 95-99) absents the body, presenting instead its shadow that fills the wall horizontally from edge to edge. This 2011 work *Vertical on My Own*, made with 16mm film, never shows who makes the shadow, in other words, the ownership of the shadow. When the sun sits low on the horizon at very northern latitudes, there must be a figure standing upright outside the frame to cast these extremely long shadows, which stretch along a surface of pure white snow of an arctic winter. More than an aesthetic statement this minimal image makes the viewer question its source, whilst the soundtrack that accompanies it, consists of an unedited recording of a voice, possibly human, makes the scene even more mysterious.

In a motion that almost reverses the bodiless shadow, the theme of the man without a shadow first developed in the 19th century literature²⁵, Dolven’s photographic and film series *I AM South* presents the back of an unknown body at a sandy shore, sitting on the rocks facing a calm sea, gently embraced by the islands visible in the distance. The horizon is incandescent with the colours created by the midnight sun. The figure, alone, is completely naked, bald, seemingly female or at least androgynous. It appears motionlessness (even in the film version), like sculptures, enveloped in silence. *I AM South* was shot in the summertime (At that time of year 1 am is then actually midnight CET) in the Arctic 68.2 degree north, during the drawn out magic hours when the sun clings to and rolls across the horizon but never sets. Night disappears seamlessly into day, brilliantly sun-lit but without any shadows being cast. The performance of the bodies, the natural light and the remoteness, in Andrea Schlieker’s words, form ‘the dream-like atmosphere and the sense of wonder and mystery, the ambiguous relationship between people and their muteness or stillness, as well as allusions to Romanticism and Surrealism’.²⁶

As we have already indicated bodies are intricately linked with and defined by their shadows. The contemporary fascination with artist’s performance can be seen as an attempt to connect the body of the artist to the artwork itself, so that we participate in a voyeuristic consumption of the artist together with the work²⁷. There are moves within video games in which players, their avatars or characters can disappear only to join the game later. This term then seems particularly appropriate to describe some of the works in our exhibition.

Xu Zhifeng (pp. 241-245) has developed a psychogeographic practice in which he uses his body to circumnavigate a city, recording his view as he goes (now a familiar trope with live cyclist or

²⁴ For example, see RoseLee Goldberg, *Performance Art from Futurism to the Present*. London: Thames and Hudson, 2011.

²⁵ The 1814 novella, *Peter Schlemihl’s wundersame Geschichte* (Peter Schlemihl’s Miraculous Story), by Adelbert von Chamisso (1781-1838) formed the basis of E. T. A. Hoffman’s (1776-1822) and other reworkings of this psychoanalytically resonant narrative. Ludwig Wittgenstein (1889-1951) has a related philosophical reflection that one could not detach thinking from the body (it was not an ‘incorporeal process’ any more than one could detach a shadow from its origin).

²⁶ *A K Dolven: Moving Mountain*. Bergen: Bergen Kunsthall, 2004, p. 11.

²⁷ A psychoanalytic explanation for this fascination might be found in the simple re-enactment of the paternal and maternal primal scene (the subjects parents engaging in the sexual act which led to their conception). The shadows of bodies in the works we present have these multiple connotations – they are sources both of uncanny disturbance as well as re-assurance.

taxi image feeds). By relaying a live red-cyan 3D image stream to a screen on his back, his body as it were disappears and the viewer sees what Xu sees, occupying his vision and his body. Xu's body has become partially transparent. In his performance for this exhibition, Xu proposes to explore the exhibition *parcours*, recording as he goes, and transmitting his view onto a simple rice paper screen, which he finally encounters by breaking through it, recalling Gutai Group Murakami Saburō's *Passage* (1956), a performance painting made by the artist flinging himself through taut paper screens. Variants of this performance are repeated during the course of the exhibition. His work anticipates a futuristic cyborg body in which a screen becomes part of the individual's biological structure, just as the present day fascination with inking the body, writing on it through tattoos, turns the body's surface into something that can be read. His use of camera and screen on his clothed body attempts an intervention in how our bodies experience contemporary art. In this interventionist sense then it is a writerly intervention, 'scriptible'²⁸. At the same time this work foregrounds or separates out algorithms of psychic forces that constitute subjectivity (a constantly weaving together of that illusion which is the person into a present moment which continues to dissolve as it is created).

Die Hamletmaschine (Hamletmachine) is a postmodernist drama by German playwright and theatre director Heiner Müller (1929-95). The play was written in 1977, as a post modern 'translation' of Shakespeare's *Hamlet* to reflect the role of East German Communist intellectuals. **Yuan Gong** (pp. 251-255) adapts Müller's work through the form of 'museum drama', where he experiments and choreographs the performance, and negotiates his reinterpretations between theatre and art spaces. The work included in this exhibition is the first act of the drama, *Family Album*, staged in the atrium of the museum hall. In the performance, the artist constructs an installation which functions as a kind of womb, in which the bodies are kept hidden away from view, shrouded under a black tarpaulin to create menacing shapes. The complicity of the original narrative was deconstructed through some simple human voices and choreographic movements by a group of unknown performers. There is no leading character as such, and yet, they are all leading characters. From the start to the end of the play, none is recognisable. They are collectively veiled individuals, or in other words, only exposed as the contour of a crowd of moving bodies – a three-dimensional shade.

William Kentridge (pp. 163-167) uses the traditional filmic device of animation to re-create the act of reading (which is also the act of viewing) while at the same time uses line drawing to represent an avatar of the viewer crossing the pages as they read. The film, *Second-hand Reading* (2013), with elegiac music by South African composer Neo Muyanga, shows a book, *Cassell's Cyclopaedia of Mechanics*, being opened by the artist's own hands. To the artist, the physical presence of a book is different and can be independent from the knowledge inside:

I see a book as a kind of material depiction of one's head, of the number of thoughts that can zoom past, like the phrases in a dictionary or encyclopaedia... There's the sense of the end of an era for these physical repositories of knowledge, and [the book] becomes, now, like mind – completely abstract, immaterial substance.²⁹

In the work, as soon as the cover opens, the name of the artist first appears in the form of a rubber stamp on the title page, not as the author but the owner of the book. While the pages flip too fast to enable one to read the content, the animation starts with a series of large texts - 'thinking on one's feet' - the artist's personal thoughts as the narrative of the film, a text upon the text. The artist then appears, pacing through the pages, deep in thought juxtaposed with coloured geometric signs, with giant trees growing out of the ink strokes together with his abstract shadow - a black figure waving flags as if communicating in semaphore, or a loud speaker transmitting a man's singing which in turn transform into trees blowing in the wind. The reader goes forwards and back through the book, alongside the actor, the author, or the artist, traveling between pages.

4. The Uncanny

In the Western tradition, image technologies and aesthetic theories converge in the psychoanalytic debates on the shadow (Jung's poetic term for the totality of the unconscious):

The shadow is that hidden, repressed, for the most part inferior and guilt-laden personality whose ultimate ramifications reach back into the realm of our animal ancestors and so comprise the whole historical aspect of the unconscious.³⁰

The psychoanalytic defence mechanism known as projection is how most people deny their shadow, unconsciously casting it onto others so as to avoid confronting it in oneself. The fascination with the unconscious and the repressed desires located there has driven a whole genre of uncanny, horror and fantasy film and literature which link with the Asian traditions of ghost stories etc.

The uncanny is also an important category in 19th century literature – where it refers to situations and representations where the reader or viewer cannot be sure whether the situation

²⁸. 'Scriptible' to use Roland Barthes' term in *S / Z* (Paris: Seuil, 1970).

²⁹. Boucher, Brian, *The Pages of A Mind: Interview with William Kentridge*, available at [www.artinamericamagazine.com/news-features/interviews/the-pages-of-a-mind-interview-with-william-kentridge-/](http://www.artinamericamagazine.com/news-features/interviews/the-pages-of-a-mind-interview-with-william-kentridge/) [accessed on 26 March 2016].

³⁰. Cited in Diamond, Stephen A., *Anger, Madness, and the Daimonic: the Psychological Genesis of Violence, Evil, and Creativity*. New York: SUNY Press, 1996, p. 96.

represented is real or imaginary. Uncanny works are inhabited by uncertainty. Many of the devices in 20th century horror films depend on the mechanisms of the uncanny – Does a shadow on a curtain simply connote a domestic cat or a monstrous cat person (Jacques Tourneur’s *Cat People*, 1942)? There is loose sense in which all the works in our exhibition participate in the uncanny in one way or another. We strive to make sense of the different visual and semantic layers within the works, and in so doing either resolve their semantic uncertainty or acquiesce in a double meaning which cannot be resolved one way or another.

In his 2012 Exhibition *A Darker Shade of Dark* at the Roslyn Oxley Gallery, Sydney, Australia, **Daniel Boyd** (pp. 77-81), explored the theme of inheritance, in particular the inheritance of primitivism and its influence on Modernist aesthetics. This subject matter is brought together in paintings based on early photographs which have both personal, cultural, and art-historical significance, a mapping of ‘forefathers’ both personal, aesthetic and cultural: a view of Pentecost Island in Vanuatu from where one of Boyd’s relatives was brought to Queensland as a slave, a photograph of a sculpture from Vanuatu that was bequeathed to Picasso after Matisse’s death and so on. Boyd re-works these early photographic images adding little spots of resin to the surface of the painting. The convex nature of dots in his words ‘allows light to move across the images to create a shimmering effect’.³¹ These reflections recall both the European Pointillist attempt to recreate the mechanisms of vision through painting, the ‘dot painting’ tradition of the Aboriginal Papunya Tula art movement, as well as the individual silver halide grains that comprise the analogue photographic image.

We can loosely think of the uncanny image as one that oscillates between modes of interpretation, never settling on one discursive frame. In the video projected work, *A Darker Side of Dark* (2012) presented in our exhibition, Boyd abstracts these painterly dots from their image support to create an immersive experience, one which, like his paintings, oscillates between figuration and abstraction, referring back to the processes of photography and aboriginal peoples story telling. A person’s image was linked to their soul or spirit and the act of photography and its reproduction interferes with that spirit existence. Boyd’s abstract dots could then be read as a mode of reparation, returning life to those whose images had been appropriated.

João Maria Gusmão and Pedro Pavia (pp. 107-113) work with the obsolete technology of 16mm film, creating spatial installations with multiple projections, mixing the banal with the beautiful to create a language of image objects which deny the viewer narrative closure, leaving meaning suspended (one of the hallmarks of the uncanny). Gusmão and Paiva have been working together since 2001, producing films, sculptures, photographs, installations and anthologies of

texts that they themselves describe as ‘poetic-philosophical fiction’. The work in our exhibition consists of a series of short 16m films produced between 2009 and 2015 and presented as a series of film loops on several film projectors. In their use of the single shot, the individual films recall the earliest decade of film production. Their topics are immensely varied and often literal – *Turtle* (2011) depicts a turtle slowing moving across the ground. *The Blind Man Eating a Papaya* (2011) shows a mainly dark screen (what a blind man might see), the only visible detail being light reflecting off a man’s teeth eating, *3 Suns* (2009) presents a view from the mouth of a cave through which three lights in the sky are visible – the three suns of the title. The titles of the works are often literal descriptions of the works. Taken individually the works appear like one line gags, familiar in a different medium say from the video work of US video artists Terry Fox or William Wegman.

In his introduction to their exhibition at the Hangar Biccoca, Milan, Vincente Todoli comments on their ‘extremely sophisticated use of shadows and interactions of light’ and their use of ‘anti-spectacular analogue forms of expression (silent films first and foremost)’ which ‘enter into an intimate relationship with the viewer, in stark contrast to the compulsive, immediate consumption of images typically found in digital culture’. Their films, he continues, focus on ‘little details of reality, on minor or rarely seen characters, on elements from daily life transfigured by analogy with natural elements, or on animals portrayed during apparently inexplicable moments of their existence’.³²

Taken collectively in an installation form, however, they develop a unique visual language. The artists describe them as ‘poetic-philosophical narratives’ and the challenge for the audience is to make connections, associative or narrative between the different narratives presented. Their strategy recalls the ‘exquisite corpse’ protocol of the French surrealists where drawings were made by combining elements from individual contributors who could not see what the others were producing. Each installation is specifically designed by the artists, and in our exhibition we were invited to select a number of the works, choosing ones which reflect on the problematics of experimental cinema, installation and vision.

The films are silent, often lasting just over two minutes (the duration of a standard reel of negative for old Bolex cameras), but one of the striking features of the installation is the cacophony of the Eiki film projectors, one of the workhorse 16 mm projectors from the days when film was regularly shown both for academic study and social recreation. Obsolete technology has an important role in contemporary art. It frees the artist to work as they wish without having to compete with dominant commercial or ideological connotations of the medium (as for example internet art has to today). What marks their installations out as uncanny is the difficulty the

³¹. Daniel Boyd, artist statement, 2012. Available at <http://www.roslynoxley9.com.au/news/releases/2012/03/08/212/> [accessed on 14 May 2016].

³². Todoli, Vicente, *João Maria Gusmão + Pedro Pavia Papagao*. Milan: Hangar Biccoca, 2014.

viewer has in resolving meaning. What are the connections being made? Is this darkness a symbol for the unconscious, mine, yours or the artists? Are these images perhaps the last communications received from a dying civilization? And so on.

Similarly **Joan Jonas** (pp. 143-149) constructs an artistic idiolect deploying video projections within a sculptural frame provided by cones of exposed photographic paper. Jonas’ work is performative. Her installations, such as the magisterial *They Come for Us without A Word* presented at the American Pavilion in the Venice Biennial in 2015 and CCA Singapore in 2016, depend first and foremost on the participation of the artist in animating the objects and images she has assembled. Her installations, *Lines in the Sand* at *Documenta II* (2002) is another example, are like stage sets waiting for her return to put everything into motion once again. The moving image has a key role here, both as record of performance, and of artistic gestures, captured and re-presented in the eternal present tense of the moving image, whether film or video.

In the current installation, *Beautiful Dog* (2014) links back to a series of films and videos featuring several dogs, Jonas’ emotional support companions. The current avatar Ozu plays on a Cape Breton beach in Nova Scotia, Canada, a location that Jonas has used in work for more than 30 years. *May Windows* (1976) a relatively early work, records the movement of light on a window in New York’s Soho. Both attempts to register phenomenologically the presence of the artist (and viewer) then in NYC and now in Cape Breton. Then and now in every installation. Early videos are presented on monitors as they would have been presented at the time. More recent work, using projection, on a screen. The rolls of photographic paper are perhaps the most uncanny element of the work. They refer to the photographic process of course, and indirectly to the analogue and digital technologies used. Too large for a dunce’s cap (the pointed hat that in the West signified learning or wizardry in the middle ages and which reversed meaning subsequently to signify stupidity; or in China’s 1960s, that were used to humiliate individuals during the Cultural Revolution), these cones are multivalent – in some performances they become loudhailers to amplify speech or gesture. The circle acts to frame the work, to contain its meaning, possibly as a test of fidelity and identity as in the Yuan dynasty classic play by Li Qianfu, *The Chalk Circle*.

‘Jonas continuously refashions various works in different forms and for different contexts – performances may become single-channel videos or multimedia installations, or vice versa – her work resists art historical tendencies to understand individual artworks as bound to a singular form or moment in time’³³ The works weave back and forth in time asking us to understand her work as a single unified artistic practice.

It is perhaps in the cyber world where the real and the imaginary can unify. **Miao Xiaochun** (pp. 189-193) uses digital methods and techniques to reinterpret some 16th century masterpieces in Western art history, such as *the Feast of the Gods* (1514-29) by Giovanni Bellini (c. 1430-1516) with Titian’s (c. 1488-1576) additions and the *Burial of the Count of Orgaz* (1586-8) by El Greco (1541-1614), alluding to everyday life in today’s China. To the artist, ‘there are no lies in the world generated by computer, all accurately computed through the machine; or arguably in any event, the whole cyber world is untrue’.³⁴ These images are virtual, completely hidden inside, and can only be seen through screens, prints or paintings, a variety of processes for their visualisation or materialisation. Paradoxically, once materialised, they are no longer original.

In our daily life, one might find it difficult to live without the availability of the Internet, which provides us such convenience in accessing and obtaining information, unlimited possibilities, and yet, at the same time, addictions, temptations and greed are also stimulated by this virtual reality. In particular in **Wang Gongxin**’s (pp. 219-223) view, the Internet offers us a new way of seeing and thinking. His ambitious installation consists of nine projectors that begin with the shout of *ya*, the sound which signals a starting point of a traditional performance in the Beijing Opera. The nine-channel projectors then move on to search and broadcast other sounds in our daily life, made by bamboo leaves, tea cup lids, pens, coins or high-heels and by the assembled people costumed or naked for various reasons. These sounds selected and modified in the work have hardly anything in relation to the ejaculation *ya* but the same rhythm, while the audience is being guided through the sequence set by the artist. As he points out: ‘within a period of time, short or long, for Internet surfing [with no specific purpose], one might develop unconsciously a personal logic [with the assistance of or oriented by the search engine] for the process of viewing, through a keyword, a particular image, colour, or sound’³⁵. Today, many learn about the world largely through the Internet, which can direct people in various ways, sometimes with unexpected surprises!

The concept of our curatorial project has also stimulated a number of new works, where artists explore and reinterpret the notion of shadow. **Wang Sishun** (pp. 225-229) invites us to see the world differently, the same world but one simply reflected through black granite carved and polished glossy as a mirror. Mined from Shanxi province, this particular granite is known as Shanxi Black or Absolute Black, one of the darkest stones on the planet. In his new work, *The Worldly*, the artist photographs the urban landscape through the reflections of the black stone. The obscure images naturally contain a coarse and mysterious quality, as if the dimmed cityscapes rise from another immortal world that had been deeply buried in our understandings of daily life.

³³- Williams, Robin Kathleen, ‘Joan Jonas’s Performance Installations’, in *Stedelijk Studies*, 2015. Available at www.stedelijkstudies.com/journal/a-mode-of-translation-joan-jonass-performance-installations/ [accessed on 17 April 2016].

³⁴- Miao Xiaochun, artist statement, 2016.

³⁵- Wang Gongxin, artist statement, 2016.

If Wang Sishun subtly fabricates the ‘worldly’ with the material and its reality, then **Hu Xiaoyuan** (pp. 127-131) creates the ‘unworldly’. In her new installation, there are a series of illusive structures built on the irregular polygonal base plates, big or small, scattered in the exhibition space. These base plates are made out of mirrors, surrounded by a number of fluorescent tubes on each side arranged from the bottom to its some 10-inch tall edge. Through the reflection of the mirror, we see geometric holes at the base, where the tubes paradoxically brighten and darken in sequence, and effectively appearing to be a series of ladders. Unlike the one Jacob dreamt, as a connection between the earth and heaven³⁶, on the contrary, these ‘ladders’ move downwards, interminably, to a world of unknown places. These seamlessly constructed industrial materials are juxtaposed, tangled and further mystified by a range of natural relics – withered vines and snake skins– curved and extended in beautiful forms to signify both death and life. They become best partnered when the manmade meets the created, in Hu Xiaoyuan’s view, when ‘the exquisite, perfect and metaphysical arrangement is accompanied with disorder, the obscenity and everyday reality’³⁷.

Yang Zhenzhong (pp. 247-249), too, creates visual games, which encourage viewers to explore a fuller or more meaningful image and to look at things around them differently. He approaches the issue of the shadow, or precisely, the specular image, through building a ‘monument’ right at front of the museum entrance, the only outdoor work of this exhibition. This new sculptural piece, simply features an iron sheet in the shape of a star. In fact, it is only a half star, which reflected in its stainless steel base forms a complete image of a star. The specular is as strong, reliable as iron, and as spiritual as the star, lifting the heavy material and pointing into the infinity of a reflected sky.

5. Spectres of Power

In an essay his book *Signs Taken for Wonders*³⁸, Franco Moretti explores how two figures of the 19th century literature, the monster and the vampire, come to serve as metaphors for the fear evoked by the class struggle within the developing industrial revolution. As the first sentence of *The Communist Manifesto*³⁹ asserts: ‘A spectre is haunting Europe, the spectre of communism’. A number of artists works in our exhibition are concerned with the shadow in this metaphorical, spectral sense. Another phrase from the same text ‘all that’s solid melts into air’ comes to mind to describe **Isaac Julien**’s (pp. 151-157) *Playtime* (2015) presented here, since this work is concerned with the surface of the visible world as a spectral construction, through which the forces of Capital thread their invisible way. *Playtime* is part of a project *Playtime/Kapital* exploring the way the forces of Capital affect our lives. *Kapital* a two-screen video installation,

recently shown in the Venice Biennale presented a conversation between artist Isaac Julien and social geographer and Marx scholar David Harvey. At the same time in the Arena, a public stage designed to present performance and discussion events, Julien and Mark Nash staged a reading of Karl Marx’s Capital – *Das Kapital Oratorio*. In the words of one of the readers, Steven Varni, the Oratorio project demonstrated ‘the spectral place *Das Kapital* occupies in the 21st-century popular imagination. It simultaneously acknowledges both the (canonical and mythic) stature of Marx’s text and ... questions about its continued relevance and immediacy’.⁴⁰

Playtime is so to speak the inverse of *Kapital*. It speaks the language of narrative cinema to present a series of stories about the effects of Capital – on the life of a Phillipina maid in Dubai, abused by her employers, an Icelandic artist who lost his house in the 2008 financial crash, a group of London-based hedge-funders scoping out suitable premises for their new ‘Kapital’ fund, an art auctioneer (Simon De Pury, an auctioneer in real life) interviewed by a Hong Kong TV reporter (played by Maggie Cheung), and an art consultant (played by James Franco) discussing art as one of the most secure forms of investment.

Playtime exists in several versions, 7 screen, 3 screen, and here in Minsheng 21 single screen. Using 4k camera and edge-blending techniques Julien creates a spectacular panoramic hi definition image. It raises the bar on the quality and level of detail that such work can present. Its shimmering visual surface generates a vertigo in the spectator who feels they could easily fall into and through the image.

The Shadow Never Lies, in Chinese *yingxiang*, literally means ‘real false images’. This ‘reality of false images’ could be glossed as Baudrillard defines the simulacrum, where signs of the real are substituted for reality and it is no longer possible or relevant to try and distinguish between them. According to Baudrillard, when it comes to postmodern simulation and simulacra, ‘It is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real itself’.⁴¹ Julien’s work engages with our theme of the shadow metaphorically – the shadow or spectre of Capital is present, indeed drives, all the narratives in the work, as it does our lives whether in Shanghai or in London. This spectre is also present in the works’ formal beauty, both a product of its high tech production values as well as a critique thereof. The American director Douglas Sirk, in films such as *All that Heaven Allows* (1955) deployed a cinematographic palette and compositional skill which similarly highlighted the attractiveness, and destructiveness of the then developing American consumer culture. Julien’s work has a similar critical edge.

³⁶. Genesis 28:12.

³⁷. Hu Xiaoyuan, artist statement, 2016.

³⁸. Moretti, Franco, ‘The Dialectic of Fear’, in *Signs Taken for Wonders: On the Sociology of Literary Forms*. London: Verso, 1983.

³⁹. Karl Marx and Frederic Engels, *The Communist Manifesto*. London, 1848.

⁴⁰. Exhibition Catalogue *Isaac Julien. Playtime & Kapital*, Mexico City: MUAC, Museo Universitario Arte Contemporáneo. UNAM, Universidad Nacional Autónoma de México, Mexico City 2016

⁴¹. Baudrillard, Jean, ‘The Precession of Simulacra’, in Sheila Glaser (trans.) *Simulations and Simulacra*. Ann Arbor, Michigan: University of Michigan Press, 1984.

In a parallel move, **Chen Chieh-Jen's** (pp. 83-87) installation project *Realm of Reverberations* presents views of individual survivors from a 1930s sanatorium for lepers established by the Japanese colonial government in Taiwan, where sufferers from the disease were forcibly interned.⁴² After the war the Taiwanese government decided to evict the residents to develop the economic value of the sanatorium land. The video work presents perspectives of individuals whose lives have been touched by the Sanatorium. Their struggle is emblematic of democratic struggles against established power.

Known for her experimentation with the tradition of Indo-Persian miniature painting in various media using the latest digital technology, **Shahzia Sikander** (pp. 213-217) is always interested in paradox, societies in flux, and formal and visual disruption as a means to cultivate new associations. Focusing on the Strait of Hormuz and the area's historical power tensions, this three-channel animation installation *Parallax* is inspired by the idea of conflict and control stretching from the post-colonial period to the present. Such a complexity is reflected through a variety of visual vocabularies and forms, between abstract and representational, the natural and the imagined, the microcosmic and the macrocosmic, whilst the tension and rhythm are further stressed by human voices in Arabic. The tireless voices recite six poems written specifically for the work on subjects ranging from the regional historic context to reflections on human nature, and oscillate between audible narratives and cosmic sounds. In Sikander's work the process from drawing to animation is a translational process, one where ideas are formed on paper and then translate into motion.

In the 2013 Venice Biennale **Bashir Makhoul** (pp. 181-187) occupied the garden of *the Liceo Artistico Statale di Venezia* with his thousands of cardboard box houses. Born within its 1948 borders, the artist still thinks of himself as a Palestinian and has been searching alternative ways to imagine the nation from a distance, outside and beyond the conflict, whilst Palestine has long been under occupation and resulted in fragmented communities across the world, or in Benedict Anderson's words, 'imagined communities'⁴³. In Makhoul's new installation, there are eight preciously gold-plated houses, floating above a pool of blood-like coloured liquid, from which emanates the smell of crude oil, the new gold, and consequently, the violence of war. According to the artist's note, 'oil and blood do not mix but they are often the reason for war and carnage'⁴⁴. A reflection deep inside the pool creates an illusion of eight golden houses, constructed in the shape of Libra consolation as a symbol associated with justice, fairness and civility, and casting their moral shadows on 'bloody' surface. These houses, or indeed, the lost, ownerless and rootless homes, reinforce Israel's so-called 'myth of nationhood', creating a sense of unsettlement, insecurity, and lack of belonging. They hover in mid air, anxiously trembling, slightly turning and moving around. Troubled with the complexity of the historical context and

its inequality, the continuation of displacement across borders and nations and the plurality of undetermined cultural identities, it seems to be unclear if these houses are returning to their land, occupying the territory, or turning away from it again. They are everywhere, but nowhere.

The spectre of Communism also haunts **Chen Shaoxiong's** (pp. 89-93) *Ink History*, which animates a series of traditional ink wash paintings delineating a history of modern China. To anyone who grew up in the People's Republic, all these selected images are familiar from various media, newspapers, pictorial magazine, and later television, further reinforced by a soundtrack mixing familiar revolutionary songs and melodies, with gunfire, and the constant noise of a ticking clock. The artist's reproduces the figures and these historical moments with exceptional skill so they are easily recognisable, from the May the Fourth Movement (1919), the Second Sino-Japanese War (1937-45), the Cultural Revolution (1966-76), the Open-door era (1978-) until the Hong Kong Handover (1997) and the Beijing Olympic (2008). These are the most significant images which visually form the basis of the collective memory for current generations. The artist himself is sceptical of these dominant historical narratives, which though popular, remain the only publically available reference by which we can review the century long history of modern China. Skipping from one image to another, one hundred years have been edited, compressed and simplified into three minutes,. The history, true or false, and the power of making the history are retold again and again through the action of imitating such irrefutable photographic evidence.

In other cases, some artists have been engaging with commenting on very recent events - for instance the San Bernardino attack in 2nd December 2015 when several people were killed (or seriously injured) by a terrorist couple and the ensuing FBI-Apple encryption dispute during which Apple refused to assist in unlocking the gunman's iPhone. This dispute has generated an on-going debate worldwide on government power, human rights, justice, surveillance, individual privacy and security. **Jin Feng's** (pp. 139-141) installation presents a photograph of the terrorist being shot dead from the *Daily Mail* website⁴⁵ in the form of two propaganda posters – one copies the original photo from the Internet, and the other further manipulated as screenshot of a CNN live report on the day, subtitled exactly as 'breaking news: suspects killed in gun fight with police', and collaged with collected texts of online discussions. The *facts* that come from television, newspapers, websites, as well as their circulation through social media have been translated in paintings with a video documentary of the court case between Apple and the FBI. According to a recent BBC report, interestingly, independent investigators had broken into dead gunman's iPhone for the US government and successfully accessed the data needed.⁴⁶ As soon as Apple's assistance is therefore no longer required, the knowledge of such a vulnerability weakens Apple devices around the world and at the same time, the violence and

42- According to the artist, residents were forbidden to leave the grounds, which were enclosed within a barbed wire fence. In the period immediately following the Kuomintang government's takeover of Taiwan in 1945, policies at the sanatorium were left unchanged, but later were gradually relaxed until 1961 when the quarantine mandate was lifted. Nonetheless, the long-term stigmatization of Hansen's disease sufferers has made their reintegration into society very difficult. Today, less than 30 per cent of the original Losheng Sanatorium remains.

43- Anderson, Benedict, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 2006.

44- Bashir Makhoul, artist statement, 2016.

45- www.dailymail.co.uk/news/article-3348102/I-think-married-terrorist-Tashfeen-Malik-shot-Syed-Farook-hesitated-attack-killed-14-FBI-investigate-radicalized-husband.html [accessed on 30 March 2016].

46- www.bbc.co.uk/news/world-us-canada-35914195 [accessed on 30 March 2016].

its power in the continued story, true or false, accidental or planned, threaten the security of each individual who lives in contemporary society today.

In the current crisis in Europe, when more than a million migrants have crossed into Europe by sea or over land since 2015, countries have struggled to cope with such an influx. **Zhang Peili**'s (pp. 261-267) installation is inspired by a journalist's question to a refugee: 'which country would you like to go to?' It features a series of 14 enormous flags, made with white lace, which are designed and woven into different textures according to the national flags of those various 14 countries. In fact, their size appears to be much larger than national flags, seemingly exaggerating their power, but the patterned material makes them less recognisable, and at the same time, almost feminine and somehow ambiguously fake. Each flagpole reaches out from the wall to hang the fabric, raising and lowering them between the ceiling and the floor, either in perfect unison, or sometimes, in a rhythm that creates a weave of flags, waving. When the visitor walks through them, the significance of their programmed movement remains unknown – whether celebrating a triumph or surrendering, leading to good or bad outcomes is unclear. The original state authority embodied in the national flags has been flattened and transformed, as a shadow of power, one that presents a particular intimacy – to some, a playful environment, to others, possibly a space for meditation or religious contemplation. This flag parade ends at a single screen showing the various countries' famous sites as tourist attractions.

Following it, at the end of tour of this whole exhibition, there is A K Dolven's sound installation, *Please Return* (2014), simply presented with a metal plate engraved with two words, and with the artist's recorded voice calling loudly: 'come... come... come...'. The echoes ensue, as a shadow of voice, inviting every of us to return.

The Shadow Never Lies

The English title for our exhibition allows us to explore many ways that the artworks on view deploy the signifier of 'the shadow'. *The Shadow Never Lies* could be taken to mean literally that the shadow is a guarantee of the reality of an image or our perception of it. In the horror genre, vampires for example – very real but undead – cast no shadow, indicating they come from another supernatural reality. However in the digital realm, shadows literally do lie, being added to digital images to increase their veracity. The range of significations is potentially vertiginous!

As curators of this exhibition, we have been collaborating on a research project on art and curatorial aesthetics for five or more years now. We originally made contact when planning the

6th Annual Conference of the Centre for Chinese Visual Arts (Birmingham City University), *The Shadow of Language* at the Royal College of Art in London in 2012. Out of that collaboration came an interest in the role of language as underpinning our understanding in both Asian and Western art. Mark Nash subsequently travelled to Guangzhou to see the 4th Guangzhou Triennial, *the Unseen*⁴⁷, which although focusing our attention on the invisible, could be translated as *jian suo wei jan*, in English, 'to see the unseen'. These twin concerns of vision and language come together in *The Shadow Never Lies*.

As we have mentioned above, our project has a basis in exploring linguistic differences, in particular between a more descriptive Western language and a more poetic and philosophical Chinese one, differences which we use to draw attention to the fact that what we understand as image, shadow and art work have different meanings in different languages and different cultural and historical contexts. Without overly labouring the point, one of the key aims of this curatorial project is to explore artistic and philosophical resonances through 'translational' processes, underlying the many different ways artists engage these concepts today.

47- *The Fourth Guangzhou Triennial: the Unseen*, curated by Jiang Jiehong and Jonathan Watkins, the Guangdong Museum of Art, Guangzhou, 28 September to 16 December 2012, presented more than 80 artists from 24 countries and areas.

真实的假像

姜节泓 马克·纳什

中文“影像”一词从字面上可译作英文“shadow image”（影子之像）。在当代艺术语境中，“影像”包括了静态和动态图像如摄影、录像、电影以及动画在内的视觉媒介，不论其生产是按照传统方式，抑或借助了数码技术。

影子将我们与现实维系在一起，同时又使我们与现实拉开距离——它们好比是指示性的形象，守护着我们的人性。在东方，中国宋朝诗人苏东坡（1037-1101）有“起舞弄清影，何似在人间。”¹的名句。与此同时，影子的易变性又暗示了人类事业的短暂无常和现实世界的难以捉摸，如西方的艾略特又有这样的诗：“在构想 / 和现实之间 / 在意向 / 和行之间 / 影子如约而临”。²

1681年，菲利普·巴勒迪努齐（1625-97）将影子定义为“不透光的物体阻挡了光的直射后在其对立面形成的一个暗区”。在其有关影子的讨论中，他对“阴影”（即 *ombra*，指的是由于遮盖而在物体表面产生的暗部）和“投影”（即 *sbattimentto*，指的是物体在地面或其他地方投下的影子）作了区分。³然而，与中文语境中的“影”一词最相接近的西方概念的“影”则融合了两个类别，即“阴影”与“投影”。此外，它还指涉物体经由反光的表面而形成的虚拟图像（即虚像）——换言之，即镜像，而对于这一点似乎欧洲有关影子的论述并未尝涉及。⁴根据贡布里希的研究，在西方传统中，投影常常在油画里被排斥，或受到如达·芬奇（1452-1519）等一些西方画家的抑制，一直到十七世纪才被重新引介，尤其是在卡拉瓦乔（1571-1610）和伦勃朗（1606-69）的推动下。⁵而影子似乎是中西方艺术中重要的分歧之一。当中国艺术刚刚在欧洲被发现时，一些人如约阿希姆·冯·桑德拉特（1606-88）将其视为完全“陌生的”、“他者的艺术”：“他们在描绘时只不过是將一切明目张胆地过度简单化，因为他们只是复制了一些没有阴影的轮廓。他们不塑造体积……不知道如何按立体浮雕的形态表现事物，或如何表现空间的深度……他们恰恰忽视了欧洲艺术家孜孜以求的方方面面。”⁶然而，要理解中国传统艺术，影子的概念则与主

体联系得更加紧密，更强调字面意义而非科学分析。正如学者刘礼红指出的那样，“如果‘影’作为‘投影’使人与花朵、植物等主体发生联想，而‘影’作为‘阴影’则有助于或甚至产生绘画及雕塑的图像（像）”；直到清代宫廷画的到来，欧洲与中国传统产生了共融，“首要的是引入了空间透视法和立体塑形，以及明暗法。”⁷

皮影戏作为电影诞生前的移动影像，也是讲故事的好手。皮影戏在东方非常发达，在西方传统中也有相应的发展。当我们在讨论当代亚洲和西方艺术对影子的使用时，这些不同的美学传统显得十分重要。按照亨利·福克斯·塔尔伯（1800-77）的观点，摄影在诞生之际被当作一种“将影子固定的艺术”。自那以后，“影子，最称得上昙花一现的东西，公认为一种转瞬即逝的象征，如今只稍一念‘我们自然的魔法’就能将其束缚。”⁸在1844年的经典作品集《自然之笔》中，塔尔伯进一步阐述了光和影使物体产生的变化：“图像，被剥去了与之形影不离的观念之后，单从其最终的本质出发来看，不过是一系列连续的或不同的强光投射在纸上某个区域，而更深的影子则落在另一个区域……如此一来，由光线和阴影所构成的斑驳之景可能就留下了图像或印记，在纸上不同区域显示出强弱变化……”⁹今天，我们对物质现实的认知已然被数字技术瓦解。上个世纪的数字革命带来了—一个后模拟或后摄影的时代。正如米切尔所观察的一样，“我们必须再次面对，我们在想象与真实之间所作出的本体论区分，以及那带有悲剧性的、飘渺的笛卡尔式哲学梦中所包含的根深蒂固的脆弱性。我们已经切实学会了如何将影子固定，但却无从把握它们的意义或使得它们的真理价值得到稳固；它们仍然在柏拉图洞穴的墙壁上背对着火光闪烁不定。”¹⁰

对于很多人来说，我们在照片中的所见即“真相”，而影像最重要的功能便是以视觉的形式将现实持久地记录下来。然而，影像的“客观性”和“物质性”并不一定意味着“真实性”，而其实际制作过程的机械化，实际上充当了一张“客观”的面具。影子往往忠实于主体，它们粘附于现实，同时又将“它者”远远甩在现实后面。同样，影像的形式及其艺术性的策略，或阻碍，或突出，或扭曲了同真实性的关系，同时又造成一种与真实亲密无间的印象，而本质上可能恰恰相反。那么，在此次展览中，“影像”不再是对一种视觉媒介的简单定义，而是一个特别的概念，一种新的视角，使我们得以重新体验它的“遥远性”和“他者性”。今天，影像无处不在。它如同变魔术般地生产出图像的网络将我们包裹，

1. 《宋词三百首》。上海：上海古籍出版社，2015年，第104页。

2. T. S. 艾略特著，“空心人”，自“荒原”诗集，载于《标准》杂志，1922年10月刊。

3. 引自贡布里希著，《影子：西方艺术中对投影的描绘》。伦敦：国家美术馆（National Gallery），1995年，第6页。

4. 刘礼红著，“中国艺术中的‘影’：一个跨文化的视角”，见曲培醇和丁宇主编，《相遇清代：中国与西方的艺术交流》。洛杉矶：盖蒂研究院（Getty Research Institute），2015年，第191页。

5. 贡布里希，同前，第19-26页。

6. 引自维克多·斯托伊奇塔著，《影子简史》。伦敦：瑞典阿克逊图书出版社（Reaktion Books），1997年，第123页。

7. 刘礼红，同前，第193页和第200页。

8. 引自乔弗里·巴钦著，《燃烧着的欲望：摄影的立意》。波士顿：麻省理工出版社（MIT Press），1999年，第91页。

9. 威廉·亨利·福克斯·塔尔伯著，《自然之笔》。纽约：达卡波出版社（Da Capo Press），1968年，无页码。

10. W. J. T. 米切尔著，《重构之眼：后摄影时代的视觉真相》。波士顿：麻省理工出版社（MIT Press），1992年，第224页。

不论真相与否，它们制造并演绎了一个不同的现实。影像将我们的日常生活紧紧包围和缠绕；然而，艺术则使我们得以从中解脱，并赋予我们批判的视角。

此次展览是国际性的：旨在展示跨越不同政治和文化界限的美学追求，将二十世纪与二十一世纪的艺术家的联合起来。展览囊括了三十多位艺术家的不同作品，涵盖了电影、摄影、录像、动画、绘画、装置以及表演。近些年来，许多国际性的展览企图将不同的艺术实践联系起来，不论这些艺术实践来自中国还是西方。然而，此次展览的目标之一却是试图将艺术实践陌生化，这样一来，观众便不能立即察觉某一位艺术家究竟来自“中国”还是“西方”。反过来，这也造就了作品之间更加集中的美学与策展对话。本次展览的理念是在不同作品之间搭建一个联想和共鸣的网络，以避免观者将感知缩减到仅仅关注艺术家的国籍或所处的地理位置。诚然，在不同文化传统和语境之间还存在着重要的差异，我们正希望通过此次展览和相关的研讨会对这些问题进行探讨。

我们策划此次展览的主张之一是创造一次东西方之间的对话，不论这些术语有多复杂和棘手。在其权威著作《中国科学技术史》¹¹ 中，李约瑟和他的合作者们表明，在西方和欧洲有关创造和发明的叙事中的很多东西实际最初都起源于亚洲（例如中国的四大发明，即指南针、火药、造纸术和印刷术）。当代研究表明，历史上中国绘画显示出的风格和技法与十九、二十世纪的西方绘画形式不谋而合，然而事实上，这些风格和技法在亚洲早在此前五百年便已形成。在本次展览中，我们以五百年前开辟的威尼斯或庞贝和北京之间的贸易之路为平行线索，来发掘在当代的互相交汇的潮流，以期得出关于亚洲当代艺术的类似结论。自二十世纪八十年代后期“大地魔术师”到二十一世纪早期“第 11 届卡塞尔文献展”，策展人们试图提出一系列存在于艺术世界中的排外和批判性等级制度的问题，就其使用“全球艺术”这一语言上的分类标签，将来自未“标注”全球性的类别如欧美艺术的作品分离开来这一做法提出异议，认为这实质上是打着包容（inclusion）的旗号而实行排斥（exclusion）的一种形式。¹² 这些以及其他展览所提出的挑战使得我们决心抛弃概括性和包罗性的展览，转而致力于呈现各种不同种类的批判及美学思想。因此，我们特别强调作品从字面意义上对图像、对我们眼睛所见之事物所进行的拷问。

我们将这些艺术家的作品划分为如下五大主题进行论述，它们之间通过一系列美学与哲学命题发生交汇或相互穿插：“唯美之线”、“缺席之体”、“影子之身”、“离奇之像”，以及“权力之灵”。

一、唯美之线

“唯美之线”这一词组来自十八世纪英国艺术家威廉·霍加斯（1697-1764），¹³ 他采用了正弦曲线的几何形态来描绘视觉上最具吸引力之事物，以之作为文艺复兴时期提出的黄金分割等理论的一种延伸。在此我们用它来将流行的娱乐形式之一，即皮影戏——最早起源于中国汉代，今天在亚洲地区（印度、印度尼西亚、菲律宾等）以不同的形式为代表——与一系列针对这些传统进行探讨的艺术家的作品勾连起来。

