

MAGICIAN SPACE 魔金石空间

刘鼎
Liu Ding

刘鼎

刘鼎现居北京，是艺术家和策展人。他的创作与展览实践从思想史的角度将历史与当代进行有机连接和多角度的描摹与凝视，以多重线索展开对中国艺术的主体性叙述。刘鼎曾参加过第 14 届伊斯坦布尔双年展、第八届亚太三年展、第八届上海双年展、第三届新奥尔良双年展、第八届台北双年展、第二届广州三年展、第四届首尔媒体双年展等重要展览，并于 2009 年参加第 53 届威尼斯双年展中国馆。

他的作品曾经在英国泰特美术馆（2012，2013）、特纳美术馆（2008）、布里斯托 Arnolfini 艺术中心（2008）、奥地利维也纳艺术馆（Kunsthalle Wien，2007）、挪威奥斯陆 Astrup Fearnley 现代美术馆（2007）、巴西圣保罗国家美术馆（2008）、德国卡尔斯鲁厄 ZKM 新媒体艺术中心（2011）、瑞士伯尔尼美术馆（2016）、比尔 PasquArt 艺术中心（2008）、意大利都灵 Sandretto Re Rebaudengo 基金会（2006）、韩国首尔市立美术馆（2006）、美国旧金山 Luggage Store 艺术中心（2006）、西雅图 Frye 美术馆（2012，2016）、悉尼 4A 艺术中心（2017）、中国北京伊比利亚艺术中心（2008）、上海当代美术馆（2006）、广东美术馆（2003），广州时代美术馆（2011，2012）、红砖美术馆（2016）、日本广岛当代美术馆（2015）、台北市立美术馆（2012）、台北关渡美术馆（2016）、香港 Para Site 艺术中心（2016）和纽约 MoMA PS1（2015）等机构展出。

他合作撰写与编辑的出版物包括《小运动：当代艺术中的自我实践》（广西师范大学出版社，2011）；《小运动 II：当代艺术中的自我实践》（Walther Konig，2013）；《偶然的信息：艺术不是一个体系，也不是一个世界》（岭南美术出版社，2012）；《个体经验：1989-2000 年中国当代艺术实践的对话与叙述》（岭南美术出版社，2013）以及《暗礁：前传》（Bondefanten 美术馆，2016）。



兰室

2018
装置
可变尺寸

艺术家在银川当代美术馆参照北京中山公园的兰室，创作了大型装置作品“兰室”。在其陈设中，刘鼎包括了他个人收藏的晚清时期书画与金石作品，以及美术馆馆藏的清晚期中国油画。这件二声部创意曲式的装置作品从两个层面入手：一是通过重建兰室来再提特权在中国的意义，二是通过兰室中附载的精英化艺术作品来讨论特定时期的一些价值取向。

这件委任作品以北京中山公园的兰室为原型。兰室位于始建为明代的皇家园林之内，平日是陈设兰花、中国书画的场所，供游园者观赏。这些陈设都是与中国文人传统相关的极具鉴赏价值的物品。兰花本不适合北京的气候，但仍在1959年被从上海运往此处。在热爱兰花的中国共产党先驱朱德将军(1886-1976)的意愿下，种植兰花的专家也被调往此地，确保兰花在北京健康生长。此时，反右派运动已在全国范围内展开了两年，该政治运动对知识分子进行批判与严惩，但党内精英仍有特权，继续享有此种“文人雅兴”。在当时，兰室的诞生体现了共产党领导的内在矛盾性和多重性。刘鼎在银川再现了兰室，同时，其中的陈设包括了他个人收藏的晚清时期书画与金石作品，以及银川当代美术馆馆藏的清晚期中国油画。通过这样一个截面，呈现出在晚清时期，处于全球交往中的中国所出现的一种复杂的艺术面貌。



《兰室》2018 银川双年展展览现场

MAGICIAN SPACE 魔金石空间



MAGICIAN SPACE 魔金石空间

就此别过

刘鼎与韩东

展览项目，2017

这是又一次自我认识和自我理解的尝试。这个展览的主角是两位交往近二十年的朋友，自认识以来，两个人第一次有机会在同一时空里重现各自创作轨迹中的片段与痕迹。这并不是说这两者之间有任何必然的联系，多年以来，他们并不在同一城市里生活，也不在同一领域里实践，实际上少有交集。中间有好多年甚至鲜有联系。

两人的再次相遇是近几年的事情，当年的少年已近不惑，当年的青壮年也早已中年。在刘鼎的创作起步阶段，他就认识了韩东，由此结识和接触了许多文学领域的人与事，通过诗歌和文学写作的视角开启对世界和现实的感知和描述，虽然表达的平台始终是在艺术领域之中。2015年应伊斯坦布尔双年展的邀请，刘鼎第一次创作了31首记录和思考其所面临的政治现实的诗歌作为参展作品。当然他不会自称为诗人或作家，但细心的观众不难发现，文字一直以来都以各种面貌隐藏或现身于他各个阶段的作品之中。

多年以后，刘鼎常常谈起的是每到傍晚时分到韩东工作室会合，一起和他的朋友们去吃饭的情景……还有他们经常光顾的黄埔路上的稻香楼餐厅。九十年代末，韩东主持当时活跃的文学期刊《芙蓉》，曾请刘鼎在杂志中担纲策划过一年有关当代艺术的栏目。韩东对于创作进行审视和剖析的欲望和自觉接近偏执，对于写作本身践行的是修行般的克制和严苛。很自然地，这种对于创作的信仰深深植入刘鼎的实践之中。我们难以判断刘鼎对于文学天然的亲缘关系究竟是否源自其曾经立志从事写作但受现实阻隔而从医的父亲。但在成年之后从艺的历程中，韩东是一个榜样、是一面镜子，也是一位不可多得同仁与对话者。他们共享着与创作有关的种种秘密，也都乐于不失时机地揭示解码的途径。

2013年韩东出版了诗集《重新做人》，这是他的第三本诗集。诗集中收录了他自2002年至2011年以来的诗歌作品，在这十年中，韩东经历了诸多人生的变故。这些诗歌讲述的都是与他有关的人和事：亲爱的母亲、这些年、致曹旭、圆玉、五月、我们坐在街上、一种平静、一只棕色沙发、劝酒、自我认识、小巷里、下雪了、一些人不爱说话、愤怒、总得找点事情干、友谊宾馆、绿树、红果、卖鸡的、菜市场、扫墓兼带郊游、小街上的大树、夜游某山庄、电梯门及其他、黝黑的太阳……这些题目朴素节制，直指人心，连给它们加上书名号都显得多余。2002年，他在《这些年》中写道：

这些年，一个朋友死了
但我觉得他仍然活着
一个朋友已迈入不朽
那就拜拜，就此别过
我仍然是韩东，人称老韩
老韩身体健康，每周爬山
既不极目远眺，也不野合
就这么从半山腰下来了

韩东的诗让人感受到一种决绝，随时准备将自己置身绝境，或与所有作别，但绝对不是一种过激的反应，而是清醒的自觉。

2013年，在伦敦泰特美术馆油库举行的一个研讨会上，刘鼎受邀演讲，介绍自己的创作。在这次演讲中，刘鼎创作了被他命名为“弱表演”的表演形式的作品《伴随》。在作品中刘鼎首次尝试制造一个以缺席的方式在场的现场。刘鼎扮演了好友刘先生，这位刘先生在刘鼎无法到达演讲现场的情况下与研讨会的策展人进行了一场通过翻译在语言上的转译而开展的对话，评述的恰恰是刘鼎自身的创作。通过扮演他者，人为地制造我与自己的距离，曲折地到达对于自身的审视，其中包含着脱离自身的强烈欲望。

1998年，韩东与好友朱文等独立作家发起一场名为“断裂”的行为，鲜明地表达一种不同的声音，与体制化的写作实践及其垄断舆论的恶习划清界限。这种没有保留的独立精神极具感染力。当年的韩东与今天的刘鼎年龄相仿。在刘鼎看来，他不觉察出这场以与体制和与体制相关的各种人和事决裂为宣言的文学行为与韩东在彼时彼刻的个人处境和遭遇不无关系。在一定意义上，韩东决裂的是给予他压力的现实，是自身在成长过程中与周遭发生摩擦而引发的一次决裂。刘鼎很难不被这种决绝的精神所吸引，其根本是一种脱离时代的隐喻和企图，与社会、行业、实践和自身“保持古老的敌意”，早已印刻在韩东自己的诗句之中：

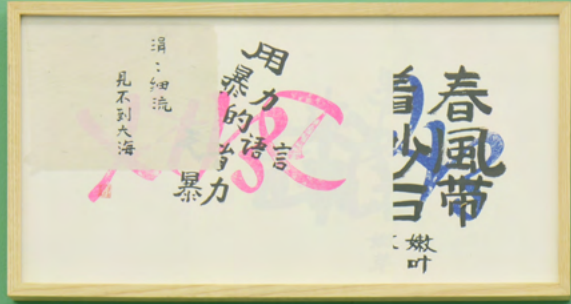
无数次经过一个地方
那地方就变小了
街边的墙变成了家里的墙
树木像巨大的盆景

第一次是一个例外
曾目睹生活的洪流
在回忆中它变轻变薄
如一张飘飞的纸片

所以你要走遍世界
在景物变得陈旧以前
所以你要及时离开
学习重新做人。
——《重新做人》，2010年



就此别过，展览现场，魔金石空间，北京，2017



MAGICIAN SPACE 魔金石空间

刘鼎

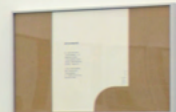
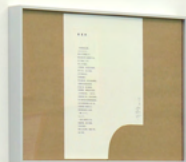
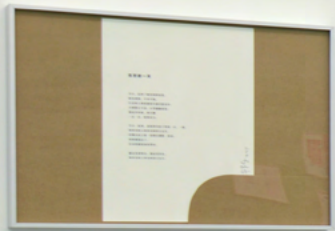
广场上的松树