南隆雄（第 195-199 页）的《火符》展示了一系列排列整齐的小蜡烛，它们被盛放在小玻璃杯里。烛光透过并排的放大镜后投射在背后的墙上，如此一来，原本刻在玻璃镜片上的“火”字便得以显现。这些有关“火”的文字来自不同的古代书写体系，如古埃及的象形文字，或中国南方纳西族所使用的东巴文象形图。这些伴着火光起舞的影子仍然是亚洲地区宗教及世俗空间的标志。烛芯创造出了一件简单的投影装置。作品同时还包含着一个表演性的元素——美术馆工作人员需要每天更换这些蜡烛。而将更换蜡烛或调整放大镜的姿势作为一个不断发生的重要的表演性介入，成了艺术家作品意图的一部分。

我们还展出南隆雄的《光符》与《影符》这两个相似的系列作品，它们简单地呈现了“影”的象形符码和象形文字，以此对我们所生活的这个浸泡着媒介图像的文化，一个依赖于持续不断的电灯供给的文化而作出一种评论。两件作品引发了有关感知的语言学基础的问题——我们是否需要一个符号来表示“火”或“影”或“光”，从而才能“真正”辨认出它们？抑或，正如世界上存在着不同的词语和语言，这些现象也存在多种不同的叫法？

南隆雄的《木偶研究之四》呈现的是透过一个百叶窗后投影在屏幕上的瀑布影像。百

¹¹ 李约瑟（1990-1995）著，《中国科学技术史丛书》。剑桥大学出版社（Cambridge University Press），1954 年。

¹² 此处重要参考见加亚特里·斯皮瓦克的“区域研究”批判；加亚特里·斯皮瓦克著，《一个学科之死》，纽约：哥伦比亚大学出版社（Columbia University Press），2003 年，或弗兰克·莫瑞蒂的“世界文学分类之观察”：弗兰克·莫瑞蒂著，“世界文学的推测”，载于《新左翼批评》，第一期，2000 年一月至二月刊。

¹³ 威廉·霍加斯著，《美的分析》。伦敦，1753 年。

叶窗的运动对图像进行了干扰,使得后者时而淡入,时而淡出。南隆雄指出,在这件作品中,他“试图将自动百叶窗的机械功能与瀑布的象征性角色并置……在日本的神话和一种佛教观念中,瀑布在生死交替之间中扮演着类似于昼夜平分点的角色。”在这件作品中,熟悉的居民楼或办公楼的一个特征转变成了对光和摄影本质的哲学性思考:“我想要描绘在开与关之间、可见与不可见之间、此地与彼岸之间渐次展开而不间断的变化。”法国精神分析学家雅克·拉康(1901-81)曾以类似方式讨论了主体的“消隐”,因而百叶窗和图像两者的“消隐”,即淡入与淡出,向我们对自我与身份的认知提出了质疑。

根据董其昌(1555-1636)的记载,中国古代文人们早在八世纪就已开始进行绘画创作。诗人王维(701-61)被认为是文人画的鼻祖,文人画在宋代和元代发展到达巅峰。在文人传统中,艺术既非写实主义的,亦不必具有批判性。相反,它被视为个体的精神代表,一种透过美学本质而传达出的个人反思。吴季璵(第235-239页)是一位当代“文人”。他依然对水墨的语言不离不弃,但并非使用水墨作为其创作的物理材料,对连接观者与投影影像空间的物质性进行思考。其备受赞誉的《铁丝网》系列最早出现于2003年,在其中艺术家将一块铁丝网置于光源和屏幕之间。通过这些简单的机具,影像时而模糊时而清晰,时而消失时而重现,而那构成铁丝网的冰冷的、具有工业感的材料则被转化为文人山水画中的幻影。在《铁丝网IV》(2009)的机具中增加的焦距镜头,可对投影的影像进行放大或缩小,用艺术家自己的话说,造成了一种“虚构的距离感”,¹⁴以跳脱寻常的观看视角。且不论作品所使用的投影技术上的差异,《铁丝网》系列一贯保持着诗性的特点,同时艺术家又以影像勾勒出了一幅中国观众所熟悉的文人山水画。当投影开始循环播放时,观者被邀进入一个看似经由黑白水墨皴法描绘而成的无限空间。

水墨的精神同样在吴季璵的《静物》系列(2009)以及《烟林图》系列(2012)中得到彰显。一眼望去,那竹、兰、松仅仅是一些摄影的图像,优雅静谧,泰然自若,直到它们不知不觉潜入雾中,或又从雾中显现。伴随着装置中乳色液体的自然流动,一片树枝的末梢微微发生颤动或轻轻翻转,好像一棵富有生气的植物发生的不经意的动作,又如书法书写过程中的抑扬顿挫。相类似地,林冬鹏(第169-173页)的装置《一日两天》与文人隐士的心境形成呼应,呈现了一处令人心驰神往的景观,它那黑白的色调,唤起了对水墨美

学和田园诗句的记忆。万籁俱寂,似乎一声鸟鸣就可将其轻易打破。而当观者步入这一空间,他们的身影立即被投射到画面的景观里,并成为其中所描绘的传统生活场景的一部分。

1948年,法国实验电影人亚历山大·阿斯楚克(生于1923年)发明了“摄影笔”(camera-stylo),为二战以后的艺术电影的新可能性下了定义。在《光书法》系列中,邱志杰(第209-211页)使用光源——把简单的电筒,像是一支笔,确切说来,像是一支毛笔,在以黑夜为背景的空气中舞动书写汉字。书法的顺序是倒着写的,生成一种镜面图像,以供镜头和观者准确阅读。长时间的曝光使镜头得以捕捉到一般情况下无法看见的电筒的运动轨迹;与此同时,他那表演性的肢体动作跳脱画面之外,造成了文字在自我书写的效果,并对当下图像所占有的这一时刻产生反思。中国的书法常常出现在历史的和政治的重要地点。与欧洲传统不同的是,在中国的视觉文化中,公共纪念碑通常带有醒目的书法标识,字体通常刻写在木碑或石碑上。在中国,尊重书写的传统从公元前五世纪开始盛行,经历改朝换代,确切地说,直到后帝国时期的一些领袖们对其进行了重新改造,将其作为“现代化”政治文化和权利结构的不可分割的一种工具。¹⁵具有争议性的是,邱志杰选取了一些具有特别意义的地点来进行评论,艺术家的感知与反思通过文字形式被表达出来,并与景观相互交融在一起,如同是文人画中的题词一样。对于艺术家而言,以他自己的话说,“光和时间构成了摄影的本质,而人的本质是要去感知,去改变,(以身体)进行书写”。¹⁶在此,书法产生了摄影,反之亦然。

二、缺席之体

这一主题所关注的作品皆以摄影作为一种媒介来记录影子所代表的缺席主体。或许,摄影与电影是在西方得以“发明”¹⁷,但摄影在十九世纪早期¹⁸便“抵达”澳门来到中国,因而在时间上两者几乎可看作是同步的。自从1896年起(在卢米埃尔兄弟展示了他们的电影放映机之后的那一年),亚洲就开始了电影的展示与制作。我们本次展览展出了今天以摄影和移动影像为媒介进行创作的艺术家,他们对这一形式的技术与文化历史独有见解。

¹⁴ 吴季璵,艺术家自述,2009年。

¹⁵ 张颂仁著,《文字的力量》。纽约:国际独立策展人,2001年,第6-14页;林培瑞著,“如果毛是一位隐士”,《纽约书评》,LXIII卷,第六期,第76-8页。

¹⁶ 邱志杰,艺术家自述,2007年。

¹⁷ 当然亚洲和西方的传统都曾出现过观看中的运动或曰运动中的观看(例如,在古希腊拉奥孔的雕塑或者中国的卷轴画中可见一斑)。

¹⁸ 詹姆斯·威廉逊的《中国传教站点袭击事件》(1900年)。第一个镜头显示中国拳击叛乱者们围攻了大门;接着镜头切换到传教士家里的院子,在那里展开了一场搏斗。传教士的妻子从阳台上向英国船员发出信号,示意他们前来营救。该影片还使用了电影史上的第一个“反转视角”。

这是西蒙瑞·吉尔（第 101-105 页）的摄影作品系列《窗子》首次在中国展出。作品中，吉尔在马来西亚狄臣港一处废弃的住宅区拍摄了一系列空荡荡的窗户。构成焦点平面的是窗框所围成的空无一物的空间。木制窗框已遭毁坏，只剩下留在墙上的一个个大窟窿。在缺少坐标的情况下，在空间中缺少任何代表性实物的情况下，我们是如何感知空间的呢？吉尔试图拍摄的正是这样一个空间。在此展示的图像未经装裱，反而强调着它们的脆弱性——假如作品内容所关注的是绘画的核心问题之一，那么框意味着什么？给它再加上框的意义何在？

与吉尔的多数作品一致，这些照片中重复出现了一系列缺失了窗子的窗框，在观看过程中，观者开始解开吉尔向自己提出的一些问题。拍摄空无一物的空间是否可能？如何确立一个聚焦的平面？我们投射在这些表面的又是何物？诸如此类。在这个沉溺于数码自拍的时代，我们循着自己的图像踪迹而穿行在我们所栖息的世界。我们很少问自己：拿起一个镜头或者装有摄像头的手机意味着什么？我们如何从现象学的角度解释自己在镜头里和在镜头旁的存在？

这些是关于空间，也是关于光的照片。光本身可能被拍摄吗？我们所“看”到的光包含了一种对视网膜的化学刺激，就像在摄影中（吉尔只采用模拟胶卷作为媒介）我们只能看到那代表着光在银盐的摄影媒介上所留下的踪迹和影子。

蒋奕鹏（第 133-137 页）以一种近乎逆向运动的方式，在黑暗中揭开事物的面目。在 2012 年的系列作品《自有之物》中，艺术家将高温加热后的蜡和荧光粉混合起来制作了一系列不同的静物，如一对烛台，并在一个缺乏光线的室内将它们拍摄下来。经过长时间的曝光之后，这些物件逐渐而精确地刻上了时间的印记。烛台燃烧的余烬中所残留的蜡象征着光的延展，然而，拍摄出来的空间却一片光明，仿佛曾经满是燃烧的蜡烛。这一摄影探索与呈现向我们展示了平常无法看到的东西。它们是静止的生命，与此同时它们也在运动着，并留下存在的痕迹。

提纳·金（第 159-161 页）的 16 毫米影片《旅程之影》记录了从船的甲板上投下的影子的轨迹，当船只在赫希底里群岛的海域破浪前行时，影子一路跌跌撞撞受到海浪的冲击。

影片以超 8 胶片拍摄而成，时值 1976 年，船只正航行在斯凯岛和哈里斯岛之间，艺术家朝着船的一侧望去时，捕捉到了波光粼粼的海面上光与影的舞动。评论家林恩·麦克里奇说道：“对于金而言，这一家庭电影式的视频素材，代表着时间在影子中间穿梭的视像……”在接下来的三年时间里，这些录像在伦敦电影人协会（LFMC）经过了光学上的重新处理，并在 1980 年以 16 毫米电影发行。金坦言其对电影及录像的形式美感的迷恋。在随后的电影制作和美术创作里，她一度积极投身于对这种美的探究，将我们视觉上显而易见之物推向一个“我们能感觉而不可见”的领域。¹⁹ 这是电影观影体验中最为矛盾的一面，观众受邀观看那无法看见的东西，观看那超越或隐藏在可见世界表面背后的东西。吊诡的是，所见代表着不可见。与此同时，电影通过叙事来达成一种亲密的互动——某一种旅程（通向一座座岛屿，通向不同的盖尔人的文化——经由背景声中一个女性的声音传达出来）。一段旅程开始了，随着影片的推进，就像生命一样开始而尚未结束。这些影子就像金自己的影子一样，代表着她三十五年的艺术家生涯，同时，现在它们也是在观看作品时观众自己的影子。对于屏幕，我们都有相似经历，在其中我们看到自己的影子尾随着自己，并且时时刻刻陷入自我观看的反馈式循环里。

理查德·摩斯（第 201-207 页）和陆扬（第 175-179 页）两位艺术家对红外线的特性进行了探讨。摩斯采用柯达红外线反转胶片——一种非连续的红外侦查胶片进行实验。最初，在二战期间，它曾被用于军用侦察，确认和定位敌方隐蔽设施，战后归为民用。在摩斯的作品中，对植被和矿藏资源的探查，可以将刚果植被中叶绿素的绿色转变为具有超现实意味的紫红色的景观。摩斯最近创作的此类系列作品——题为《飞地》的一个移动影像装置和题为《以下》的系列摄影作品，记录了刚果共和国的持续战乱，即发生在刚果国家军队和叛乱分子之间的冲突，联合国维和部队也卷入其中。在《英国摄影学刊》的一次采访中，摩斯说道：

我想要将这一技术带到更艰难的处境中进行实验，打破僵化的大众媒体的一般惯例，并挑战被允许用来呈现这类被遗忘的冲突的方式，我想要直接面对这一军事侦察技术，通过对它的反思性使用来质疑战争摄影的构建方式。²⁰

¹⁹. 改编自林恩·麦克里奇撰写的“变换”（Transposition）一文，载于《无声》线上杂志（*Metamute*），1996 年 3 月 10 日。www.metamute.org/editorial/articles/transposition-lynn-macritchie-tina-keane（访问于 2016 年 4 月 15 日）。
²⁰. 引自“理查德·摩斯”，画廊陈述，雅克·塞曼画廊（Jack Shainman Gallery），纽约，2014 年。www.jackshainman.com/artists/richard-mosse/（访问于 2016 年 4 月 18 日）。

多位艺术家曾参与表现刚果民主共和国所发生的资源争夺战（之所以被称作“资源争夺战”是由于战争的矛头指向一些稀土元素，如用于高端电子生产的钶钽矿等的开采）。而摩斯是极少数以几近抒情的方式真正触动这一题材的艺术家之一。正如十九世纪崇高派中包含着可怖的元素，在这里摩斯发展出了一种“被污染的崇高”形式来：我们从这些图像中所获得的美学上的愉悦感直接联系到图像将我们对景观的常规性感知扭曲变形，以及图像本身的结构中所融入的对血腥冲突的联想。

在其最近的一件作品中，陆扬使用了可以探测人体体温的红外线热像仪，并从中发展出一种反人类主义的生物艺术。相比于“摄影图像”，这些“热感图像”呈现了一个不同的现实：温度较低的身体部位如假肢、假牙，会在背景中消失。从作品中，我们可以观察到，抽血或静脉注射所导致的身体局部的温度变化。这些红外录像在一系列电子示波器上展示，上面显示有完整的温度表，如同在生物实验室里一样，与之对应的是一个 MTV 画面，上面出现的人和动物、恒温动物和变温动物、活体动物和死亡的动物，全部进行了类似的编码。配上重金属音乐的嘶声吼叫，以及画面上浓烈鲜艳的色彩，它们活动起来，或抽搐或舞动，像是参加音乐表演一般。正如艺术家所言：“就像一面镜子一样，没有灵魂的身体只不过是一个物体而已。”²¹

假如离开了镜头，我们该如何捕捉一个影子？约翰·赫歇尔（1792-1871）发明了蓝晒法，成为了现代蓝图的前驱，并在 1842 年公布了这一发现。一年以后，历史上第一位女摄影家安娜·阿特金斯（1792-1871）将蓝晒法摄影付诸实践，并收入其 1843 年完成的《大不列颠的藻类摄影：蓝晒印象》一书中。在《世界的影子》系列作品中，张大力（第 257-259 页）采取了摄影中这一最基础的化学过程，来记录日常生活的现实和历史遗迹，如古代的宝塔、帝都的城墙，以及今天日常生活中的人、树和鸽子。对他而言，尽管采用了这一摄影方式来捕捉对象并在纸本上冲印，但却不对图像加以任何形式的视觉转换使其实际尺寸不得而知。蓝晒法可以简单并忠实地捕捉到流动的现实，在这个流动现实中，影子成为了唯一的目击者。正如艺术家自己所说：“一切都将时间摧毁，影子依然维系着这个世界。”²² 它们基本上都是没有景深的剪影，是事物的真实之像。

²¹ 陆扬，艺术家自述，2012 年。
²² 张大力访谈，姜节泓采访，2010 年 6 月 8 日于北京。

帕克隆·安纳丁（第 69-75 页）的《匿名》系列呈现了一组摄影作品，照片中的人物手举圆形的镜子挡住脸，使得太阳光的反射光朝向观者。叶德晶评论道：“摄影在抓取时间某个片刻时的姿态——在此观看的行为与光的本质决定着视觉效果——在这一系列作品中一方面得到了双重强化，另一方面又受到了阻碍。”²³ 艺术家、主体与观者之间的凝视相互缠绕：摄影的行为、被拍摄的经验以及观看作品的经验，三者交叉关联起来。我们似乎看到了观看行为本身。这些图像以灯箱的形式展出。灯箱中发出的直射光线复制了照片里太阳的反射光。这一精心策划的对摄影、观察、观看三种行为的混淆，刻意强调了艺术作品，在对观者提出质问的同时，也构成了作为主体的观者。

这些作品还使人联想到，古希腊人曾将视觉理解为某种发射——光从眼睛中发射出来并经过物体的反射（像是一种雷达）。在公元前五世纪，恩培多克勒（Empedocles）认为人眼是由四大元素（土、空气、火和水）构成的，女神阿佛罗狄忒往人类的眼睛里点起火，火光从眼睛中照耀出来后，投射在物体上并将其照亮，从而使人眼能够看到东西。

韩庚佑（第 115-119 页）让我们有机会反思，我们所获取的知识和观看的方式皆受制于固定观念与习惯。人们习惯于用手的影子变幻出不同造型来模仿动物的轮廓，而在 2014 年的作品《投影标本》中，艺术家简单地将这一过程颠倒过来，他重新制作了真实的动物标本，以使得它们经投影后能变幻出人手的影子造型。通过动物标本剥制术、变形扭曲甚至切割等一系列手法制成的填充动物身体，带来了为我们所熟悉的相关图像。由此，原先那激发我们的想象力的手影游戏被颠倒了过来；它可被视为一种“反想象”，在这逆向的想象中，童话故事回归了残酷的现实。然而，不论是从手到想象的动物，还是从动物到手的形状，影子都充当着一个勤恳的译者角色。

中国城市的变迁几乎就像一场魔术表演：事物无时无刻不发生着变化、改造、聚集或散落；它们甚至可以在一眨眼的功夫消失后立马又以不同的面貌重新出现。在本次展览展出的其中一件作品中，张培力将固定机位相隔一年所拍摄的照片制作显示了中国城市景观戏剧化般的变迁，同时亦暗示了视觉图像作为一种记录时所具有的易变性。城市的无常变化在张培力（第 261-267 页）这一作品里体现得淋漓尽致。作品看似几乎不带有任何艺术

²³ 叶德晶著，“反作用”，古根海姆美术馆（Guggenheim Museum）。www.guggenheim.org/new-york/collections/collection-online/artwork/31235（访问于 2016 年 4 月 18 日）。

性的渲染。两张照片拍摄于不同的时间，具有纯粹的记录性和忠实性，然而当它们并置展示时，却生发出非常的意味。事实上，张培力所创作的这件作品可以轻易由一位路人、业余摄影师或者我们中的任何一人来完成，尤其是当今天我们可以使用智能手机的高清摄像头随时随地进行拍摄。艺术家除了向我们展示一个固定机位的景象外，别无其他，但这一景象却揭示了一年时间里所发生的无穷变化，而一年时间在惯常的城市纪年里不过短暂一瞥。在中国，人们或许已经习惯了这一切改变，确切地说是对改变的速度本身习惯了，而人们一定也相信，摄影在某种程度上可以捕捉当下，并使得我们至少能够拥有过去，尽管这个过去不过只是一种想象而已。

作为中国先锋数字媒体与录像装置艺术家之一，胡介鸣（第 121-125 页）聚焦于新旧事物的同时性。艺术家将从家庭相册中收集到历史照片以一种特别的方式重新组织，进而创造出新的虚构的叙事。他将选取的照片并置，制作成影像在一系列屏幕上展示，并将其摆放入特别设计和经过改造的旧橱柜里，使这些影像成了家具的一部分。屏幕上的人物静止不动，直到有一双无形的手将一行行字迹题写在照片上，故事的阀门被打开了。

在中国西北的戈壁滩上靠近蒙古的边境地带，庄辉（第 269-275 页）发现了一片空旷之地，那里目之所及渺无人烟。地面覆盖着沙子与碎石，经受了常年累月风沙的洗礼。艺术家的四件大型装置作品被运到这里，孤零零展示在荒凉而遥远的大地上；它们没有任何建筑结构或灯光布景，背靠着整个荒漠。一切可能成为视觉参考的物件——树木、房屋、马路或桥梁——均不在场，荒漠看上去不那么巨大，艺术作品也不那么弱小。然而更重要的是，它们，没有观众。这一未被确定的地理位置，人迹罕至，而艺术家也并未邀请任何人前往参观。因此，没人见过那些在自然环境下展示的作品，而在此次展览中记录了这些装置现场的影像却以平面的图像取代了那些雕塑作品。它们不再是视觉记录，而成为了真实的，艺术作品的原作。

在距离沙漠逾 600 英里以外的地方，庄辉搜寻着他在 1990 年的时候曾经到访过的一处村庄。在中国快速城镇化的进程中，那座村庄彻底消失了。对于艺术家而言，只留下了两样“证物”可以证明村庄曾经存在过：一些断壁残垣，以及一张他和一位朋友同当地姑

娘牟丽丽的合影。一样是当下的物理的实际存在，另一样是代表过去的视觉的存在，一样是公开的，另一样是私人的。在作品《寻找牟丽丽》中，庄辉以绘画的形式将照片忠实地画在废弃的墙上，将两样证物融合在一起。尽管主人公不在场，但照片在其拍摄原址重新焕发出记忆，故事还将延续。

二十一世纪民生美术馆所在的空间曾是 2010 年上海世博会的法国馆，由雅克·费里耶建筑设计事务所设计。这是一个螺旋形上升的空间，带有一个以半透明玻璃墙包裹的内部中庭。王郁洋（第 231-233 页）的装置试图将落在这些玻璃墙上的影子定格。在一个阳光明媚的午后，艺术家捕捉到这些影子，并按其实际尺寸在一个巨大的半透明背光膜上重新制作，然后安装到原来的玻璃墙上。一眼望去，这个空间似乎没有任何作品，空空如也，一侧是干干净净的墙体，另一侧则是有光影浮现的落地玻璃。但是，这些影子始终静止不动：哪怕太阳的位置发生变化，或自然条件的改变，不论阴天或雨天，白天或夜晚，它们保持着绝对的静止，好像凝固在一个永恒的时刻。影子是玻璃墙体上留下的痕迹，换言之，确切说来，那些玻璃墙体造就了影子的纪念碑。

三、影子之身

表演日益成为当代艺术的一个重要形式。它为观众提供了无法从新媒体所构建的沉浸式图像中获得的直接性。如罗斯李·哥德堡所指出的那样，²⁴ 电影和表演性作品对于历史上前卫与现代主义艺术而言处于中心位置。一些正在朝着更民主的形式过渡的国家（如缅甸、越南等），在其审查制度出现松弛的阶段里，表演性艺术往往是最先涌现的艺术形式。在我们此次展览中，不少艺术家的作品都包含有表演性的元素。

安娜·卡特琳娜·多文（第 95-99 页）让身体缺席，转而将影子呈现在墙上，从一端到另一端水平撑满了整面墙。这件创作于 2011 年的作品名为《就我竖着》，采用的是 16 毫米胶片拍摄，但它并未展示影子的制造者，或者说影子的拥有者。（拍摄时）在北极的寒冷冬天，当初升的太阳出现在北纬的地平线上，一定有人笔直地站在镜头外将长长的影

²⁴ 例如，罗斯李·哥德堡著，《从未来主义到当下的表演艺术》。伦敦：泰晤士和赫德逊出版社（Thames and Hudson），2011 年。

子投射在雪地上，沿着地面伸展拉长。这一极简的影像不仅表达了一种美学上的主张，还让观者对影子的来源产生疑问，加上一段未经剪辑的类似人声的背景声音，使得眼前的景象愈加神秘起来。

将“身体缺席的影子”这一运动颠倒过来，于是有了“影子缺席的身体”这一主题，其最早出现于十九世纪的文学作品中。²⁵ 多文的摄影与影像系列《凌晨一点向南》呈现的是沙滩上一个不知名的背影：这具身体坐在岩石上，面朝宁静的大海，并被远处清晰可见的岛屿包围。在午夜阳光的照射下，地平线发出耀眼的白光。孤身一人，裸身，光头，看上去像女性，或许是雌雄同体。她看上去一动不动的，即便是在影像里，也如同雕塑一般，被沉默包裹着。《凌晨一点向南》在地球北纬 68.2 度的夏季拍摄（那时凌晨一点正是中欧时间〔CET〕半夜），在被奇迹般拉长的几个小时的时间里，太阳总是沿着地平线翻滚，久久不愿落下。黑夜天衣无缝地消失在白昼里，而自然光线和遥远性，以安德烈·施利克的话来说，则形成了“一种梦境般的气氛，神奇的感觉；一种人与人之间连同她们无声或静止的暧昧关系，以及浪漫主义和超现实主义的暗喻”。²⁶

正如我们之前所提及的，身体和影子之间的关联错综复杂，并且身体的意义受其影子的牵制。在当代，人们对于艺术家表演的迷恋可视为将艺术家的身体与作品本身关联起来的一种尝试，这样我们便能参与对艺术家连同其作品的偷窥性消费中。²⁷ 在视频游戏中，一些经过精心设计的策略使得玩家、他们的化身或角色可以消失，又能够随时添加到游戏中来。于是用“影子之身”来描述我们展览中的一些作品，看来似乎特别契合。

许志锋（第 241-245 页）发展出一种心理地理学的实践环绕着城市行走，沿途将其所见记录下来（犹如骑行者或者出租车的实时录像）。通过将图像传递到其后背的一块屏幕上，他的身体实际上消失了，而观者所见即艺术家所见，并占领了他的视觉和身体。许志锋的身体一部分变成了透明的。在其为这一展览而创作的表演中，艺术家对展览路径进行了探究，他一边行走一边记录，并把影像传输到一张纸质屏幕上，而最终他以自己的身体穿过了这块屏幕。这一表演让人联想到日本“具体小组”艺术家村上三郎的《通道》（*Passage*，1956）。这是一件表演性绘画作品，表演过程中艺术家将自己的身体猛地投掷向一层层纸

糊的屏幕并从中穿行而过。在这个展览中这一表演的不同版本被反复演绎着。许的作品预示着一个未来主义的半机械身体，其中，屏幕变成了个体生物结构的组成部分，正如今天有人痴迷于身体的刺青，通过纹身来书写，并将身体肌肤表面变为可阅读的内容一样。他将镜头和屏幕穿戴在身上，尝试以此作为介入点，进而探索我们的身体如何与当代艺术发生交互体验。就这一介入意义而言，这是一种书写性的介入，“可写的”（*scriptible*）²⁸ 的作品。与此同时，此作品亦对构成主体性的精神力量的算法进行了强调，或者说试图将其分离出去（此主体性不断将个人的幻觉编织入当下这一时刻，而这一时刻每当被创造出来又随即发生了消解）。

《哈姆雷特机器》是德国剧作家兼剧场导演海纳·穆勒（1929-95）创作的一部后现代主义戏剧。剧本写于 1977 年，是对莎士比亚的《哈姆雷特》的一种后现代版本的“翻译”，以此反映东德共产主义知识分子的角色。原弓（第 251-255 页）通过“美术馆戏剧”形式对穆勒的作品进行改编，在其中他对表演进行了实验和编舞，并辗转于剧场与艺术空间之间对作品进行了新的演绎。此次展览展出的作品为该戏剧的第一幕，名为《家庭相册》，舞台设于美术馆的中庭大厅。在表演中，艺术家创作了一件功能类似于子宫的装置，表演者的身体将隐藏于其中。他们的身体用防水布包裹起来，制造出吓人的诡异形状。通过一系列简单的人声以及一群不知名的表演者的舞蹈动作，原作叙事的复杂性在此被解构了。在这部剧中没有人是主角，然而所有人又都是主角。表演从开始到结束，观众无法辨认其中任何一个角色。他们被集体性地包裹起来，换言之，只露出了一个舞动着的群体的轮廓——一个三维的影子。

威廉·肯特里奇（第 163-167 页）采用了传统动画电影设备来重新思考阅读行为（同样也是观看行为），同时，他还采用素描绘制出一个观者的虚拟形象，当书籍被打开翻阅时这一虚拟形象就开始出现在书页中间。作品《二手阅读》以南非作曲家尼奥·穆扬格创作的挽歌般的音乐为背景，片中艺术家的手在翻阅一本名为《卡塞尔动力学百科》的书籍。对于艺术家而言，书籍的物理存在有别并独立于书中所承载的知识：

²⁵ 1814 年的一部中篇小说，《彼得·施勒米尔的神奇故事》，作者是阿德尔伯特·梵·沙米索 (1781-1838)，奠定了后来 E. T. A. 霍夫曼 (1776-1822) 及其他一些根据此心理分析性叙事而改编的故事基础。在路德维克·维特根斯坦（1889-1951）的相关哲学思考中，认为人的思想不可能脱离身体（与影子脱离其本源相比，这不再是一个“非肉体的过程”）。

²⁶ 《安娜·卡特琳娜·多文：移动的山峰》。博尔根：博尔根画廊（Bergen Kunsthall），2004 年，第 11 页。

²⁷ 对这一迷恋的心理分析见于父母双亲原始场面的简单重新演绎（题材如父母发生性行为导致了新生命的孕育）。在展览呈现的这些作品中，身体的影子具有这些多重的含义——它们是离奇而另人不安的，同时又具有使人镇定的特点。

²⁸ “可写的”一词为借用了罗兰·巴特的术语，见罗兰·巴特著，《S/Z》。巴黎：索尔出版社（Seuil），1970 年。

我将书籍视为一种针对人的头脑的物质性描绘，它刻画出许多思想，可以对过去进行放大或缩小，就像对字典或百科全书中的词条进行放大或缩小一样 我们感到，这些知识的储存系统似乎要迎来一个终结它的时代，正如现在，（书籍）变得像是心思意念一样——完全是抽象的、非物质的东西。²⁹

作品里，当书籍的封面被打开时，首先跃入眼帘的是一枚橡皮图章在扉页印上了艺术家的名字，但他并不是作者，而是书的持有者。当书籍被快速翻阅着，以至于人们无法真正阅读内容时，动画开始以“才思敏捷”几个大字展开（印在文字上的文字），以艺术家的个人思考作为影片的叙事。接着艺术家本人出现了，行走在书页之间，陷入了沉思，他的思考与彩色的几何符号并置，墨水勾勒出的参天大树和他抽象的影子并置——一个黑人女子挥舞着旗子，好像在旗语通讯，又像是一个喇叭正在将一个高唱者的歌声传递开来，接着歌者又摇身化作那迎风招展的大树。读者就这样与演员、作者或艺术家本人一起，在书籍的页面里来回穿梭。

四、离奇之像

在西方传统中，图像技术与美学理论交汇在心理学有关影子的争论中（比如荣格对无意识的总体性所提出的诗意论述）：

对于绝大部分自卑而负疚的人格来说，影子代表着那隐匿的、被压抑的。这些人格的最终分支可以追溯到我们动物性祖先的领域。影子因此便构成了无意识的整个历史层面。³⁰

作为投射的心理分析的辩护机制，就我们所知，是大部分人如何拒绝他们的影子，并无意识地将其投射到其他人身上，以逃避直接的面对。对无意识及其潜藏的被压抑的欲望的着迷，催生出了一整个有关离奇怪诞、恐怖与幻想的电影和文学类型，而这些又与亚洲的鬼怪传统关联起来。

离奇怪诞的主题也是十九世纪文学中的一个重要类型，读者无法分辨在其中所代表的情景或表征是真实的还是假想的，其中盘踞着不确定性。二十世纪的恐怖电影中的许多设备取决于离奇的机制——窗帘上的影子仅仅暗示着一只家猫，或是一个可怕的猫的人格（雅克·图尔纳的《豹族》，1942）？非严格意义上来说，本次展览的所有作品都多少带有离奇的色彩。我们力图阐明作品所裹挟的不同视觉与语义层次，并且通过这一做法，或消解其语义上的不确定性，或退一步成全无法以任何形式和解的双重含义。

2012 年，在澳大利亚悉尼的罗斯林·奥克斯利画廊举办的展览《黑暗之影》中，丹尼尔·博伊德（第 77-81 页）探讨了有关继承的主题，尤其是有关原始主义的继承及其对现代主义美学的影响。这一系列题材在基于早期摄影而产生的绘画中聚集到了一起，这些绘画探讨了具有个人、文化以及艺术史之重要性的事物及场景，勾勒出了包含个人、美学与文化意义上的“先贤”们：例如，在一幕关于瓦努阿图的五旬节岛的情景中，博伊德的一位亲属曾被当作奴隶从五旬节岛贩卖到昆士兰州甘蔗地里干活；又如，一张来自瓦努阿图的雕塑的照片，据说曾在马蒂斯死后被赠与毕加索，等等。博伊德对这些早期的照片进行了再次创作，在绘画的表面添加了一些树脂小圆点。圆点向外突起的特点，按他的话说，“使光线得以从图像之间穿过，并制造出一种微微散发着光芒的效果”。³¹ 这些光线的反射不禁使人想起欧洲的点彩派，其尝试通过绘画来重新创造视觉机制，同时还让人想到原住民帕潘亚·图拉艺术运动的“点绘画”传统，以及构成摄影图像的银盐颗粒。

从非严格意义上说，我们可以认为离奇之像游走于不同的诠释模式之间，而从未在某个单一的论证框架里安居。在丹尼尔·博伊德的录像装置《黑暗之影》中，艺术家将这些绘画性的点从图像中抽象出来，由此创造出一种沉浸式的体验。如同他的绘画一样，这一体验介乎具象与抽象之间，可追溯到照片拍摄的过程和土著人的口传故事。人的影像关联到灵魂或精神，而摄影的行为及其再生产，也牵涉到精神的存在。博伊德那些抽象的点因而可以被解读为一种修复的模式，将生命归还予那些被挪用的图像。

若·马利亚·古斯芒和佩德罗·派瓦(第 107-113 页)采用业已淘汰的 16 毫米电影技术拍摄，创作多频投影的空间装置。他们使得平庸与美发生混合，从中创造出一种图像客体的语言，

²⁹ 布莱恩·布切尔撰稿，《头脑中的书页：威廉·肯特里奇访谈》。www.artinamericamagazine.com/news-features/interviews/the-pages-of-a-mind-interview-with-william-kentridge-/（访问于 2016 年 3 月 26 日）。
³⁰ 引用于史蒂芬·A·戴尔蒙著，《愤怒、疯癫与魔鬼：暴力、邪恶与创造力的心理学起源》。纽约：纽约州立大学出版社（SUNY Press），1996 年，第 96 页。

³¹ 丹尼尔·博伊德，艺术家自述，2016 年。http://www.roslynnoxley9.com.au/news/releases/2012/03/08/212/（访问于 2016 年 5 月 14 日）。

将叙事以开放的姿态带给观众，并让意义被悬置起来（离奇的标志之一）。古斯芒和派瓦自 2001 年起开始合作创作电影、雕塑、摄影、装置以及他们自己称作是“诗性哲学小说”的文集。展览中的作品由一系列 16 毫米影片构成，它们拍摄于 2009 年至 2015 年之间，以一系列影片的形式在多台投影设备上循环播放。通过使用单屏影像，这些影片纷纷勾起了对早期电影制作的回忆。影片的标题十分多样，亦往往从字面上反映出故事内容——《乌龟》（2011）讲述的是一只乌龟在地面上缓慢爬行的故事。《盲人在吃木瓜》（2011）展示的屏幕几乎漆黑一片（这便是一个盲人所见的世界），唯一可见的光线来自盲人吃木瓜时牙齿所反射的光，而《三个太阳》（2009）则呈现了一个从山洞的出口看到的景象——天空中闪烁着三盏明亮的灯，即作品标题中的三个太阳。标题往往就从字面上来概括作品的内容。单独来看，这些作品有点像简单的插科打诨，若换以另一种媒介来看，也让我们想起了美国录像艺术家泰瑞·福克斯或威廉·韦格曼的录像作品。

在介绍两位艺术家于米兰的汉嘎·毕可卡当代艺术美术馆举办的展览时，维森特·托多利评论道，他们那“极其复杂的对影子和光的互动的使用”，以及他们对“反壮观的表达形式（默片首当其冲）”的使用，“走进了与观者的亲密关系中，这同数字文化典型的对图像的强制性直接消费形成了鲜明对比。”他们的电影，聚焦于“现实的小细节，在微小或罕见的角色身上，通过自然元素的类比而使得日常发生变形，或来描绘动物在一些不可名状的时刻下的生存状态”。³²

然而，如果将这些作品作为一个整体的装置形式来看待，它们又发展出一种独特的视觉语言。艺术家将其描述成“诗性哲学叙事”，而观众所面对的挑战则是要在其展示的不同叙事之间寻找关联，展开联想或叙事。这些作品所采用的策略让人想起法国超现实主义者们发明的“精致的尸体”的协议，这一游戏规则曾被运用于绘画中，要求每一位参与者相互间不透露各自的创作内容，最后将来自不同创作者的内容结合在一起来形成一幅绘画。每一件装置都是由艺术家特别设计的，在本次展览中我们受邀来选择其中一些作品，由此对实验电影、装置与视觉所存在的问题进行了思考。

这些电影是无声的，通常只持续两分多钟（相当于过去的老宝莱克斯摄像机一卷底片

的标准持续时间），但装置的一个显著的特征是爱其（Eiki）影片投影机所发出的杂音，这是当年影片通常在学术研究或社会娱乐场合放映时配备的 16 毫米投影机。过时的技术总能在当代艺术中占有一席之地。它让艺术家能够自由地按照其个人意愿工作，而无需考虑与创作媒介的主流商业或意识形态相抗衡（举个例子，就像今天的网络艺术一样）。所以说他们的装置带有离奇的色彩，原因在于观者在消解意义时所面对的困难。这些作品间存在什么联系？黑暗在这里代表着谁的潜意识，我的、你的，还是艺术家的？这些图像是由一个濒临灭绝的文明发出的最后通讯吗？诸如此类。

无独有偶，琼·乔纳斯（第 143-149 页）通过录像投影以及由曝光的照相纸做的一系列圆锥体组成的雕塑框架，构建了艺术家的个人言说方式。乔纳斯的作品具有表演性。其装置作品，例如《他们悄然而至》曾于 2015 年威尼斯双年展的美国馆展出，并于 2016 年在新加坡当代艺术中心（CCA）再度亮相，主要依赖于艺术家参与到组合在一起的物件和图像中，并赋予其活动的生命力。另一个例子是她曾在第 11 届卡塞尔文献展（2002）展出的装置作品《沙中线条》，这些装置就像舞台布景一样等待她回归并再次将其激活。流动的影像在此起着关键作用，它既是表演的记录，又代表着艺术的姿态——定格并呈现在影像那流动而永恒的现在时态里。

在新近装置《美丽的狗》（2014）中，乔纳斯追溯了一系列有关几只狗的影像，这些狗是乔纳斯的情感伴侣。这里的虚拟形象 Ozu 拍摄于普雷顿海角的沙滩（位于加拿大新斯科舍省），一个乔纳斯工作了三十多年的地方。《五月之窗》（1976）是相对早期的一件作品，它捕捉的是纽约 Soho 购物大楼的一个窗户上光的运动轨迹。两件作品都试图从现象学的角度来探讨艺术家（同时也是观者）在场的意义，两处地点分别是当时的纽约和现在的布雷顿角。每一件装置都体现出过去和现在这两重时间。早期的录像按照当年设备所允许条件在显示屏上播放，而近期作品则使用投影设备在屏幕上播放。一卷一卷的照相纸可能是作品中最为不可思议的元素。当然它们关联到摄影的过程，同时也间接地指涉其中所用到的模拟和数字技术。这些圆锥形状有点像高帽子（在西方的中世纪，用来象征博学或巫术的尖顶帽，后来比喻愚蠢；在中国的上世纪六十年代，用来在政治斗争中侮辱被批斗者），它们具有多种意义，在一些表演中它们也会被用作喇叭筒来扩音或是虚张声势。圆圈为作

³² 维森特·托多利，《若·玛丽亚·古斯芒+佩德罗·派瓦》。米兰：汉嘎·毕可卡当代艺术美术馆（Hangar Biccoca），2014 年。

品提供一个架构，并将其意义包含在内，也可能作为忠贞度和身份的测试，就如在元代经典戏剧李潜夫的《灰阑记》中（包拯以石灰撒一圆圈，置寿郎于圈中，用以测试谁为其亲母〔译者注〕）所用到的圈一样。

乔纳斯不断以不同形式，在不同语境下，对不同作品进行重新演绎——表演可能成为单频录像或多媒体装置，反之亦然——她的作品拒绝遵循艺术史的倾向来理解个体创作，拒绝受制于历史中某种单一的形式或时刻³³——这些作品来回穿梭在时间里，要求我们将其视作一个艺术实践的整体来理解。

或许，真实的与想象的在网络世界结合成了一体。缪晓春（第 189-193 页）使用数字方法和技术来重新诠释西方艺术史中十六世纪的一些大师作品，如乔凡尼·贝利尼（约 1430-1516）和提香（约 1488-1576）的《诸神的盛宴》（1514-29），以及埃尔·格列科（1541-1614）的《奥尔加斯伯爵的葬礼》，并从中影射今天中国社会的日常生活。对于艺术家而言，“计算机生成的世界并不存在谎言，一切都是准确地通过机器计算出来的；或者说也可以说，整个网络世界就是一个不真实的存在。”³⁴ 这些图像是虚拟的，完全隐藏在内部，只能通过屏幕、打印或绘画等一系列不同的过程将它们视觉化或物质化地呈现出来。而矛盾的是，数字媒体一旦被物质化，它们也就不再是作品的原作了。

在今天的日常生活中，我们发现一旦离开网络生活将变得困难。网络在接触和获取信息方面为我们带来这样的便利以及无限的可能性，然而同时，迷恋、诱惑和贪婪也同样被这个虚拟世界激发出来。尤其从王功新（第 219-223 页）看来，网络为我们提供了一种新的观看和思考方式。他的装置采用了九台投影设备，并以传统京剧表演中一声“丫”的叫板拉开帷幕。九频录像投影接着开始搜寻和播报来自日常生活中的其他声音，如竹叶、茶壶盖儿、笔、硬币或高跟鞋，以及那些聚集在一起的穿着戏装的或因为某种原因而赤身裸体的人们。当观众被引导进入艺术家设置编排好的内容序列时，会发现这些经过筛选与修改的声音与作品开头一声叫板在内容上并无关联，不过保持着相同的节奏。诚如艺术家所指出：“用一段时间，或长或短，漫无目的地在网上冲浪会使人潜移默化地发展出一种个人化的观看逻辑，这种逻辑往往是（借助搜索引擎的帮助或由其引导）通过关键词、一个

特别的图像、颜色或声音生成的。”³⁵ 今天，很多人通过网络来了解这个世界，网络能够以多种不同的方式引导人们，有时甚至带来意想不到的惊喜。

我们的展览策展概念也同时激发了一系列新作品的创作。在这些作品中，艺术家通过其富有创造力的思考，探索并重新诠释了影子的概念。王思顺（第 225-229 页）邀请我们以不同角度，透过那被打磨得如镜子般锃亮的黑色花岗岩表面，来观看我们所处的世界。这些特别的花岗岩来自山西的煤矿开采，俗称“山西黑”，是世界上最纯最黑的石头之一。在其新作《人间》中，艺术家捕捉了由这些黑色石头反射出来的城市景观。这些沉着的图像自然包含了一种粗砺而神秘的质感，仿佛这些幽暗的景象来自于另一个不朽的世界，一个早已被深深埋藏在我们日常琐事之中的世界。

如果说王思顺以物质材料及其现实微妙地杜撰了一个“人间”，那么胡晓媛（第 127-131 页）则同样探究着那种超凡脱俗的视觉境界。在其新装置中，不规则的多边形底座上搭建出一系列令人产生幻觉的结构，它们大大小小地散落在展览空间里。这些底座由镜面构成，四周环绕着日光灯管，它们由下往上依次排列到约为十英寸高的顶端。通过镜面反射，可以看见底座上几何形状的孔洞，同时灯管的递进的明暗变化又营造出一组梯子的效果。它们并非《圣经》中雅各所梦见的连接天堂和世间的梯子³⁶，相反，这些“梯子”垂直往下，通向另一个未知的世界。这些建筑工业材料完美地并置、交缠在一起，而一系列自然物的使用则使其增添了一份神秘的色彩。这些自然物中包括枯藤和蛇蜕，它们经过重组和延展形成优美的造型，象征着死亡，也预示着生命。当人造的和天造的事物相遇时，它们成为了最好的搭档。在胡晓媛看来，“与细腻、精致、完美最强悍的伴侣其实是无序、猥亵和日常，它们的伴生，让过程中的对峙持续发散着坚韧而婉蓄的光”。³⁷

杨振中（第 247-249 页）通过打造视觉游戏鼓励观者去探索更全面或更有意义的图像，并且以不同的视角来看待周围事物。他对“影子”的探讨，或更加确切地说，对“镜影”的探讨，呈现为在美术馆的入口处的一个“纪念碑”。这是为此次展览度身定制的唯一一件户外作品。这件新的雕塑简单地采用一块铁片做成五角星的形状。实际上，从正面来看，

33· 罗宾·凯思琳·威廉姆斯著，“琼·乔纳斯的表演装置”，载于《博物馆研究》，2015 年。www.stedelijkstudies.com/journal/a-mode-of-translation-joan-jonass-performance-installations/（访问于 2016 年 4 月 17 日）。

34· 缪晓春，艺术家自述，2016 年。

35· 王功新，艺术家自述，2016 年。

36· 《创世记》28 章 12 节。

37· 胡晓媛，艺术家自述，2016 年。

它只是半个星形，而通过与不锈钢底座反射的镜像才组合构成一个整体。这里的镜像如同其实体的钢铁材料一样坚固可靠，又拥有如星星般的灵性；它支撑着那个沉重的实体，它的尖角在镜面反射中指向一个无限的天空。

五、权力之灵

在《符号的奇迹》³⁸一书中，弗兰克·莫瑞蒂对十九世纪文学中的两个形象——怪物与吸血鬼进行了研究，考察它们如何成为了工业革命发展过程中由阶级斗争所引发的恐惧的隐喻。《共产主义宣言》³⁹的开头第一句就断言：“一个幽灵，共产主义的幽灵，在欧洲游荡。”在我们展览中一些艺术家的作品关注的正是影子在这个隐喻层面的幽灵般的意义。当我们看到艺术家艾萨克·朱利安（第 151-157 页）的作品《游戏时间》时，我们还会想到这个宣言中的另一个句子：“一切坚固的东西都烟消云散了”。《游戏时间》关注的是作为幻象构架的可见世界的表面，并通过它来揭示隐形的资本力量。《游戏时间》是《游戏时间／资本》项目的一部分，它探讨的是资本的力量如何影响我们的生活。《资本》是一个双屏录像装置，在最近 2015 年的威尼斯双年展中展出，当时在艾萨克·朱利安和社会地理学家兼马克思研究学者大卫·哈维之间展开了一场对话。同时，在“竞技场”项目中，一个原本设计用作公共表演和讨论的空间，朱利安和马克·纳什策划了一出名为《资本清唱剧》的表演，以卡尔·马克思的《资本论》作为文本在现场朗诵。引述其中一个朗读者史蒂芬·沃尔尼的话，此清唱剧项目展示了“《资本论》在 21 世纪盛行的想象中所占据的一个幽灵地带。它同时承认了马克思文本（经典和神话的）双重高度……并对其持续的相关性和直接性提出了疑问”。⁴⁰

《游戏时间》与《资本》相比，可以说恰恰反其道而行之。它以叙事的电影语言来讲述资本的影响：一位生活在迪拜的非佣被雇主虐待，一位冰岛的艺术家在 2008 年的金融危机中失去了房子，一伙以伦敦为基地的套头资本人正在为他们新的“资本”基金项目策划合适的交易条款，一位艺术拍卖商人（由西蒙·得·普里饰演，他在现实生活中也是一位拍卖行老板）接受一位香港的电视台记者（由张曼玉饰演）采访，一位艺术顾问（由詹

姆斯·弗兰科饰演）正在讨论艺术作为最保险的投资方式之一。

《游戏时间》有多个版本，其中包括七屏、三屏，而此次在二十一世纪民生美术馆展出单屏的版本。通过 4K 摄像头和边缘融合技术的使用，朱利安创造了一种壮观的全景式高清影像。它提高了细节的质量和水平以呈现这一作品。它那微微闪光的视觉表面营造出一种晕眩的效果，使观众感觉到身体似乎要跌入并穿越影像。

“真实的假像”这一命题自然也让我们想起了如鲍德里亚所定义的拟像，其以真实的符号取代了现实，因此倘若对它们之间再进行区分，已不再存有可能性或者相关性。根据鲍德里亚的论述，当我们谈论到后现代的模拟与拟像时，“它不再是一个有关模仿或复制，甚至是戏仿的问题。它是一个关于以真实的符号来替代真实本身的问题。”⁴¹朱利安的作品以隐喻的方式探索我们的主题——资本主义影子或幽灵此刻就在我们中间，确切地说，它驱动着作品中的一切叙事，就像驱动着我们的生活一样，不论我们生活在上海还是伦敦。这个幽灵同样出现在作品的形式美中，既作为高技术生产价值的产物，也是由此而生成的批判。当年，美国导演道格拉斯·西尔克在电影如《深锁春光一院愁》（1955）中所采用的电影摄制术调色板和构图技巧，也突显了当时蓬勃发展的美国消费文化所同时具有的吸引力和毁灭性。朱利安的作品亮出了与之类似的批判之锋刃。

与朱利安的作品并驾齐驱的是陈界仁（第 83-87 页）的装置项目《残响世界》，其呈现了从二十世纪三十年代台湾由日本殖民政府建立的一处麻风病患疗养院中生还的幸存者，那个时期病患们曾被强制拘禁在疗养院中。⁴²战后的台湾政府为了开发利用土地的经济价值，决定将居民从疗养院地区逐出。疗养院居民们的反抗象征着与当权者进行的民主抗争。

沙西亚·丝荻达（第 213-217 页）以其对印度波斯细密画传统的实验而著称，通过采用最新的数字技术，她将这一传统运用于多种不同的媒介。丝荻达一直思考处在悖论与变化中的社会，以及对形式和视觉的扰乱，并以它们作为一种方式来建立新的联想。其三屏动画装置《视差》聚焦于霍尔木兹海峡和该地区的历史权力关系，当中的灵感则来自从后

³⁸ 弗兰克·莫瑞蒂著，“恐惧的辩证”，见《符号的奇迹：论文学形式的社会学》。伦敦：维尔索图书出版社（Verso），1983 年。
³⁹ 卡尔·马克思和弗雷德里克·恩格斯著，《共产主义宣言》。伦敦，1848 年。
⁴⁰ 展览画册，《艾萨克·朱利安：游戏时间与资本论》，墨西哥城：当代艺术大学博物馆（MUAC）。墨西哥国立自治大学（UNAM），墨西哥城，2016 年。

⁴¹ 让·鲍德里亚著，“拟像先行”，见西拉·格拉泽（译）《模拟物与拟像》。安娜堡，密歇根：密歇根大学出版社（University of Michigan Press），1984 年。
⁴² 根据艺术家讲述，居民被禁锢在有刺铁丝网圈起的范围内。随后在 1945 年国民党掌权的一段时期，疗养院的政策并没有改变，之后慢慢开始有些放宽，直到 1961 年隔离命令才被解除。尽管如此，对麻风病人的长期污名化使得他们要重新融入社会变得艰难。今天，还有不到 30% 的疗养院存留下来。

殖民时期一路延伸到当下的抗争和控制的理想。这一复杂叙事通过一系列不同的视觉语汇和形式，在抽象与再现、自然与想象、微观与宏观之间得到展现，而其中的张力与节奏则通过讲阿拉伯语的人声中得到了进一步强调——孜孜不倦地朗诵着六首诗歌。这些诗歌是专门为这个作品而创作的，其题材从地域性历史语境跨越到对人性的反思。而那个诵读的人声又介乎语音叙述和宇宙回响之间。在丝茛达的作品中，从绘画到动画是一个翻译的过程，或是一个旅程，正是在这个过程中，想法形成后脱离了纸本，并最终转化为动态影像。

在 2013 年威尼斯双年展中，柏谢尔·玛库（第 181-187 页）带着他上千个纸板箱做成的房子，占领了威尼斯艺术学校的花园。出生于 1948 年之后的巴勒斯坦境内，艺术家至今依然认为自己是一个巴勒斯坦人，并力图寻找能够超越冲突的其它方式，拉开距离从外部来再次思考这个民族，而与此同时巴勒斯坦已被长久割据，国家分崩离析，人民失散各地，换用本尼迪克特·安德森的话来说，是一个“想象的共同体”。⁴³ 在艺术家的新装置中，八个镀金的房子漂浮在一池子血色的液体上。池子里散发出原油的气味，而原油恰恰就是新的金子，总会招致战争和暴力。正如玛库所说的：“石油和血液之间互不相溶，但却往往一致地引来战争和杀戮”。⁴⁴ 池子深处掩映着八个金房子，它们构成了天秤座的形状，象征着公正、公平与文明，并将其代表着道德诉求的影子投射在那“血腥”的现场。这些房子确切来说是人们失落的、流离失所的家园，它们强化了以色列所谓的“民族神话”，制造出一种漂泊不定和不安的感觉，以及归属感的缺失。房子在空中悬停，焦虑地颤抖着，轻轻地转动，四处漂浮。鉴于其复杂的历史语境及其遭受的不平等、接连不断的边境和民族动乱，以及悬而未决的多元文化身份等令人感到困扰的因素，不知道这些房子将来是否能够回到它们的故乡，重新占有那片土地，还是会继续漂泊他乡。它们似乎无处不在，却又无所归属。

共产主义之灵同样游荡在陈劭雄（第 89-93 页）的《墨水历史》中。艺术家将一系列传统水墨画制作成动画，勾勒出一个现代中国的历史。对于任何一个成长于这个年代的中国人来说，这些都是在各种媒体、报纸、画报或者后来的电视上曾出现过的熟识的图像，画外，夹杂着耳熟能详的革命旋律、歌声、炮火声，以及时间的没完没了的滴答声。陈劭雄以非凡的技法将这些人物形象和历史时刻描绘得惟妙惟肖：从五四运动（1919）到抗日

43· 本尼迪克特·安德森著，《想象的共同体：关于关于民族主义起源与传播的反思》。伦敦：维尔索图书出版社（Verso），2006 年。
44· 柏谢尔·玛库，艺术家自述，2016 年。

战争（1937-45），新中国成立（1949），到文化大革命（1966-76），再到改革开放（1978），香港回归（1997）以及北京奥林匹克运动会（2008）。这些都是形成当下这几代人的集体记忆的最为重要的影像。艺术家通过这些绘画重新思考着这些主流历史叙事。它们却是唯一可以公开获得的参考资料，似乎只有借此才可以回顾整个世纪的现代中国。掠过一张张图像，一百年的历史就这样被剪辑、压缩并简化为短短的三分钟。于是历史，不论真实与否，与创造历史的力量一起，通过对这些无可辩驳的影像的临摹而被反复地讲述着。

当然，也有艺术家关注着当下发生的事件，比如，2015 年 12 月 2 日由一个恐怖分子夫妇制造的造成多人死亡（或重伤）的圣贝纳迪诺枪击案，以及随之而来的 FBI 和苹果公司之间的解密纷争。在这个案件中，苹果拒绝协助 FBI 对枪击案犯法鲁克的 iPhone 手机进行解锁。这一争执在国际范围内持续引发了有关政府权力、人权、公义、监控、个人隐私以及安全的讨论。金锋（第 139-141 页）的装置作品以两幅宣传海报的形式呈现了《每日邮报》⁴⁵ 网站上一张恐怖分子被击毙的照片。其中一张海报直接拷贝了网络上的原图，另外一张则对当天 CNN 现场报道的截屏进行了处理，标有“爆炸性新闻：嫌疑恐怖分子在枪战中被警察击毙”的字样，同时又将从网络上搜集来的讨论文字拼贴在一起。这些来自电视、新闻报纸、网站以及通过社交媒体传播的事实，被转化成绘画，而装置的另一部分则是一段有关苹果公司和 FBI 之间的庭审实况录像。有意思的是，根据 BBC 更新的报道，有人已经替美国政府破解了死去嫌疑犯的 iPhone，并成功地获取了他们想要的数据。⁴⁶ 一旦解码不再需要苹果的协助，这就意味着全世界的苹果设备都面临着这一安全问题；而与此同时，暴力和权力的故事还在继续，不论真的假的、意外的或是蓄谋的，都威胁着我们每一位生活在当代社会中的个体。

欧洲目前正深陷危机，自 2015 年起当一百多万的难民跨越海陆边境涌入欧洲，欧洲国家正为解决这一问题绞尽脑汁。张培力（第 261-267 页）的装置作品灵感来自一位记者向一位难民提出的问题：“你想去哪个国家呢？”作品展示了十四面巨大的以白色蕾丝制成的国旗，分别根据十四个不同国家的国旗设计并编织出不同的纹理。实际上，她们的尺寸要比真实国旗的尺寸还要大，似乎刻意将这些国家的权力夸大化，然而编织图案所使用的材料使得这些国家符号不那么显而易见，与此同时，总还带着一种女性的阴柔气息，暖

45· www.dailymail.co.uk/news/article-3348102/I-think-married-terrorist-Tashfeen-Malik-shot-Syed-Farook-hesitated-attack-killed-14-FBI-investigate-radicalized-husband.html（访问于 2016 年 3 月 30 日）。
46· www.bbc.co.uk/news/world-us-canada-35914195（访问于 2016 年 3 月 30 日）。

昧而真伪难辨。旗杆横着悬挂旗子，它们在天花板和地板之间，时而整齐划一上下运动，时而犹如波浪起伏。当观众从当中走过时，对它们这些程式化运动的意义却不得而知：是胜是降，是好是坏，是喜是悲？原本国旗中所象征的国家权威被压缩到一个平面上，变成一面权力的影子，营造出一种特别的亲密感——对于某些人而言，这是一个戏谑的环境，对于另一些人来说，则可能是一个冥想甚至带有宗教意味的肃穆空间。这一由国旗组成的游行队伍在一块屏幕前停下了步伐，屏幕上循环展示着这些国家的著名旅游胜地。

紧随其后，在整个展览的结尾处展示的是安娜·卡特琳娜·多文的声音装置《请回来》（2014），它简单地呈现了一个金属面板，上面刻着那两个英文单词。艺术家在空旷的山谷中所录制的一段自己的声音，不断在大声呼喊着：“来吧……来吧……来吧……”余音缭绕，那是声音的影子，邀请我们每一个人回来。

影子从不撒谎

展览的英文标题使我们能够以多种不同方式来探讨展览中的作品如何对“影子”的能指进行运用。“影子从不撒谎”字面上的意思可被理解为，影子是为图像的现实，或是为我们对图像的感知所提供的一种保证。比如在恐怖片里，吸血鬼——可以十分真实，却又是 不死族——它们没有影子，意味着它们来自另外一个超自然的世界。又如，在数字领域，影子的的确确是在撒谎，是为了增强数字图像的真实感而被添加进去的。

作为本次展览的策展人，我们一起合作一项有关艺术和策展美学的研究已有五年多。我们最初因为准备中国视觉艺术研究中心（伯明翰城市大学）的第六届年会，即 2012 年在伦敦皇家艺术学院举行的“语言的影子”而开始接触。那次的合作衍生出了对于亚洲和西方艺术中语言作为支撑理解的角色 的兴趣。马克·纳什随后来到了广州参观了第四届广州三年展“the Unseen”。⁴⁷ 该展览着力于对不可见的事物的探讨，而中文标题却没有对应，被译为“见所未见”。对视觉和语言的这一双重关注在“真实的假像”（或是英文中的“影子从不撒谎”）中再次结合到了一起。

正如上文中提到的，我们的项目以探讨语言学的差异为基础，尤其是建立在一个更加描述性的西方语言和更加富有诗意和哲思的中文之间，我们希望通过这些差异来牵引观众的注意力，一起来思考我们所理解的图像、影子和艺术作品在不同的语言、文化和历史语境中所存在不同的意义。在避免对这一点的过度强调的同时，此次展览其中一个关键目的，是要通过潜藏在今天艺术家们回应这些概念的不同方式之下的“翻译”过程，进而探讨艺术和哲学的共振。我们本次展览对“影像”（即影子之像）的不同模式进行了查考，以此将建立于各种批评和哲学假设之上的艺术实践连接起来，以期更新有关艺术与创造性的探讨。

（林家勒译，姜节泓校）

47· “第四届广州三年展：见所未见”由姜节泓和乔纳森·沃金斯策划，广东美术馆，广州，2012 年 9 月 29 日 –12 月 16 日，展出了 80 多位来自 24 个国家和地区的艺术家的作品。



艺术家
Artists

拍摄 / 毛豆 Photographed by Maodou

帕克隆·安纳丁 Poklong ANADING

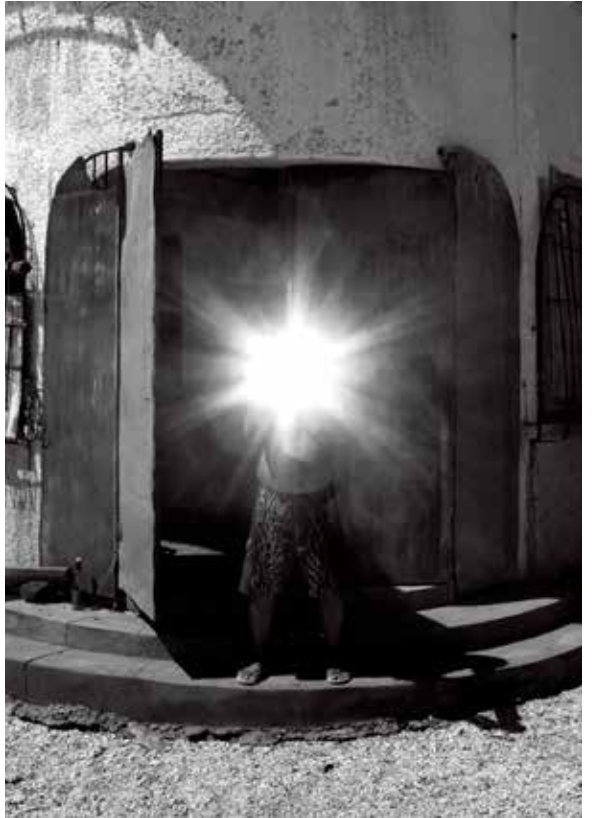
帕克隆·安纳丁，1975 年出生于菲律宾马尼拉，1999 年于菲律宾国立大学美术学院获美术学士学位。他近期举办的个展包括：“恒星的信使”（Taro Nasu 画廊，东京，2016）、“邂逅与出发”（Athr 画廊，吉达，2016）、“都市峡谷”（1335MABINI 当代艺术中心，马尼拉，2015）、“偶遇或错过即是偶遇”（马尼拉法语联盟机构，马卡迪，2015）、“复制全选”（塞拉沙苏纳瑞欧艺术空间，万隆，2013）。近期参加的群展有“第 15 届威尼斯建筑双年展”（莫拉宫，威尼斯，2016）、“造动：第 5 届亚洲艺术双年展”（国立台湾美术馆，台中，2015）、“菲律宾影像聚焦”（亚洲协会博物馆，纽约，2015）以及“六木本艺术之夜”（由片冈真实策展，东京，2015）。

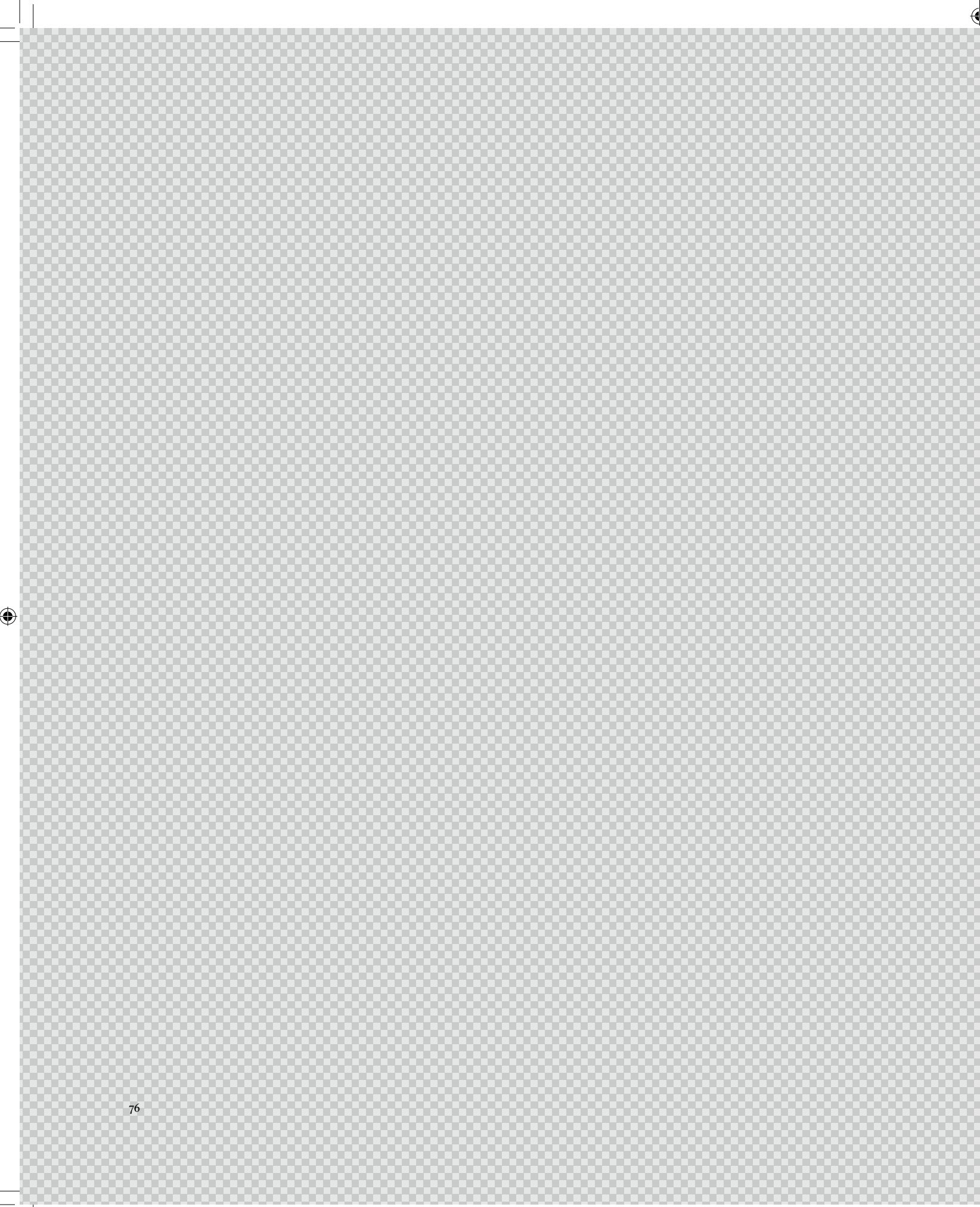
Poklong Anading was born in 1975 in Manila, Philippines. He earned a BFA in painting from the College of Fine Arts, University of the Philippines (1999). His recent solo exhibitions include *Sidereal Message* (Taro Nasu, Tokyo, 2016), *Encounter and Departure* (Athr Gallery, Jeddah, 2016), *Urban canyon* (1335MABINI, Manila, 2015), *Hit or miss is a hit* (Alliance Francaise de Manille, Makati, 2015), *Copy Select All* (Selasar Sunaryo Art Space, Bandung, 2013). His recent group exhibitions include *the 15th International Architecture Exhibition* (Palazzo Mora, Venice, 2016), *the 5th Asian Art Biennial: Artist Making Movement* (National Taiwan Museum of Fine Arts, Taichung, 2015), *Video Spotlight Philippines* (Asia Society Museum, New York, 2015), *Roppongi Art Night* (curated by Mami Kataoka, Tokyo, 2015).



《匿名》，黑白摄影胶片，灯箱
Anonymity, black and white photographic film transparency,
 lightboxes, 50 × 43 × 3.5 cm, 2004-12
 Courtesy of the artist and Athr Gallery





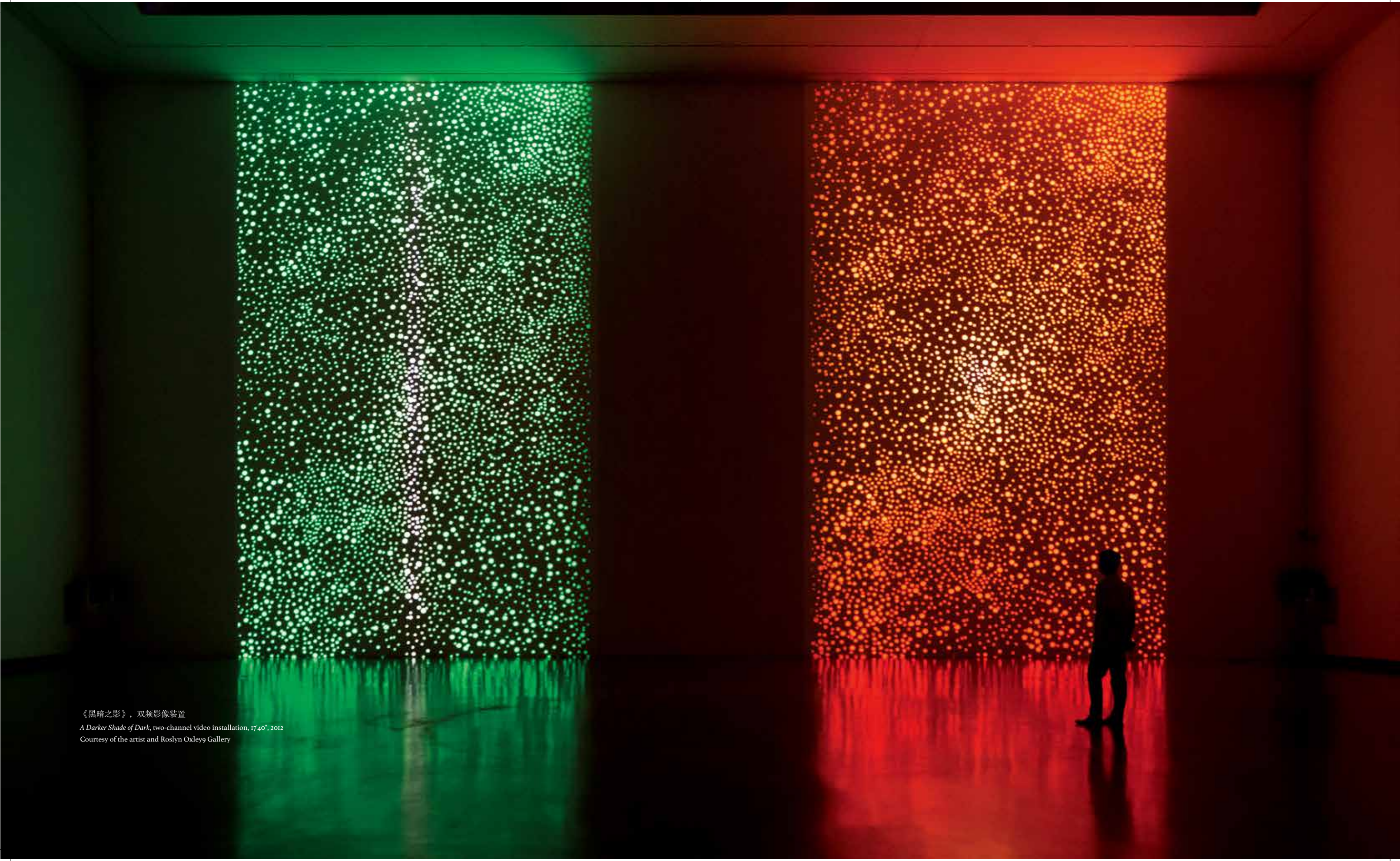


丹尼尔·博伊德

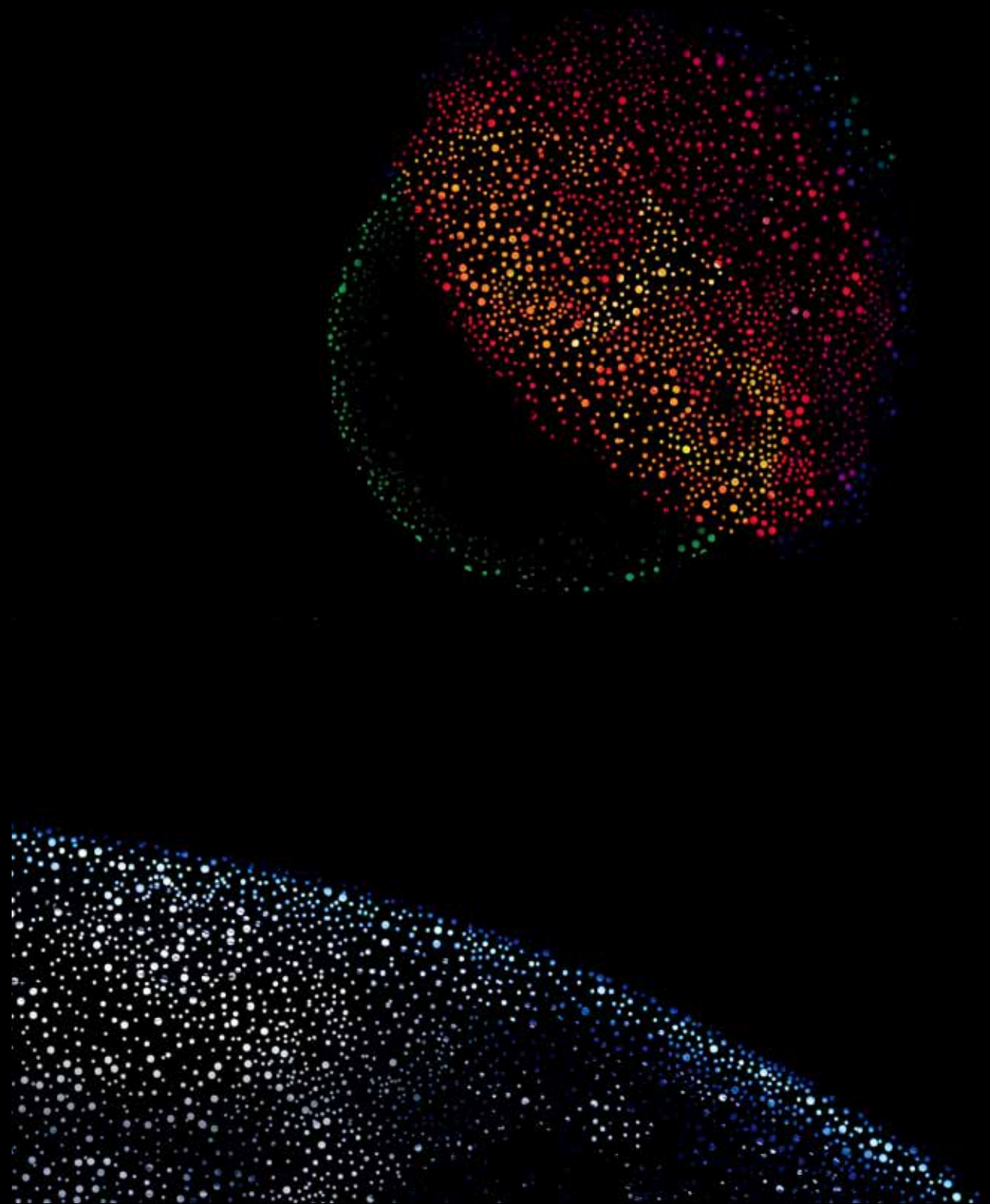
Daniel BOYD

丹尼尔·博伊德，1982 年出生于澳大利亚城市凯恩斯，他目前生活和工作于悉尼。博伊德入选参与了由史蒂芬妮·罗森塔尔策划的“第 20 届悉尼双年展：未来已经到来——它只是分布不均”。作品近期还参加了由奥奎·恩威佐策划的“第 56 届威尼斯双年展：全世界的未来”（2015），“关于毕加索：回应其艺术的当代艺术家”（毕加索博物馆，巴塞罗那）、“第 4 届莫斯科年轻艺术家国际双年展：梦想的时代”（莫斯科，2014）、“科钦 – 穆吉里斯双年展：轮生的探索”（科钦，印度，2013）以及“2014 塔拉沃拉双年展：在我面具下耳语”（塔拉沃拉，2014）。博伊德近期在艺术空间视觉艺术中心（悉尼，2013）和自然历史博物馆（伦敦，2012）举办了个展。2014 年博伊德获得了宝格丽艺术奖，以及悉尼的麦格理银行和当代艺术美术馆两大委约项目。博伊德在澳大利亚参加过的一些著名群展有“原始主义的未来”（海德当代艺术博物馆，墨尔本，2013）、“第 7 届亚太当代艺术三年展”（昆士兰美术馆 / 昆士兰现代美术馆，布里斯班，2012）以及“在这里我们称他们海盜”（当代艺术博物馆，悉尼，2010）。

Daniel Boyd was born in Cairns in 1982. He lives and works in Sydney. He has been selected for *the 20th Biennale of Sydney: The future is already here- it's just not evenly distributed* curated by Stephanie Rosenthal. Boyd's work was also recently displayed in *All the World's Futures* curated by Okwui Enwezor at *the 56th Venice Biennale* (2015), *Regarding Picasso: Contemporary Artists Responses to His Art* at the Musée Picasso, Barcelona, *the Moscow International Biennale for Young Art: A Time for Dreams*, Moscow, *the Kochi-Muziris Biennale: Whorled Explorations*, Kochi, India and *the 2014 TarraWarra Biennale Whisper in My Mask*, TarraWarra, Australia. Boyd has held solo exhibitions at Artspace in Sydney (2013) and at the Natural History Museum in London (2012). In 2014 Boyd received the Bulgari Art Award, as well as two major commissions for Macquarie Bank and the Museum of Contemporary Art in Sydney. Boyd's work has been included in notable group exhibitions in Australia, such as *Future Primitive*, Heide Museum of Modern Art, Melbourne (2013), *the 7th Asia Pacific Triennial of Contemporary Art (APT 7)*, Queensland Art Gallery / Gallery of Modern Art (GOMA), Brisbane (2012) and *We Call Them Pirates Out Here*, Museum of Contemporary Art, Sydney (2010).



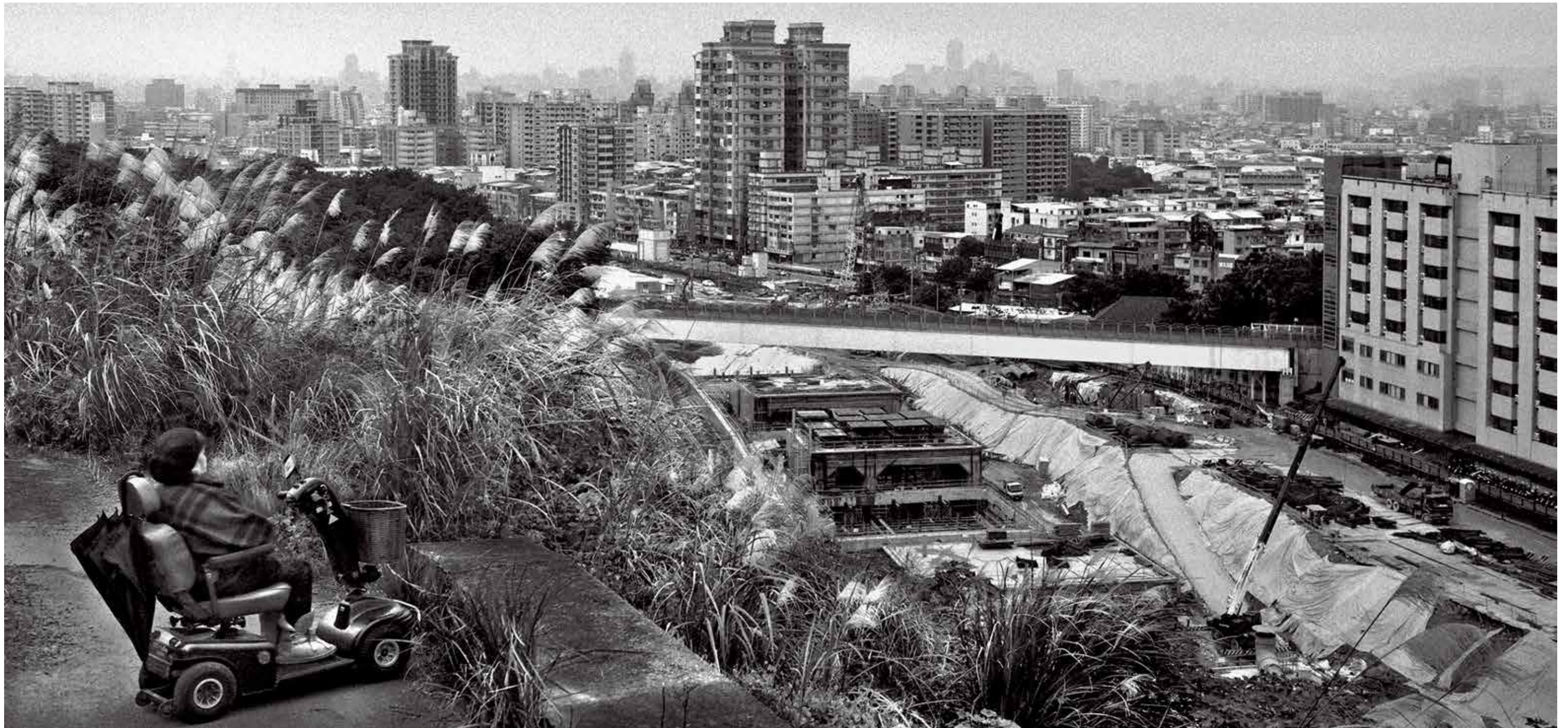
《黑暗之影》，双频影像装置
A Darker Shade of Dark, two-channel video installation, 17'40", 2012
Courtesy of the artist and Roslyn Oxley9 Gallery



陈界仁
CHEN Chieh-Jen

陈界仁，1960年出生于中国台湾桃园，目前生活和工作于台北。他近年的个展包括：“变文书——陈界仁影像、生产、行动与文件”（台北立方计划空间，2015）、“残响世界”（巴黎奥利弗·罗伯特画廊，2014）、“陈界仁”（卢森堡现代美术馆，2013）以及“路径图&帝国边界II——陈界仁个展”（瑞典耶夫勒艺术中心，2013）。他参加过的群展有“第20届悉尼双年展”（悉尼卡瑞基沃克斯空间，2016）、“失调的和谐——亚洲想像的批判性反思”（广岛市现代美术馆，2015）、“他者的时间——探索边界、差别与差异”（新加坡美术馆，2015）及“启视录——台湾录像艺术创世纪1983-1999”（台北关渡美术馆，2015）。

Chen Chieh-jen was born in 1960 in Taoyuan, Taiwan, and currently lives and works in Taipei, Taiwan. His recent solo exhibitions include *Bianwen Book: Images, Production, Action and Documents of Chen Chieh-jen* (The Cube Project Space, Taipei, 2015), *Realm of Reverberations* (Galerie Olivier Robert, Paris, 2014), *Chen Chieh-jen* (MUDAM Luxembourg, Luxembourg, 2013) and *The Route & Empire's Borders II* (Gävle konstcentrum, Gävle, 2013). His recent group exhibitions include *the 20th Biennale of Sydney* (Carriageworks Space, Sydney, 2016), *Discordant Harmony: Critical Reflection on the Imagination of Asia* (Hiroshima City Museum of Contemporary Art, Hiroshima, 2015), *Time of Others – Exploring Boundaries, Differences, and Otherness* (Singapore Art Museum, Singapore, 2015), *Rewind Video Art in Taiwan 1983-1999* (Kuandu Museum of Fine Arts, Taipei, 2015).