2017

雕塑铜，塑料，鲜花，木板，镜子

165 × 75 × 30cm





韩东

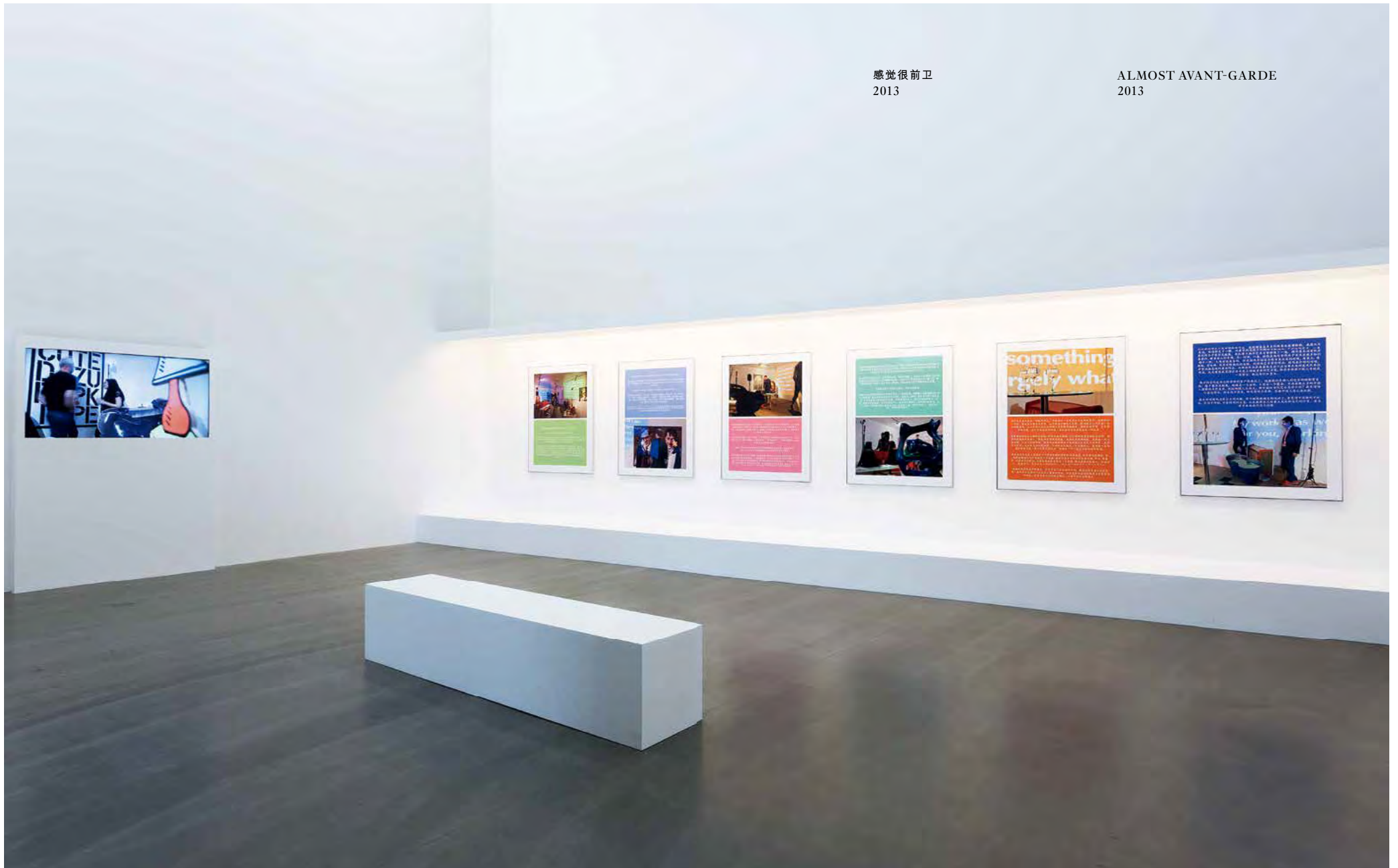
重新做人

2002-2013

31.4 × 44.5cm (× 9)

三个表演

MAGICIAN SPACE 魔金石空间



感觉很前卫
2013

ALMOST AVANT-GARDE
2013

伦敦泰特现代美术馆，展览现场

感觉很前卫

2013

媒介 : 表演

时间 : 2013 年 5 月 17 日

地点 : 伦敦泰特现代美术馆

《感觉很前卫》是刘鼎为泰特美术馆 BMW 表演系列特别创作的一场现场直播的表演，观众只有通过网络直播才能观看。在这件作品中，刘鼎塑造了一个沙龙的场景，邀请泰特美术馆的同行和其他朋友共同置身于一个摆设着各种用纸板模仿制作的泰特藏品中部分现代艺术作品的环境中，将泰特的现场表演厅转化为一个派对现场，邀请来自在泰特美术馆工作的工作人员、同行和朋友参与其中。直播画面记录了当时现场派对的情景：现场派对的参与者们自由地在展厅中活动，互相聊天，而他们的声音不能在网上被听到。他邀请英国 DJ 将巴洛克音乐和他选取的关于中国当代艺术的文本的朗读声音交替播放出来。这些文本来自他与活跃于中国 90 年代的实践者们关于创作、经验、期待和对于艺术的理解的交谈，它们被翻译成英文并投影在房间的一面墙上。在一个总是无法建立起讨论基础的环境中，事情总是“感觉很前卫”，一个个新的历史目标总在更远的前方等待我们。



当时流行讲品质。你的作品用恶劣的材料做，大家都不会承认你的。

我必须向这个体制投降。你必须承认它们，它们也就承认你。即使它们不承认你，你也要跟在后面，厚着脸皮，熬到最后，总有一个人承认你的，你才有机会，压力很大。

我那时候开玩笑说用“先锋派”这个词的人是艺术家和共产党。

现在大家都太成熟了，大家一谈，就变成福柯的概念，滔滔不绝，全是福柯的。另外一个呢，马上就是后殖民的，太熟练了。学者掌握了理论，包括视野也宽广了很多。80年代，你现在看，是大小儿科了。现在的学者做的学术，要求不高的话，还是可以的。但是就是太熟练了。

我觉得实验艺术是探求一种未知的、未来的、还没有触摸到的东西，它最大的内容应该在这里。一种艺术形式一旦形成一种被称之为传统的东西，那么它具备进行实验艺术最本质性的因素显然是不存在的。

我明白西方人喜欢“政治波普”，我们把它叫“政治局”。

我已经把当代艺术看成时髦的，看成经济活动了。

我个人比较喜欢中国古典文学，包括唐诗、明清小说，在80年代我不敢讲出来。因为在艺术圈里面，那个有点像政治不正确一样，大家嘲笑你，你还是一个先锋艺术家，你还喜欢这种东西，会有这种压力，会不好意思。

艺术家都变了，变得比较热衷于参加欧洲的展览，对外交流变成了名利场。你不关注上海，只关注纽约，纽约发生什么艺术事件，上海都很清楚，但上海人民发生什么事，完全不关心。我还面临一个问题，我必须接受策展人的主题，要不然别人就不给你（机会），我觉得艺术家已经变成一个演员了，我去参加展览，我是要表现你的主题，我的作品是为你服务的，为这个展览服务。我适应比较慢，有点适应不了。





中国的艺术家好像始终是自己给自己一个命题，然后很清醒的意识到我要去做这个题目，我是中国艺术家。中、西这个问题，我想在今天在全世界很多不同民族、不同文化当中可能是比较明显的，比较强烈的一种冲突。

我记得有人说过，只有一个国家有地位，经济上强盛了，艺术才是强盛的，艺术家在国际上才会有地位。我觉得这是扯淡。（我认为）艺术家都是个人的工作，跟国家是沾不上边的。国家可以一塌糊涂，但是还是可以成为很好的艺术家。

中国艺术家认为态度不重要，而符号很重要。

去西方参加展览时因为我的语言也不好，一直很焦虑。其实我一直很想跟外国的艺术家聊聊，有机会去看看他们的工作室，跟策展人聊聊。语言不好就只能认命了。有很多策展人他根本不认识你，跟你要这件作品，你也不知道为什么。当然，有很多好的展览，当然是很高兴了。悉尼双年展很多人当时都不认识的，你去了布展，可能跟策展人都没见过面。就算见了面，握个手就完了，没什么交流。这种也很没劲的。

我们在80年代还是处在一个学习过程，一方面是西方古典艺术的学习，另一方面是西方现代艺术的学习，它恰好处在两种学习交替过程中。实际上在90年代以后，不管源于西方古典艺术样式，还是源于西方现代主义的艺术样式，都在寻求一种最大的可能性。