《残响世界》，影像
Realm of Reverberations, video, 99'48", 2014
 Courtesy of the artist



陈劭雄

CHEN Shaoxiong

陈劭雄，1962 年出生于中国广东省汕头市，现生活工作在北京和广州。1984 年毕业于广州美术学院版画系。1990 年和林一林、梁矩辉组建“大尾象工作组”。2007 和小泽刚（日本）、金泓锡（韩国）组建“西京人”。近期个展包括“陈劭雄：墨水、历史、媒体”（西雅图亚洲美术馆，2014）、“风干历史”（北京艺门画廊，香港，2013）、“有备无患——占领者攻略”（斯宾塞美术馆，美国堪萨斯大学，2012）、“信则有”（博而励画廊，北京，2009）、“集体记忆”（艺术 & 公众——皮埃尔·于贝尔当代艺术画廊，日内瓦，瑞士，2008）、“一招即中”（帕拉塞特艺术空间，香港，2008）、“看见的和看不见的，知道的和不知道的”（环球影城，北京，2007）、“陈劭雄”（芭芭拉·格罗斯画廊，慕尼黑，2007）。他参加的群展包括：“资本万岁”（Bank 画廊，上海，2015）、“景象和声音：全球电影和录像”（犹太美术馆，纽约，2014）、“水墨艺术：以古为今之当代中国”（大都会美术馆，纽约，2013）、“心灵世界：作为虚拟艺术工程”（首届深圳独立动画双年展，Bio 现场，华侨城创意文化园，深圳，2012）。

Chen Shaoxiong was born in 1962 in Shan Tou, Guangdong Province. He currently lives and works in Beijing and Guangzhou. He graduated from the Department of Printmaking, Guangzhou Academy of Fine Arts in 1984. He was co-founder of “Big Tail Elephant Group” together with Lin Yilin, Liang Juhui in 1990, and then co-established the “Xijing Men Group” with Tsuyoshi Ozawa and Gim Hongsok in 2017. His recent solo exhibitions include *CHEN SHAOXIONG: INK. HISTORY. MEDIA* (Asian Art Museum, Seattle, 2014), *Air-Dry History* (Pékin Fine Arts, Hong Kong, China, 2012), *Prepared: Strategies for Activists* (Spencer Museum of Art, University of Kansas, USA, 2012), *Chen Shaoxiong: Ink Things* (Spencer Museum of Art, University of Kansas, USA, 2009), *Seeing is Believing* (Boers-Li Gallery, Beijing, 2009), *Collective Memory* (Art & Public-Cabinet PH, Geneva, 2008), *CASH IN* (ParaSite Art Space, Hong Kong, 2008), *Visible and Invisible, Known and Unknown* (Universal Studios-Beijing, Beijing, 2007), *Chen Shaoxiong* (Barbara Gross Galerie, Munich, 2007). His group exhibitions include *Vive le Capital* (BANK, Shanghai, 2015), *Sights and Sounds: Global Film and Video* (The Jewish Museum, New York, 2014), *INK ART: Past as Present in Contemporary China* (The Metropolitan Museum of Art, New York, 2013), *The World of Soul: As Virtual Artistic Engineering* (First Shenzhen Independent Animation Biennale, Bio Art Center, OCT, Shenzhen, 2012).



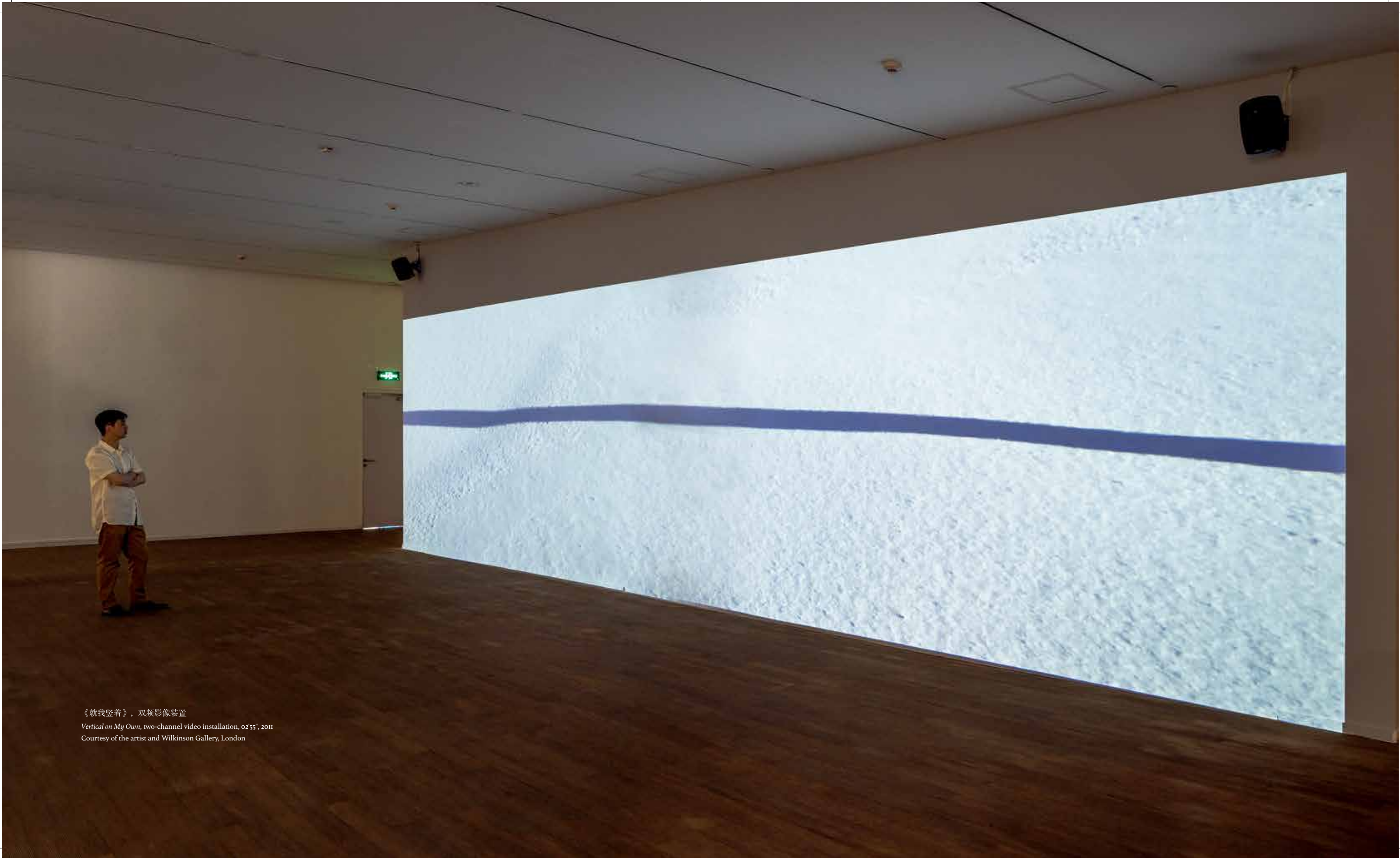
《墨水历史》，单频动画
Ink History, single screen animation, 03', 2010
 Courtesy of the artist and Pekin Fine Arts



安娜·卡特琳娜·多文
A K DOLVEN

安娜·卡特琳娜·多文, 1953 年出生于挪威奥斯陆, 现生活于罗弗敦群岛和伦敦。她的个展包括: “向前” (斯瓦尔巴德美术馆, 斯匹茨卑尔根岛, 2016)、 “一个另类的少年” (奥斯陆当代画廊, 奥斯陆, 2016)、 “回来” (艾康美术馆, 伯明翰, 2015), “托举天空的少年” (威尔金森画廊, 伦敦, 2014)、 “寻找平衡点” (站台中国, 北京, 2010)。她近期参加的群展有: “日常图像” (兰讷斯艺术博物馆, 丹麦, 2016)、 “自然文化” (奥斯陆当代画廊, 奥斯陆, 2016)、 “自我: 形象与身份” (特纳当代美术馆, 马盖特, 英国, 2015)、 “白底黑影” (伯布耶尔加尔德画廊, 哥本哈根, 2014)。

A K Dolven was born in 1953 in Olso. She now lives in Lofoten and London. Her solo exhibitions include *Ahead* (Svalbard Kunsthalle, Spitsbergen, 2016), *A Other Teenager* (OSL Contemporary, Oslo, 2016), *Please Return* (Ikon Gallery, Birmingham, 2015), *Teenagers Lifting the Sky* (Wilkinson Gallery, London, 2014), *Looking for Balance* (Platform China, Beijing, 2010). Her recent group exhibitions include *Hverdagsbilleder* (Randers Kunstmuseum, DK, 2016), *Naturcultur* (OSL Contemaporary, Oslo, 2016), *Self: Image and Identity* (Turner Contemporary, Margate, UK, 2015), *Shades of Black on White* (Galleri Bo Bjerregaard, Copenhagen, 2014).



《就我竖着》，双频影像装置

Vertical on My Own, two-channel video installation, 02'55", 2011

Courtesy of the artist and Wilkinson Gallery, London



《凌晨一点向南》，数码打印
I am South, c-print, 177 × 220cm, 2003
Courtesy of the artist and Wilkinson Gallery, London

































































































































































































































































































































































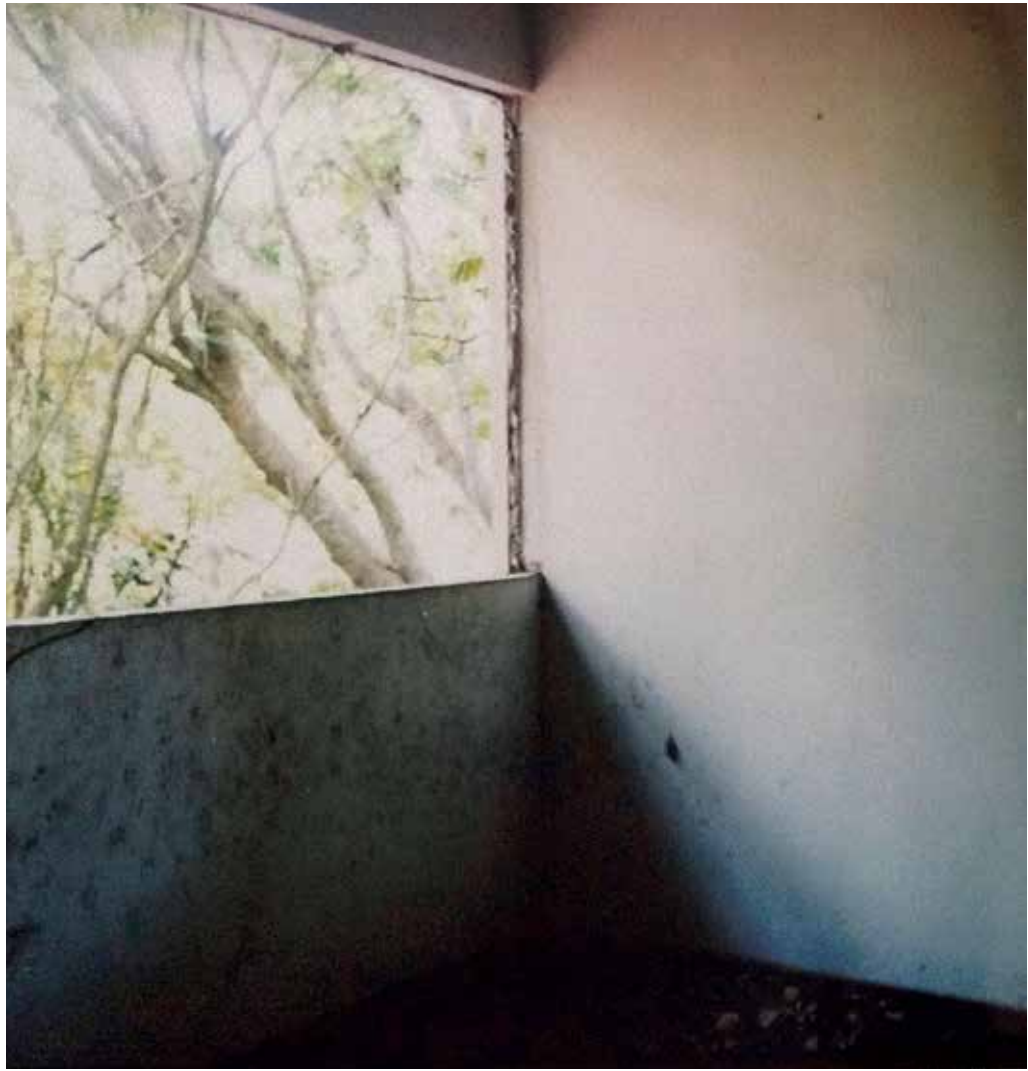










《窗子》，摄影，11 件
Windows, photographs, 11 pieces, 127 × 167 cm each, 2011-16
 Courtesy of the artist and Tracy Williams, Ltd., New York



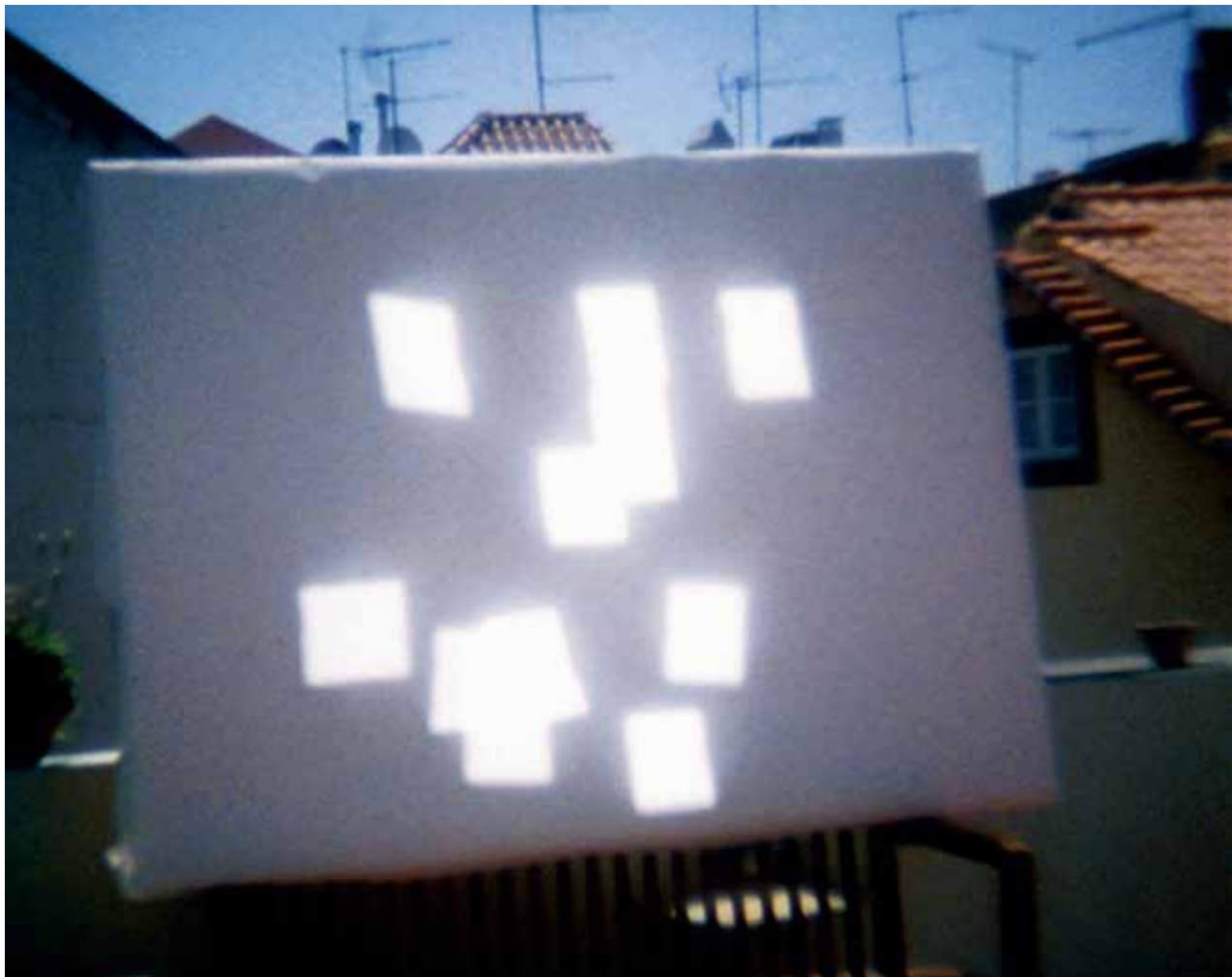


若·马利亚·古斯芒和佩德罗·派瓦

João Maria GUSMAO and Pedro PAIVA

若·马利亚·古斯芒和佩德罗·派瓦分别于 1979 年和 1978 年出生于里斯本。他们自 2001 年开始共同创作物件、装置及 16 毫米和 35 毫米短片。他们曾参加多个国际双年展，包括“第 8 届光州双年展”（韩国，2010），“第 55 届威尼斯双年展”中心馆展览（意大利，2013）。他们近期的个展有“帕帕加尤”（汉伽比克卡当代艺术中心，米兰，卡姆登艺术中心，伦敦，2014-15）、“异形理论”（法国当代艺术地方基金会，巴黎，2011）。他们的作品曾在多个电影节和实验电影项目中展示，其中包括电影选集文献库（纽约，2010）等。他们的作品还被多家重要公共和私人机构收藏，如泰特现代美术馆（伦敦）、卢森堡现代美术馆（卢森堡）、卡斯蒂利亚当代艺术博物馆（莱昂，西班牙）、贝加莫现当代美术馆（贝加莫，意大利）、卡洛斯提·古尔班基安基金会现代艺术中心（里斯本）、加泰罗尼亚当代艺术国立美术馆（里斯本）及国立造型艺术中心（巴黎）等。

The Portuguese artists João Maria Gusmão (Lisbon, 1979) and Pedro Paiva (Lisbon, 1978) have collaborated since 2001 on creating objects, installations and 16mm and 35mm short films. They have participated in several international biennales: *the 8th Gwangju Biennale* (South Korea, 2010) and the *Encyclopedic Palace* at the Central Pavilion, *the 55th Venice Biennale* (Italy, 2013). Their recent solo exhibitions include *Papagaio* (Hangar Bicocca, Milan, 2014-15) and Camden Arts Centre (London), *Alien Theory* (Frac Île-de-France, 2011). Their work has been screened in several film festivals and experimental film programs including the Anthology Film Archive (New York, 2010). Their works can also be found in collection of significant public and private institutes such as Tate Modern (London), Mudam (Luxembourg), Musac (León), GAM (Bergamo), CAM-Fundaetc Calouste Gulbenkian (Lisbon), MNAC (Lisbon) and Centre National des Arts Plastiques (Paris).



《热射线》，16 毫米胶片，彩色，无声
Heat Ray, 16mm film, colour, no sound, 02'27", 2010
 Courtesy of the artists



《三个太阳》，16 毫米胶片，彩色，无声
3 *Suns*, 16mm film, colour, no sound, 0'50", 2009
Courtesy of the artists



《月食》，16 毫米胶片，彩色，无声
Eye Eclipse, 16mm film, colour, no sound, 02'40", 2007
Courtesy of the artists



《乌龟》，16 毫米胶片，彩色，无声
Turtle, 16mm film, colour, no sound, 02'40", 2011
 Courtesy of the artist



《在动车里的睡眠》，16 毫米胶片，彩色，无声
Sleeping In a Bullet Train, 16mm film, colour, no sound, 08'02", 2015
 Courtesy of the artists



《人类的火把》，16 毫米胶片，彩色，无声
The Human Torch, 16mm film, colour, no sound, 02'23", 2007
 Courtesy of the artists

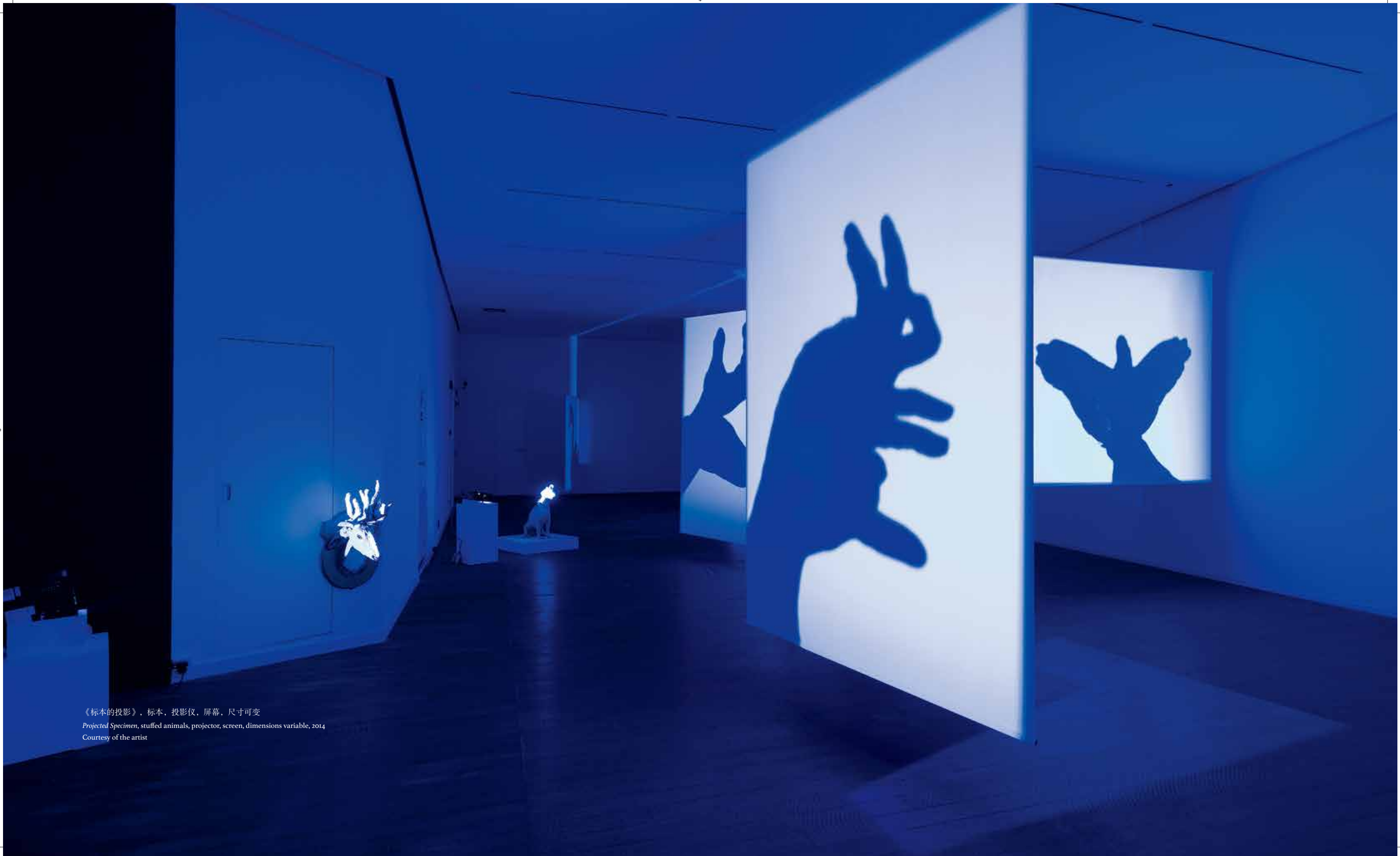


《上床》，16 毫米胶片，彩色，无声
Getting into Bed, 16mm film, colour, no sound, 02'47", 2011
 Courtesy of the artists

韩庚佑
HAN Kyung Woo

韩庚佑出生于韩国首尔。2005年毕业于国立首尔大学雕塑系，获得艺术学士学位；之后赴芝加哥艺术学院学习电影、影像及新媒体，2007年获得艺术硕士学位。现执教于首尔国立科技大学。韩庚佑近期参加的群展有“新的未来——韩国与印度尼西亚媒体装置艺术展”（雅加达，2015）、“釜山双年展——生活在这个世界”（釜山美术馆，2014）、“见所未见——第四届广州三年展”（广东美术馆，2012）、“纯水或气泡水”（格塞利当代艺术画廊，伦敦，2011）。他近期的个展包括“非常识”（H 沙龙画廊，首尔，2015）、“我思”（宋恩艺术空间，首尔，2014）、“标准混乱”（H 沙龙画廊，首尔，2015）、“红橱柜”（鲁普画廊，首尔，2011）、“移位”（LG 空间，芝加哥，2006）。

Han Kyung Woo was born in Seoul Korea. He has a MFA in Film, Video and New Media at The School of the Art Institute of Chicago, and has a BFA in Sculpture at Seoul National University. He is a professor at Seoul National University of Science and Technology. His recent group exhibitions include *New Future, Korea-Indonesia Media Installation Art Exhibition* (Jakarta, 2015), *Busan Biennale—Inhabiting the World* (Busan Museum of Art, 2014), *The Unseen, the 4th Guangzhou Triennial* (Guangdong Museum of Art, 2012), *Still or Sparkling* (Gazelli Art House, London, 2011). His recent solo exhibitions include *Uncommon Sense* (Salon de H, 2015), *I MIND* (SongEun Art Space, 2014), *Standard Disorder* (Salon de H, 2012), *Red Cabinet* (Alternative Space Loop, Seoul, 2011), *Displacement* (LG space, Chicago, 2006).



《标本的投影》，标本，投影仪，屏幕，尺寸可变
Projected Specimen, stuffed animals, projector, screen, dimensions variable, 2014
Courtesy of the artist





胡介鸣

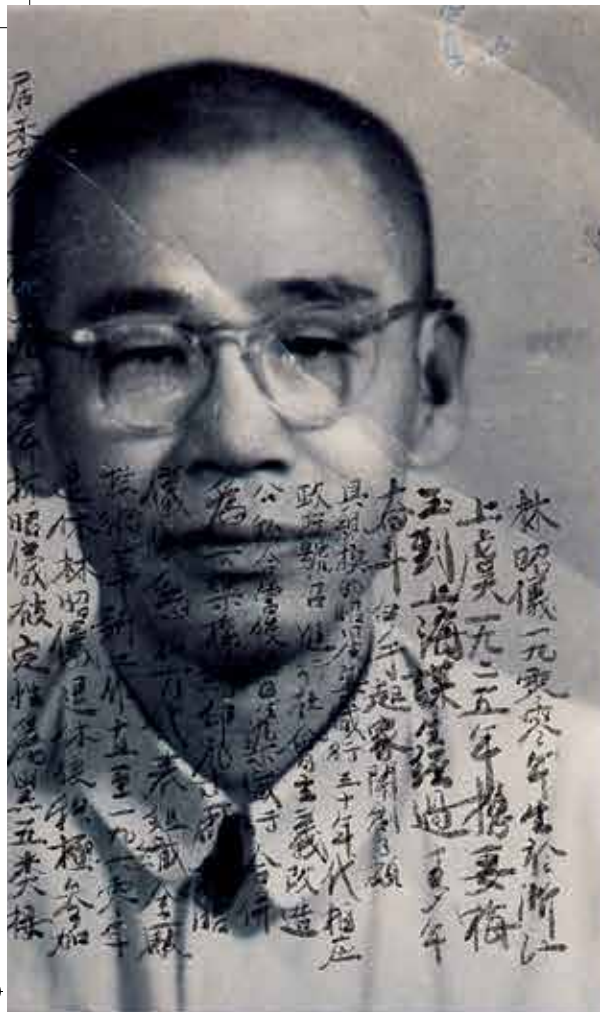
HU Jieming

胡介鸣，1957 年出生于中国上海，他最关注的题材之一是新旧交替的更迭，并持续就这一主题进行提问。他利用各种媒介，包括摄影、录像、数字互动技术，以及建筑元素和音乐。他近期参加的群展包括“多重宇宙”（上海二十一世纪民生美术馆，2014）、“时代肖像——当代艺术 30 年”（上海当代艺术博物馆，2013）、“第九届上海双年展”（上海当代艺术博物馆，2012）、“万象”（中国美术学院，杭州，2011）。他的个展包括“媒介集合：胡介鸣作品《太极》之文献化展陈”（新时线媒体艺术中心，上海，2014）、“邵志飞 / 胡介鸣双个展”（新时线媒体艺术中心，上海，2014）、“录像局·档案 29：胡介鸣”（录像局，北京，2014）、“景观”（K11 购物艺术中心，上海，2014）。

Hu Jieming was born in 1957, Shanghai, China. One of his primary themes is the co-existence of the old and the new in a modern society. In his art he constantly comments upon and questions this concept with a variety of media including photography, video, digital interactive technology, and architectural elements, along with musical aspects. His recent group exhibitions include *Cosmos* (Opening Exhibition of Shanghai 21st Century Minsheng Art Museum, Shanghai, 2014), *Portrait of the Times, 30 Years of Chinese Contemporary Art* (Power Station of Art, Shanghai, 2013), *the 9th Shanghai Biennale* (Power Station of Art, Shanghai, 2012), *Wanxiang* (China Academy of Art, Hangzhou, 2011). His solo exhibitions include *Media Accumulation-Archiving Hu Jieming's Tai Chi* (Chronus Art Center, Shanghai, 2014), *Jeffrey Shaw and Hu Jieming Twofold Exhibition* (Chronus Art Center, Shanghai, 2014), *Video Bureau Archive 29: Hu Jieming* (Video Bureau, Beijing, 2014), *Spectacle* (K11 Art Mall, Shanghai, 2014).



《残影》，影像装置，5 件
The Remnant of Images, video installation, 5 pieces,
 100 × 60 × 30cm each, 2016
 Courtesy of the artist



胡晓媛
HU Xiaoyuan

胡晓媛，1977 年生于中国哈尔滨。2002 年毕业于中央美术学院设计系，现工作生活于北京。她近期举办的个展有“蚊骨”（北京公社，北京，2015）、“艺术宣言 / 胡晓媛 / 根处无果”（第 44 届巴塞尔艺术博览会艺术宣言单元，巴塞尔，2013）、“长物志第六回 / 胡晓媛”（蜂巢当代艺术中心，北京，2013）、“根处无果”（北京公社，北京，2012）。她近期参加的群展有“影像景观 / 上海艺术影像展 2015 活动影像单元”（上海展览中心，2015）、“内面”（东京宫，巴黎，2014）、“开 / 关：中国年轻艺术家的观念与实践”（尤伦斯当代艺术中心，北京，2013）、“不受控”（新美术馆，纽约，2012）。

Hu Xiaoyuan was born in 1977 in Harbin, China. She graduated from the China Central Academy of Fine Arts with a BA degree in Design in 2002, and now lives and works in Beijing, China. Her recent solo exhibitions include *Ant-bone* (Beijing Commune, Beijing, 2015), *Art Statement / HU Xiaoyuan / No Fruits around the Roots* (Art Statement of The 44th Art Basel, Basel, 2013), *Superfluous Things No.6: Hu Xiaoyuan* (Hive Center for Contemporary Art, Beijing, 2013) and *No Fruits around the Roots* (Beijing Commune, Beijing, China, 2012). Her recent group exhibitions include *Image Spectacle* at the Moving Image Programme of PHOTO SHANGHAI 2015 (Shanghai Exhibition Center, 2015), *Inside* (Palais de Tokyo, Paris, 2014), *ON/OFF: China's Young Artists in Concept And Practice* (Ullens Center for Contemporary Art, Beijing, 2013) and *The Ungovernables* (New Museum, New York, 2012).



《心梯》，灯光、镜面、玻璃、钢、枯藤、石头、枝条、西瓜、蛇蜕、桑嫫蛸、生丝，尺寸可变

Ladders of Heart, light, mirror, steel, vine, stone, tress, melon, snake slough, mantis egg-case, raw silk, dimensions variable, 2016
Courtesy of the artist and Beijing Commune



蒋鹏奕
JIANG Pengyi

蒋鹏奕，1977 年出生于湖南省沅江市，毕业于中国美术学院，现生活和工作于北京。他近期的个展包括“蒋鹏奕：亲密”（香格纳画廊，新加坡，2015）、“蒋鹏奕”（香格纳画廊 H 空间，上海，2014）、“一瞬——蒋鹏奕个展”（凯尚画廊，纽约，2014），以及“自有之物”（刺点画廊，香港，2013）。他参加过的群展有“2014 连州国际摄影年展”（连州，2014）、“中国当代摄影展：2009-2014”（上海民生现代美术馆，2014）、“首届北京国际摄影双年展”（北京中华世纪坛，2013）以及“第 7 届亚洲电影节”（首尔鲁普画廊，韩国，2013）。

Jiang Pengyi was born in Yuan Jiang, Hunan Province in 1977. He graduated from the China Academy of Art, and currently lives and works in Beijing. His recent solo exhibitions include *JIANG Pengyi: Intimacy* (ShanghART Singapore, Singapore, 2015), *Jiang Pengyi* (ShanghART H-Space, Shanghai, 2014), *Glimpses* (Klein Sun Gallery, New York, 2014) and *Everything Illuminates* (Blindspot Gallery, Hong Kong, 2013). His recent group exhibitions include *Lianzhou Photo 2014* (Lianzhou, Guangdong, 2014), *Chinese Contemporary Photography: 2009-2014* (Minsheng Art Museum, Shanghai, 2014), *the 1st Beijing Photo Biennale* (The China Millennium Monument, Beijing, 2013) and *the 7th Edition of Move on Asia* (Gallery LOOP, Seoul, 2013).

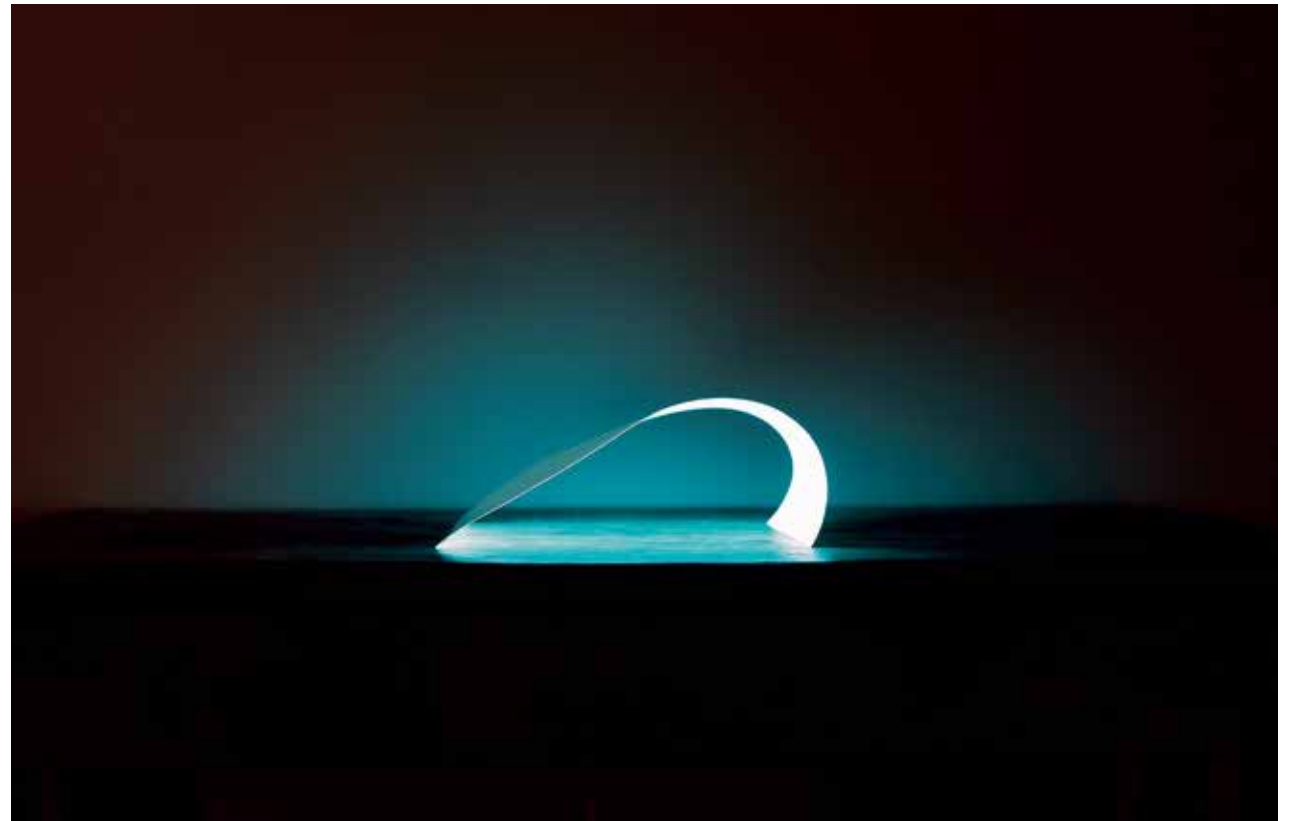


《自有之物之七》，艺术微喷

Everything Illuminates No. 7, archival inkjet print, 79.96 × 120cm, 2012
Courtesy of the artist and Aike Dellarco



《自有之物之五》，艺术微喷
Everything Illuminates No. 5, archival inkjet print, 47.30 × 65cm, 2012
 Courtesy of the artist and Aike Dellarco



《自有之物之四》，艺术微喷
Everything Illuminates No. 4, archival inkjet print, 47.30 × 65cm, 2012
 Courtesy of the artist and Aike Dellarco



金锋

JIN Feng

金锋，1967 年出生于上海，现生活工作于上海。1991 年毕业于东华大学工艺美术专业，获文学学士学位之后，在上海戏剧学院学习现代艺术，获艺术硕士学位。金锋一直坚持与其他艺术家合作，2011 年与丁力和殷漪成立 TOF 小组。他近期的个展包括“金锋 + 黄芳翎：我不能成为你革命的一部分”（BANK 画廊，上海，2015）、“TOF：7 号手册”（上海桃浦大楼，2013）、“TOF：逃生计划”（上海桃浦大楼，2011），以及“1234567 ——金锋个展”（上海比翼艺术中心，2007）。他参加过的群展有“天下无事”（曼城亚州三年展，2014）、“未来的节日——放映单元 I”（K11 购物艺术中心，2013），以及“造剧——剥光当前”（上海下河迷仓，2013）。

Jin Feng was born in Shanghai in 1967. He currently lives and works there. He graduated in 1991 from Dong Hua University with a bachelor's degree in Arts and Crafts before continuing his master's studies in Modern Art at the Shanghai Theatre Academy. Jin Feng has always committed himself to collaborating with other artists. In 2011, TOF group was established as a collective of three artists: Jin Feng, Ding Li and Yin Yi. His recent solo exhibitions include *Jin Feng+Huang Fangling: I can't be part of your revolution* (Bank gallery, Shanghai, 2015), *TOF Group: 7-PAMPHELET* (TOP, Shanghai, 2012), *TOF Group: Escape Plan* (TOP, Shanghai, 2011), *1234567* (BizArt Art Center, Shanghai, 2007). Recent group exhibitions include *Harmonious Society* at the Asia Triennial Manchester, 2014), *Festival to Come-Screening Section I* (K11, Shanghai, 2013), *Undressing The Present, Animation and Drama Theater* (Down Stream Garage, Shanghai, 2013).



《赛伊德》，纸本丙烯，录像视频
Syed, acrylic on paper, 316 × 330cm, video, 3'41"25", 2016
 Courtesy of the artist



琼·乔纳斯

Joan JONAS

琼·乔纳斯，1936 年出生于美国纽约。曾受过艺术史和雕塑专业训练的乔纳斯是二十世纪六十年代末行为艺术运动的中心人物。她在二十世纪六十年代末到七十年代的实验和创作对于从表演和影像到概念艺术和戏剧等许多当代艺术类型的发展起到了关键性影响。乔纳斯的作品曾在世界各大美术馆、画廊和大型群展中进行展览、放映及表演，例如：“台北双年展”、第 5 届至第 8 届以及第 11 届和第 13 届“卡塞尔文献展”、“2008 年悉尼双年展”、“2008 年横滨三年展”和第 28 届“圣保罗双年展”。她近期举办的个展包括巴黎高原艺术中心和网球场美术馆、纽约现代美术馆、博尔根美术馆、圣地亚哥当代艺术博物馆、日本北九州当代艺术中心，休斯顿当代艺术博物馆，米兰汉伽比克卡当代艺术中心，旧金山瓦特斯当代艺术中心，新加坡南洋理工大学当代艺术中心，以及第 56 届威尼斯双年展美国馆。

Joan Jonas was born in 1936 in New York, USA. Trained in art history and sculpture, Jonas was a central figure in the performance art movement of the late 1960s, and her experiments and productions in the late 1960s and early 1970s continue to be crucial to the development of many contemporary art genres, from performance and video to conceptual art and theatre. Jonas has exhibited, screened and performed her work at museums, galleries and large scale group exhibitions throughout the world, such as: *Taipei Biennial*; *Documenta 5,6,7,8,11, and 13*; *the 2008 Sydney Biennial*; *the 2008 Yokohama Triennial*; and *the 28th Sao Paolo Biennial*. She has recently presented solo exhibitions at Le Plateau and Jeu de Paume, Paris; Museum of Modern Art, New York; Bergen Kunsthall, Norway; Museum of Contemporary Art, San Diego; CCA Kitakyushu, Japan; Contemporary Art Museum, Houston; Hangar Bicocca, Milan; CCA Wattis Institute, San Francisco; NTU Centre for Contemporary Art, Singapore; and the United States Pavilion for the 56th Edition of the Venice Biennial.



《海市蜃楼之后》，装置，照相纸和录像，尺寸可变
After Mirage, installation, photographic paper and video,
dimensions variable, 1975-2011
Courtesy of the artist



《五月之窗》，录像
May Windows, video, 14'02", 1976
 Courtesy of the artist



《美丽的狗》，录像
Beautiful Dog, video, 21'40", 2014
 Courtesy of the artist





艾萨克·朱利安

Isaac JULIEN

艾萨克·朱利安，1960 年出生于伦敦，现生活和工作于伦敦。1984 年毕业于中央圣马丁艺术学院绘画与美术专业，就读期间，艾萨克·朱利安联合创办了桑科法电影与录像集体并活跃其间（1983-1992）。1991 年他曾是正常电影公司的创始成员之一。2001 年朱利安因影片《到马萨特兰的漫漫长路》（1999）和《流浪者》（2000）而获特纳奖提名，两部影片前者在哈维尔·德·弗鲁托斯合作下完成，后者则由哈维尔·德·弗鲁托斯负责编舞。朱利安还曾在巴黎蓬皮杜中心（巴黎，2005）、迈阿密当代艺术博物馆（迈阿密，2005）、汉诺威凯斯特纳协会展览馆（汉诺威，2006）、里斯本西亚多国立当代艺术博物馆（里斯本，2009）、布兰德霍斯特博物馆（慕尼黑，2011）和巴西蓬佩亚 SESC 文化体育中心（圣保罗，2012）播映。其影片“万重浪”（2010）曾在国际巡回上映，迄今已有超过 15 个国家参与展示该作，其中包括纽约现代艺术博物馆（纽约，2013/14）。朱利安的作品同时被纳入公共机构和私人收藏中，如纽约现代艺术博物馆、泰特现代美术馆、蓬皮杜中心、古根海姆博物馆、挪威国家博物馆和路易威登艺术基金会等。

Isaac Julien was born in 1960 in London, where he currently lives and works. While studying painting and fine art at St Martin's School of Art from which he graduated in 1984, Isaac Julien co-founded the Sankofa Film and Video Collective in which he was active from 1983–1992. He was also a founding member of Normal Films in 1991. Julien was nominated for the Turner Prize in 2001 for his installations *The Long Road to Mazatlán* (1999), made in collaboration with Javier de Frutos and *Vagabondia* (2000), choreographed by Javier de Frutos. Julien has had solo shows at the Centre Pompidou, Paris (2005), MOCA Miami (2005), Kestnergesellschaft, Hanover (2006), the Museu Nacional de Arte Contemporânea – Museu do Chiado, Lisbon, Portugal (2009), Museum Brandhorst (2011) and most recently at SESC Pompeia in Brazil (2012). His film *Ten Thousand Waves* (2010) went on world tour, and has been on display in over 15 countries so far, and which will conclude at the Museum of Modern Art, New York in 2013/14. Julien is represented in both public and private collections including the Museum of Modern Art, New York; Tate Modern; Centre Pompidou; Guggenheim Collection; the National Museum of Norway and the Louis Vuitton Art Foundation.





《游戏时间》，双频融合，高清影像，5.1 环绕立体声
Playtime, double video projection, edge blended, single screen ultra high definition
with 5.1 surround sound, 66'57", 2013
Courtesy of the artist and Victoria Miro Gallery, London





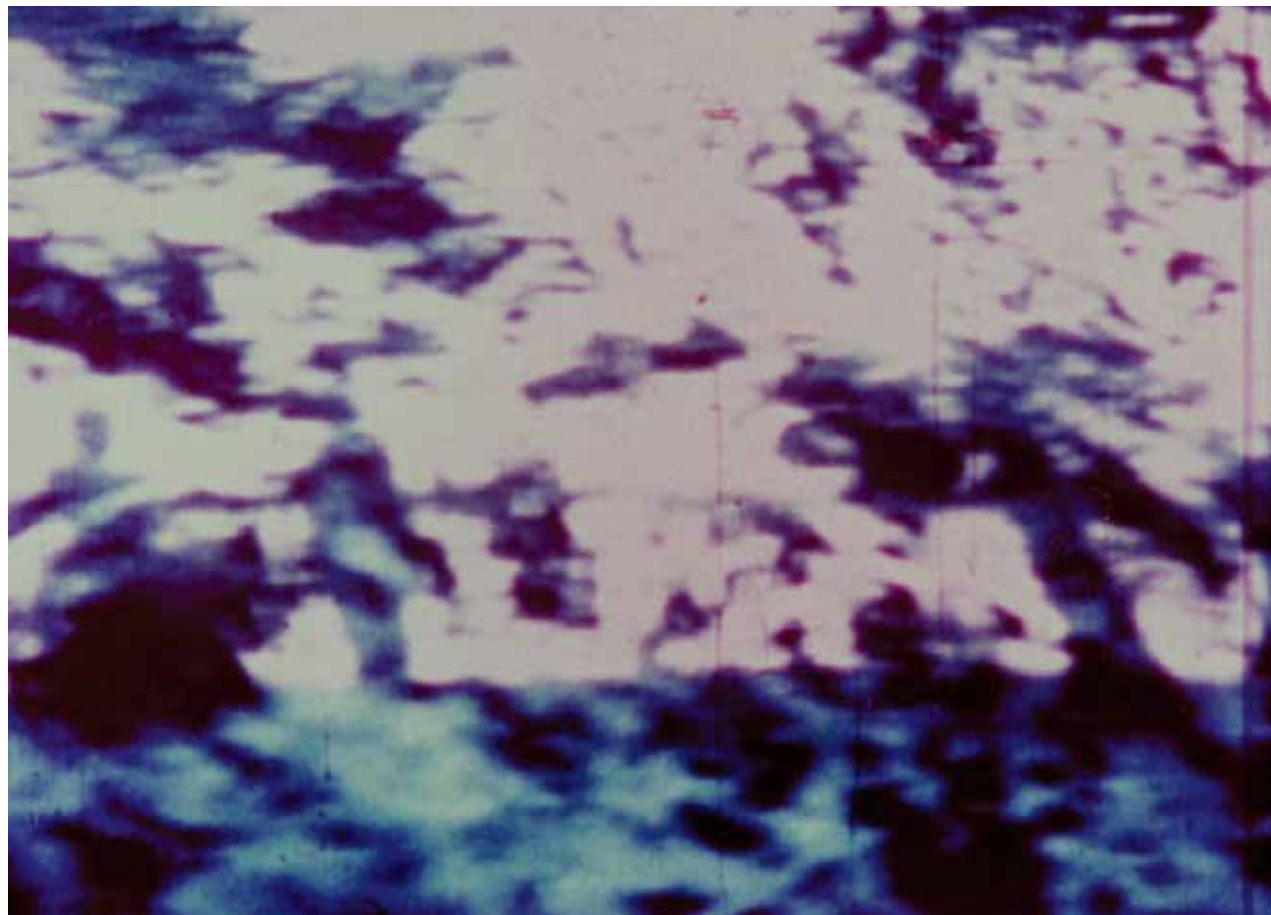
我是说，这些年轻人生来不同。



提纳·金 Tina KEANE

提纳·金出生于 1948 年。1967 年至 1970 年期间就读于哈默史密斯艺术学院和约翰·卡斯爵士艺术学院，1995 年至 1996 年期间就读于伦敦印刷学院并获独立电影和影像专业硕士学位。提纳·金参加过国内外各大重要的展览，同时也曾参加包括加拿大班夫艺术文化中心在内的多家机构的驻留艺术家项目。她是“圈子——女性电影发行网络”的创始成员之一，也曾策划展览及放映项目，如与米歇尔·欧普瑞合作的展览“新多元主义”（泰特美术馆，1985）。她还曾获得由英国艺术发展协会、英国公共广播电视第四频道、英国文化教育协会以及伦敦电影制作基金会等多家机构颁发的奖项。金也是英国及海内外多家学院和大学的客座教授，其中包括哈佛大学。1982 年至 2012 年期间她于英国中央圣马丁艺术与设计学院担任电影及影像课程的客座教授，2003 年至 2012 年间任该校研究员。

Tina Keane was born in 1948. She studied at Hammersmith College of Art and Sir John Cass School of Art (1967-70) and got an MA in Independent Film and Video from London College of Printing (1995-96). Tina Keane has exhibited widely both nationally and internationally and was Artist in Residence at various institutions including the Banff Centre in Canada. She is a founder member of Circles - Women in Distribution and curator and programmer of exhibitions and screenings including *The New Pluralism* exhibition at the Tate (with Michael O'Pray, 1985). She has won awards from the Arts Council of Great Britain, Channel 4, the British Council and London Production Board. Keane has been a Visiting Lecturer at many colleges and universities throughout the UK and abroad, including Harvard University. She was Lecturer in Film and Video at Central Saint Martins College of Art & Design, London from 1982-2012 and was a Research Fellow at the College from 2003-12.



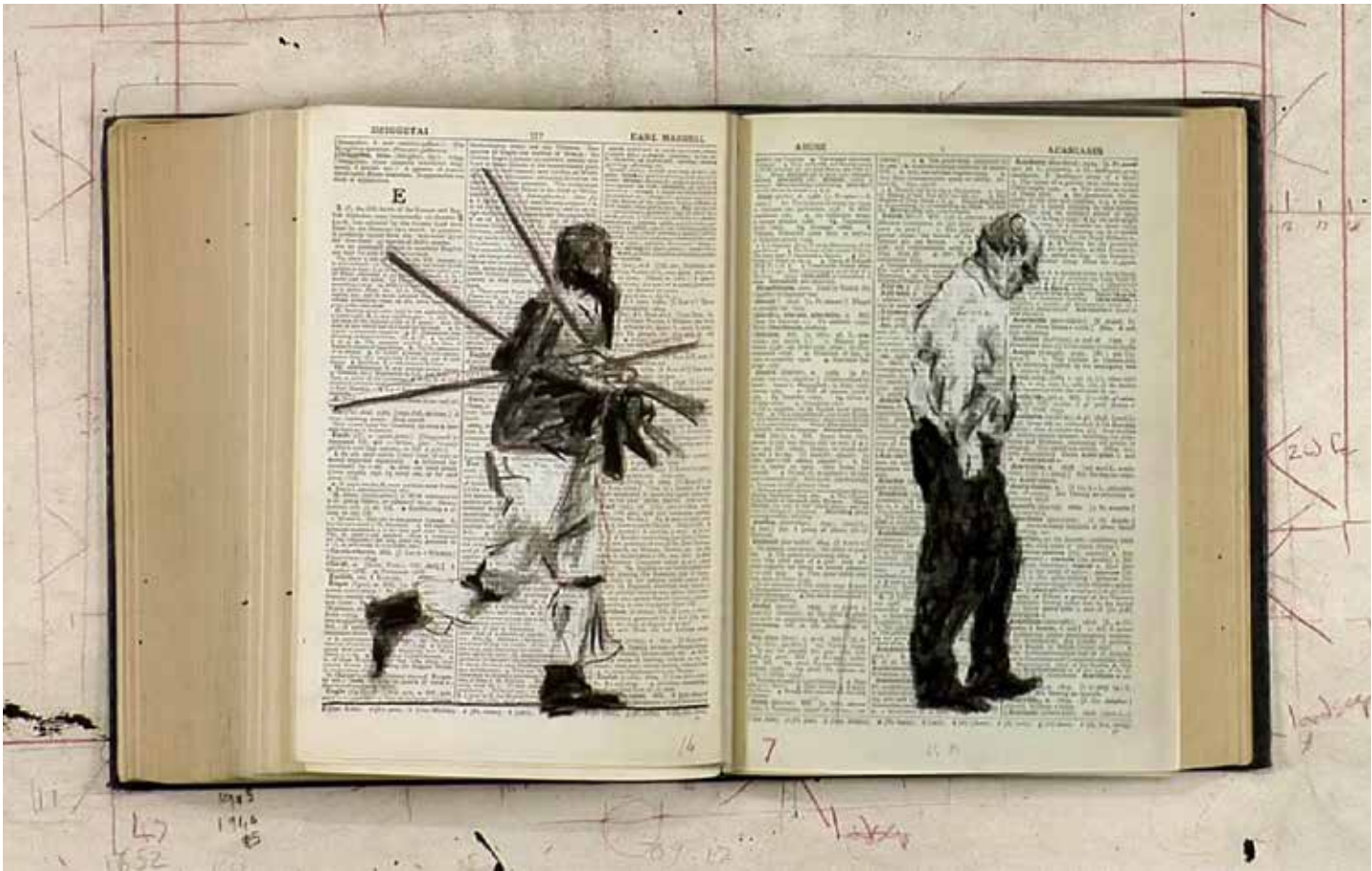
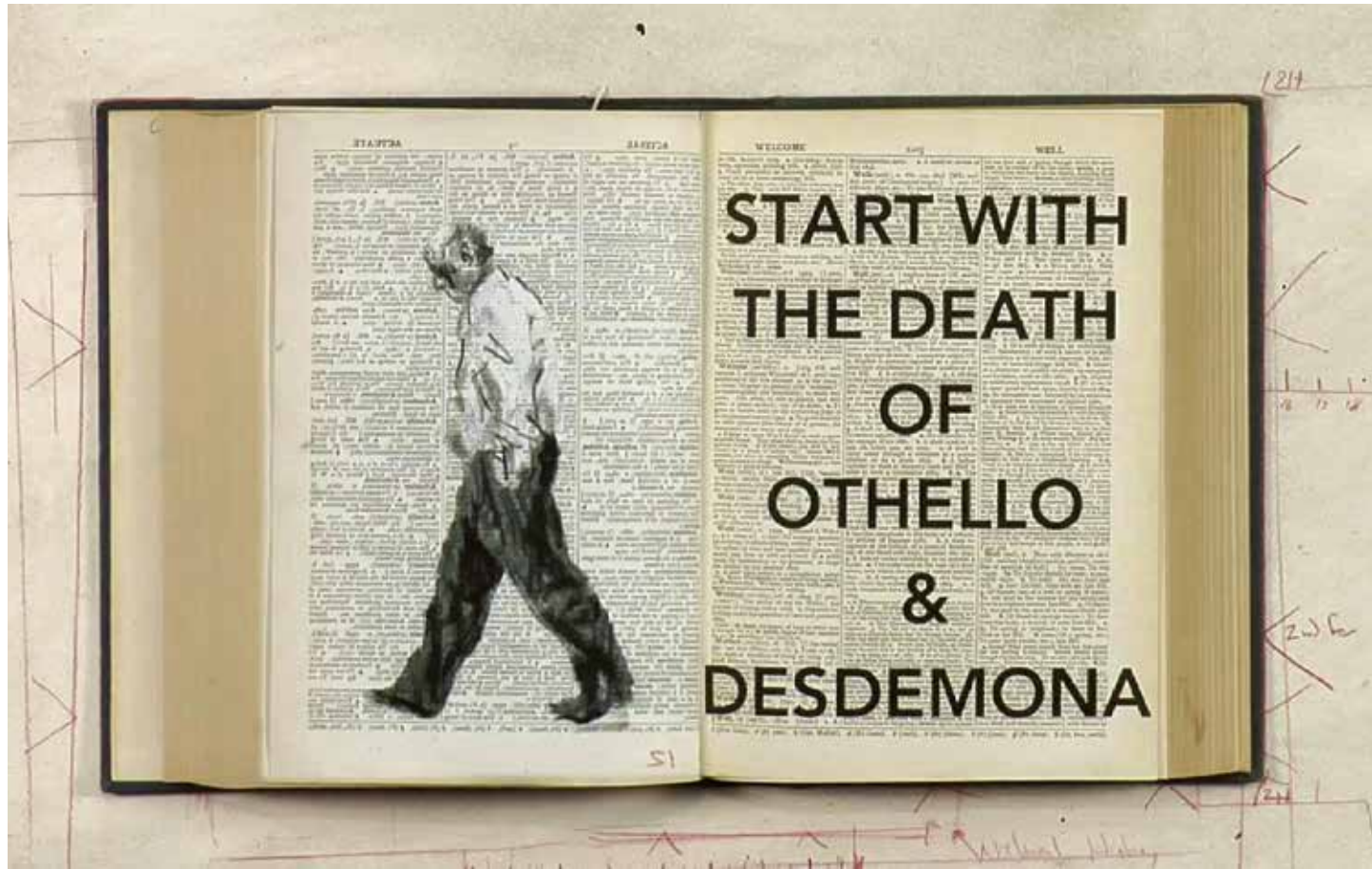
《旅程之影》，16 毫米胶片转为单频录像
Shadow of A Journey, 16 mm film transferred to single
 channel video, 20', 1980
 Courtesy of the artist

威廉·肯特里奇

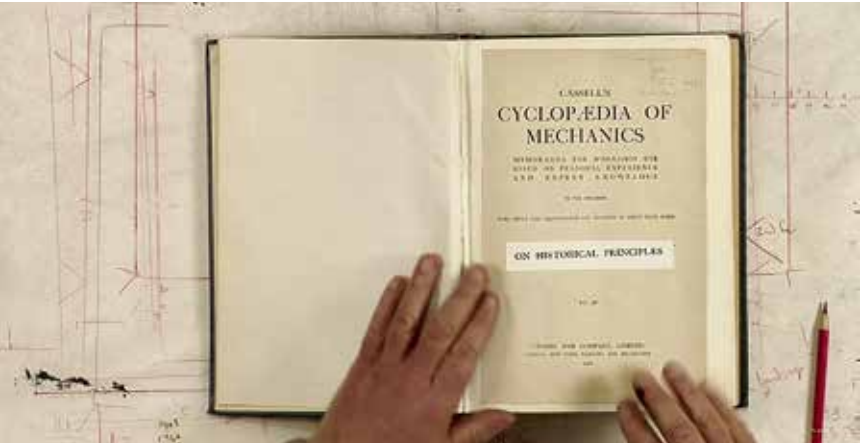
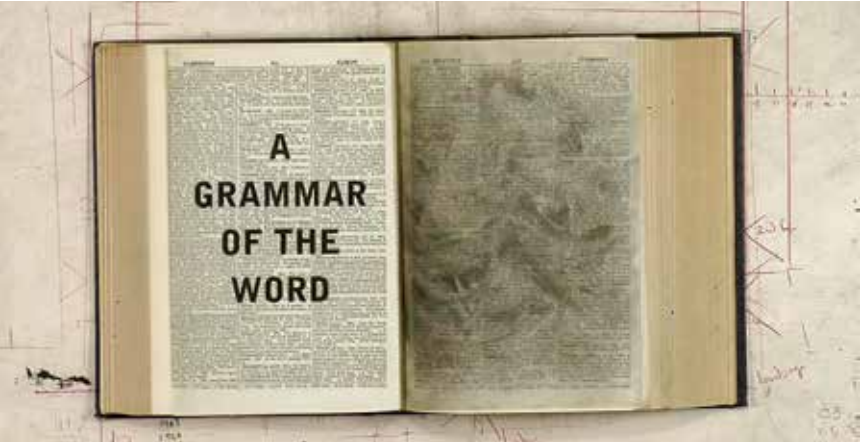
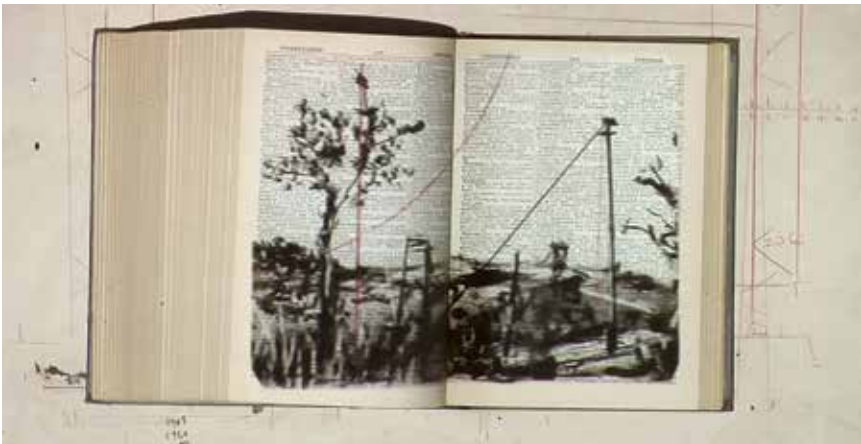
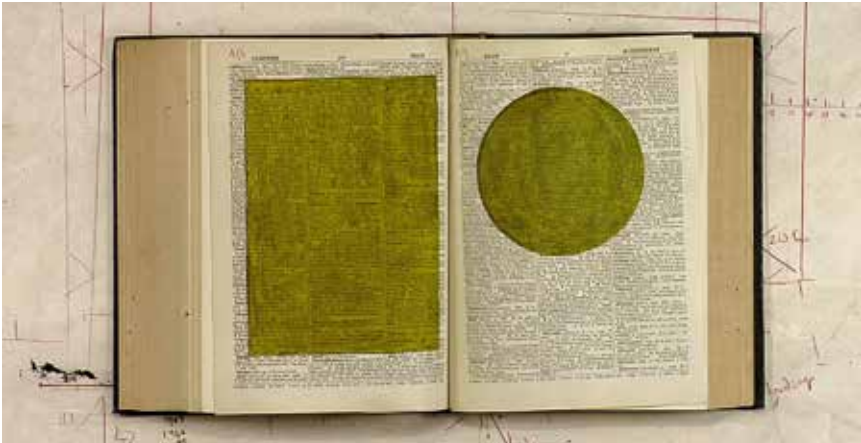
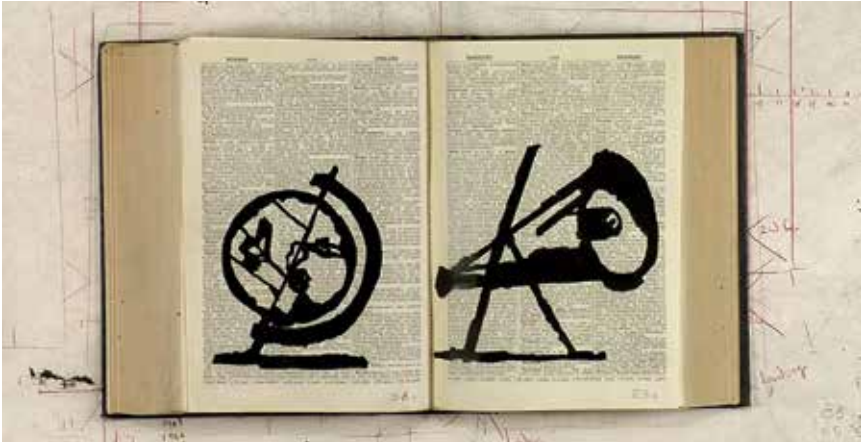
William KENTRIDGE

威廉·肯特里奇，1955 年出生于南非约翰内斯堡，现生活和工作于约翰内斯堡。他曾先后就读于威特沃特斯兰德大学（1973-76）和约翰内斯堡艺术基金会大学（1976-78），并且曾在巴黎雅克勒科克国际歌剧学校学习哑剧和戏剧（1981-82）。他最近的个展包括“更甜蜜地舞蹈”（玛丽安·古德曼画廊，纽约，2016）、“样板札记”（尤伦斯艺术中心，北京；国立现当代艺术博物馆，首尔，2015）、“拒绝时间”（波士顿当代美术馆，2014）、“影子礼赞：威廉·肯特里奇收藏展”（大都会艺术博物馆，纽约，2013）和“威廉·肯特里奇：我不是我”（泰特现代美术馆，伦敦，2012）。他参与的一系列重要国际性群展有“凯旋与挽歌绘画项目”（威尼斯双年展，2015）、“甘霖”（光州美术馆，光州，2014）、“黑或白”（市立凡艾因霍芬博物馆，荷兰，2013）、“第 13 届卡塞尔文献展”（卡塞尔，2012）和“活着！”（原当代艺术博物馆，东京，2011）。

William Kentridge was born in Johannesburg, South Africa, in 1955. He currently lives and works in Johannesburg, South Africa. He attended the University of the Witwatersrand, Johannesburg (1973–76), Johannesburg Art Foundation (1976–78), and studied mime and theater at L'École Internationale de Théâtre Jacques Lecoq, Paris (1981–82). His recent solo exhibitions include *More Sweetly Play the Dance* (Marian Goodman Gallery, New York, 2016), *Notes Toward a Model Opera* (Ullens Center, Beijing; National Museum of Modern and Contemporary Art, Seoul, 2015), *The Refusal of Time* (ICA Boston, Boston, 2014), *In Praise of Shadows: William Kentridge in the Collection* (Metropolitan Museum of Art, New York, 2013) and *William Kentridge: I am not me* (Tate Modern, London, 2012). He has participated a number of significant international exhibitions: *Drawing from Triumphs and Laments Project* (Venice Biennale, 2015), *Sweet Dew* (Gwangju Museum of Art, Gwangju, 2014), *Black or White* (Stedelijk Van Abbemuseum, Netherlands, 2013), *the 13th Documenta* (Kassel, 2012) and *Be Alive!* (Hara Museum of Contemporary Art, Tokyo, 2011).



《二手阅读》，单频录像
Second-hand Reading, single channel video, 07'01", 2013
 Courtesy of the artist





林东鹏 LAM Tung-Pang

林东鹏 1978 年出生于中国香港，2002 年毕业于香港中文大学艺术系；2003 年获香港艺术发展局奖学金，赴笈英国圣马丁艺术与设计学院攻读硕士。曾获多个奖项，包括亚洲文化协会奖学金 (2012)、香港民政事务局局长嘉许礼 (2012)、香港当代艺术双年奖 (2009)、杰出亚洲艺术奖 (2006)、英国亨町艺术家奖 (2005) 等。他近年的个展包括“好奇匣”（中华文化中心，美国旧金山，2013）、“过去进行式——林东鹏新作展”（歌德画廊，歌德学院，香港，2012）。他参加过的群展有“原道 —— 中国当代艺术的新概念”（香港艺术馆，2013）、“诸时代中最好，诸时代中最糟：当代艺术之复活与启示”（基辅双年展，2012）。

Lam Tung-pang was born in 1978 and now lives and works in Hong Kong. He graduated from the Fine Arts Department of The Chinese University of Hong Kong in 2002 before being awarded a scholarship from the Hong Kong Arts Development Council to undertake a Master in the Central St. Martins College of Art and Design, London in 2003. He has received a number of awards, including the 2012 Asian Cultural Fellowship, Outstanding Contributions to the Development of Culture and Arts by the Secretary for Home Affairs, Hong Kong, in 2012, Hong Kong Contemporary Art Biennial Award in 2009, The Schoeni Prize, Sovereign Asian Art Prizes in 2006, Hunting Art Prize, UK in 2005. His recent solo exhibitions include *The Curiosity Box* (Chinese Culture Center of San Francisco, U.S.A, 2013), *Past Continuous Tense - new works by Lam Tung-pang* (Goethe-Institut, Hong Kong, 2012). Recent group exhibitions include *The Origin of Dao: New Dimensions in Chinese Contemporary Art* (Hong Kong Museum of Art, 2013), *The Best of Times, The Worst of Times. Rebirth and Apocalypse in Contemporary Art* (Kyiv, Ukraine, 2012).



《一日两天》，现成物及录像投影纸本，尺寸可变
A Day of Two Suns, objects and video projections on paper,
 dimensions variable, 2016
 Courtesy of the artist



陆扬
LU Yang

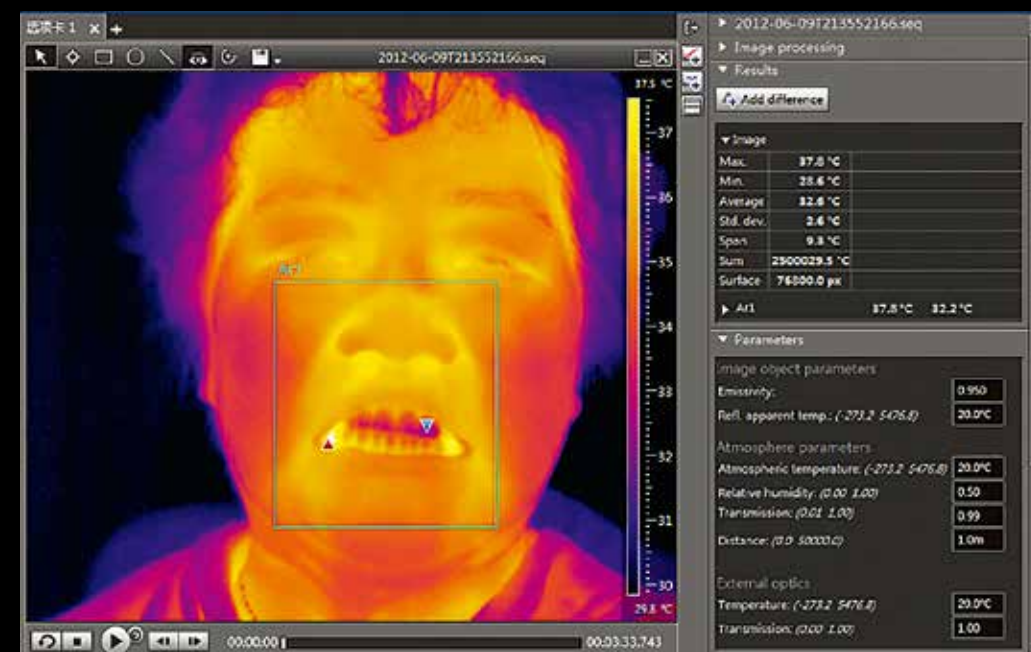
陆扬，1984 年出生于中国上海，现生活工作于北京和上海。她近期的展览包括“陆扬妄想曼陀罗”（北京公社，2015）、“陆扬机房”（瓦尔普莱创意空间，纽约，2014）、“陆扬录像厅”（本塔纳 244 画廊，纽约，2014）、“激沫卡哇哇”（仁庐空间，上海，2014）、“子宫战士”（ART LABOR 画廊，上海，2013）、“陆扬 MV：善恶彼端的影像”（南京艺术学院美术馆，2013）、“陆扬放映项目”（3331 千代叶艺术馆，东京，2013）。

Lu Yang was born in 1984 Shanghai, China. She currently lives and works in Beijing and Shanghai. Her recent group exhibitions include *Lu Yang Delusional Mandala-Lu Yang Solo Show* (Beijing Commune, Beijing, 2015), *Lu Yang Arcade* (Wallplay, New York, 2014), *Lu Yang Selected Videos* (Ventana244 Art Gallery, New York, 2014), *KIMOKAWA Cancer Baby* (Ren Space, Shanghai, 2014), *Uterus Man* (Art Labor Gallery, Shanghai, 2013), *Lu Yang's MV: The Images Beyond Good and Evil* (AMNUA, Nanjing, 2013), *Lu Yang Screening Program* (3331 Arts Chiyoda, Tokyo, 2013).



《绝对零度之上的残酷电磁波》，单频录像，示波器，尺寸可变
The Cruel Electromagnetic Wave Above Absolute Zero, single channel video, oscillograph, dimensions
 variable, 2012-13
 Courtesy of the artist and Beijing Commune





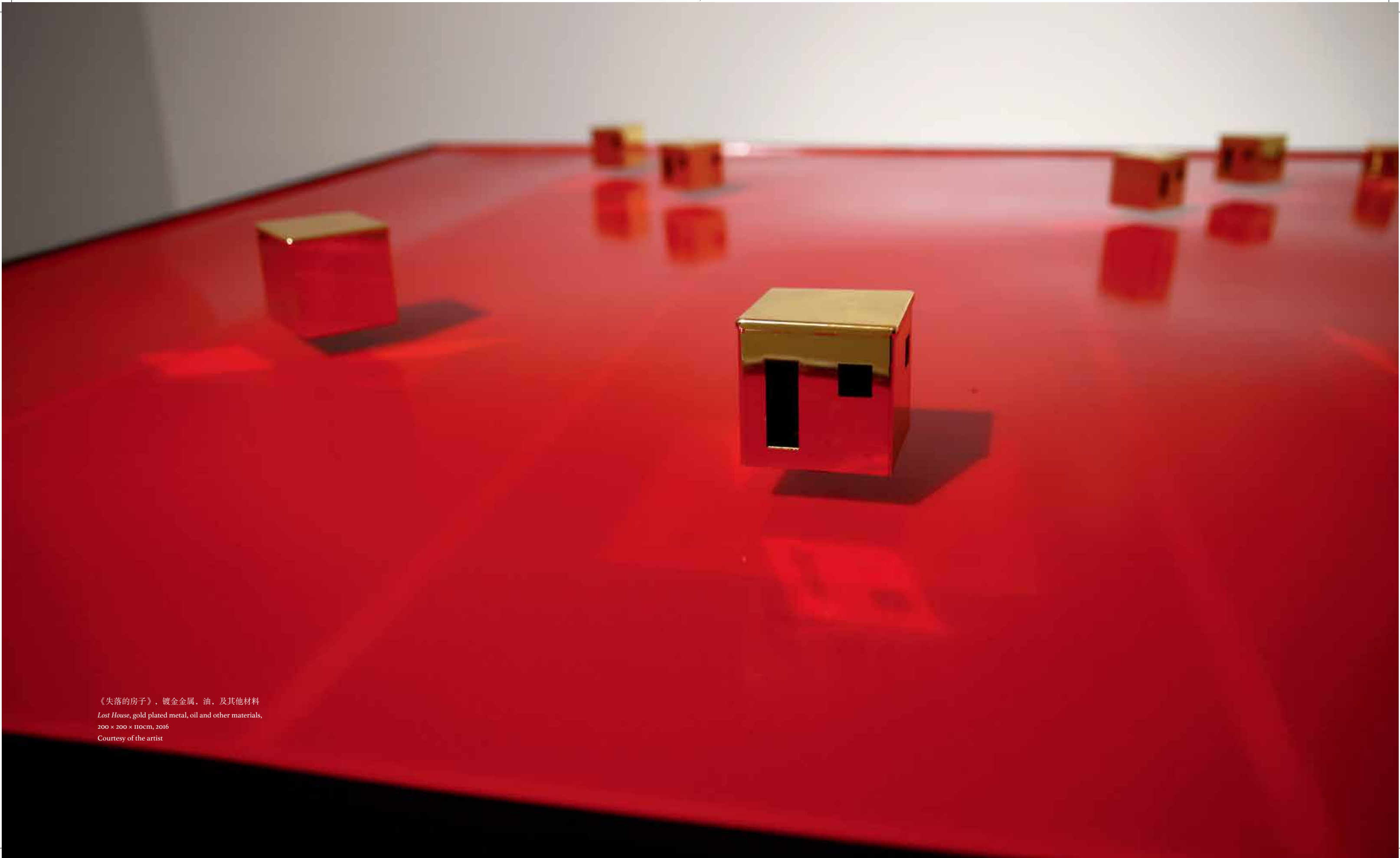


柏谢尔·玛库

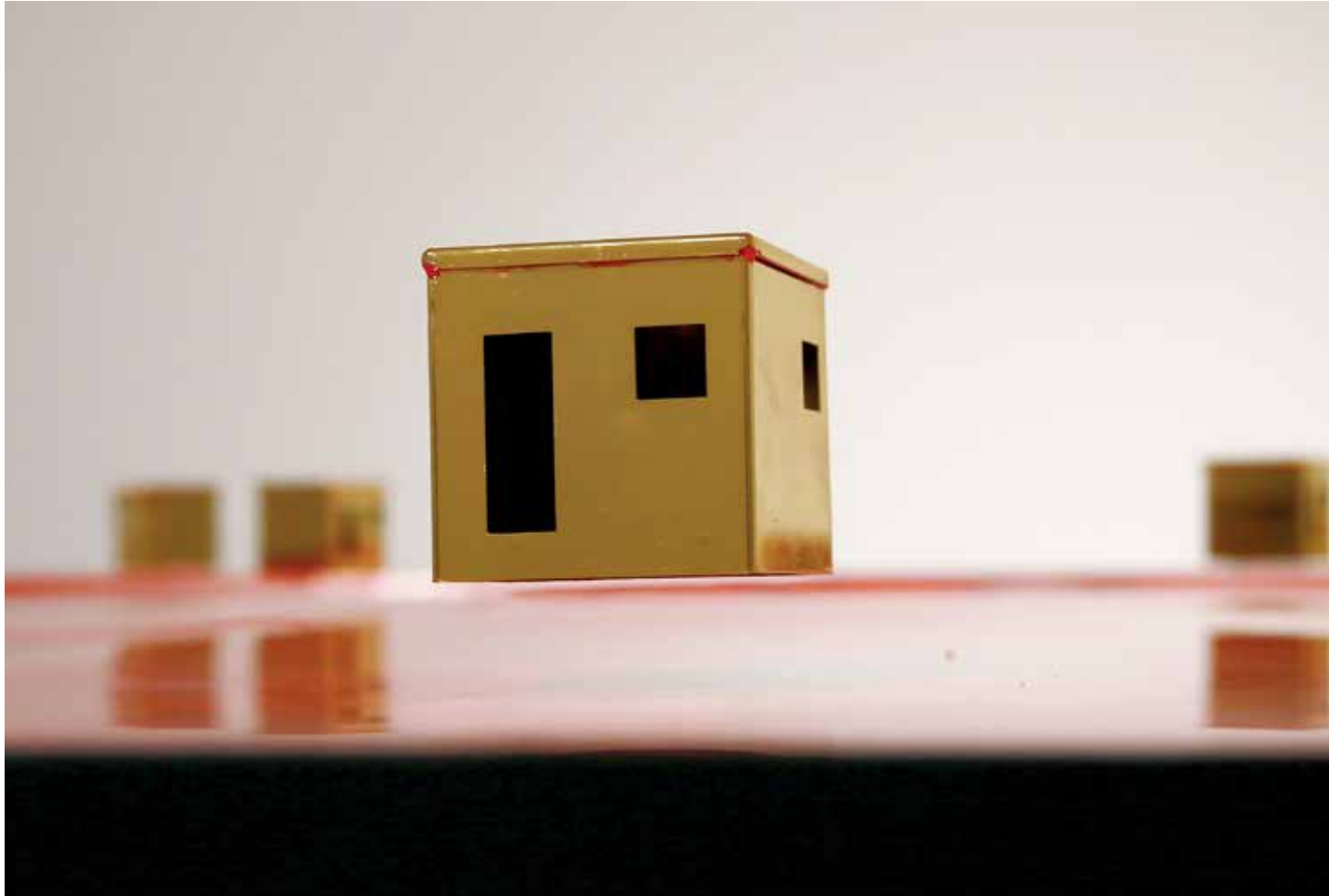
Bashir MAKHOUL

柏谢尔·玛库是一名巴勒斯坦艺术家，1963 年出生于加利利。过去 26 年他生活和工作于英国。1995 年玛库于英国曼彻斯特城市大学获得博士学位。他参加过许多重要国际性展览，如“威尼斯双年展”（意大利，2013），“爱知双年展”（日本，2013），“曼彻斯特亚洲三年展”（英国，2014），作品曾于英国及世界各地广泛展出，其中包括海沃德美术馆（伦敦），哈瑞斯美术馆（普雷斯顿），悉尼技术大学艺术中心（悉尼），爱加维玛画廊（纽约）和苏州美术馆。最近，他的个展在阿尔豪画廊和施贝泽特大学美术馆（巴勒斯坦，2015）和阿拉伯世界研究中心（巴黎，2016）展出。玛库也是很多书籍和出版物的合著者，其中包括《身份盗用》（芝加哥和利物浦出版社），《归来》（迪比出版），《巴勒斯坦艺术之源》（利物浦大学出版社，2013），《冲突与同情：当代亚洲艺术中的差异之悖论》（家，2016）。目前，他是伯明翰城市大学副校长，艺术与设计教授。

Bashir Makhoul is a Palestinian artist born in 1963 in Galilee. He has been based in the United Kingdom for the past 26 years. Makhoul completed his PhD in 1995 at Manchester Metropolitan University in the UK. He has participated a number of significant international exhibitions such as *the Venice Biennale* (Italy, 2013), *the Aichi Biennial* (Japan, 2013), *the Asian Triennial Manchester* (UK, 2014), and has exhibited his work widely in Britain and internationally, including the Hayward Gallery (London), Harris Museum (Preston), UTS Gallery (Sydney), Elga Wimmer Gallery (New York), Suzhou Art Museum (Suzhou), 798 Yang Gallery (Beijing) and many others. More recently, he has shown at Al-hoash Gallery and Birzeit University Museum (Palestine, 2015) and Institute of the Arab World (Paris, 2016). Makhoul is the co-author of several book publications including *Identity Theft* (Chicago and Liverpool Press), *Return* (Deebi Publishing), *the Origin of Palestinian Art* (Liverpool University Press, 2013) and *Conflict and Compassion: A Paradox of Difference in Contemporary Asian Art* (Home, 2016). Currently he is Deputy Vice-Chancellor at Birmingham City University, UK, and professor in art and design.