我觉得当时吴亮和老栗（栗宪庭）他们的态度是觉得中国有中国的（一套）。这是很多年以来一直在强调的“中国的话语”、“中国的特点”、“中国的语境”，不能用任何东西来参照、比照。

90年代大量的对中国当时的艺术感兴趣的西方展览机构，包括收藏家，有很多人根本不会去在意波普和波皮之外的有意义的创作。

我很羡慕元代以前的中国画家，基本上都是自在自为的。因为当时中国的文化还没有跟西方有太多的接触，渗透很慢很慢。元代以后传教士开始越来越多了。很多艺术家原来是在宫廷里面做画家，然后西方的绘画开始传过来了。元代以前的中国艺术家可能不会去想什么是中国，他们跟西方的很多艺术家一样，认为“什么是我”才是最重要的，而不会去想“什么是美国的，什么是法国的”。





语言态度本身就是一种叙事方式。很重要的一点就是艺术家他想创作，他想说的一句话，就是关于语言本身的，而不是关于语言之外的。他为语言之外的某一个东西服务的。九十年代以后这个问题一直是被忽略掉的，特别是在中国，关于语言的问题，关于语言态度的问题。因此语言态度本身就是一种叙事。

我有意识地想淡化国家的身份，有意识地想强调，不同的文化背景和政治背景，国家的或者说种族的人，他们共有的视觉经验，或者说身体的经验，或者说一种心理经验、心理上的共同点。所有的这些东西你不用再给它加上更多的符号，或者什么东西。反正就是不同的年龄、不同的文化程度、什么样的人，看到这个东西都会有所反应，至于说怎么样反应，那每个人可以自己去看联想和解读。

我是觉得艺术家不需要在一个作品里面把所有的话都说满，把所有的话都说完。他所要做的一个工作就是一个容器，就是让观众可以往里面放东西，可以随意的。也就是说这个作品，不是说要做出你来的一个思想，然后要强加给别人、告诉别人、教育别人，然后让别人领悟到什么，我从来不相信说艺术可以改变人的。

我始终觉得作品中的意义，艺术家自己是没法给予的，我觉得艺术家只能谈企图，就是说你是因为什么理由才做这件作品。但是这样的企图它跟意义没有直接的关系，因为你有什么样的企图不一定就有什么样的意义。

当时我觉得美术史我学得还可以，我就顺着美术史的线索去看博物馆，我想从头来过，就这样走了一圈。从最早的尼德兰时期的木板油画、中世纪的艺术，一直看到这个卡塞尔文献展。就把整个西方艺术史重新看了一遍，因为原来没有机会看原作，那书本上的东西，你一对照，一看，跟你在国内学的关于美术史很多知识都不一样。大线索还是有的，但是国内介绍这个西方美术史的时候，有重点、有褒贬、有选择，而且是很强烈的选择。同样的艺术家的作品，国内来介绍的时候，会重点接受他的某些作品。而那些作品在我看来其实不应该算是他的最具代表性作品。反而有些我觉得在美术史上特别重要的艺术家，但在中国就可能几乎就是一笔带过，就没有什么意义。

西方的当代艺术已经非常的资产阶级化了，这跟我们中国人对艺术的理解有差距。像卡塞尔文献展，就像是一个派对，大家去一个聚会，不存在那么多的中国人理解的文化差异，包括所谓人文涵义。那中国的当代艺术是什么呢？我觉得咱心里边明白，但是说不出来，但是有这个东西，需要中国人自己去把握。

我当时对国内没有太大的兴趣，整个脑就被西方给洗掉了，老觉得中国做的不到位，觉得才开始，不会特别的注意，而且我那会儿的重点是在找自己的位置，甚至要不要画画的问题。



MAGICIAN SPACE 魔金石空间

伴随
2012

I SIMPLY APPEAR IN THE
COMPANY OF...
2012



伦敦泰特现代美术馆油库

伴随

2012

媒介：表演

时间：2012年7月21日

地点：伦敦泰特现代美术馆油库

这是一场三个人参加，讨论刘鼎的创作和策展实践的“非戏剧性表演”。参加这个对话的包括了卢迎华和该项目的策展人之一马可·丹尼尔。作为题为内/外：将社会的物质化研讨会的一个艺术家演讲，这场表演开始于卢迎华宣布刘鼎未到现场，由她代替介绍刘鼎的实践，之后，她邀请丹尼尔和刘鼎上台，刘鼎继续保持“缺席”，而由“刘先生”代替。通过自己扮演“刘先生”，刘鼎与台上的两个人以第三人称对自己的创作展开了讨论。伴随是2012年泰特油库开馆项目之一，该作品在展览中用三屏录像单声道播放。

MAGICIAN SPACE 魔金石空间

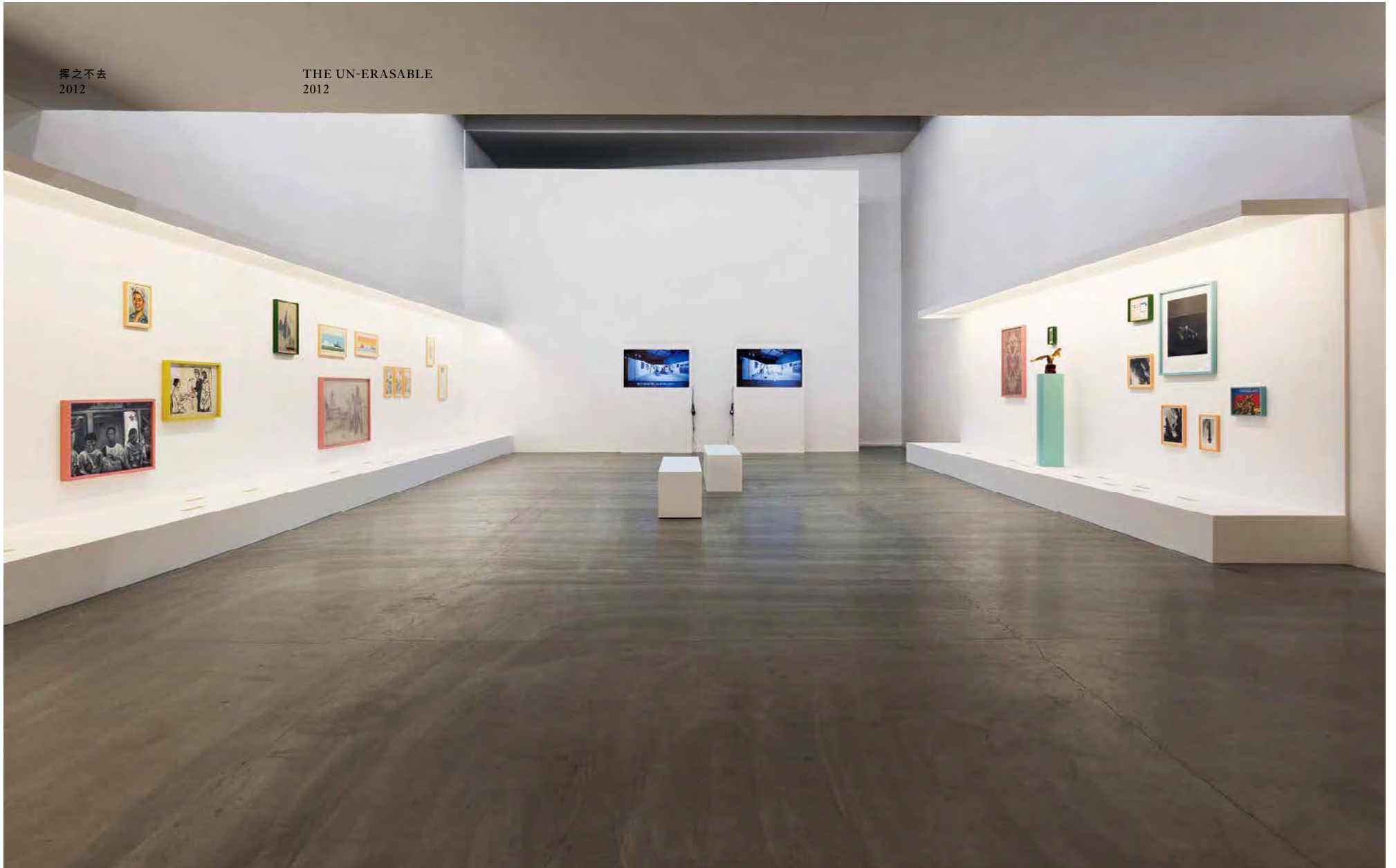


伴随
2012
三频录像
36'28"

MAGICIAN SPACE 魔金石空间

挥之不去
2012

THE UN-ERASABLE
2012



台北市立美术馆一楼展场

挥之不去

2012

第一部分

媒介：表演、装置

时间：2012年9月28日

地点：台北市立美术馆一楼展场

第二部分

媒介：表演、装置

时间：2012年9月29日

地点：台北市立美术馆一楼展场

“挥之不去”是由刘鼎的私人收藏和两场表演组成的一件作品。刘鼎邀请了艺术家李然和艺术史家郑美玲共同完成表演。在这两场半公开的即兴讨论中，艺术家与其熟悉的、了解的人在一起分享了在他们经验中熟悉的、并不常提起的一些记忆，通过拍摄这一行为，一方面记录了表演，一方面阻隔了观众和作品的距离，使观看表演的观众成了过客。