《失落的房子》，镀金金属，油，及其他材料
Lost House, gold plated metal, oil and other materials,
200 × 200 × 110cm, 2016
Courtesy of the artist





《已被占领》，阿拉伯世界研究院个展现场，巴黎，2016
Installation view of *Otherwise Occupied* at the Institut du Monde Arabe, Paris, 2016



缪晓春

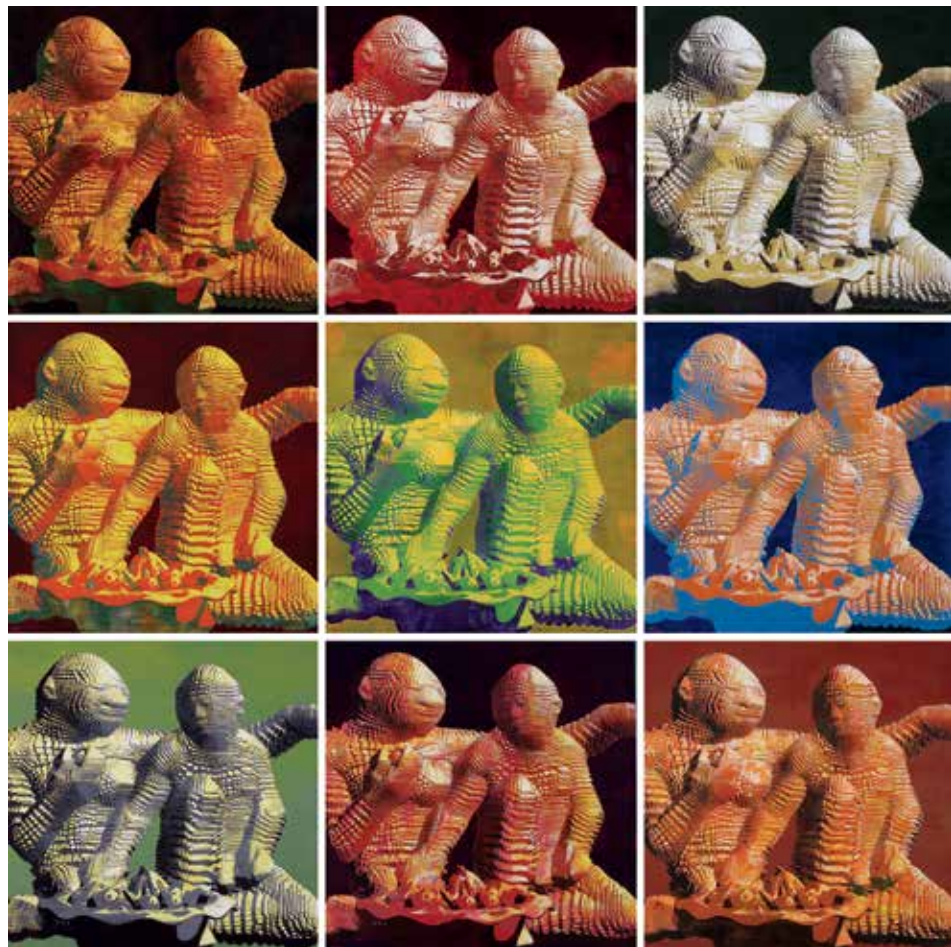
MIAO Xiaochun

缪晓春，1964 年出生于江苏无锡，现工作生活于北京。他于 1989 年毕业于中央美术学院，获硕士学位。1999 年毕业于德国卡塞尔美术学院，获硕士学位，现为中央美术学院教授。他参加的主要群展有“新朝代——中国创造”（丹麦奥胡斯美术馆，奥胡斯，丹麦，2015）、“未来的回归——来自中国的当代艺术”（美国密歇根布罗德美术馆，密歇根，2014）、“第 55 届威尼斯双年展”中国馆展览（威尼斯，2013）、“见所未见”（第 4 届广州三年展）（广州，2012）、“最好的时代，最坏的时代”（首届乌克兰基辅当代艺术双年展，基辅，2012）、“全球当代：1989 年以来的艺术世界”（德国卡尔斯鲁厄媒体和艺术中心，2011）、“消耗”（釜山双年展，2008）、“中国——面对现实”（维也纳路德维希现代美术馆；中国美术馆，2007）、“中国制造”（路易斯安娜现代艺术馆，丹麦；以色列博物馆，耶路撒冷，以色列，2007）。

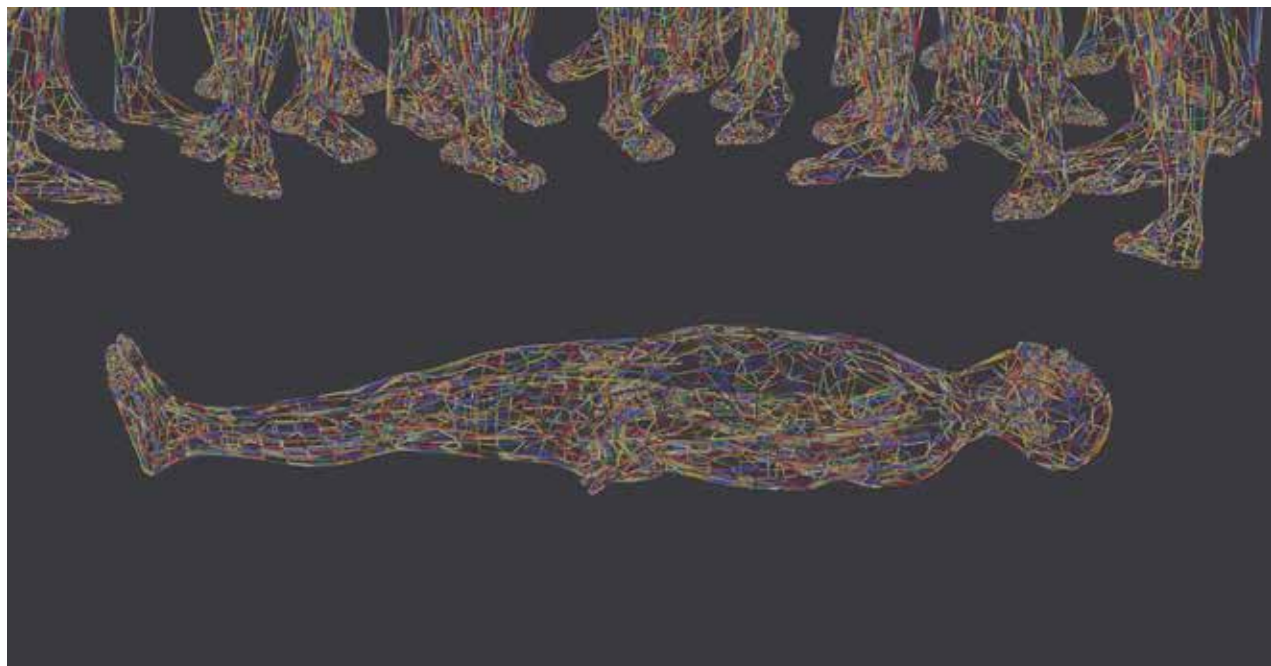
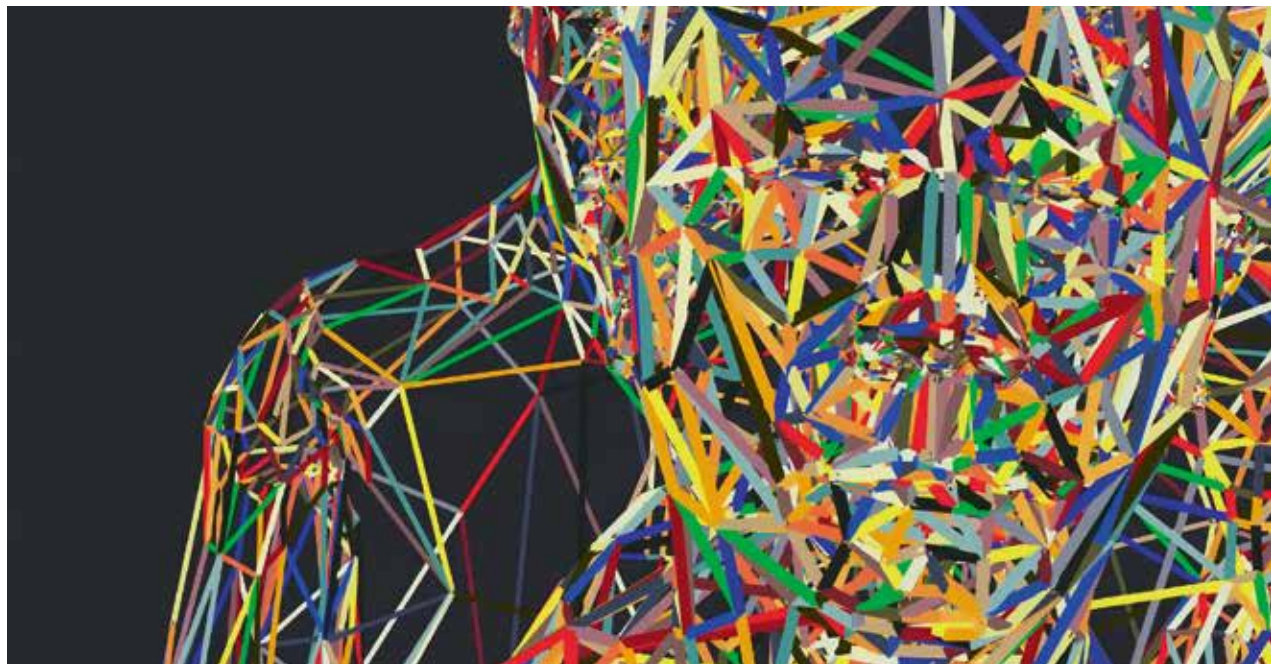
Miao Xiaochun was born in Wuxi, Jiangsu province in 1964. He teaches at CAFA, and works and lives in Beijing. He obtained his MA degree from the China Central Academy of Fine Arts in 1989, and then graduated from the Kunsthochschule Kassel, Germany with another MA degree. His selected group exhibitions include *A New Dynasty-Created in China* (ARoS Aarhus Art Museum, Aarhus, Denmark, 2015), *Future Returns: Contemporary Art from China* (Eli and Edythe Broad Art Museum, Michigan, 2014), *The Chinese Pavilion at the 55th Venice Biennale* (Venice, 2013), *The Unseen* (The 4th Guangzhou Triennial, Guangzhou, 2012), *The Best of Times, The Worst of Times* (The 1st Kiev International Biennial of Contemporary Art, Kiev, 2012), *The Global Contemporary* (ZKM, Germany, 2011), *Expenditure* (Busan Biennale, 2008), *China-Facing Reality* (Museum of Modern Art Ludwig Foundation Vienna; National Art Museum of China, 2007), *Made in China* (Louisiana Museum of Modern Art, Denmark; Israel Museum, Jerusalem, Israel, 2007).



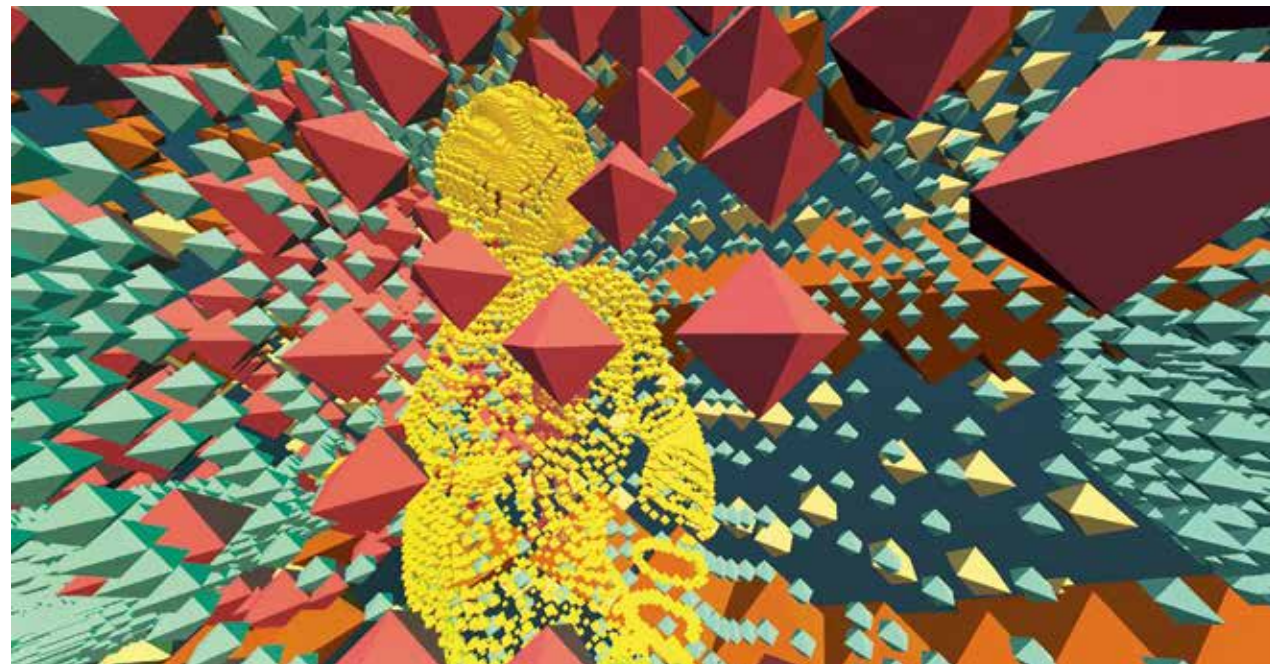
《草地上的午餐》，布面丙烯，两件
Picnic, acrylic on linen, 2 pieces, 300 × 400cm
 Courtesy of the artist and Arario Gallery each, 2013



《恋人》，布面丙烯
Lovers, acrylic on linen, 300 × 300cm, 2015
 Courtesy of the artist and Arario Gallery



《轮回》，布面丙烯，三维电脑动画
Samsara, 3D computer animation, 10'14", 2015
 Courtesy of the artist



《盛宴》，三维电脑动画
Feast, 3D computer animation, 06'25", 2016
 Courtesy of the artist



南隆雄

Takao MINAMI

南隆雄，1976 年出生于日本大阪，现生活和工作于巴黎。南隆雄近期个展包括“南隆雄”（大田画廊，新加坡，2014）、“南隆雄：动态 / 动作”（白屋子空间，魁北克，加拿大，2012）、“南隆雄”（大田画廊，森美术馆，东京，日本，2012）、“标准 80: 南隆雄”（水户艺术馆，当代艺术画廊，茨城县，日本，2010）、“闪烁——来自日本的新媒体艺术”（歌德学院，河内市，越南，2009）。他参加的群展有“画廊收藏”（大田画廊，东京，2015）、“水路”（大田画廊，新加坡，2015）、“放映：马塔 – 克拉克，南隆雄，泽拓”（弗朗索瓦皮诺基金会，威尼斯，2014）、“第 12 届里昂双年展：同时……突然，又接着”（里昂当代美术馆，2013）和“生动的层次：亚洲新再现”（大田画廊，新加坡）。

Takao Minami was born in Osaka, Japan, in 1976. He lives and works in Paris. Minami's recent solo exhibitions include *Takao Minami* (Ota Fine Arts, Singapore, 2014), *Takao Minami: Motion/Movement* (La Chambre Blanche, Quebec, Canada, 2012), *Takao Minami* (Ota Fine Arts, Mori Arts Center, Tokyo, Japan, 2012), *Criterium 80: Takao Minami* (Art Tower Mito, Contemporary Art Gallery, Ibaraki, Japan, 2010), *Flickers-New Media Art from Japan* (Goethe-Institut, Hanoi, Vietnam, 2009), and group exhibitions include *Gallery Collection* (Ota Fine Arts, Tokyo, Japan, 2015), *Water Way* (Ota Fine Arts, Singapore, 2015), *Screenings-Matta-Clark, Minami, Sawa* (François Pinault Foundation, Venice, 2014), *12th Biennale de Lyon: Meanwhile... Suddenly and Then* (Musée d'art contemporain de Lyon, 2013), *Vivid Strata: New Representation of Asia* (Ota Fine Arts, Singapore).



《火符》，玻璃杯，放大镜，蜡烛，尺寸可变
Fire Symbol, engraving on glass cup, magnifier, candle,
 dimensions variable, 2013-2016
 Courtesy of the artist and Ota Fine Arts



《光符》，电灯泡，放大镜，支架，尺寸可变
Light Symbol, engraving on light bulb, magnifier, stand,
 dimensions variable, 2016
 Courtesy of the artist and Ota Fine Arts



《木偶研究之四》，投影，自动窗帘，尺寸可变
Puppet Study No. 4, video projection and program controlled
 blind, dimensions variable, 2010
 Courtesy of the artist and Ota Fine Arts

理查德·摩斯
Richard MOSSE

理查德·摩斯，1980 年出生于爱尔兰，现生活和工作于纽约。他在伦敦大学金匠学院获得硕士文凭，并于耶鲁大学艺术学院获得艺术硕士学位。他近期参加的重要国际性展览包括“你敢不敢看：肖像画的激进实现”（纽约，2015-16）、“永久的战争：全球性冲突的时代”（美术博物馆学院，波士顿，2015）、“尘埃中的幻影”（当代摄影博物馆，芝加哥，2014）等。他近期的个展有：“理查德·摩斯”（莱因德格美术馆，西班牙，2016），“理查德·摩斯：飞地”（路易斯安那现代美术馆，丹麦，2015），“延音：理查德·摩斯”（印第安纳波利斯当代艺术博物馆，2014）。其作品被纳入芝加哥当代艺术博物馆、休斯顿美术馆、澳大利亚维多利亚国家美术馆等重要公共与私人艺术机构收藏。

Richard Mosse was born in 1980, Ireland. Currently lives and works in New York. He got a postgraduate diploma in Fine Art from Goldsmiths, University of London and MFA from Yale School of Art. He has participated in a number of significant international exhibitions: *Dare You To Look: Radical Realizations in Portraiture* (New York, 2015-16), *Permanent War: The Age of Global Conflict* (The School of the Museum of Fine Arts, Boston, 2015), *Phantoms in the Dirt* (Museum of Contemporary Photography, Chicago, 2014). His recent solo exhibitions include *Richard Mosse* (Galería Leyendecker, Spain, 2016), *Richard Mosse: The Enclave* (Louisiana Museum of Modern Art, Denmark, 2015), *Fermata: Richard Mosse* (The Indianapolis Museum of Contemporary Art, 2014). His works can also be found in collection of significant public and private institutes such as Museum of Contemporary Art (Chicago), Museum of Fine Arts (Houston), The National Gallery of Victoria (Australia).



《水晶世界》，数码打印
Crystal World, digital c-print, 40 × 53cm, 2013
Courtesy of the artist and Jack Shainman Gallery



《无处可逃》，数码打印

Nowhere To Run, digital c-print, 40 × 50cm, 2010

Courtesy of the artist and Jack Shainman Gallery



《好命人》，数码打印
Men of Good Fortune, digital c-print, 40 × 50cm, 2011
 Courtesy of the artist and Jack Shainman Gallery



《柏拉图》，数码打印
Platon, digital c-print, 40 × 53cm, 2012
 Courtesy of the artist and Jack Shainman Gallery

邱志杰
QIU Zhijie

邱志杰，1969 年生于中国福建省漳州市。1992 年毕业于浙江美术学院版画系。现生活于北京和杭州。他举办过的个展有“与时间赛跑”（常青画廊，意大利，2016）、“大计划”（福建美术馆，福州，2015）、“邱注上元灯彩计划”（中国美术学院美术馆，杭州，2015）、“邱志杰”（汉雅轩，瑞士巴塞尔博览会，2014）、“万物有灵”（湖南美术出版社美伦美术馆和杨劲松双个展，2014）、“齐物——南京长江大桥计划 5”（南京艺术学院美术馆，2014）、“游戏场”（马蒂亚思·阿尔恩特画廊，新加坡，2014）。他参加过的群展有“湖山旦暮”（三尚当代艺术馆，杭州，2015）、“汉雅一百：偏好”（汉雅轩画廊，香港，2014）、“密码”（东大名路 1929 艺术空间，上海，2014）、“水墨艺术：以古为今之当代中国”（大都会美术馆，纽约，2013）、“水墨”（香港艺穗会，2013）。

Qiu Zhijie was born in Zhangzhou, Fujian Province, China in 1969. He graduated from the Department of Printmaking and Drawing at the Zhenjiang Academy of Fine Arts (now known as China Academy of Art) in 1992. He lives in Beijing and Hangzhou. His solo exhibitions include *Racing against Time* (Galleria Continua, San Gimignano, 2016), *The Grand Project* (Fujian Art Museum, Fuzhou, 2015), *Qiu Notes on the Lantern Festival Project* (Museum of Contemporary Art of CAA, Hangzhou, 2015), *Qiu Zhijie* (Hanart TZ Gallery, Art Basel, Switzerland, 2014), *Everything has Its Soul* (Meilun Art Museum, Hunan Arts-Press, Changsha, 2014), *Homogeneity: The Nanjing Yangzi River Bridge Project* (Museum of Nanjing Art Academy, Nanjing, 2014), *Playground* (Matthias Arndt Gallery, Gillman Barracks, Singapore, 2014). His selected group exhibitions include *Ancient Heritage New Scenery-a Contemporary Historical Path by the West Lake* (Sanshang Art, Hangzhou, China, 2015), *Han Art 100: Preference* (Hong Kong, 2014), *Cryptogram* (1929 Art Space, Dongdaming Road, Shanghai, 2014), *Ink Art: Past as Present in Contemporary China* (Metropolitan Museum of Art, New York, 2013), *Ink Art* (the Fringe Club, 2013).



《光书法：道路》，摄影
Light Calligraphy: the Way, photograph, 120 × 90cm, 2006
Courtesy of the artist

沙西亚·丝菰达
Shahzia SIKANDER

沙西亚·丝菰达，1969 年出生于巴基斯坦拉合尔。她在拉合尔国立艺术学院完成本科学习， 1995 年又于罗德岛设计学院取得艺术硕士学位。她在世界各地举办过个展，其中包括萨拉托加泉（纽约州，2015）、图像博物馆（于默奥大学，瑞典，2014）、新布伦瑞克省（新泽西，2012）、科格德庭院（史密森森国家艺术博物馆，华盛顿，2012）和瓦伦蒂娜·波诺莫画廊（罗马，2012）。她参展的群展包括“本色出席：20 世纪 90 年代的艺术”（蒙克莱尔美术馆，新泽西，2015）、“亚洲艺术的旧传统和新声音”（霍夫斯特拉大学博物馆，2014）、“超越信仰：现代艺术百年精神”（当代犹太博物馆，旧金山，2013）、“福冈亚洲艺术”（福冈，2012）、“未来通行证：从亚洲到世界”（第 54 届威尼斯双年展，2011）和“怀疑的力量”（广东时代美术馆，广州，2011）。

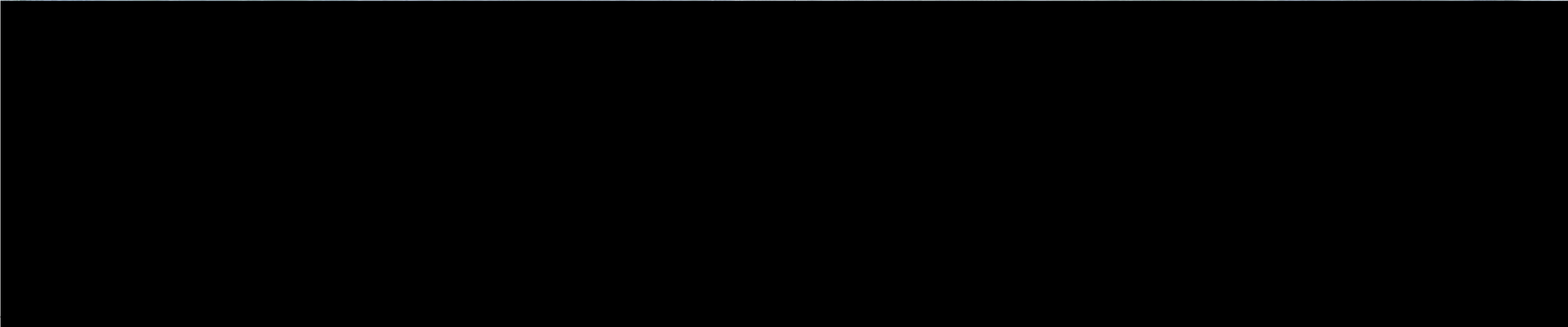
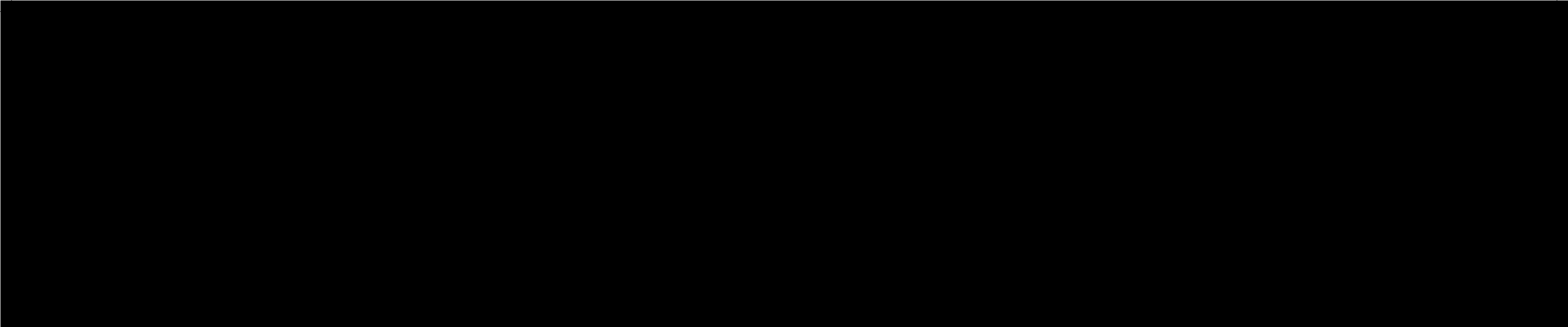
Shahzia Sikander was born in 1969 in Lahore, Pakistan. She was educated as an undergraduate at the National College of Arts in Lahore, and received her MFA in 1995 from the Rhode Island School of Design. Her solo exhibitions include Saratoga Springs (New York, 2015), Bildmuseet (Umea University, Sweden, 2014), New Brunswick (New Jersey, 2012), Kogod Courtyard (Smithsonian American Art Museum, Washington DC, 2012) and Valentina Bonomo (Rome, 2010). Her group exhibitions include *Come as You Are: Art of the 1990s* (Monclair Art Museum, New Jersey, 2015), *Past Traditions/New Voices in Asian Art* (Hofstra University Museum, 2014), *Beyond Belief: 100 Years of the Spiritual in Modern Art* (Contemporary Jewish Museum, San Francisco, 2013), *Fukuoka Asian Art* (Fukuoka, 2012), *Future Pass: From Asia to the World* (the 54th Venice Biennale, 2011) and *The Power of Doubt* (Guangdong Times Museum, Guangzhou, 2011).



《视差》，三频影像装置

Parallax, three-channel video installation, HD with sound, 12', 2013

Courtesy of the artist and AAN Collection



王功新

WANG Gonngxin

王功新，1960 年出生于中国北京。1982 年毕业于首都师范大学，1987-88 年担任纽约州立大学科特兰学院访问学者。近期展览包括“在·现——王功新二十年影像艺术展”(OCAT 上海馆，2015)、“M+ 进行：流动的影像”(M+ 美术馆，香港，2015)、“王功新：影像艺术家”(维多利亚国家美术馆，维多利亚，澳大利亚，2014)、“海陆空”(韩国 IHN 画廊：OCAT 上海馆；格里菲斯大学画廊及亚太媒体艺术空间，布里斯班，澳大利亚，2014)，“香港艺博会群展”(香港会展中心，中国，2013)、“中国当代艺术新景象”(VIVACOM 艺术大厅，索菲亚，保加利亚；国家当代美术馆，布加勒斯特，罗马尼亚，2013)，“观念维新：中国当代影像简史”(寺上美术馆，北京，2012)和“前进亚洲：亚洲影像艺术 2002-2012”(ZKM 媒体美术馆，德国，2012)。

Wang Gongxin was born in Beijing in 1960. He graduated from the Capital Normal University in China in 1982. He was a visiting scholar at the SUNY Cortland from 1982-87. His recent exhibitions include *Present · Being-the video works of Wang Gongxin over 20 years* (OCAT Contemporary Art Center, Shanghai, China, 2015), *Moving Images Midtown POP* (M+ Museum, Hong Kong, 2015), *Wang Gongxin: Video Artist* (National Gallery of Victoria, Victoria, Australia, 2014), *LANDSEASKY* (IHN Gallery, Korea; OCAT Contemporary Art Center, Shanghai; Griffith University Art Gallery and MAAP SPACE, Brisbane, Australia, 2014), Group Show at *Art Basel Hong Kong* (Hong Kong Convention and Exhibition Center, Hong Kong, China, 2013), *New Sights in Chinese Contemporary Art* (VIVACOM Art Hall, Sofia, Bulgaria; National Museum of Contemporary Art, Bucharest, Romania, 2013), *Conceptual Renewal: A Brief History of Chinese Contemporary Photographical Art* (Sishang Art Museum, Beijing, 2012), *Move On Asia: Video Art in Asia 2002 to 2012* (ZKM Media Museum, Karlsruhe, Germany, 2012).



《关联：与 Ya 有关》，九频影像装置

It's about 'Ya', nine-channel HD video installation, 6'11", 2010
Courtesy of the artist



王思顺
WANG Sishun

王思顺，1979 年生于中国湖北武汉，现工作和生活在北京。他于 2005 年毕业于湖北美术学院，2008 年毕业于中央美术学院雕塑专业。他近年的个展包括“真理”（新画廊，2015）、“真理”（没顶画廊，上海，2014）、“不确定的无限制者”（歌德开放空间，上海，2013），以及“长物志第三回”（蜂巢当代艺术中心，北京，2013）。他参加过的群展有“发明仪式”（格拉兹美术馆，奥地利，2015）、“路缘石上的珠宝和鹅卵石”（戴姆勒当代艺术收藏中心，柏林，2015）、“基本事项”（博鲁森当代艺术中心，伊斯坦布尔，2015），以及“资本万岁”（BANK 画廊，上海，2015）。

Wang Sishun was born in Wuhan, Hubei Province in 1979. He graduated from Hubei Academy of Fine Arts in 2005 and obtained a degree in sculpture from the Central Academy of Fine Arts, China in 2008. His recent solo exhibitions include *Truth* (New Galerie, Paris, 2015) and *Truth* (Madein Gallery, Shanghai, 2014), *The Indeterminate Boundless* (Goethe Open Space, Shanghai, 2013) and *Superfluous Things No.3* (Hive Center for Contemporary Art, Beijing, 2013). His recent group exhibitions include *Inventing Ritual* (Kunsthaus Graz, Austria, 2015), *On Curbstone Jewels and Cobblestones* (Daimler Contemporary Berlin, Berlin, 2015), *Essential Matters* (Borusan Contemporary, Istanbul, 2015), and *The BANK Show, Vive Le Capital* (BANK, Shanghai, 2015).



《人间》，摄影，2 件
The Worldly, photographs, 2 pieces, 150 × 225cm, 150 × 195cm, 2016
Courtesy of the artist



王郁洋
WANG Yuyang

王郁洋出生于 1979 年，曾经就读于中央戏剧学院、中央美术学院，现任教于中央美院实验艺术系并在北京居住和创作。他的个展包括“王郁洋——今夜我为何物”（龙美术馆，上海，2015）、“划线者——王郁洋个展”（北京当代唐人艺术中心，2013）及“甜美的梦”（Leo Xu 项目画廊，2011）。其近期参加的群展有“语言亭”（上海民生现代美术馆，2016）、“第三世界的世界 III”（曼谷朱拉隆功大学艺术中心，2014）及“齐物等观——国际新媒体艺术三年展”（中国美术馆，2014）。

Wang Yuyang was born in 1979. He studied at the China Central Academy of Drama and the Central Academy of Fine Arts. He has been teaching at the School of Experimental Art at the Central Academy of Fine Arts Beijing since 2008, and currently lives and works in Beijing. His solo exhibitions include *Wang Yuyang—Tonight, I Shall Meditate on That Which I Am* (Long Museum, Shanghai, 2015), *Liner* (Tang Contemporary, Beijing, 2013) and *Save the Date* (Leo Xu Project, Shanghai, 2011). His group exhibitions include *Linguistic Pavilion* (Minsheng Art Museum, Shanghai, 2016), *The World III in the Third World* (the Art Center of Chulalongkorn University, Bangkok, 2014) and *Thing: World-International Triennial of New Media Art 2014* (The National Art Museum of China, 2014).



《光²》，玻璃贴纸，数码打印

Light², digital print on transparent film, 380 × 1900cm, 2016
Courtesy of the artist

吴季璁
WU Chi-Tsung

吴季璁，1981 年出生于中国台北，2004 年毕业于“国立台北艺术大学”美术系，现生活工作于台北。他曾获台北美术奖首奖 (2003)、入围英国世界艺术奖 (2006) 以及英国保诚当代艺术奖 (2015)。他近期的个展有“吴季璁个展：“灰尘”（Site 空间，谢菲尔德，英国，2015）以及“艺术登陆新加坡博览会：项目舞台”（滨海湾金沙展会中心，新加坡，2011）。他参予的群展有“岛屿制造·溢游地景：臻品 25 周年展”（臻品艺术中心，台中，2015）、“台北铁道文化节”（台北机厂，台北，2014）、“第八届深圳国际水墨双年展”（关山月美术馆，深圳，2013）、以及“两个端点 2012——近东远东”（马格拉要塞当代艺术园区，威尼斯，2012）。

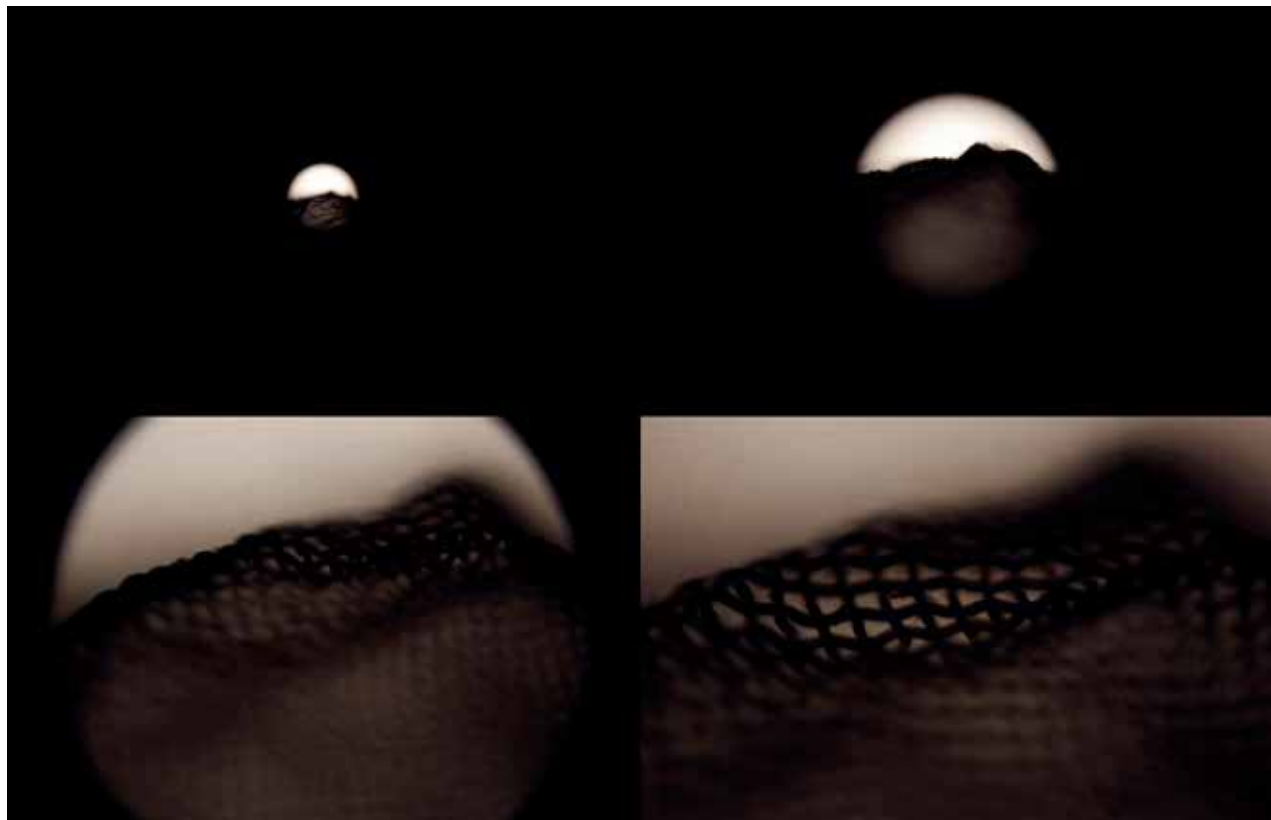
WU Chi-Tsung was born in Taipei in 1981, and currently lives and works in Taipei. Wu received his Bachelor of Fine Arts from the Taipei National University of the Arts in 2004. He received the top prize of the Taipei Arts Award (2003), and was short-listed for the Artes Mundi (2006) and the Prudential Eye Awards (2015). His recent solo exhibitions include *Wu Chi-Tsung: Dust* (Site Gallery, Sheffield, UK, 2015), *Art Stage Singapore: Project Stage* (Marina Bay Sands Expo and Convention Centre, Singapore, 2011). His recent group exhibitions include *Manufactured Island-Drifting Landscape* (Galerie Pierre, Taichung, 2015), *Taipei Railroad Culture Festival* (Taipei Railway Workshop, Taipei, 2014), *the 8th International Biennale of Ink Painting* (Guan Shanyue Museum, Shenzhen, 2013), *Near East Far East 2 Points 2012* (Forte Marghera Parco del Contemporaneo, Venice, 2012).



《烟林图之一》，单频录像

Landscape in the Mist No. 1, single-channel video, 09'15", 2012

Courtesy of the artist



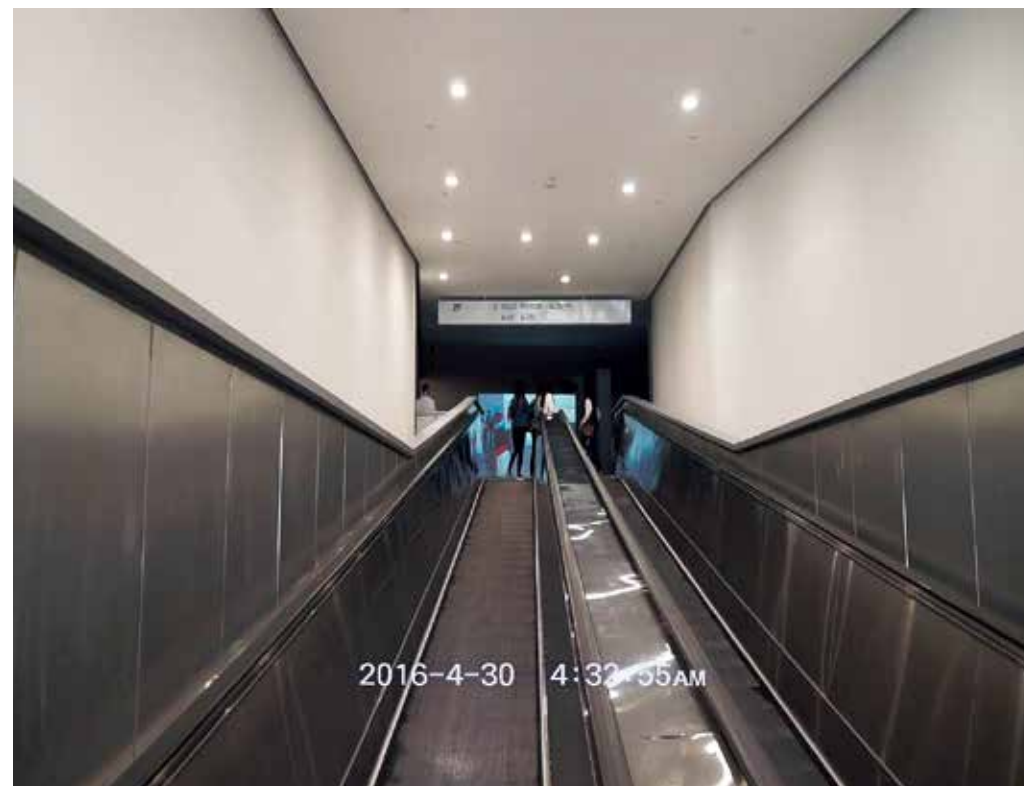
《铁丝网 IV》，金属，玻璃，马达
Wire IV, metal, glass, motor, 40 × 16 × 24cm, 2009
 Courtesy of the artist and Chen Bo-Wen



许志锋
XU Zhifeng

许志锋 2008 年毕业于上海大学美术学院建筑系，现工作生活在上海。他近期参加的群展有“空 2”（东斯文里，上海，2014）、“再造奇遇”（连州摄影节，2014）、“定海桥：对历史的艺术实践”（上海当代艺术博物馆，上海，2014）、“假如作品会说话”（OV 画廊，上海，2014）。他的个展有“水门汀”（地下室 6 号空间，上海，2013）、“梦蝶”（兼容的盒子 #8，上海，2012）、“紫陌红尘”（纳索画廊，上海，2009）。

Xu Zhifeng studied architecture at the Fine Art College of Shanghai University between 2003-2008, and currently lives and works in Shanghai. His recent group exhibitions include *A Gleam in Space* (Dong Si Wen Li, Shanghai, 2014), *Staging Encounters* (Lian Zhou Foto Festival, 2014), *Ding Hai Qiao: Art Practice into History* (Power Station of Art, Shanghai, 2014), *What if Objects Could Talk?* (OV Gallery, Shanghai, 2014). His solo exhibitions include *Submerge* (Basement 6 Collective, Shanghai, 2013), *Butterfly* (Bazaar Compatible Program #8, Shanghai, 2012) and *Urban Pilgrimage* (Naço Galerie, Shanghai, 2009).