在第一场为时两个小时的表演中，刘鼎邀请了艺术家李然一起在展厅中搭建好的影棚中来布置刘鼎收藏的作品，并通过在布置这些作品的过程中展开讨论，讨论的内容是这些一直存在于他们经验中但不被经常提起的创作在我们经验中的位置。表演的同时有摄影师把表演记录下来。这是一场既能够被观看到、又无法被即时分享的对话。

在第二场为时两个小时的表演中，刘鼎邀请了李然、美术史家郑美玲在上一场布置好的影棚中进行了一场对谈，对谈中涉及了历史记忆的时间性，认知地图的多样性，创作者作为幽灵在现实中的位置，策展和收藏的排他性，台北双年展主题的语境，边界模糊的怪兽和那些细小的、潜在的、难以归纳的美学经验对我们的经验造成的“挥之不去”的影响。在对谈的同时也有摄影师把表演记录下来。观众只能在路过中听到只言片语的讨论。

MAGICIAN SPACE 魔金石空间

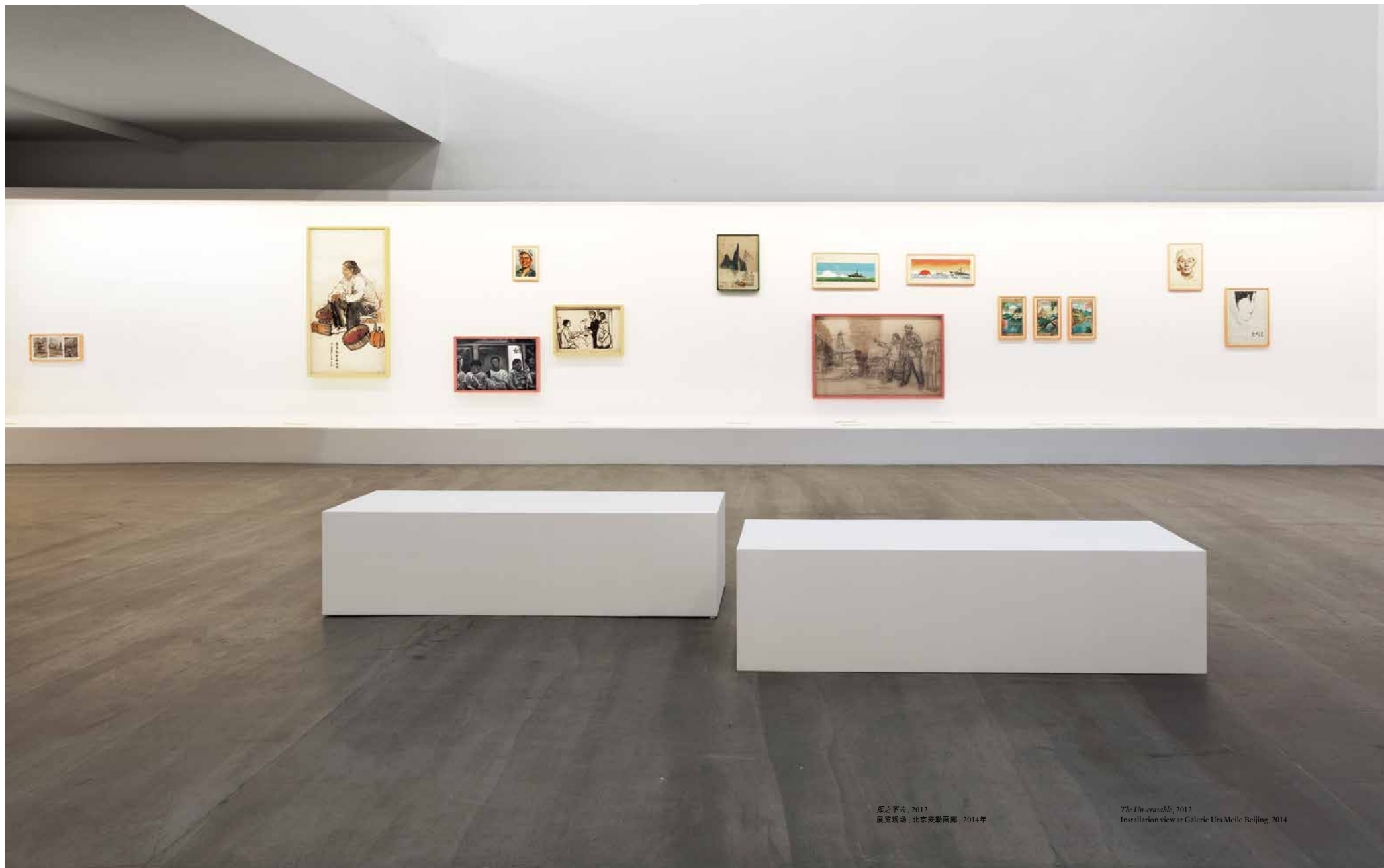


挥之不去, 2012
展览现场, 北京麦勒画廊, 2014年

The Un-erasable, 2012
Installation view at Galerie Urs Meile Beijing, 2014

台北市立美术馆一楼展场

MAGICIAN SPACE 魔金石空间



挥之不去, 2012
展览现场, 北京麦勒画廊, 2014年

The Un-erasable, 2012
Installation view at Galerie Urs Meile Beijing, 2014

台北市立美术馆一楼展场

杜尚之后的马克思：艺术家的两种身体

鲍里斯·格罗伊斯

在二十世纪的转折点上，艺术进入了全新的大众艺术生产时期。之前的大众消耗时代已经过去，我们目前所处的境地改变了，如下两点因素导致了改变的发生：首先是生产与分配的技术手段革新，其次则是我们对艺术的理解的转变，或者说是我们用来自定义什么是艺术、什么不是艺术的规则的转变。

让我们从第二点开始论述。今天，当我们评鉴一件艺术作品时，并不会首先将它视为艺术家个体手工劳作的产品，并认为这种劳作痕迹在作品完成后仍然可见，或者至少可以从作品身上辨识出来。十九世纪时，油画和雕塑被视为艺术家身体的延伸，即使艺术家死后作品也能唤起这一身体的存在。也就是说，艺术家的作品不会被视为“间离的”（alienated）作品，这恰恰与间离性的工业劳动形成反差：在后者那里，生产者的身体和工业产品之间可寻的联系并非先决条件。至少是从杜尚以及他对现成物的运用开始，这一情况发生了猛烈的剧变。主要的改变并不在于将工业产品作为艺术品呈现，更为重要的是，一种全新的可能性向艺术家敞开了——他们不仅可以用间离的、类工业方法生产艺术品，而且可以赋予这些艺术品保持工业生产面貌的可能。正如安迪·沃霍尔（Andy Warhol）和唐纳德·贾德（Donald Judd）全然不同一样，我们可以把这些面对全新局面的艺术家看做后杜尚艺术的范例。艺术家身体和作品肌体的联系被切断了。艺术品不再保存有艺术家身体的温度，即使艺术家尸骨已寒。恰恰相反，作者（艺术家）在他/她生前就已经被提前宣布死亡，艺术品的“有机”特征则被阐释为一种意识形态幻象。如果我们认为对活着的有机躯体进行肢解是一种犯罪，那么对一件已经成为“尸体”——或者不如说是工业生产品抑或机器——的艺术作品而言，将它一以碎之却并不构成犯罪：这种行为反而大受欢迎。

这就是芸芸众生在当下媒体语境中每天所做的事情。大量的人群通过双年展、三年展、文献展以及相关的媒体报道悉数了解了高级艺术生产，他们可以像艺术家一样运用和操纵媒体。当下的交流手段和社群网络如Facebook、YouTube以及Twitter等互联网社区可以让全球人士发布分享他们的照片、视频以及文本，我们无法将这些发布品与任何一位后观念艺术家的作品区分开来；当代设计也给了这些人群将自己的居所或者工作地作为艺术装置加以塑造和体验的方法。同时，这些人群每天发布的数字“内容”或者“产品”不再与他们的身体相关，它们与发布者之间的间离关系就像当代艺术品一样，这就是说，人们可以轻易地将之碎片化，投入到不同的语境中重新使用。互联网上最为常规和普遍的实践确实就是简单的“复制粘贴”。我们可以在这里发现后杜尚艺术的类工业化实践与当下互联网实践的关系。在互联网上，即便那些不了解或者不欣赏当代艺术的装置、行为等艺术形式或者其大环境的人，也会使用那种作为艺术实践基点的相同取样形式（我们可以在这里发现与本雅明有关公众接受电影蒙太奇手法的意愿的相关阐释，这一手法在绘画中以被排斥的方式得到了表达）。

如今，很多人将这种当代艺术实践中（或者通过当代艺术实践）消除作品的方法看做一种脱离于一般工作意义上的解放。艺术家成为了“想法”、“观念”或者“项目”的持有者和主角，而非某项艰苦工作——无论其是否具有间离的性质——的实行人。互联网的数字化虚拟空间相应地生产出“非实体性工作”和“非实体工作者”的幻念，有人说这打开了通往以普世创造性为特征的“后福特”社会的道路，不再受缚于艰辛劳作和剥削之苦。此外，杜尚式的现成物策略可以说削弱了将知识作为私有财产的权力，废止了权威的优先权，将艺术与文化发送到不受限制的公众使用领域中。杜尚对现成品的运用可以被理解为相似于政治生活中共产主义革命一般的艺术革命。无论从“真实”的还是象征意义的角度，这两种革命都以征收和集体化个人财产为目标。如此看来，我们可以说某类当代艺术和互联网实践正在资本主义经济的中央地带（象征性地）扮演着共产集体化的角色。我们也可以从中发现某种与十九世纪初欧洲浪漫派艺术类似的状况。意识形态的动荡和政治重建成为当时政治生活的主要内容，而随着法国大革命和拿破仑战争的爆发，欧洲进入了相对稳定与和平的发展期，人们似乎终于跨过了政治转型和意识形态矛盾的时代。政治秩序和经济秩序都以经济增长和技术革新作为自身发展的基础，政治的停滞似乎宣告了历史的终结；遍及欧洲大陆的浪漫派艺术运动成为乌托邦梦想的舞台，革命的创伤在此得到追忆，另一种生活的方式在此得到着力推崇。今天，艺术舞台成为了致力于解放的项目之舞台和鼓励参与实践的地域，成为了容纳极端政治态度的场所，也成为了追忆革命的二十世纪群体灾难和群体失落的纪念地。

Marx After Duchamp, or The Artist’s Two Bodies

Boris Groys

At the turn of the twentieth century, art entered a new era of artistic mass production. Whereas the previous age was an era of artistic mass consumption, in our present time the situation has changed, and there are two primary developments that have led to this change. The first is the emergence of new technical means for producing and distributing images, and the second is a shift in our understanding of art, a change in the rules we use for identifying what is and what is not art.

Let us begin with the second development. Today, we do not identify an artwork primarily as an object produced by the manual work of an individual artist in such a way that the traces of this work remain visible or, at least, identifiable in the body of the artwork itself. During the nineteenth century, painting and sculpture were seen as extensions of the artist’s body, as evoking the presence of this body even following the artist’s death. In this sense, an artist’s work was not regarded as “alienated” work—in contrast to the alienated, industrial labor that does not presuppose any traceable connection between the producer’s body and the industrial product. Since at least Duchamp and his use of the readymade, this situation has changed drastically. And the main change lies not so much in the presentation of industrially produced objects as artworks, as in a new possibility that opened for the artist, to not only produce artworks in an alienated, quasi-industrial manner, but also to allow these artworks to maintain an appearance of being industrially produced. And it is here that artists as different as Andy Warhol and Donald Judd can serve as examples of post-Duchampian art. The direct connection between the body of the artist and the body of the artworks was severed. The artworks were no longer considered to maintain the warmth of the artist’s body, even when the artist’s own corpse became cold. On the contrary, the author (artist) was already proclaimed dead during his or her lifetime, and the “organic” character of the artwork was interpreted as an ideological illusion. As a consequence, while we assume the violent dismemberment of a living, organic body to be a crime, the fragmentation of an artwork that is already a corpse—or, even better, an industrially produced object or machine—does not constitute a crime; rather, it is welcome.

And that is precisely what hundreds of millions of people around the world do every day in the context of contemporary media. As masses of people have become well informed about advanced art production through biennials, triennials, Documentas, and related coverage, they have come to use media in the same way as artists. Contemporary means of communication and social networks such as Facebook, YouTube, and Twitter offer global populations the ability to present their photos, videos, and texts in ways that cannot be distinguished from any post-Conceptualist artwork. And contemporary design offers the same populations a means of shaping and experiencing their apartments or workplaces as artistic installations. At the same time, the digital “content” or “products” that these millions of people present each day has no direct relation to their bodies; it is as “alienated” from them as any other contemporary artwork, and this means that it can be easily fragmented and reused in different contexts. And indeed, sampling by way of “copy and paste” is the most standard, most widespread practice on the internet. And it is here that one finds a direct connection between the quasi-industrial practices of post-Duchampian art and contemporary practices used on the internet—a place where even those who do not know or appreciate contemporary artistic installations, performances, or environments will employ the same forms of sampling on which those art practices are based. (And here we find an analogy to Benjamin’s interpretation of the public’s readiness to accept montage in cinema as having been expressed by a rejection of the same approach in painting).

Now, many have considered this erasure of work in and through contemporary artistic practice to have been a liberation from work in general. The artist becomes a bearer and protagonist of “ideas,” “concepts,” or “projects,” rather than a subject of hard work, whether alienated or non-alienated work. Accordingly, the digitalized, virtual space of the internet has produced phantom concepts of “immaterial work” and “immaterial workers” that have allegedly opened the way to a “post-Fordist” society of universal creativity free from hard work and exploitation. In addition to this, the Duchampian readymade strategy seems to undermine the rights of intellectual private property—abolishing the privilege of authorship and delivering art and culture to unrestricted public use. Duchamp’s use of readymades can be understood as a revolution in art that is analogous to a communist revolution in politics. Both revolutions aim at the confiscation and collectivization of private property, whether “real” or symbolic. And in this sense one can say that certain contemporary art and internet practices now play the role of (symbolic) communist collectivizations in the midst of a capitalist economy. One finds a situation reminiscent of Romantic art at the beginning of the nineteenth century in Europe, when ideological reactions and political restorations dominated political life. Following the French Revolution and the Napoleonic Wars, Europe arrived at a period of relative stability and peace in which the age of political transformation and ideological conflict seemed to have finally

MAGICIAN SPACE 魔金石空间

当代文化拥有的新浪漫主义和新共产主义妆容的特殊性尤为被它的敌手看得透彻，事情往往如此。因此雅龙·兰尼尔 (Jaron Lanier) 在那本影响广泛的著作《你不是个小玩意儿》(<you are not a gadget>) 中讨论了“数字毛泽东主义”和“蜂巢思维”对当下虚拟空间的统治地位：个人化知识财产原则被摧毁，标准最终被迫降低以及可能导致的文化死亡的危险。¹

因此我们这里谈论的与劳动解放无关，而更多地是在说挣脱劳动的锁链——至少是脱离其手工的、沉重的面貌。但这种设想在何种程度上是可行的？挣脱劳动难道真的可能？的确，当代艺术在面对有关价值生产的传统马克思主义理论时，有个问题很难回答：如果说一件产品的“原初”价值反映了蕴藏于产品中的劳动积累，那么一件现成品——在艺术家似乎并未在作品中投入附加工作的情况下——如何作为一件艺术品而获得附加价值？正是在此意义上，后杜尚主义者代表的艺术超越于劳动的观念给出了反对马克思主义价值理论的最为有效的例子。这是一个有关“纯粹的”、“非物质的”创造性的例子，超越了一切将价值视作手工劳动结果的传统价值生产观念。艺术家决定提供某种物品作为艺术品，而艺术机制决定接受这一物品作为艺术品，这看起来已足够生产出一种有价值的艺术商品，而无需含有任何手工劳作在内。这一表面上看去非物质性的艺术实践通过互联网手段扩展到整个经济领域中并制造了一种幻想，即通过“非物质性”创造挣脱劳动的后杜尚主义式解放（而非马克思主义意义上的劳动解放）开辟了一条通往全新的创造性人群乌托邦的道路。然而，这一领域开启的唯一前提却是一种对艺术机制的批判，因为艺术机制通过其选择拥有或者选择排除的政治控制并挫败着流动性人群的创造。

不过，我们要在这里带着对“机制”这一概念的尊重来应付某种困惑。特别是在“机制批判”的框架内，艺术机制大多数情况下被看做是一种定义从公众角度看什么可以被拥有、或者什么需要被排除的权力结构。因此艺术机制多数情况下总是在“理想主义的”非物质层面上被分析，而在物质层面上，艺术机制却是以建筑、空间、仓库设施等等形式表现出来的，它需要大量的手工劳作才能被建立、保存以及使用。因此可以说，拒绝“非间离性的”劳作使得后杜尚主义的艺术家回到了用间离的手工劳作将某种物质材料从艺术空间的外部转移到内部中去的位置上，反之亦然。纯粹的非物质性创造在这里显现为一种纯粹的虚构，老套的、非间离性的艺术劳作仅仅不过是被间离性的、搬运物品的手工劳作替代罢了。实际上，后杜尚主义提出的“艺术超越劳动”是作为一种间离的“抽象”劳动对非间离的“创造性”工作的胜利而显现出来的。正是这种带有建设和维修艺术空间等劳动投入的搬运物品的间离性劳动，最终生产出了后杜尚主义艺术条件下的艺术价值。杜尚的革命并未导致艺术家挣脱劳动的束缚，而是使得他/她由于间离的建造和搬运工作而无产阶级化了。实际上，当代艺术机制已不再需要艺术家扮演传统的生产者角色。今天的艺术家更多时候是受机构的雇佣，在一定时期内作为工作者实现这样或那样的机构项目。另一方面，商业上成功的艺术家如杰夫·昆斯 (Jeff Koons) 或者达米安·赫斯特 (Damien Hirst) 早已把自己转化为了企业运作者。