《背景系列之四》，行为 / 录像
Background Series IV, performance/video, 316 × 330cm, 3'41"25", 2016
 Courtesy of the artist



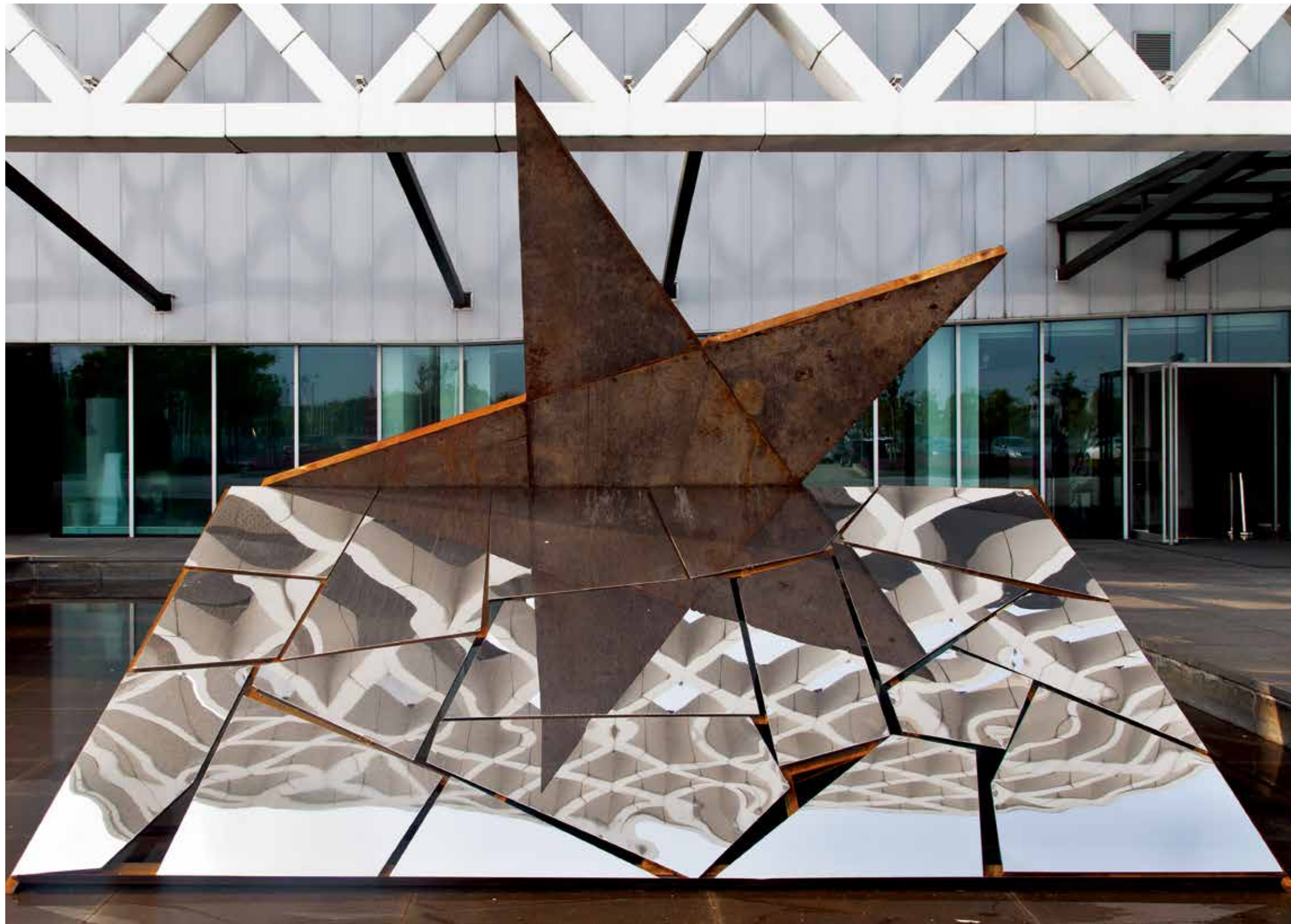
杨振中
YANG Zhenzhong

杨振中，1968 年出生于中国浙江杭州，现生活和工作于上海。自上世纪九十年代后期，杨振中参与了众多国内和国际的重要展事。他近期参展的群展有“Copyleft：中国挪用艺术展”（上海当代艺术博物馆，2015）、“2014 科钦双年展”（印度科钦，2014）、“第 12 届里昂双年展”（法国里昂，2013）、“百香果”（蓬比杜艺术中心，法国巴黎，2012）。他主要的个展有“始终”（Manege 美术馆及展览协会，莫斯科，2014）、“不在此时”（上海 OCAT 当代艺术中心，2013）以及“录像局之档案 4：杨振中”（北京，2012）。他的作品分别被纽约的 MOMA、英国伯明翰的艾康美术馆、日本福冈亚洲美术馆、法国国家现代艺术博物馆和瑞银集团等重要公共和私人艺术机构所收藏。

Yang Zhenzhong was born in 1968 in Hangzhou, Zhejiang Province. He currently lives and works in Shanghai. Since the late 1990s, Yang Zhenzhong has participated numerous exhibitions nationally and internationally, including more recently, *Copyleft: China Appropriation Art* (Power Station of Art, Shanghai, 2015), *Kochi-Muziris Biennale* (India, 2014), *La Biennale de Lyon* (Lyon, 2013) and *Fruits de la passion* (Centre Pompidou, Paris, 2012). His solo exhibitions include *Eternal Return* (Moscow Manege Museum and Exhibition Association, 2014), *Trespassing* (Shanghai OCAT, 2013), *Video Bureau Archive 4: Yang Zhenzhong* (Beijing, 2012). His works have been collected by a number of significant public and private institutions, such as MoMA (New York), Ikon Gallery (Birmingham), Fukuoka Asian Art Museum (Fukuoka), Musée National d'Art Moderne (Paris) and the UBS Collection (Zürich).

《完美的几何形》，铁和钢
The Perfect Pentagon, iron and steel, 340 × 480 × 600cm, 2016
Courtesy of the artist

拍摄 / 毛豆
Photographed by Maodou



原弓
YUAN Gong

原弓，1961 年出生于上海。2012 年获得中国艺术研究院艺术学博士学位，自二十世纪九十年代就开始涉足中国当代艺术的各个层面。近年参加的主要展览包括“中国 8”（鲁尔河畔米尔海姆美术馆，德国，2015）、“秘密符号”（堤坝之门美术馆，汉堡，德国，2014）、“未曾呈现的声音——第 55 届威尼斯双年展平行展”（2013）、“第 54 届威尼斯双年展中国国家馆主题展”（2011）、“哥本哈根艺术节”（2012）、“第 6 届布拉格当代艺术节”（2011）、“首届北京 798 双年展”（2008）。原弓的作品已被广东美术馆、湖北省艺术馆、北京大学阿瑟·赛克勒博物馆、白兔中国当代艺术收藏和中国当代艺术品收藏家乌利·希克收藏。

Yuan Gong was born in Shanghai in 1961. He obtained a PhD degree in Fine Art at the Chinese National Academy of Arts in 2012, and yet has explored different aspects of Chinese contemporary art since the 1990s. His major exhibitions in recent years include *CHINA 8 – Contemporary Art from China on the Rhine and Ruhr* (Kunstmuseum Mülheim an der Ruhr, Germany, 2015), *Secret Signs* (Deichtorhallen, Hamburg, Germany, 2014), *Voice of the Unseen - Collateral Event of the 55th Venice Biennale* (2013), *the Thematic Exhibition at the China Pavilion of the 54th Venice Biennale* (2011), *the Copenhagen Art Festival* (2012), *the 6th Prague Contemporary Art Festival* (2011), and *the Inaugural Beijing 798 Biennale* (2008). His artworks have been collected by the Guangdong Museum of Art, the Hubei Museum of Art, Arthur M. Sackler Museum of Art and Archaeology at Peking University, White Rabbit Collection, and are part of the Sigg Collection of Chinese Contemporary Art.



《哈姆雷特机器：家庭相册》，表演及录像
Hamlet-Machine: Family Album, performance and video, 10', 2016
Courtesy of the artist





张大力

ZHANG Dali

张大力，1963 年出生于黑龙江省哈尔滨市，1987 年毕业于中央工艺美术学院，现生活和工作于北京。他近期举办的个展有“张大力”（罗夫特画廊，巴黎，2012）、“张大力——第二历史”（鲁迅美术学院美术馆，沈阳，2013）、“广场”（凯尚画廊，纽约，2014）、“张大力——世界的影子”（路德维希堡美术馆，德国，2015）。他近期的群展有“民间的力量”（民生现代美术馆，北京，2015）、“后媒体时代的摄影”（连州摄影节，2014）、“火锅：品味中国当代艺术”（伯瑞特波罗美术馆，美国，2013）、“景象——2012”（上海美术馆，2012）。

Zhang Dali was born in 1963 in Harbin, China. He graduated from Central Academy of Fine Art and Design in 1987. He now lives and works in Beijing. His recent solo exhibitions include *Zhang Dali* (Loft Gallery, Paris, 2012), *Zhang Dali-Second History* (Museum of the Lu Xun Academy of Fine Arts, Shenyang, 2013), *Square* (Klein-Sun Gallery, New York, 2014) and *Zhang Dali-World's Shadows* (Ludwisburg Kunstverein, 2015). His recent group exhibitions include *The Civil Power* (Beijing Minsheng Art Museum, Beijing, 2015), *Photography in the Post Media Era* (Lianzhou Photo Festival, 2014), *Hot Pot: A Taste of Contemporary Chinese Art* (Brattleboro Museum and Art Center, USA, 2013), *Omen-2012* (Shanghai Art Museum, 2012).



《树》，画布蓝晒
Tree, cyanotype photogram mounted on canvas, 265 × 204cm, 2016
 Courtesy of the artist



《鸟》，画布蓝晒
Bird, cyanotype photogram mounted on canvas, 102 × 150cm, 2014
 Courtesy of the artist

张培力
ZHANG Peili

张培力，1957 年出生于中国杭州。1984 年毕业于杭州浙江美术学院油画系。二十世纪八十年代，张培力是杭州的观念艺术小组“池社”的创建者之一，同时也是杭州先锋艺术运动的主要成员之一。张培力举办的个展包括“静音”（OCT 当代艺术中心，深圳，2008），“短语”（北京，2006），“张培力个展”（现代艺术博物馆，纽约，1997）。他曾经参加过的国际展览有“第 5 届上海双年展”（上海美术馆，2004），“第 50 届威尼斯双年展”（2003），“第 3 届上海双年展”（上海美术馆，2000），“第 48 届威尼斯双年展”（1999），“第 45 届威尼斯双年展”（1992）及“中国现代艺术展”（中国美术馆，1989）。

Zhang Peili was born in 1957 in Hangzhou, China. He graduated from Zhe Jiang Academy of Arts in Hangzhou in 1984 with a degree in oil painting. In the 1980s, he was a founding member of the artists’ collective “Pond Society”, and acted as a cornerstone of the avant-garde movement in Hangzhou. His significant solo exhibitions include *Muteness* (OCT Centre of Contemporary Art, Shenzhen, 2008), *Phrases* (Beijing, 2006) and *Zhang Peili* (Museum of Modern Art, New York, 1997). He has joined large-scale exhibitions including *the 5th Shanghai Biennale* (Shanghai, 2004), *the 50th Venice Biennale* (2003), *the 3rd Shanghai Biennale* (Shanghai, 2000), *the 45th Venice Biennale* (1992) and *Exhibition of Contemporary Chinese Art* (National Art Museum of China, 1989).



《时隔一年的花圃正门》，摄影

The Entryway of Hangzhou Parterre One Year Apart, photograph, 53 × 80cm, 1999-2000
Courtesy of the artist

《看得到尽头的通道》，机械装置，蕾丝布料，电动机，
15 英寸显示器，控制器，铁制旗杆，尺寸可变
A Walk with An End in Sight, mechanical installation, lace fabric,
electric motor, 15 inch monitor, controller, iron flagpole,
dimensions variable, 2016
Courtesy of the artist



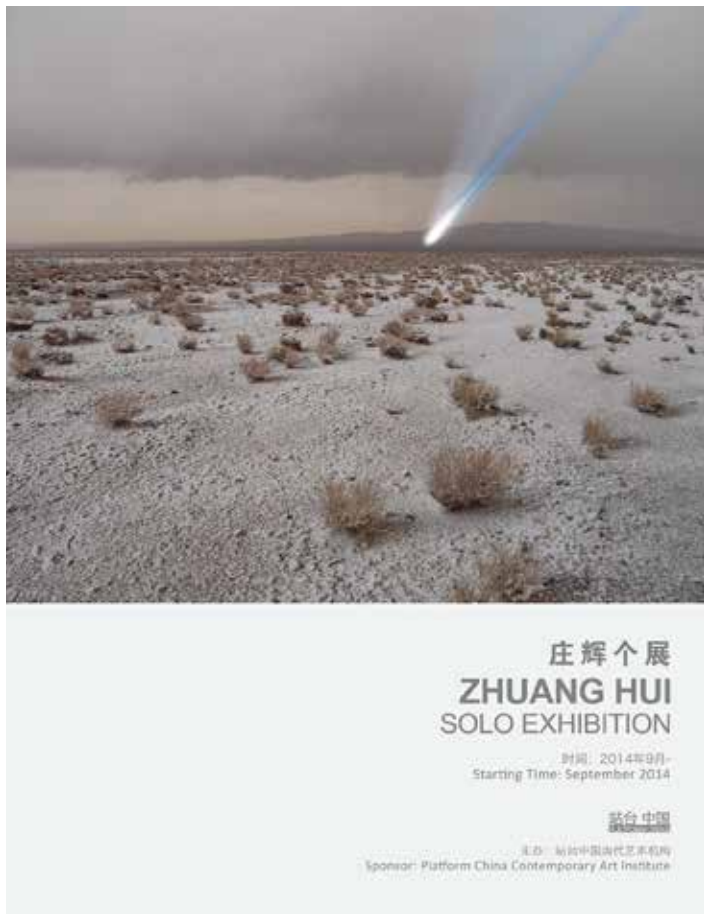


庄辉

ZHUANG Hui

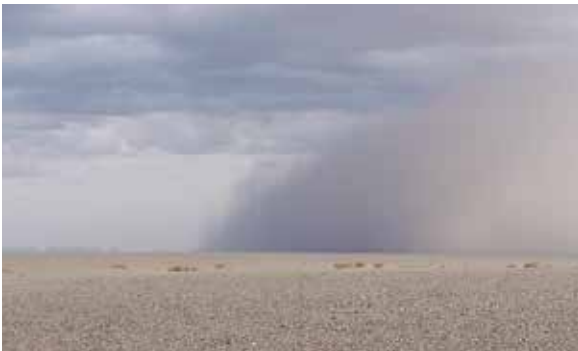
庄辉，1963 年出生于甘肃省玉门，现生活工作于北京。他近期举办的个展有“庄辉个展”（站台中国当代艺术机构，北京，2014）、“玉门——庄辉、旦儿 2006-09 摄影计划”（三影堂摄影艺术中心，北京，2009）、“十年——庄辉摄影”（四合苑画廊，北京，2003）。他参加的群展包括“我不是个小玩意儿”（北京艺门画廊，北京，2011）、“奇异空间”（今日美术馆，北京，2011）、“现实再想象——摄影艺术展”（余德耀美术馆，雅加达，2010）、“纪念·残留”（北京常青画廊，北京，2010）。

Zhuang Hui was born in Yumen, Gansu Province in 1963, and currently works and lives in Beijing. His recent solo exhibitions include *Zhuang Hui Solo Exhibition* (Platform China Contemporary Art Institute, Beijing, 2014), *Yumen 2006-2009 Photography Project by Zhuang Hui and Dan'er* (Three Shadows Photography Art Center, Beijing, 2009), *Zhuang Hui: Ten Years* (Courtyard Gallery, Beijing, 2003). His group exhibitions include *You Are Not A Gadget* (Pékin Fine Arts, Beijing, 2011), *Magic Space* (Today Art Museum Beijing, 2011), *Re-Imagining the Real Photography Show* (Yuz Art Museum, Jakarta, 2010), *REM (A) INDERS* (Galleria Continua, Beijing, 2010).



《庄辉个展》，内蒙古西部甘肃省博罗转井镇
Zhuang Hui Solo Exhibition, Boluozhuanjing County Western Inner Mongolia, 2014-
Courtesy of the artist and Beijing Commune







《寻找牟丽丽》
Searching Mou Lili, 2011
 Courtesy of the artist



•please return•

安娜·卡特琳娜·多文，《回来》，声音装置
A K DOLVEN, *Please Return*, sound installation, 04'29", 2014
Courtesy of the artist and Wilkinson Gallery



拍摄 / 钟晗 Photographed by Zhonghan

WORLD OF SHADOW TEEMING WITH BRILLIANCE

Karen Smith

As the title of an exhibition, the phrase “The Shadow Never Lies” is a timely description of the world now. Shadow, the product of darkness and light, the nebulous area found between the absolute opposites black-white, is the grey area in which ferments all that would be otherwise obliterated by the light. Shadow is most obviously emblematic of the present in terms of the geopolitical and cultural conditions that inform the strategies that artists are seen to deploy. In speaking of lies the title forces us to consider truth – which is to light as lie is to darkness – and to acknowledge that between truth and lie exists a field in which veracity and falsity are interchangeable and frequently overlap. This is the complexity of contemporary politics and economics – the source of its moral and cultural relativism – as well as of identity, societal roles and geographic frameworks.

Conspiracy or ideology, campaign or plot; much is concealed within the workings, motion and patterns of daily life. Paradoxically, Man’s quest for knowledge, a pursuit of absolute truth which produced the Enlightenment, still serves as the engine of, if not exactly progress, then the ongoing forward motion to which human existence is subject. Yet, the titular statement challenges the faith of moving out of darkness into light as led by the illuminating hand of knowledge. To focus on light as the site of universal truths has a blinkering effect on the mind, encouraging it to overlook the rich soil at the heart of the shadow in which all manner of things grow and foment, multiplying, mixing and creating myriad hybrids and anomalies that would otherwise, in a realm of rational clarity, never see the light of day. The shadow never lies; people fail to see what they have not been taught to see. That was one of the great failings of the twentieth century. But by now we should accept that “truth” cannot exist in an absolute sense. Science verifies facts under certain circumstances, but truth as tangible substance is but the bi-product of a binary code of ethics. Marked in literature and the visual arts as metaphorical fields of good and evil equated to light and dark, this established a linguistic and visual code so deeply entrenched – which until the twentieth century was not questioned or deconstructed – that as with every effective means of ideological brain-washing, we are unaware of its presence even as we read its manifestations fluently as second nature.

In a contemporary sense, art was ever “shadow”, its meaning suffused with ambiguity rather than absolute clarity, which artists largely eschew. It is what artistic expression does best; that quality which allows a form of expression to transcend its time and place. Art might strive

at times to be as real as real life, but the truths it deals in are abstract, generic as opposed to specific, meaning absolute. This may be particularly applicable to the moving image, in part because it is immersive, but equally because, like film and cinema, moving images contain an embedded sense of narrative flow, even when the artist consciously disrupts it. Photographs carry another type of reality embedded within; where a cursory review of twentieth-century photographic endeavour reveals the profound influence of Surrealism, still the veracity of the photographed moment is immediate and transporative, as if a time machine. It took almost a century of photography before the shadowy nature of the camera’s truth was identified and analysed; each image a slice of life, a carefully selected and framed section of the view upon which the photographer’s gaze alighted, yet what was photography’s truth in one era was undone through the passage of time, the accumulation of knowledge and the shifting shapes of cultural paradigms, by the very same information. That is the allure of shadows; one never knows what might emerge from within.

In the works that have been selected for this exhibition, shadows are manifest in myriad form from concept and construct, to narrative and fiction, material and substance. The exploration begins in an obtuse way with Yang Zhenzhong’s massive *Fallen Five Star (The Perfect Pentagon)* 2016, an exterior sculptural installation, part submerged in water, where the front and back portions tell a very different story of the titular star. From the front of the work the full form of the five-point star is invoked by means of mirror plates on the lower half of the façade. This creates an illusion of wholeness which is undone once the viewer moves around to the back side, where the state of disintegration into which this rusting monolith has fallen, is fully revealed. As with most truths, the facts are present before us, the clues there to be read. All that is required is that in looking we are able to see clearly. Later on in the exhibition, Hu Xiaoyuan’s *Ladders of Heart* deploys a similar deception using mirrors, this time in conjunction with light to achieve the infinitely repeated image that represents a depthless recess in the gallery floor. The presence of every additional element of the piece, rope, snake skin, branch and chrysalis simultaneously enhances and challenges the veracity of the illusion she presents.

This aura of magic that is associated with shadow is embodied in *Projected Specimen* 2014 by Han Kyung Woo. In one sense, it presents the most obvious play with shadow in the exhibition. *Projected Specimen* reverses the construct of the illusory form of animals with which we are familiar as created by the shadow thrown by hand gestures. The specimens here take the form of animals preserved through taxidermy and that have been slathered with undulating mounds of plaster. The plaster returns the shape of the shadow cast by light projected onto the specimens to that of hands making the approximation of the animal. The shadows cast are precisely hand-like; the specimens reduced to a ghostly manifestation of a duck, dog or rabbit etc. The result is a macabre, rather ghastly spectacle.

The association of light and shadow with magical qualities began with photography. Several bodies of work here invoke that magic; examples being Hu Jieming's *The Remnants of Images*, Richard Mosse's fields of colour. Hu Jieming's work conflates video with traditional photography. We are caught between the seemingly fictive narrative of text that unfolds across what appear to be historic photographs and the innocent, unassuming expressions of the subjects which find contradictions in the text overlaying the photographs.

Richard Mosse's photographs meanwhile are disconcerting for a different aspect of their reality and the facts they appear to present. They are pretty, the allure entirely down to the seductive – sort of, for they are entirely surreal – hue of their colour. The viewer might be forgiven for reading them as a digital construct. This is a specialized duplicity, one that is confusing to the eye and suggests that the scenes he captures, here in the Democratic Republic of Congo, are artistic fabrications or manufactured illusions. We have seen the type of construct in virtual worlds or video games, and various forms of animation, but Mosse's landscapes are in fact real. The “effect” which contravenes the reality results from Mosse's use of an infrared camera that uses what is, in terms of this exhibition title, perfectly named *false-colour* film. This was “originally designed for government surveys of vegetation and mineral resources,” and various military purposes, which is why the tonality of colour that results is not exactly standard infrared. This distinction can be understood by comparing Mosse's photographs with Lu Yang's video installation *The Cruel Electromagnetic Wave Just Above Zero* 2012-13. Paradoxically, this contains the most directly objective and unaltered slice of reality presented in this exhibition. The footage was captured in various departments of a working hospital and contains actual events as per the daily routine of examination, operation, direction and analysis. The infrared camera that was used gives the scenes the appearance of illusion. Overwhelmingly psychedelic, it feels manufactured which, given the heavy metal throb of the soundtrack, feels more like an video.

Other works of photography, like that of Poklong Anading, seem to reject the magic. *For Anonymity* 2004-12, is a series of photographs portraits that are anti-portraits. In each case the subject's identity is obliterated by the reflection of light where their face should be. This is done with a mirror that refracts the flash or the sun in whose path the subject stands, erasing the features to create anonymity. *For Anonymity* is a good example of how artists use photography to subvert conventions associated with the medium as well as within art itself, and use this process of intervention to speak of broader issues of identity or the meaning associated with representation. This is done with particular skill by Simryn Gill, known for a range of works and formats, of which photography is a significant part. Gill's images are of seemingly unimportant or mundane objects and scenes without obvious context or connection, but which relate to

her transnational and transitional background. She was born in Singapore and lives between Malaysia and Australia. Today it is more common than ever that people can live in places which may relate to neither the heritage culture of their family or even to the one in which they themselves were born, but in terms of Asia and Asian history, for artists, their history and identity necessarily extends to the colonial past; a world of shadows and hidden truths which are coming to light in the present as economics and industrialization across Asian nations opens space in which to re-examine local culture, and opportunities to overwrite the narratives completed by victors, which have long since held sway. Her act of photographing places and elements thereof imbues each photograph with import, a meaning concealed in the shadow of the subject in its history and context.

Shahzia Sikander also explores history and archaeology as colonial complexity. Here, in the large-scale, three-screen animation titled *Parallax* 2013, she subsumes political tensions to the mesmerizing flow of animated imagery and motif. The piece takes as its inspiration the Strait of Hormuz, a body of water that lies between the Gulf of Oman and the Persian Gulf and is the only sea passage out to open waters. To the north is Iran and to the south the United Arab Emirates. The Strait is the sea route for moving petroleum out from the region, which makes it one of the world's most strategically important choke points.¹ In *Parallax*, we see a flock of birds, each one a tiny flat-form paper-cut, rising up to take the sky, then sweeping down and blurring into a black mass that conflates the image of nature, water and oil spill. The texture of paintings and drawings used in the piece convey the massing of activity and tension in this waterway, within the paradigm of its geopolitical significance and an on-going battle for control over the narrative of its past-present-future.

With these works in mind, one might wish to invert the meaning of the title, to say that, in terms of art, shadows *always* lie. The flickering dance of shadow play in the moving image, the illuminated idea, the photographic enterprise, each consciously constructs tricks for the mind aimed at exposing the paradoxes and contradictions of human thinking and ambition. In a different way, this is exemplified in Isaac Julien's *Playtime* 2013. This is a film; we read it as illusion, fictive narrative. Yet, it is a film made by an artist with a clear, sharp message to convey about human nature. Julien expertly demonstrates that artist films have a century of drama and cinema to draw upon, including all manner of genres and critical and psychological analysis. This cinema vérité plays out as pseudo-documentary distilled through the popular lexicon of Hollywood-style drama, resulting in a world of moving images in which reality is no longer available to be stranger than fiction because no one can tell the two apart. *Playtime* is conscious shadow boxing with recent history and viewer awareness of all that financial duplicity. How we love and are drawn to the mesmerizing views it contains, from the architecture to the skyline,

¹ The meaning of choke point is defined in military terms: a geographical feature on land such as a valley, or at sea such as a strait which requires any armed force that needs to pass through it to do so on a substantially narrower front, therefore decreasing its combat power. Battles have been lost and won because of the constraints of a choke point.

to the strong jaw lines and sartorial vogue the actors, matched by the wit and insight of snappy repartee and loaded observations of life, business, capital and aspirations at work here. Julien uses familiar stereotypes, further conflating truth and the lie in the storyline by blending fictive invention with verbatim dialogue transcribed from interviews and by using several individuals to play themselves. Mapping contemporary aspirations and their relation to a post-crisis world, the metaphors here lie in the references to the shadowy world of financial dealing that remains beyond the light.

Wang Gongxin's *Relating; It's About "Ya"* 2010 invokes an equally powerful presence of shadow at large in the world. The difference here is that *Relating* does not start out to create a conscious, disconcerting illusion. A large-scale moving image projection formed of nine vertical screens, the footage is of real people, objects and activities, all directed by the artist in staged situations of dancing, nodding, walking, tapping feet, and so on. *Relating* achieves the strongest presence of reality in its sense of human experience, involuntary, indirect, as underscored by the shadowy aura of menace that underscores the present. The work captures the zeitgeist of the time in which it was produced in convergence of instability, consumption, fragility with the unpredictable nature of society, life and nature.

By contrast with *Playtime* and *Relating*, the very reality of the facts upon which Chen Chieh-jen's works, *Realm of Reverberations* 2014 and *Wind Songs* 2015, are based gives them an air of constructed psychological drama. Life itself as recorded in these investigative and documentary works is too absurd and incomprehensible to be read as real, or simply too painful to contemplate.

Not all of the works in "The Shadow Never Lies" deliver psychological challenges of such complexity. A number of works explore shadow in a material and aesthetic sense of the illusions that unfold. What truth is to be deduced in A K Dolven's *Vertical on My Own* 2011? The wide-screen projection offers the calligraphic stroke of a shadowy line horizontally across its centre than shifts and quavers as if moved by wind. It is the elongated string of a person's shadow in the mid-winter sun, low in the sky. As such, a singular reality reduced to an abstract line. There is resonance here with the very abstract footage of Tina Keane's 1980 video *Shadow of a Journey* which is the shadow of a boat crossing the sea, a moving shadow across a moving surface. For a pioneer of moving image art in the UK from the late 1970s, *Shadow of a Journey* is part of how Keane describes her work as "defining many different forms of reality", and represents the contribution she has made to the field, in the beginning as a woman artist and teacher entering the then-undefined field that was new media art in the 1980s. One of her earlier influential works is *Ghost Train* 2002, which is also a journey, this time filmed from a train window, with

the film reversed in the processing to creative a ghostly negative image along the lines that Lu Yang uses with *Infrared*. *Ghost Train*, with its shadowy, other worldly sound track appears to be the inspiration, for a work like Cheng Ran's *Existence without Air, Food or Water* 2013.

These works appear to explore patterns and texture, and assume a substance like slippery liquid, but they are conscious distortions of the familiar world, a reality we can imagine or conjure with our eyes closed. In the sense of ghostly shadows of reality, this same sense is induced by the watery-misty texture of Zhang Dali's cyanotypes with their indistinct, soft blurry white spaces where objects once lay; "real" like a photographic negative is read as being real.

Several of the works in the exhibition make use of projections to cast shadows which are then experienced in different ways and with varying end-goals in mind. Lam Tung Pang's *A Day of Two Suns* 2016 is a combination of projected footage, of different scales, and from the back and front, juxtaposes real scenes in perspectival scale that would be impossible in reality. The shadow play here in the layering of landscape sets up an alluring field that is constantly changing, as the world outside a window. There is a simultaneous awareness of the classic perspectives found in Chinese brush painting, the three-in-one views of looking down, across and up, which anticipated a way of seeing that was actualised, evidenced with the camera and the establishment of a photographic way of seeing.

Using different means, in *Wire IV* 2009, Wu Chi-Tsung also invokes an illusion of landscape, which contrasts with his *Landscape in the Mist No.1* 2012. For the former, a piece of "everyday object", a fragment of wire mesh, is suspended between a magnifying lens and an illuminating bulb. An elegant mechanism slides the lens forwards and back, enlarging and then shrinking a projected image of the mesh as it does, expanding the suggestion of a landscape, horizon, land, water, air, that is achieved by the texture of the magnified object. The latter, using a technique that some maybe be familiar with from earlier of Zhang Peili's works – the real-time footage of a decaying cake, or a drying patch of water – appears to be a photograph but is in fact a video of trees in mist. The trees slide in and out of focus, clarity, visibility as the mist thickens, dissipates and moves away.

Similarly Takao Minami presents two works that contrast projections of object and filmed footage. *Light Symbol* 2016, an extension of his 2013 *Fire Symbol*, which used candles instead of projectors, and incorporated the character for fire on the glass that held the candle, projects elements placed in front of a light bulb and lens as a flickering shadow on the wall. His second work *Puppet Study No.4* 2010 employs an electronically operated venetian blind as projection screen. With the blind closed the image is abstracted; when the blind opens, a cascading

waterfall appears to flow through the slats to alight on the surface of the wall behind.

And, then, courtesy of the architectural prompting of the building, having followed the spiral pathway through the exhibition, the visitor arrives at the final hall and an entire room of white in which no shadow exists at all. The installation initially appears as a field of white drapes in parallel sequence that fills the space almost entirely, leaving only the narrowest of gaps at either ends of the expanses of white fabric that allow the individual to pass between each one. These drapes are in fact flags composed of alternating directions of warp and weft which, in the manner of a patchwork quilt, replicate the flags of fourteen nations. Where the formation of pattern is white on white on white, close scrutiny is required to identify the national characteristics of each flag. Here, the author, Zhang Peili, apparently leaves no shadow in which a hidden meaning or artistic agenda might lurk, or in which truth can be concealed from view. What one sees is all there is to see and, yet, in that instant that the shadows are eradicated, the shadow of doubt enters the mind. What is meant here as the truth or this work? Typical of concise, reductive and often ironic vocabulary Zhang Peili delights in, *A Walk with An End in Sight* functions as a simile for the challenge of making and reading art today; its metaphysical aura the ultimate embodiment of the curatorial initiative at work in “The Shadow Never Lies”.

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充满光亮的影中世界

凯伦·史密斯

“真实的假像” 作为本展标题，用于描绘今日之世界是十分贴切的。影子，是黑暗与光明的产物，是绝对黑白之间的朦胧区域，是光明来临之前不安的灰色地带。就地缘政治和文化的状况而言，影子在当代社会中显然极具象征意味，它为艺术家提供了创作上的策略，并已为人所用。谈及假像，展览标题则迫使我们去思考真相——真相之于光，便是假像之于黑暗——并要我们承认，在真实与假象之间存在着一个两者相互交织并时而重叠的领域。这便是当代政治和经济的复杂性——不仅由于道德和文化上的相对主义，还有身份、社会角色和地理上组织结构的问题。

日常生活中的作品、动作和模式中暗藏了许多信息、阴谋或是思想，游行示威或者预谋策划。相悖论的是，人类对于知识的渴望，对于绝对真相的追求，曾引发了启蒙运动，并且时至今日依旧起到了引领的作用，即便不完全是推动进步，但不断向前的运动依旧影响了人类的存在。不过，本展标题便挑战了知识之光引领人类从黑暗走向光明的这种信念。将光明作为普世真理之所在，这会导致认识偏颇，使人容易忽视黑暗中心那片滋养万物的丰沃土地。那里无所不生，无所不长，并且在不断地繁殖、混合之中，造就了无数杂交和畸形的物种。但在理性而分明的世界里，这些却永远不会在光天化日之下出现。阴影从不欺伪；那些没有被指出的事物，人们总看不到。这正是二十世纪最大的失败。但是到了今天，我们应该接受的是，“真理”不可能存在于绝对的感官之中。科学可以在某些条件下证明真相，但真相作为有形物质，只不过是伦理二元对立的一种产物。光明与黑暗在文学和视觉艺术中作为善与恶的象征，已经在语言学和视觉符号上树立了如此根深蒂固的传统——这一直到二十世纪之前都从未被质疑或者解构——以至于在每一种卓有成效的洗脑方式下，我们都从未意识到它的存在，即便我们已经能够像第二语言一样流畅地读懂这些表达。

在当代的概念里，艺术一直都是“阴影”，它的含义并不是绝对清晰的，而是充满模糊性的，因为艺术家大多回避将其定义。这是艺术表达最擅长的事情，它允许一种表达形式能够超越它本身的时间和空间。艺术曾有一度想要追求如真实生活一样的逼真，但是它

所处理的真相却是抽象的，普遍存在的，而不是绝对具体的。对于流动影像来说，尤其如此。一部分是因为它让人身临其境，而同时也是因为，正如影片和院线电影一样，流动影像中内嵌了叙事顺序，甚至有时艺术家会有意识地破坏它。照片可以表达另一种嵌入式真实；小窥二十世纪摄影方面的探索，其反映着超现实主义的深刻影响。不过，摄影拍摄下那瞬间的真实性依旧来自于它的即时性，以及它能像时光机一样使人穿越时空的可转移性。在摄影术发展了将近一个世纪以后，相机本质上的阴影属性才被明确并予以分析；每张图像都是生活的一个切片，摄影师凝视一个偶尔发现的景象，然后精挑细选，谨慎构图。不过由于时光的变迁，知识的积累和文化范式形态的转向，以及大同小异的信息堆积，摄影的本质在一段时期内遭到了破坏。那便是阴影的诱惑，人们从来无从得知那里面究竟会产生什么。

在本次展出的作品中，阴影从概念到结构，从叙事到虚构，从物质到存在，以无数不同的形态显示。首先看到的是杨振中的巨大户外雕塑装置《完美的几何形》（2016），探索之旅以一种暧昧的方式开始。作品一半在水中，正反面的比例为标题中的五星讲述了全然不同的故事。作品正面，通过在下半部分使用镜子，展示了一个五角星的完整形状，从而制造出一种完整性的幻想。然而一旦观看者移动到了作品后面，却分明看到这块腐烂的巨大雕塑已然坠落，完整性被它的瓦解状态所打破了。如同大多数的真相，事实就呈现在面前，线索就摆在那里等待被发现。我们需要做的，就是能够看清。在后面的展示中，胡晓媛的作品《心梯》也使用了镜子的欺骗性。在这件作品中，镜子与光互相配合实现了影像的无限循环，在展厅中表现了一个无底深渊般的沉陷。现场出现的每件附属元素，绳子、蛇皮、树枝和蛹，都一起增强并挑战了它所呈现之假象的真实性。

韩庚佑的《标本的投影》（2014）充分展示了影子魔法的魅力。从某种意义上来说，这组作品展现了最常见的手影游戏。《标本的投影》反向呈现了我们所熟悉的手影游戏中构建想象动物形象的过程。这些标本的外形看上去像是经过剥制术后的动物，并且上面被抹上了厚厚的一层起伏不平的石膏。不过，这些石膏使得标本的投影看上去反倒是像手势模仿动物的样子。这些标本的样子就像是手摆弄出来的一样；标本到头来仅仅变成了一只鸭子、狗或者兔子的魅影。最后的显现，让人不寒而栗。

光影之间充满魔力的关联，始于摄影术。这里有七组作品借助了这种魔力；胡介鸣的《残影》、理查德·摩斯的《彩色大地》系列。胡介鸣的作品将录像与传统摄影混合使用。在现场，我们能看到看似虚构的文字描述出现在看似富有年代的照片上，而照片主人公流露出的天真、真实的表情却与照片上书写的文字产生了某种反差。

不过，理查德·摩斯的照片，从另一个层面上，搅动了它们自身以及所呈现事物的真实性。照片很漂亮，具有诱惑力的色调变成了彻底感官上的吸引，它们完全是超现实的。因此，观看者很可能忘记自己其实是在观看一个数码制作的图像。这种伪造非常具体，它能蒙蔽双眼，并暗示观众：摄影师在刚果民主共和国所捕捉的画面，就是艺术构建或幻想的的产物。我们已经看到过在虚拟世界或者电子游戏中的构建，以及不同形式的动画，但是摩斯的景观实际上是真实的。获得这种违反事实的“效果”是因为摩斯使用了一种红外相机和一种假彩色的胶片，这从本展标题的角度来说非常契合的。这两者“最初是为了用于政府对植被和矿产资源的调查”以及各种军事用途，这也就是为什么最后显示的色调并非完全标准的红外效果。这种成像效果的区别，在对比摩斯的照片和陆扬的录像装置《绝对零度之上的残酷电磁波》（2012-2013）中得到明显的体现。相矛盾的是，她的作品反而是本展中对于现实最直接客观且未经加工的呈现。这些脚本都是在一个医院的不同部门中所捕捉的，包含了每天发生的日常流程比如检查、治疗、诊断和分析。作品中所使用的红外相机使其产生了幻想的外表。因为看上去有种神魂颠倒的感觉，作品就让人觉得是经过处理的，要是再配上些金属音乐的节奏，那就更像是一部 MTV 了。

其他的摄影作品，比如帕克隆·安纳丁的《匿名》（2004-12）是一系列反肖像的肖像照片。每张照片里的主体，都因为反射光线盖住了面孔而被抹去了身份。这是通过一面镜子反射了来自主体位置方向发出的闪光灯或者阳光，最后抹去了建立主体性的特征。《匿名》很好地说明了艺术家如何使用摄影来颠覆这个媒介以及艺术本身的传统，以及如何使用这种介入的过程来讲述诸如身份或者表征关联的意义等更宽阔的命题。西蒙瑞·吉尔因使用各种方式的作品和形式而闻名，尤其是摄影。她就用圆熟的技巧达到了这样的效果。吉尔的图像看上去不太重要，或只是日常物件和景象，也并没有表现明显的语境或关联，这与她的跨国背景及常年在外经历相关。她生于新加坡，往返于马来西亚和澳大利亚两地。今天，越来越常见的是人们可以住在一个既跟他的家庭历史无关，又与他们自身出生

地无关的地方。但是以亚洲和亚洲人的历史来说，对于艺术家，他们的历史和身份总是会延展到殖民历史；整个亚洲地区经济和工业化的进程，开启了重新考察当地文化的空间，以及重写了长久以来胜利者控制下的历史，于是，一个充满阴影和隐匿真相的世界如今将要公之于众。她拍摄不同地点和元素，使得她的每一张照片充满了意味，而这些曾经隐藏在主体本身历史和语境的阴影之下。

沙西亚·丝茨达也探索了历史和考古学中殖民的复杂性。这里，在大体量的三屏动画《视差》（2016）中，她将政治上的紧张局势融入了充满魅力的动画场景与元素之中。本作品的灵感来自于霍尔木兹海峡，它位于阿曼海湾和波斯湾之间，也是唯一进入波斯湾的水道。海峡的北岸是伊朗，南岸是阿拉伯联合酋长国。此海峡是该地区往外运输石油的海上通道，这使得它成为世界上最重要的咽喉要道，¹ 具有十分重要的战略地位。在作品《视差》中，我们看到一群鸟飞上了天空，每一只都是小小的扁平剪纸的形状，然后它们一路俯冲下来，混进了一团黑色之中，融进了自然、水和漏油的图像里。这幅作品中所使用的绘画质感，表现出了这片水域在它的地缘政治占主导地位之下的繁忙与紧张，以及时下对该地区过去现在与未来的控制权之争。

看到这些作品之后，观众可能会想要颠覆展览的标题，觉得在艺术领域中，阴影总是呈现假象。流动影像中忽隐忽现的阴影，闪现的想法，摄影项目，都有意识地给大脑构建了些把戏，并要曝光人类思考和雄心的种种矛盾之处。这在艾萨克·朱利安的《游戏时间》（2013）以一种另类的方式展现。他的作品是一部电影，同时，我们也从中看到了幻想和虚构的故事。不过，这还是一部由艺术家创作，以清晰、准确的信息表达人类本性的电影。朱利安熟练的技巧表现了今天的艺术家电影拥有历史悠久的戏剧和电影，包括各种不同电影的类型和理论，以及心理学知识，可以借鉴。这部电影就是以一部好莱坞风格剧情片的流行语汇精心制作出来的伪纪录片，它构建了一个新的世界，那里现实不比虚构陌生，因为没有人能够将两者区分。《游戏时间》有意识地暗示了最近的历史，以及观众对所有那些金融诈骗的感受。从建筑到都市天际线，到演员们棱角分明的下巴线条和注重剪裁的服装，配以幽默智慧和油嘴滑舌的洞悉，以及对生活、商业、资本和工作的种种观察，影片表现了我们是如何爱上迷人的风景并深陷其中。朱利安使用了熟悉的刻板印象，通过将虚构的设置混入受访者看似逐字对照的采访内容中，并邀请几个人来扮演他们自己，进一

¹ 咽喉要道作为军事用语，表示一种地理上的特征，诸如陆地上的峡谷，或者还是海上的海峡地区，任何需要通过该区域的武装力量都基本只能以狭长阵势前行，因此将极大削减其战斗力。无数战役的成败皆受制于咽喉要道。

步将真相和谎言同时融入故事的主线。影片中的隐喻描绘了一幅当代诉求及其与一个后灾难时期世界关系的地理图景，它们就藏在阴暗的金融世界之中，进行着那些我们宁愿是发生在光天化日之下的交易。

王功新的作品《关联，与 Ya 有关》（2010）的表现形式非常有力量，好像影子逍遥法外一样。不过，需要区别的是，《关联》的起点并不是要建立一种意识和颠倒的想象。作品最后呈现为一组大规模的移动影像投影，由九块竖幅的屏幕组成，内容取自于现实生活中的人、物件和动作，均由艺术家执导后作出舞动，抖动，行走，跺脚等等动作。《关联》纪录了现实生活中关于人类经验、无意识行为、间接性的最强烈的表现。它捕捉了这个时代的特征，即一种因社会、生活和自然的不可预知，而随之产生的不稳定的，消费的，脆弱的混合状态。