即使是旁观者也能看清互联网经济所显示出的这一后杜尚主义式经济。互联网事实上不过是一个修改过的电话网络，一种传递电子信号的手段。因此它不是“非物质性的”，反而是彻底物质性的。如果没有铺设哪条通信线路，如果没有生产出哪个小的配件，或者没有创建和铺设电话接口，也就没有什么互联网和虚拟空间的存在。用传统的马克思主义话语来说，大型的信息交流技术公司控制着互联网的物质基础和虚拟现实的生产手段，硬件决定一切。互联网通过这种方式提供给我们一种有趣的组合：资本主义的硬件和共产主义的软件。千百万的所谓“内容生产者”将他们生产的内容放在互联网上发表，他们得不到任何报酬，内容常常不是被生产观念的知识工作所生产，而是来自于操作键盘的手工劳作。而利润则归控制虚拟生产的物质手段的大公司所有。

对知识工作和艺术工作进行无产式剥削的关键性一步当然是随着谷歌搜索 (Google) 的出现而跨出的。谷歌的搜索引擎打碎单个文本，将之转换为无限并且无差异的词语数据。每个传统上通过作者意图达到自身统一的单个文本消失了，每个句子都可以被搜索出来，并与其他游荡在网络中的所谓具有相关“主题”的句子重组。当然，作者意图的统一性力量在当代哲学中早已被打破，尤其是在德里达的解构哲学那里。这种解构确实实现了个体文本的象征性充公和集体化，将个体文本从作者那里抽离出来，发送到匿名的、无题的“书写”构造出的无底的数据深渊中。这在一开始还显现出一种解放的姿态，以某种方式与某种共产主义式的集体主义梦想相吻合。而当谷歌现在意识到集体化书写的解构实质后，也没再做出其它什么举动。然而，在解构和用谷歌搜索之间却存在着差别：德里达理解的解构是一种纯粹“理想主义”意义上的无限的、因此也是无法控制的实践，而谷歌搜索的运算法则却不是无限式的，它是有限兼具物质性的，从属于企业的拨款、控制以及操作。消除作者的、蓄意的以及意识形态上的对书写的掌控并未导向书写的解放。相反，在互联网的具体语境中，书写变成了另一种通过硬件和企业发布的

been overcome. The homogeneous political and economic order based on economic growth, technological progress, and political stagnation seemed to announce the end of history, and the Romantic artistic movement that emerged throughout the European continent became one in which utopias were dreamed, revolutionary traumas were remembered, and alternative ways of living were proposed. Today, the art scene has become a place of emancipatory projects, participatory practices, and radical political attitudes, but also a place in which the social catastrophes and disappointments of the revolutionary twentieth century are remembered. And the specific neo-Romantic and neo-communist makeup of contemporary culture is, as is often the case, especially well diagnosed by its enemies. Thus Jaron Lanier's influential book *You Are Not a Gadget* speaks about the “digital Maoism” and “hive mind” that dominate contemporary virtual space, ruining the principle of intellectual private property and ultimately lowering the standards and leading to the potential demise of culture as such.¹

Thus what we have here does not concern the liberation of labor, but rather the liberation from labor—at least from its manual, “oppressive” aspects. But to what degree is such a project realistic? Is liberation from labor even possible? Indeed, contemporary art confronts the traditional Marxist theory of value production with a difficult question: if the “original” value of a product reflects the accumulation of work in this product, then how can a readymade acquire additional value as an artwork—notwithstanding the fact that the artist does not seem to have invested any additional work in it? It is in this sense that the post-Duchampian conception of art beyond labor seems to constitute the most effective counter-example to the Marxist theory of value—as an example of “pure,” “immaterial” creativity that transcends all traditional conceptions of value production as resulting from manual labor. It seems that, in this case, the artist's decision to offer a certain object as an artwork, and an art institution's decision to accept this object as an artwork, suffice to produce a valuable art commodity—without involving any manual labor. And the expansion of this seemingly immaterial art practice into the whole economy by means of the internet has produced the illusion that a post-Duchampian liberation from labor through “immaterial” creativity—and not the Marxist liberation of labor—opens the way to a new utopia of creative multitudes. The only necessary precondition for this opening, however, seems to be a critique of institutions that contain and frustrate the creativity of floating multitudes through their politics of selective inclusion and exclusion.

However, here we must deal with a certain confusion with respect to the notion of “the institution.” Especially within the framework of “institutional critique,” art institutions are mostly considered to be power structures defining what is included or excluded from public view. Thus art institutions are analyzed mostly in “idealist,” non-materialist terms, whereas, in materialist terms, art institutions present themselves rather as buildings, spaces, storage facilities, and so forth, requiring an amount of manual work in order to be built, maintained, and used. So one can say that the rejection of “non-alienated” work has placed the post-Duchampian artist back in the position of using alienated, manual work to transfer certain material objects from the outside of art spaces to the inside, or vice versa. The pure immaterial creativity reveals itself here as pure fiction, as the old-fashioned, non-alienated artistic work is merely substituted by the alienated, manual work of transporting objects. And post-Duchampian art-beyond-labor reveals itself, in fact, as the triumph of alienated “abstract” labor over non-alienated “creative” work. It is this alienated labor of transporting objects combined with the labor invested in the construction and maintenance of art spaces that ultimately produces artistic value under the conditions of post-Duchampian art. The Duchampian revolution leads not to the liberation of the artist from work, but to his or her proletarianization via alienated construction and transportation work. In fact, contemporary art institutions no longer need an artist as a traditional producer. Rather, today the artist is more often hired for a certain period of time as a worker to realize this or that institutional project. On the other hand, commercially successful artists such as Jeff Koons and Damien Hirst long ago converted themselves into entrepreneurs.

The economy of the internet demonstrates this economy of post-Duchampian art even for an external spectator. The internet is in fact no more than a modified telephone network, a means of transporting electric signals. As such, it is not “immaterial,” but thoroughly material. If certain communication lines are not laid, if certain gadgets are not produced, or if telephone access is not installed and paid, then there is simply no internet and no virtual space. To use traditional Marxist terms, one can say that the big communication and information technology corporations control the material basis of the internet and the means of producing of virtual reality: its hardware. In this way, the internet provides us with an interesting combination of capitalist hardware and communist software. Hundreds of millions of so-called “content producers” place their content on the internet without receiving any compensation, with the content produced not so much by the intellectual work of generating ideas as by the manual labor of operating the keyboard. And the profits are appropriated by the corporations controlling the material means of virtual production.

The decisive step in the proletarianization and exploitation of intellectual and artistic work came, of course, in the emergence of Google. Google's search engine operates by fragmenting individual texts into a non-differentiated mass of verbal garbage: each individual text traditionally held together by its author's intention is dissolved, with individual sentences then fished out and recombined with

MAGICIAN SPACE 魔金石空间

软件、通过生产的物质条件和书写分配而被掌控的对象。换句话说，互联网通过完全消除作为著者工作以及非间离性工作的艺术性和文化性工作，完成了十九世纪开始的无产化进程。艺术家在这里成为了被间离的劳动者，与其他当代生产过程中的劳动者没有任何不同。

但问题出现了。当艺术生产的劳动变为间离性的劳动后，艺术家的身体还扮演着什么角色？答案很简单：艺术家身体本身变成了现成物。福柯已经将我们的注意力引向间离性的工作在生产工业产品的同时也生产着劳动者的身体这一事实上；劳动者的身体受到规训，并同时暴露在外部的监视之下，这就是福柯提出的著名的“全景敞视主义”现象（panopticism）。² 因此，这一间离性的工业劳作不能单单从其外部生产性上去理解，也必须考虑到这一事实，即在这种劳作中，劳动者的身体作为一种可靠的器具、一种间离性的工业化劳作下的“物化”工具，也被生产出来。我们甚至可以将其看做现代性的一项主要成就，因为这些现代化了的身体如今构成了当代官僚制度、行政制度以及文化制度的空间，在这一空间中，看起来除了身体本身，没有什么其他的物质被生产出来。有人会说，当代艺术正是使用了这一现代化的、升级了的劳动身体作为现成物。但是，当代艺术家无需走进工厂或者管理机构办公室才能找到这样的身体。在现有的间离性艺术工作条件下，艺术家会发现这一身体就是他/她自己的身体。

的确，在行为艺术、影像和摄影艺术等媒介中，艺术家的身体越来越多地成为当代艺术近几十年关注的焦点所在。可以说，今天的艺术家已经越来越多地暴露自己的身体，将身体作为劳动的呈现，并通过观众或者摄像头的注视，将工厂或者办公室中劳作的身体那种全景式的暴露和一览无遗重新创造出来。我们可以举2010年纽约现代艺术博物馆（MoMA）举办的艺术家玛丽娜·阿布拉莫维奇（Marina Abramović）的个展《艺术家在场》（*The Artist Is Present*）为例，更为具体地了解一下这种劳作身体的暴露。这个展览进行的每一天里，阿布拉莫维奇在博物馆的整个工作时间内一直坐在博物馆中厅内，保持着始终不变的体态。她用这种方式再现了办公室工作者的工作场景：每天的首要工作就是坐在办公室的同一位置，不管做什么，都要置于其上级主管的目光下。阿布拉莫维奇的行为呈现完美地说明了福柯有关劳动身体的生产是现代化间离劳作的主要结果的论述。恰恰是通过她在场时不主动进行任何活动的方式，阿布拉莫维奇将工作日内从头到尾在工作场地上保持在场所需要的惊人的规训、忍耐力和体力作为主体加以表现。同时，阿布拉莫维奇的身体在博物馆的工作时间内像所有悬挂在博墙上或者处于博物馆某处的艺术品一样，屈从于相同的暴露机制。就像我们通常认为这些绘画或者雕塑作品在没有暴露于来访者的目光下、或者当博物馆闭馆时，并不会改变位置或消失，我们也会倾向于想象阿布拉莫维奇不动的身躯也会永远地处于博物馆之中，与其他馆藏艺术品一样不朽于世。在此意义上，展览《艺术家在场》创造了一幅活死人的图像，是一件透视不朽性的杰出作品，我们的文明有能力提供给它的公民这种不朽的可能。

实际上这一行为呈现是阿布拉莫维奇和乌拉伊（Ulay）年轻时完成过的一次行为呈现的再现和再创作。联系到这一点，这种不朽性的尝试所获得的效果又有所加强。那次呈现中，在展览空间的整个工作时间内，他们一直面对面坐着。而在展览《艺术家在场》中，乌拉伊的位置可以被任一来访者取代。这种替代通过间离而“抽象”的现代作品特征，表明了艺术家劳作的身体如何与他/她自己天然的、终有一死的身体的分离。艺术家劳作的身体可以被任意其他准备好、并且有能力呈现这一以自我暴露形式展开的行为作品的身体替代。因此在这个展览的主要回顾部分，之前的那次行为呈现以另外两种形式，即影像的记录和雇佣演员的裸体，重复和再生产出来。此处的裸体再一次凸显出较之其形态甚或性别的重要性（比如出于实际的考虑，乌拉伊的身体是由一位女性呈现的）。有很多人强调当代艺术的壮观性，但从某种意义上说，当代艺术是把剧院或影院等地方可以找到的壮观场景倒转了过来。在剧院中，演员的身体是不朽的，它可以变形为不同的形态，也可以变换为它扮演的其他角色的身体。相反在当代艺术中，艺术家劳作的身体上聚集了不同角色（比如辛迪·谢尔曼/Cindy Sherman的例子），或者在阿布拉莫维奇例子中，自己的身体上还承载着他人的身体。艺术家劳作的身体既是自我认同的，又是可以互换的，因为这种身体是间离而抽象的劳作产物。恩斯特·坎托洛维奇（Ernst Kantorowicz）在其著名的专著《国王的两具身体：中世纪政治神学研究》（*The King's Two Bodies: A Study in Mediaeval Political Theology*）中，描述了一位国王同时具有两具身体而带来的历史问题。国王的一个身体是自然的、有生命终点的身体，而另一具身体则是官方的、机制的、可交换的、不朽的身体。类似地，也可以说当艺术家在暴露他/她的身体时，暴露的是第二个劳作的身体。在暴露的一刻，这个劳作的身体也揭示了在艺术机制中积累的劳动价值（根据坎托洛维奇的描述，中世纪史学家们已经提到过“企业”一词）。³ 通常情况下，我们参观博物馆时，不会意识到要将画作悬挂在墙上或者雕塑放在它们指定的位置所必须的工作总量。而当来访者面对阿布拉莫维奇的身体时，这些工作量马上变得可见起来。为了保持身体长时间不动所需的不可见的体力和力量生产出了“事物”，一种“现成品”，它抓住了来访者的注意力，让他们长时间地思考着阿布拉莫维奇的身体。

other floating sentences allegedly having the same “topic.” Of course, the unifying power of authorial intention had already been undermined in recent philosophy, most notably by Derridean deconstruction. And indeed, this deconstruction already effectuated a symbolic confiscation and collectivization of individual texts, removing them from authorial control and delivering them into the bottomless garbage pit of anonymous, subjectless “writing.” It was a gesture that initially appeared emancipatory for being somehow synchronized with certain communist, collectivist dreams. Yet while Google now realizes the deconstructionist program of collectivizing writing, it seems to do little else. There is, however, a difference between deconstruction and googling: deconstruction was understood by Derrida in purely “idealistic” terms as an infinite, and thus uncontrollable practice, whereas Google’s search algorithms are not infinite, but finite and material—subjected to corporate appropriation, control, and manipulation. The removal of authorial, intentional, ideological control over writing has not led to its liberation. Rather, in the context of the internet, writing has become subject to a different kind of control through hardware and corporate software, through the material conditions of the production and distribution of writing. In other words, by completely eliminating the possibility of artistic, cultural work as authorial, non-alienated work, the internet completes the process of proletarianizing work that began in the nineteenth century. The artist here becomes an alienated worker no different than any other in contemporary production processes.

But then a question arises. What happened to the artist’s body when the labor of art production became alienated labor? The answer is simple: the artist’s body itself became a readymade. Foucault has already drawn our attention to the fact that alienated work produces the worker’s body alongside the industrial products; the worker’s body is disciplined and simultaneously exposed to external surveillance, a phenomenon famously characterized by Foucault as “panopticism.”² As a result, this alienated industrial work cannot be understood solely in terms of its external productivity—it must necessarily take into account the fact that this work also produces the worker’s own body as a reliable gadget, as an “objectified” instrument of alienated, industrialized work. And this can even be seen as the main achievement of modernity, as these modernized bodies now populate contemporary bureaucratic, administrative, and cultural spaces in which seemingly nothing material is produced beyond these bodies themselves. One can now argue that it is precisely this modernized, updated working body that contemporary art uses as a readymade. However, the contemporary artist does not need to enter a factory or administrative office to find such a body. Under the current conditions of alienated artistic work, the artist will find such a body to already be his or her own.

Indeed, in performance art, video, photography, and so forth, the artist’s body increasingly became the focus of contemporary art in recent decades. And one can say that the artist today has become increasingly concerned with the exposure of his or her body as a working body—through the gaze of a spectator or a camera that recreates the panoptic exposure to which working bodies in a factory or office are submitted. An example of the exposure of such a working body can be found in Marina Abramović’s exhibition “The Artist Is Present” at MoMA in New York in 2010. Each day of the exhibition, Abramović sat throughout the working hours of the museum in MoMA’s atrium, maintaining the same pose. In this way, Abramović recreated the situation of an office worker whose primary occupation is to sit at the same place each day to be observed by his or her superiors, regardless of what is done beyond that. And we can say that Abramović’s performance was a perfect illustration of Foucault’s notion that the production of the working body is the main effect of modernized, alienated work. Precisely by not actively performing any tasks throughout the time she was present, Abramović thematized the incredible discipline, endurance, and physical effort required to simply remain present at a workplace from the beginning of the working day to its end. At the same time, Abramović’s body was subjected to the same regime of exposure as all of MoMA’s artworks—hanging on the walls or staying in their places throughout the working hours of the museum. And just as we generally assume that these paintings and sculptures do not change places or disappear when they are not exposed to the visitor’s gaze or when the museum is closed, we tend to imagine that Abramović’s immobilized body will remain forever in the museum, immortalized alongside the museum’s other works. In this sense, “The Artist Is Present” creates an image of a living corpse as the only perspective on immortality that our civilization is capable of offering its citizens.

The effect of immortality is only strengthened by the fact that this performance is a recreation/repetition of a performance Abramović did with Ulay in her younger years, in which they sat opposite each other throughout the working hours of an exhibition space. In “The Artist Is Present,” Ulay’s place opposite Abramović could be taken by any visitor. This substitution demonstrated how the working body of the artist disconnects—through the alienated, “abstract” character of modern work—from his or her own natural, mortal body. The working body of the artist can be substituted with any other body that is ready and able to perform the same work of self-exposure. Thus, in the main, retrospective part of the exhibition, the earlier performances by Marina and Ulay were repeated/reproduced in two different forms: through video documentation and through the naked bodies of hired actors. Here again the nakedness of these bodies was more important than their particular shape, or even their gender (in one instance, due to practical considerations, Ulay was represented by a woman). There are many who speak about the spectacular nature of contemporary art. But in a certain sense, contemporary art effectuates the reversal of the spectacle found in theater or cinema, among other examples. In

MAGICIAN SPACE 魔金石空间

有人会觉得只有当代名人劳作的身体有可能暴露于公众的目光之下。然而在今天，即使最为普通的日常人群也长久地用摄影、影像、网页等形式记录着他们自己的劳作之躯。除此之外，当代日常生活不仅暴露于机制监督之下，也在不断扩大的新闻媒体覆盖之下一览无遗。无数的连续剧充斥着全世界的电视屏幕，向我们暴露着医生、农民、渔人、总统、电影明星、工厂工人、黑手党杀手、挖墓人以至僵尸和吸血鬼的劳作之躯。正是劳动身体的无处不在和再现使得它对于艺术来说尤为有趣，即使我们当下是为基本的自然之躯并不相同，但次要的劳作之躯却是可以交换的。正是这种可交换性使得艺术家和观众统一起来。今天的艺术家与公众分享艺术，正如他们曾经与宗教或者政治分享艺术一样。成为一名艺术家不再意味着成为某一类命数独然的人，相反，这在其最为私密的、日常的和身体的层面上已成为了作为一个整体的社会之特征。在这里，艺术家找到了另一种推进普世主义诉求的机会：洞察艺术家自身拥有的两种身体的二重性和歧义性。

苏伟译

本文刊登于e-flux杂志第19期（2010年10月），杂志编辑：胡里亚特·阿兰达、安东·维多柯尔、穆柏安。经作者同意后翻译发表。

the theater, the actor's body also presents itself as immortal as it passes through various metamorphic processes, transforming itself into the bodies of others as it plays different roles. In contemporary art, the working body of the artist, on the contrary, accumulates different roles (as in the case of Cindy Sherman), or, as with Abramović, different living bodies. The artist's working body is simultaneously self-identical and interchangeable because it is a body of alienated, abstract labor. In his famous book *The King's Two Bodies: A Study in Mediaeval Political Theology*, Ernst Kantorowicz illustrates the historical problem posed by the figure of the king assuming two bodies simultaneously: one natural, mortal body, and another official, institutional, exchangeable, immortal body. Analogously, one can say that when the artist exposes his or her body, it is the second, working body that becomes exposed. And at the moment of this exposure, this working body also reveals the value of labor accumulated in the art institution (according to Kantorowicz, medieval historians have spoken of "corporations").³ In general, when visiting a museum, we do not realize the amount of work necessary to keep paintings hanging on walls or statues in their places. But this effort becomes immediately visible when a visitor is confronted with Abramović's body; the invisible physical effort of keeping the human body in the same position for a long time produces a "thing"—a readymade—that arrests the attention of visitors and allows them to contemplate Abramović's body for hours.