通过对比《游戏时间》和《关联》两组作品，陈界仁的《残响世界》（2014）和《风入松》（2015）所基于的事实真相，给予它们一种结构性心理剧情片的气质。在这些调研性和纪录性的作品中，生活本身太过荒诞和费解，以至于无法被当做真实，或者仅仅因为太过痛苦而不忍凝视。

并非所有在“真实的假像”中展出的作品都在心理层面上挑战了这种程度的复杂性。许多作品从物质和美学的角度探索了阴影所展现的假象。正如安娜·卡特琳娜·多文的《就我竖着》（2011），了解作品的真相，则需要进行推理。这个宽屏投影展示了状似一笔书法般的阴影线条水平穿过画面中心，然后随着风的变化，线条不断转折、颤抖。这是在隆冬低沉的太阳下，一个人被拉长的影子。如此，事实被缩减成了一跟线条。这与提纳·金的影片《旅程之影》中 1980 年拍摄的极为抽象的素材有异曲同工之妙，作品拍摄了一艘船的影子横穿海面的场景，看上去就是一个影子划过一个运动的表面。作为二十世纪七十年代后期移动影像艺术的先驱者，金认为其作品“定义了事实的许多不同形态”，《旅程之影》这部作品便是展现这个观点的一部分，并且也代表了她对这个领域的贡献。二十世纪八十年代，她最初只是把这当做副业，以女性艺术家和教师的身份，进入了这个当时还没有被定义，只是叫做新媒体的领域。她还有一件具有影响力的作品是早期的《鬼影列车》（2002），也是一段旅程，但是这次是从火车车窗取景，随着影片倒放的过程，如同陆扬

使用红外线一样，这部作品中，在某一条水平线上，形成了一个鬼影一样的底片影像。《鬼影列车》因为它的阴暗气质，其他世俗的背景声音都可以成为很好的灵感，比如程然的《如果没有空气，食物和水》（2013）。这些作品看上去是对图案和材质的探索，并且假设了如光滑液体一般的物质，但它们有意扭曲这个人们已熟知的世界，一个我们闭着眼睛都能够想象或者变出来的现实。真实如鬼魅，张大力的蓝晒画布所透出的水润而迷蒙的质感也引起了类似的感觉。物体曾经出现的位置化成了模糊，柔软的蓝白色；而“真实”就像摄影术的底片一样，被看作逼真。

展览中的几部作品都使用了投影来产生阴影，不过各自会产生不同的观展经验，并且也有不同的目标。林东鹏的《一日两天》（2016）是一组两个不同大小的投影素材的集合，分别从正面和背面投影而成，在真实的画面中叠合了现实生活中不可能体验到的视角的维度。阴影在这里变成了风景中的层次，构建了一个跟窗外一样变化不断，吸引眼球的景象。作品中展现了中国水墨画中经典视角的同时意识，即俯视、扫视和仰视三种观看方式的不断选择，以此预期了一种经由相机实现并证明的观看方式，并建立起了一种摄影化的观看方式。

吴季璁的《铁丝网 IV》（2009）虽然使用了与《烟林图之一》（2012）不同的方式，但也同样引发了关于景观的想象。前者是一件“日常工具”，一段金属铁丝网的残片，悬挂在巨大的镜头和发光的灯泡之间。他让镜头能够优雅地前后运动，使铁丝网的画面放大然后再缩小，暗示了画面中的风景、水平线、土地、水和风，拓展了对于放大物体本身质感的纪录。后者，则是使用了一种早期张培力作品中常见的技巧，即一块正在腐烂的蛋糕，或者一块即将干透的水面，看起来是一张照片，但其实是一段拍摄迷雾树林的录像。随着雾气加重，消散或消失，这些树先后进入或离开焦点，若有若无，或隐或现。

同样，南隆雄推出的两组作品都对比了物体的投影和拍摄的影像。《光符》（2016）是他对自己2013年作品《火符》的延伸。在《火符》中，他使用了蜡烛代替了投影机，玻璃中放置了蜡烛，并结合火苗在玻璃上显示的特点，将灯泡和镜片前的元素在墙上投影出了忽闪的阴影。他的第二部作品《木偶研究之四》（2010）使用了电子操控的百叶窗作为

投影屏幕。百叶窗关闭时，画面变得抽象；当百叶窗打开时，飞流直下的瀑布看上去像是从百叶帘流到了后面的墙面上。

随后，遵循着这栋受邀设计的展馆建筑盘旋而上的观展路线，观众抵达最后一个展厅时，会发现整个房间的白色，没有一丝阴影。这个装置最初以一排连续平行的白色悬挂物的方式呈现，几乎占满了整个空间，只在白色织物的两侧留下极狭窄的走道，仅容一人通过。悬挂着的这些其实都是经纬反向编织的旗帜，它们以拼缝物的形式复制了十四个国家的国旗。不过这些白色的图案缝制在白色的面料上面，必须仔细查看才能分辨每面旗帜代表哪个国家的。这里，作者张培力显然没有留下一点阴影，给予任何信息或艺术表达潜藏的空间，也让真相直接可见，不被遮蔽。观众在展厅中一目了然，不过，那一刻阴影尽散，而疑惑的阴影则进入了头脑。这里的真相是什么？作品想要表达什么？《看得到尽头的走道》具有张培力典型的简洁，本色，及时而嘲讽的语汇，这个作品就像是面对今日艺术创作和解读所面临的挑战而露出的微笑；它丰富的隐喻性，便也是此次“真实的假像”策展初衷的终极体现。

（范静雯译）

凯伦·史密斯是一位英国艺术评论家及策展人。作为中国当代艺术重要的国际推介者，凯伦从1992年定居中国以来一直致力于中国当代艺术的研究。她为中国当代艺术家撰写的专著，以及在国内国际专业刊物上发表的大量文章都已成为国际社会了解中国当代艺术的重要渠道，包括2008年出版的《Nine Lives：新中国先锋艺术的诞生》，2012年开始的《发光体》。凯伦曾在中国及世界各地为中国当代艺术策划过多项群展和个展。2005年，凯伦成为OCAT深圳当代艺术馆的学术顾问，并于2012年被任命为OCAT西安馆的执行馆长。

影像·日常生活·美术馆

汪单

在西方，从古代穿越到漫长的中世纪，再到现代主义的机械复制时代，再至当代的数码加速运动，Image（影像）在人的存在、世界的本质及技术媒介的议题中被反复地讨论、定义和修正。从名词 Image（影像）到动词 Imagine（想象），再到名词 Imagination（想象力），它们之间词源学的联系标识出了一种有机的认识论过程：从感官对形象的接收到认知，最后转化为形象的生成，即想象力。外部的影像正是在和我们认知的互动中塑造着我们对自身和世界的想象。我们的想象力又束缚着作为存在者的我们在世界中的存在。¹从影像到想象力，再到影像的再生成，这一亲缘关联在中文翻译的过程中被遮蔽了。

Image 曾经在汉语中被翻译为“图像”、“形象”、“塑像”、“造像”等。在新媒体技术发展的过程中，“像”的媒介物质性被不断地消解，因此今天它被译为“影像”，一种在脑海中投射的生成。从“图”到“影”的转变也可以在技术认识论的层面上被理解为是一种去物质化的过程，即从机械复制时代向数码复制时代的转变。影像又被分为自然的“像”和人工的“像”。艺术²所关涉的正是那人工的那一部分。

在西方古代和中世纪，在柏拉图主义二元结构³中，影像属于表象的虚妄世界，它必须对理念，或对神绝对真理的彼岸进行模仿（Mimesis）。在二元世界的框架下存在着两种对于人工影像截然相反的态度：一、彻底反人工的造像，认为影像是对人的魅惑，妨碍了人追寻神圣彼岸的永恒。二、把人工造像和圣像联系起来，使得它成为基督教传播推广和意识形态控制的物质媒介。⁴

但这两种态度只是对影像在到达世界真理的路径上有着不同的诠释——特别是文艺复兴后，影像因此成为了一种意识形态的控制术。天主教教堂的内部空间从祭坛画到建筑，从光线的营造到声音的共振，从仪式到祭司的用具，它都不只是作用于视觉，同时还调动一切感官，听觉、触觉、嗅觉、味觉，共同形成一种全方的感性设置，给观众营造出多层影像结合的体验。

随着照片冲洗技术的发明⁵，从十九世纪中期开始，影像的复制、传播及重组在广度和深度上都达到了无以复加的地步，而今天我们的文化正处于以文字为中心转为以影像为中心的阶段，即语言学向图像学的范式转换。⁶自十九世纪末，这一阶段的大众媒体，如分布于都市中各种纸质广告，以及二十世纪中叶诞生的电视节目和当下盛行的网络视频等这类影像纷繁多变，在多元化背后却存在着单一化的叙述逻辑，最终导向的是消费。

如今，大众媒体中的影像规划正被另一种更为精致的差异化考量所替代，它聚焦小众，规划感性事件的发生，创造出一种邪教式的信仰，影像围绕着一一种叙述所构筑的神话，被植入到日常中，在信众之间自发地流通和传播。这便是我们今天所热议的体验经济和粉丝经济。影像便加入到整个消费世界的运转中，从娱乐的感官刺激中激发潜在的消费信众。这一套新的影像体制形成了另一种近乎于宗教式的意识形态控制。

差异化操作的新影像机制和大众媒体的影像展现方式并没有实质化的区别，它们都是在多元外表下逻辑单一化的影像。消费群体差异化的影像操作、体验性和信仰的有效捆绑造成了这种新影像机制更深入地渗透到细致入微的日常生活中。通过娱乐化的影像处理，一切日常点滴在单一消费逻辑的组织下都可以被贩卖成商品。从影像到想象力，再到作为在世界中存在的人，都被限制在多元表像下的单一轨道上。我们陷入这“影像－意识形态机制”的循环往复中，对除消费之外的社会形态的想象也因此枯萎。

鲍里斯·格罗伊斯（Boris Groys）在《艺术力》（*Art Power*）一书中将美术馆比作为一个存放历史影像的巨大仓库，它对立干日常消费影像的同质性，能够引导观者看到差异，认识过去和现在，比较和反思我们所处的当下。⁷ Image 在德语中为 Bild（影像），在词源学上它不仅涉及到想象力（Einbildungskraft），还关联到 Bildung（教育），它区别于 Education，更接近于英文的 Formation（塑造）。“教育”中包含了想象力，以及人对于自我形象的塑造，Bildung 本身也是在一种宗教语境下形成的，人是上帝按照自己的形象（Bild）所创造的，而人必须要自我塑造（Bilden）以接近上帝——成为有理性的人，有反思能力的人。⁸因此，美术馆所能提供的影像（Bild）系列正希望可以和公共教育（Bildung）一起激发人们对于历史、当下和未来的反思，以及对于我们当下生存状态的清醒认识，从而塑造独立思考的人。它区别并可以突破日常消费影像的围困，在批判的维

¹ 海德格尔在《世界图像的时代》中批判的正是人和世界的割裂，世界被客体化和图像化（影像化），忘记了人在世界中的存在。
² 艺术一词在希腊文中为 *Techne*，它有别于我们今天理解的艺术（Art），意思是一切非自然的人工物，和自然（Nature）对立。
³ 柏拉图认为人工造像是对自然的模仿，而自然是对理念世界的模仿，因此造像是模仿的模仿，它远离真理，所以画家和诗人必须被逐出理想国。
⁴ 让·吕科·马里翁，《可见者的交错》，桂林：漓江出版社，2015，第 98 页。

⁵ 纽豪，《从 1839 年至今摄影术的历史》，纽约：现代艺术博物馆，1964，第 33 页。
⁶ 尼尔波兹曼，《娱乐至死》，桂林：广西师范大学出版社，2009，第 120 页。
⁷ 鲍里斯·格罗伊斯，《艺术力》（*Art Power*），剑桥：MIT 出版社，2008，第 21 页。
⁸ 汉斯·格奥尔格伽达默尔，《真理与方法》，北京：商务印书馆，2007，第 21 页。

度上揭露当下，在历史、文化、地域的差异化中展示最真实的生活。

展览《真实的假像》源于两位策展人姜节泓与 Mark Nash 对“影像”在中西语言翻译中所碰到的疑问，以及对影像在多元文化下认识差异的思考。笔者试图在另一种关系中看待影像和我们生活世界的联系，即作为意识形态控制术的影像。如果说美术馆的重要职能是在有限的空间中，通过影像重组提供公众一种反思的可能，那么它必须有别于日常生活中的影像，并向公众揭露我们时代的意识形态深层。

美术馆四楼被临时改造成一个蓝色背景的影院式展厅。在这里，一块十米长的屏幕正在播放艾萨克·朱利安（Isaac Julien）的影像作品《游戏时间》。该作品以电影的叙述方式被呈现出来，长达一个多小时的人物对话阐述着资本与艺术的关系。人们为什么要漂洋过海去寻求更好的生活？为了改善自己的生活，人们需要金钱。朱利安多年思考着这个问题，而对这个问题的回答始终是“资本”。《游戏时间》取自法国导演雅克·塔蒂的同名电影，作品设定分别跨越三座城市：伦敦、雷克雅未克和迪拜，讲述了六位人物与城市、资本的故事，他们分别是艺术家、对冲基金经理、拍卖家、收藏家和女佣。同时，通过深受金融危机和资本全球流动影响的个人故事，把艺术和金融世界中的人物交织起来。这部在美术馆空间中展示的电影揭示出了貌似独立的艺术体制和资本的同谋关系，《游戏时间》让站在美术馆中的我们意识到自己并非资本的局外人，这样的凝视早已被编织到环环相扣的资本中了。

同样直面资本、权利和社会议题的作品是张培力《看得到尽头的通道》，其创作灵感源于一则国际新闻中记者对中东难民想去哪个国家的采访。作品置于最后的展厅，天花板上悬挂着十四面白色蕾丝编织成的各国国旗，其尺寸远远超过常规的国旗大小。一方面是夸张了国家的权利，另一方面轻柔的蕾丝透着女性的阴柔气息，与夸大的国旗尺寸形成对比。观众穿梭于这些带有节奏晃动的旗帜中，直到驻足于展厅将尽处的一块电视屏幕前，上面滚动播放着世界各地名胜古迹的影像，它们都是旅游工业中的经典想象。通过大众媒体的传播，原来严肃的难民议题以一种娱乐化的方式被转译和呈现。《看得到尽头的通道》戏仿了商业消费下的感性设置，让观众重新聚焦到当今社会的政治议题中。

随着自媒体的兴盛，自拍和自曝隐私成为一种习以为常的生活方式，我们享受着放大的自我，同时塑造着他人观看中的自我影像。帕克隆·安纳丁（Poklong Anading）的作品《匿名》是一组黑白摄影灯箱，被悬挂在美术馆坡道展厅的入口处。这一系列源于 2004 年起的行为表演：安纳丁邀请在街头遇到的人各持一面圆镜参与到他的拍摄项目中，阳光的镜面反射使得过度曝光的脸部形成空白。传统的摄影中脸部是识别身份的线索，而这些作品中缺失的脸部在清晰人物体态、衣着和背景下成为了永久开放的匿名。这样的摄影行为是一种对自我身份夸大和娱乐现实的反抗。

在如此泛滥的日常消费影像和精致的娱乐化感性设置的今天，人们缺乏对历史的反思、当下的批判和未来的想象，沉溺于无止境的消费和娱乐的片刻。美术馆能否保证自己的展览不成为文化工业中的消费奇观吗？作为美术馆中的艺术影像应该如何去重建一种观看的反思主体？在从影像到想象力，从想象力到人在世界中存在，反思性教育成为了至关重要的环节。美术馆的责任不只是在于策划和呈现一个展览，更多的是围绕展览议题开展一系列自发、平等和自由的讨论，因为每一件作品都联结着我们的生活。对于日常充满感官刺激的消费影像，美术馆教育正期待一种反思理性的回归。否则任何的展览也必将变成资本世界的奇观被成群结队的参观者消费殆尽。

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IMAGE, DAILY LIFE AND ART MUSEUM

Wang Dan

In the west, from primitive times, through both the Middle Ages and the modern times of mechanical reproduction to our contemporary era with its accelerating digital development; the concept of the “image” has been constantly discussed, defined and revised.

From the noun “image” to the verb “imagine” and the noun “imagination”, the etymological connections amongst them indicate an organic process of epistemology: the evolution from the identification and acceptance of “image” to the generation of “image” is in fact “imagination”. The interplay between external images and our perception shapes our imagination both towards ourselves as well as the external world. On the other hand, our imagination constrains the presence of “us”, the existent, in the world.¹ However, from image to imagination and then to the re-generation of image, the intimate linkage embedded in the process is somewhat lost in Chinese translation.

The English word “image” has been translated into Chinese as “图像” (*tuxiang*, picture), “形象” (*xingxiang*, figure), “塑像” (*suxiang*, statue) and “造像” (*zaoxiang*, iconography), etc. During the evolution of new media technology, the medium property of “xiang” (image) is under constant dissolution. In this regard the word “image” is now translated as “影像” (*yingxiang*, shadow image) – a projection generated in our mind. The shift from “picture” to “shadow” can also be perceived as a process of de-materialisation on a technical epistemological level. In other words, it is a shift from the era of mechanical reproduction to digital reproduction. “Image” could be further divided into “natural image” and “artificial image”. Art² refers to the part that is exactly artificial.

According to Plato’s philosophy embodies a dualistic concept of the relation of image and reality,³ the concept of the image reflects a superficial and illusionary world one which is the mimesis of absolute truth. Within such a binary world, there are two distinctively different types of attitudes toward the artificial image:

1. Firmly oppose the artificial image, believing that the image is a temptation for man and hinders man’s pursuit for eternity and sacredness of the other world.
2. Combine the artificial image with the icon to make it a material medium to spread

Christianity and control ideology.⁴

These two attitudes represent two different interpretations of how the image arrives on the paths leading to the world’s truth – especially after the Renaissance, when the image became an ideological tool. Take the interior of Catholic churches for example. From the altarpiece to the surrounding architecture, from lighting to acoustic effects, from rituals to sacrifice, what they share in common is that they not only work on people’s visual sense but also endeavor to bring all senses (hearing, touch, smell and taste) into full play to create a holistic experience of multilayers of images.

With the invention of photo finishing techniques in the mid-19th century,⁵ the reproduction and recombination of images has reached an unprecedented level in terms of spread and profundity. Nowadays, our culture is in a transitional period, shifting from being text-centered to image-centered. In other words, it represents a paradigm shift from linguistics to iconology.⁶ The mass media in the 19th century (i.e. advertisements n various print media), the TV programmes emerging in the mid-20th century and popular online videos nowadays all indicate a singular narrative logic: despite the distinctions and diversities, they all point in the same direction – consumption.

Nowadays, the use/application of images in mass media has been gradually replaced by a carefully planned strategy of differentiation, which focuses on some minority audiences that share a clear interest, which feeds them with arranged but exciting events, and creates cult-like beliefs. Images have been embodied with mythology constructed by narration, inflated into everyday life and circulated among the believers. This is what we refer to as “the experience economy” and “Internet celebrity economy” today. The newly emerging image system seems to have the same power as that of religious ideological control.

Nevertheless, there is no fundamental difference between the old system and the new image system with its focus on more detailed segmentation and mass media image programming. After all, this image system indicates a singular and unified logic despite superficial diversities. The effective binding of a more focused segmentation of the targeted groups of images, an emphasis on experience and the manipulation of belief systems leads to the fact that the newly-emerging image system is integrated into our daily life in a more profound manner. Through the method of image processing as entertainment, every bit of daily life could turn to become a tradable commodity under the singular logic of consumption. Regardless of the diversities on the surface, images, imagination and man (as a presence in the world) are all confined to this singular trajectory. We are trapped in this loop of “image-ideological mechanism” and gradually

¹ In *The Age of the World Picture*, Heidegger criticizes the disconnection between men and the world. As the world is being objectified and visualized, the presence of man in the world seems to have been left behind.

² In Greek, “techne” is the word for art. Different from today’s understanding of “art”, it refers to things that are unnatural and the artificial. It is the opposite of “nature”.

³ According to Plato, artificial image (art) is the mimesis of nature. And nature is the mimesis of God’s idea. In this regard, the artificial image (art) that copies again and again, is twice removed from the truth. Therefore, artists and poets who represent the gods in inappropriate ways must be evicted from the Republic.

⁴ Jean-Luc Marion, *The Crossing of the Visible*, Gui Lin: Lijiang Publishing House, 2015, p.98.

⁵ Beaumont Newhall, *Photography 1839-1937*, New York: The Museum of Modern Art, 1964, p.33.

⁶ Neil Postman, *Amusing Ourselves to Death*, Guilin: Guangxi Normal University Press, 2009, p.120.

our imagination of social forms other than consumption is drained.

In *Art Power*, Boris Groys compares museums to repositories of historical memory where images are kept and shown. In this respect only the museum can serve as the site of systematic historical comparison that enables us to see with our own eyes what really is different, new, and contemporary.⁷ In German, the word for *image* is “Bild”, which, etymologically speaking, relates to not only “Einbildungskraft” (imagination) but also “Bildung” (education). However, its meaning is quite different from “education” in English, but closer to “formation”. “Education” actually incorporates both imagination and the formation of our own image. As a matter of fact, “Bildung” itself derives from a religious context. Men are created by God based on his own “Bild” and men must work on the formation of their “Bildern” to get closer to God – that is to say, to become rational and reflective.⁸ Therefore, the “Bild” museums could offer is supposed to be connected with “Bildung” to inspire people to ponder and reflect upon the past, the present and the future, to forge a clear and common understanding of the living conditions of human beings and to build men with independent thinking. Different from the consumption-oriented images that we often see in daily life, “Bild” is imbued with the potential to break through the siege of such images and to cast light on the present, the utmost real life, in a critical manner despite all the historical, cultural and regional differences involved.

The Shadow Never Lies originated from the difficulties the two curators, Jiang Jiehong and Mark Nash, encountered while translating the concept of “image” from a western to a Chinese context, and their reflection on the different understandings of “image” within the context of diverse cultures. In this essay I attempt to probe the connections between image and the world we live in from another perspective: the image as a tool of ideological control. If one of the major functions of museums is to inspire the public to further contemplate within a limited space and through the reconstruction of images, then it has to be different from the images from daily life and able to cast light on the depth of the ideology of our era.

The fourth floor of the museum has been transformed into a cinema-like space with blue walls as background. Isaac Julien’s film installation *Playtime* is shown here on a 10-metre long screen. Drawing on the narrative techniques of film-making, the more-than-one-hour-long dialogues expound on the relationship between capital and art. Why would people come all the way and take all of these risks in search for a better life? And in order to improve their life, people need money. Julien has been pondering the question for several years and his answer to this question is always “capital”. *Playtime*, whose title is borrowed from Jacques Tati’s film with the same title, introduces an episodic structure and is filmed in three cities: London, Reykjavik and Dubai. The stories are about city and capital, and centre on six characters: Artist, Hedge Fund

Manager, Auctioneer, Art Dealer, House Worker and Reporter. Through individuals whose life has been deeply affected by the financial crisis and global capital flows, the linkage between the art financial worlds is hereby established. The film shown in the museum also casts light on the complicity between the seemingly independent art system and capital. *Playtime* pushes us, standing in the museum space, to realize that we are by no means outsider of capital. The action of “gazing” itself has already been woven into the invisible and yet ubiquitous network of capital.

Zhang Peili’s *The Endless Walkway* confronts capital, power and social issues and draws inspiration from an interview by a journalist who asked refugess from the Middle East which country they wanted to flee to. This work is the penultimate piece of the exhibition, featuring 14 national flags woven in white lace and hung from the ceiling. The size of the flag is far bigger than a standard one. On the one hand, the power of nationalism is exaggerated in this way; and on the other hand, the softness of lace gives a sense of femininity, which forms an intriguing contrast to the oversized national flags. As visitors walk through the flags that sway rhythmically, arriving at the end they find themselves in front of a TV screen in which footage of historic sites, the classic imagination of the tourism industry is shown on a loop. Through the spread of mass media, the issue of migration and refugees, a very serious topic, is interpreted and demonstrated in a paradoxically entertainment-oriented manner. *The Endless Walkway* draws people’s attention to this political topic in contemporary society by intuitively mimicking commercial consumption patterns..

With the rise of self-image media, the selfie and self-exposure have become part of a lifestyle that people take for granted. We indulge ourselves in the somewhat enlarged “me” and constantly shape the image of “me” in other’s eyes. *Anonymity* by Poklong Anading features a group of light boxes with black and white images, which are hung at the slope that forms the entrance of the museum. The series originated from the performance he did in 2004: the artist invited people he encountered on the street to hold a round-shaped mirror in their hand and participate in his photographic project. The sunshine, reflected by the mirror, bleached their faces, creating an overexposure. In traditional photography, the face is a key cue in the recognition of identity. In this case, the blurred faces in contrast to the clarity of definition of their body shapes, clothing and background constitute a permanent and open state of anonymity. The photography/performance could be seen as resistance to the exaggeration of self-identity and the reality that everything can be treated as entertainment.

In a time when we witness an inundation of consumption-oriented images and highly refined entertainment, people seem to have been deprived of the capacity to reflect upon the past,

7- Boris Groys, *Art Power*, Cambridge: MIT Press, 2008, p.21.

8- Hans-Georg Gadamer, *Truth and Method*, Beijing: Commercial Press, 2007, p. 21.

to criticize the present and to envisage the future. They tend to indulge themselves in the seemingly endless process of consumption and entertainment. Can museums ensure that exhibitions will not become a mere spectacle of consumption in the cultural industry? How could the images of art works shown in museums rebuild a subject of reflection through the processes of watching? From image to imagination, from imagination to the presence of men in the world, education with this focus on reflection is vital. The duty of museums is more than organization and presentation of exhibitions. They are should play a bigger role, inspiring discussions on issues such as spontaneity, equality and freedom. After all, each work is connected with our life. In the face of the visually provocative flood of images, museum education should lead a return to reflective and rational thinking. Otherwise, exhibitions are doomed to become the spectacle of the capitalist world and to be exhausted by crowds of museum-goers.

(Translated by Wu Chenyun and Robert Alan Bainbridge)

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争夺真理的屏幕

汪民安

屏幕跨越了电影、电视、电脑和手机的不同阶段。眼睛越来越被屏幕所吸引和霸占。人们越来越生活于一个屏幕的世界，人们在屏幕中观看，讨论，思想和生存。世界以屏幕的方式——而不再是海德格尔说的那样是以图像的方式——来展开。对于海德格尔来说，现代就是一个人类和大地分离以至于人们跳出大地来观看世界的时代。整个世界变成了一个图像。但现在，人们不仅观看屏幕，而就是生活在屏幕之中。世界不是一个屏幕，而是无数屏幕的集合。王功新的作品表达了屏幕和屏幕之间的共振关系。它们彼此指涉，共鸣，嬉戏。屏幕彼此作为对方的工具，它们正是在对其他的屏幕的共鸣和回应之中完成了自身，或者说，屏幕必须在另外的屏幕中找到自身和发现自身。屏幕针对的不是它正在放映的图像，而是另外的屏幕，是与之共鸣的屏幕。世界就是一个无限的屏幕游戏，它没有绝对的起源和结尾，它一直在喧嚣的刺激中存活。这些彼此呼应的屏幕将人们包裹在其中，似乎是它们在看观众，它们从不同的角度观看观众，在包围着观众，既用图像包围着观众，也用声音包围着观众。不过，我们离开了王功新的作品就摆脱了屏幕的包围了吗？那美术馆的整个展览的无数屏幕不同样将所有的观众围困吗？如果我们走出了美术馆呢？我们不是被上海这个巨大的屏幕城市所围困吗？人们陷入了一个巨大的屏幕陷阱——这是今天屏幕世界活生生的现实。

但是，人们难道真的只是被包围而无法观看图像吗？难道没有一种逼真而稳定的图像？是的，有无数的屏幕图像，但是，屏幕总是受到了干扰。从起源之处就受到了干扰。投影机受到了各种各样的干扰——这是间接的投射，投射之光被打断，被折叠，被扭曲，被切割或者被晃动——在投影仪和屏幕之间出现了错觉，或者说，投影仪不是屏幕的直接起源，二者之间有一个中介，行走的人的身体作为中介，蜡烛作为中介，铁丝作为中介，动物标本作为中介，这些中介不仅是投射的对象，它们本身还扰乱屏幕，它被投射给屏幕的同时，也质疑了屏幕。甚至也可以直接以屏幕来反对屏幕，一个上下滑动的百叶窗作为屏幕，一个镜子和屏幕的相互照射；也可以以错觉和假象来质疑屏幕：一个各种黑点在其上变幻闪烁的屏幕，一个影子出没的屏幕，一个将被拍摄的景观进行色彩颠倒的屏幕——

所有这些都打破了屏幕的既定预期。屏幕因此被划破，它们既不稳定，也不安静，并不是一个可以被操控的确定客体，它是不确切的移动屏幕。它是光的偶然游戏，屏幕不仅是对真实的谎言，而且是对投影仪的谎言，甚至是对自身的谎言。屏幕的来源因此并不确切，它像骰子的一掷那样充满偶然。这不是屏幕和屏幕之间的游戏，而是屏幕自身的游戏，屏幕自己诋毁自己的游戏，屏幕和真实相互诋毁的游戏，屏幕嘲弄再现的游戏。

如果屏幕不再现什么,那么,它除了同自我,同其他的屏幕进行游戏外,它还能做什么？或许，我们在这里还能看到屏幕同画框的游戏。屏幕也是一个移动的画框。它是一个开放的画框。它被“画”上了作品。就此，（经典）绘画以影像的电子形式出现。人们在屏幕上画画和书写——有水墨，有山水画，有书法。绘画获得了一种电子形式，它剔除了各种绘画的实物和媒介材料。但它们不是绘画的照片的投射，它们呈现了绘画过程，它们甚至也不是静止的，不是一劳永逸地完成的，它们在偶然变化，它们甚至瞬间变化大量的作品，瞬间生产迥然不同的作品——屏幕是绘画的自动机器。但画面止于屏幕，绝不将它打印出来（纸上或布上），而是永恒地在屏幕上，屏幕是它唯一的现实。一种屏幕绘画诞生了。而与之相反的屏幕和画框的关系是，画框是对屏幕的再现——屏幕偶然生产一种形象，一个现实的画框就复制了这个形象。画框和屏幕因为这个相同的图像而对照。就像屏幕和屏幕彼此的呼应一样。就此，屏幕可以是对一个既定绘画的再写。反过来，一幅画也可以是对屏幕的再现，是画屏幕，画屏幕发生的一切，画屏幕的偶然一幕。

屏幕和屏幕，屏幕和画框，屏幕自身内部总是依赖一种特殊的图像在游戏。但也有一种完全没有信息的游戏。一种空白的屏幕。单纯的空白屏幕并非一种创造。重要的是，这种空白的屏幕是一层层折叠的，是多个空白屏幕有层次的拼贴，它一层层地往下拼贴，往地洞深处拼贴。因此，屏幕最终通向的是一个深渊。而且，它还要求一种特殊的观看方式——不是我们通常针对屏幕的平视或者稍微仰视的方式，而是俯视的方式。它要求我们俯瞰，要求我们俯身低头向下，要求我们探测。但是，我们看到了什么了，探测到了什么？我们探测到的是光的游戏，光和光之间的折叠游戏，最终我们费力探测到的是一片虚空。

屏幕既是一种虚空的深渊,也可能是一种实在的力量。我们在展览的另外一些屏幕——我要说，照片同样也属于一种屏幕——上面，看到了记录，历史，政治和情感。这是屏幕

的伟大功能。它们在和书写和书本竞争。屏幕如此地直接了当，简明扼要，无需解释就可以触动人心。它们是确定无疑的见证。在某些特殊的时刻，屏幕即是对真理的显身，屏幕现实就是真理事实——毁坏屏幕和保存屏幕就是有关真理的斗争。在这个展览中，我们已经看到了，没有什么比屏幕更加拒绝真实的了，但是，我们也同样看到了，没有什么比屏幕更加渴求真实的了。这是争夺真理的屏幕，这也因此是一个争夺真理的展览。

SCREENS CONTENDING FOR THE TRUTH

Wang Min'an

The screen has spanned the historical phases of film, television, the computer and the cellphone. Our focus is increasingly attracted to and hijacked by screens, as people live in a world exceedingly dominated by them. People view, discuss, reflect and exist within the confines of screens. Henceforth, the world unfolds itself via the screen, and no longer (according to Heidegger) via the image. For Heidegger, modernity is an era in which mankind is separated from the land so much so that people have left the land and perceive the earth from afar. The entire world has transformed into an image. However, people don't only look at screens these days, but live and reside within them. The world isn't a screen, but a collection of innumerable screens.

The works of Wang Gongxin are an expression of the relation of resonance between screens. They reference, echo and cavort around, one with another. Screens serve as each other's instruments. It is precisely in their resonance with and response to other screens that they themselves become complete, or better yet, screens have to look for and discover themselves in other screens. Screens aren't geared towards whatever image they are projecting, but rather towards the other screens that resonate with them. The world is a limitless game of screens, without an absolute beginning or end, surviving within cacophonous stimuli. Screens act concertedly, enveloping people within them, as if they are the ones eyeing the spectators. They watch audiences from different angles, surrounding them, using not only images but also sound to surround the audience. However, can we break away from this screen-inflicted shroud by distancing ourselves from Wang Gongxin's works? Is it fair to say that the countless screens throughout the museum's entire exhibit similarly envelop the audience? What about if we exit the museum? Are we not also walled in by Shanghai, this enormous screen-city? We've entered into a gigantic pitfall of screens: this is the vivid reality of today's screen-dominated world.

However, could it really be that people are merely surrounded by and cannot perceive images? Is there really no such thing as a lifelike and stable image? Yes, screen images are myriad, yet screens are always interfered with or obstructed. Screens have been interfered with since their moment of origin. Projectors have been subject to all kinds of obstruction; they are indirect projections, meaning the light of the projection gets interrupted, bent/deflected, cut off or is distorted. An illusion appears between the projector and the screen, that is to say, the projector isn't the direct origin of the screen. Mediation takes place between the two, as the bodies of

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passers-by act as intermediaries, and so do candles, metallic wire and stuffed animals. These intermediaries not only serve as the projection's objectives, they themselves also obstruct the screen. While they get projected onto the screen, they call the screen into question. Screens can even be used in opposition to other screens. Window-blinds that slide open from top to bottom, can serve as a screen; a mirror and a screen can mutually illuminate one another; screens can be called into question by means of illusions and make-believe appearances: a screen on which all kinds of black spots shimmer and dance, a screen on which shadows appear and disappear, a screen on which the colors of a photographed landscape are distorted. All of these shatter pre-established expectations of the screen. Therefore, screens are subject to laceration. They are unstable as well as raucous. A screen is not a controllable object of certainty: rather, it is an uncertain, mobile screen, an accidental game of light. Screens are not only deceptions vis-a-vis the truth, but they are also lies directed at the projector, and even deceptions concerning the self. Hence, the origin of the screen is uncertain. It is as much subject to chance as is a roll of the dice. It is not a game between respective screens, but a game of the screen itself, a game in which the screen undermines itself, a game in which the screen and the truth undermine each other, a game in which the screen pokes fun at representation/reproduction.

If the screen doesn't reproduce anything, then what else can it do besides engage in ludic games with its own self and other screens? Perhaps additionally we can witness a game unfold between the screen and the picture frame. The screen is a mobile picture frame, a bare rectangle onto which a work has been "painted". Thus, (classical) paintings appear in the electronic form of video. People paint and write on screens: ink wash paintings (*shuimo*), classical landscape paintings, calligraphy, etc. An electronic form is bestowed on paintings, through processes by which paintings are stripped of the objects and materials from which they are composed, yet these are not projections of pictures of paintings. These works make the painting process visible to us, so much so that they are not still lives. They haven't been completed once and for all, but are prone to casual changes, so that in one instant they alter a large number of works, and in another instant they produce wholly different works: screens are painting-automatons. But the canvas ends where the screen begins. Printing it out (on paper or fabric) is out of the question. It stays on the screen for eternity, as the screen is its sole reality. A screen painting has been born.

Contrary to this, the relation between the screen and the picture frame is such that, the picture frame is a representation of the screen. The screen produces a shape *par hazard* which is then duplicated by a genuine picture frame. The picture frame and the screen become each other's antithesis on the ground of this identical image, just as is the case with the echoing between screens. Thus, a screen can serve as a rewriting of an existing painting. Conversely, a painting can be a reconstruction of a screen. It is the painting of a screen, everything that happens while

painting a screen, the accidental scene that springs forth from painting a scene.

Whether it is the relation between screens, between the screen and the picture frame, or internally within the screen itself, there is always a reliance on a game played by a particular image. But there are also games that are devoid of information, a kind of empty screen, if you will. A mere empty screen is not a creation. What is important is that this kind of empty screen is made up of folded layers. It's a layered collage of multiple empty screens, collated downward, layer upon layer, collated into the recesses of a hole in the ground. Hence, the screen ultimately leads into an abyss. Furthermore, it requires a special viewing method: instead of our regular eye-level, horizontal viewing, or a slightly more upward looking method, we use a method of overlooking. The work requires us to look down, bend over and lower our heads, probe and explore. And yet, what do we perceive, what do we detect through our exploration? We detect games of light, bending/deflecting games between respective light sources. Ultimately our exertion leads us to perceive a void.

The screen is an empty abyss, yet perhaps also a tangible force. On the other screens in the exhibit - I have to add, photographs also constitute a kind of screen - we perceive recordings, history, politics and emotions. These are the remarkable functions of the screen. They compete with writing and books. This is how straightforward screens are. They are concise and to the point, and can touch the hearts of people without any further explanation. They constitute unquestionable evidence. At certain times, the screen acts as a revelatory appearance of the truth. The screen's reality is truthful fact: the conflict between the destruction and preservation of the screen is a struggle that concerns the truth. In this exhibition, as we noted before, nothing rejects reality even more than screens do, and yet, we also see that nothing craves reality more than screens do. These screens are contending for the truth, hence this is exhibition is also contending for the truth.

(Translated by Sid Gulinck)

Wang Min'an: professor at the Faculty of Arts of Capital Normal University. Primarily works in the field of literature and literary theory, contemporary literature and art research. The author has 9 publications in his name and has served as editor-in-chief on a number of book series, as well as the serial magazine called *Production* (Shengchan). He has published over a hundred papers in both domestic and foreign academic journals.

关于策展人

姜节泓

姜节泓教授任英国伯明翰城市大学艺术学院研创总监，该院中国视觉艺术中心主任。姜节泓一直专注于中国当代艺术和视觉文化的研究。近年主要策划的当代艺术展览包括第四届广州三年展主题展“见所未见”（与乔纳森·沃金斯合作，2012），第三届曼彻斯特亚洲三年展主题展“天下无事”（2014），以及“遥不可知”（上海 OCAT，2016）。他的英文书著包括《负担或遗赠》（2007）、《革命在继续：来自中国的新艺术》（2008）、《红》（2010），以及《没有记忆的时代：城市变迁中的中国当代摄影》（2015）。2017 年，姜节泓将出任英国学术刊物《中国当代艺术研究》（Intellect）主编。

马克·纳什

马克·纳什，独立策展人和作家，曾担任伦敦皇家艺术学院当代艺术策展系主任。他目前任教于伦敦大学伯克贝克学院，同时也是新加坡南洋理工大学当代艺术中心的客座教授。他近期策划的展览“崩塌”（2016）于伦敦Calvert22画廊，以及德国拜罗伊特伊瓦连瓦美术馆展出，作为2009年在Calvert22画廊的展览“重新想象十月革命”（马克·纳什与艾萨克·朱利安联合策展）的延伸，继续对于前社会主义国家的艺术遗产的检测。马克·纳什策划的展览主要有“威尼斯双年展之“竞技场”（与奥奎·恩维佐联合策划，2015），“第3届柏林双年展”（与乌特·梅塔·鲍尔合作，2004），以及“第11届卡塞尔文献展”（2002）。马克·纳什撰写了大量有关艺术家工作的文章，并保留了记录这些工作的影像——包括了他早期策划的展览“真理实验”（纺织车间美术馆，费城，2004-05）和“地球的六分之一，图像生态学”（卡尔斯鲁厄艺术与媒体中心和莱昂当代艺术博物馆，2012-13）。

About the Curators

JIANG Jiehong

Professor Jiang Jiehong is Head of Research, Birmingham School of Art and Director of the Centre for Chinese Visual Arts at Birmingham City University. He has extensive research and curatorial experience in contemporary Chinese art and visual culture. His recent curatorial projects include *the 4th Guangzhou Triennial: the Unseen* (co-curated with Jonathan Watkins, 2012), *the 3rd Asia Triennial Manchester: Harmonious Society* (2014) and *the Distant Unknown* (OCAT Shanghai, 2016). He is also editor of *Burden or Legacy: from the Chinese Cultural Revolution to Contemporary Art* (Hong Kong University Press, 2007), and author of *the Revolution Continues: New Art from China* (Saatchi Gallery and Jonathan Cape, 2008), *Red: China's Cultural Revolution* (Jonathan Cape, 2010) and *An Era without Memory: Chinese Contemporary Photography on Urban Transformation* (Thames and Hudson, 2015). Jiang will be Principal Editor of *the Journal of Contemporary Chinese Art* (Intellect) from 2017.

Mark NASH

Mark Nash is an independent curator and writer, until recently Head of Department Curating Contemporary Art at the Royal College of Art London. He currently teaches at Birkbeck University of London and is Visiting Professor at the Nanyang Technological University Singapore, Centre for Contemporary Art. His most recent exhibition, *Things Fall Apart* (2016) shown at Calvert 22, London and Iwalewahaus, Bayreuth, Germany , examines the artistic legacy of formerly socialist countries, previously explored in *Re-imagining October* at Calvert 22 (2009), (curated with Isaac Julien). Nash has collaborated extensively with Okwui Enwezor on *The Arena project* in the Venice Biennial 2015; Documenta11, (2002) and also with Ute Meta Bauer on the 3rd Berlin Biennial (2004). Nash has written extensively on artists' work with the moving image - including his earlier exhibitions *Experiments with Truth* (Fabric Workshop and Museum, Philadelphia (2004-5) and *One Sixth of the Earth, ecologies of image* at ZKM, Karlsruhe and MUSAC, Leon (2012-13).



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