One may think that only the working bodies of contemporary celebrities are exposed to the public gaze. However, even the most average, "normal" everyday people now permanently document their own working bodies by means of photography, video, websites, and so forth. And on top of that, contemporary everyday life is exposed not only to institutional surveillance, but also to a constantly expanding sphere of media coverage. Innumerable sitcoms inundating television screens around the world expose us to the working bodies of doctors, peasants, fishermen, presidents, movie stars, factory workers, mafia killers, gravediggers, and even to zombies and vampires. It is precisely this ubiquity and universality of the working body and its representation that makes it especially interesting for art. Even if the primary, natural bodies of our contemporaries are different, and their secondary working bodies are interchangeable. And it is precisely this interchangeability that unites the artist with his or her audience. The artist today shares art with the public just as he or she once shared it with religion or politics. To be an artist has ceased to be an exclusive fate; instead, it has become characteristic of society as a whole on its most intimate, everyday, bodily level. And here the artist finds another opportunity to advance a universalist claim—as an insight into the duplicity and ambiguity of the artist's own two bodies.

Originally published in *e-flux journal* online: Issue #19 (October 2010). Journal Editors: Julieta Aranda, Anton Vidokle, Brian Kuan Wood.

¹ 参见：雅龙·兰尼尔《你不是个小玩意儿：一份宣言》，纽约Alfred A. Knopf出版社，2010年（Jaron Lanier, *You Are Not a Gadget: A Manifesto*）。

² 参见：福柯《规训与惩罚：监狱的诞生》，纽约Vintage出版社，1995年（Michel Foucault, *Discipline & Punish: the Birth of the Prison*）。

³ 参见：恩斯特·坎托洛维奇《国王两个身体：中世纪政治神学研究》，普林斯顿大学出版社，1997年（Ernst Kantorowicz, *The King's Two Bodies: A Study in Mediaeval Political Theology*）。

¹ See Jaron Lanier, *You Are Not a Gadget: A Manifesto* (New York: Alfred A. Knopf, 2010).

² See Michel Foucault, *Discipline & Punish: The Birth of the Prison* (New York: Vintage, 1995).

³ Ernst H. Kantorowicz, *The King's Two Bodies: A Study in Mediaeval Political Theology* (Princeton: Princeton University Press, 1997), 3.

价值的三角模式

纳夫·哈克

当代艺术的“特殊性”状态与当代艺术的社会目标之间最近发生了清晰而必要的辩争，人们试图寻找机会去评判当下的形势，以平等的标准进行考察。去年秋天在Serpentine画廊举办了两场论文演讲，这两篇分别由艺术史家、作家和策展人多罗西娅·冯·汉特曼 (Dorothea von Hantelmann) 和文化批评家迪特里希·迪德里克森 (Dietrich Diederichsen) 撰写。这两篇文章的适时出现，为我们提供了在当下对这一主题以及艺术评估关系进行思考的机会。这一特殊事件发生的时间正处在两位演讲者分别先后出版自己专著的时代：即在迪德里克森出版颇具影响的文本《论艺术的（剩余）价值》(On (Surplus) Value in Art, 2008年) 之后，并促发了冯·汉特曼出版自己的新书《展览会的崛起》(The Rise of the Exhibition, 2009年)。两人各自的论述将他们有关当代艺术依赖的社会和经济状况的思考捆绑在了一起，这一思考预设艺术以及艺术机构——在它们仍然保有这一前提的条件下，即艺术拥有自反探究 (reflexive enquiry) 的广博空间——已然转入到一种更为中心和深入的社会语境中。我们应该在哪里探讨这种思考给出的价值评判 (valuation)，应该用什么方法去评价甚或决定我们所认为的“价值”，最终的问题是：谁具有这种价值？

价值无疑是个颇具争议的概念。有关价值的理解多种多样，使得艺术同时跨越了艺术、社会、政治以及经济等各领域，而且所有这些舞台都试图通过各自决定“价值”的方式来断定各自意识形态的真实性。在冯·汉特曼和迪德里克森的对话中，分析的差异在于不仅仅限于今天艺术如何获取价值，艺术和社会范围内新观众群众的关系如何导致传统上“性质确定的”、或者说艺术的价值评判被（从艺术的角度说）来自其他各个领域的形式冲击得黯然失色，也是差异的关键所在。

冯·汉特曼提出的视觉艺术在社会关系层面上的“升级”刻画了博物馆如何为艺术成为交流工具而创造条件的线性历史。她在论文中断言，艺术的展示形式即展览作为一种特殊的经验形式，使得艺术提升了地位，这一成就不能归功于艺术品的内容或者艺术家的生平史。展示一件艺术品的行为构成了一种主体经验的民主式呈现，这是冯·汉特曼观点的根源所在。她认为展览形式以“自我实现”的方式进入到了这一中心角色之中，成功获得了人们对它的认同，随着新的双年展和博物馆的出现，得以在全球范围内继续出口。她的研究也和最近通过展览史（重新）探讨艺术史的趋势形成呼应，如Phaidon出版社最近出版的新书《从沙龙到双年展》(Salon to Biennial, 2008年)。然而，她的讨论更多集中于展览与观众的关系上，而非更具开创性历史意义的策展实践本身。冯·汉特曼还在继续她的研究，她单单将“展览”作为导致艺术陷入当下困境的仪式形式划分出来，而不去关注博物馆、画廊或者艺术大厅等容纳展览的机构，这种探索线路的原因并非即时可见。

迪德里克森论文的基调与他最近出版的文集《论艺术的（剩余）价值》大体相同，讨论的是马克思主义的“剩余价值” (Mehrwert) 概念与艺术的关系。“剩余价值”这个德文词很难相应地翻译成英文，大概的意思与过剩价值 (surplus value)、附加价值 (added value) 或者清偿 (pay-off) 接近。迪德里克森用这个词将艺术描述为一种通过经济价值方面的高度投机性而体现发达资本主义状况的现象，艺术完全在他所称的“奖励领域” (bonus realm) 中运作，它带有这样的信念，即事物持续的综合要远大于各部分相加得到的整体，甚至不止如此。在他看来，艺术处于生产循环之中，它必须不断地生产剩余价值。他还发问道，如果没有剩余价值的驱动，艺术圈是否会轰然瓦解，并担忧艺术系统同时面临的过于依赖某一特殊领域如商业或社会领域的风险，而使其他领域受损。

冯·汉特曼和迪德里克森都仅仅部分地承认了经济意义上和社会意义上对价值的理解。尽管这种情况在他们各自的论述范围内是可以理解的，我们仍可以将他们的讨论看作为一种有益的基础，用以进一步开展更为细节化的阐述。比如说，市场不断地进化发展，它创造出的空间使得有关艺术的价值评估进入到了一个超出我们想象的谵妄之域。请读者们记住：当经济面临垮台时，人们说出了“艺术如金”的话，因为这暗示了市场把艺术品看做为某种价值仓库的态度；也不要忘记艺术一级市场和二级市场之间常常发生的小规模冲突。

特别是对那些曾遵循惯例关注纯粹的抑或性质确定的艺术理解的艺术家、策展人以及理论家来说，当下思考一些优先于其他价值阐释的具体价值阐释是别有裨益的。想到这一点，我脑海中出现的图像是那种化学中用来描述火焰燃烧的“能量三角”。在这一模型中，我们可以把“燃烧

Triangulation of Value

Nav Haq

The state of ‘exceptionality’ versus purpose for contemporary art in society has become a clear and necessary debate of late, and opportunities to take stock of the situation are sought after and scrutinised in equal measure. The presentation last autumn at the Serpentine Gallery of two papers, one by historian, writer and curator Dorothea von Hantelmann, and the other by cultural critic Dierich Diederichsen was a timely occasion for thought on the subject and relations of art’s valuation at the present moment. The timing of this particular event located itself between the publishing of books by each of these speakers - after the influential text *On (Surplus) Value in Art* (2008) by Diederichsen, and leading up to the publishing of von Hantelmann’s new book *The Rise of the Exhibition* (2009). Their respective papers tied together their thoughts on the social and economic conditions of contemporary art, starting from the premise that art and its institutions - whilst still maintaining the premise of art being an erudite space of reflexive enquiry - have shifted into a more central, embedded context in society. So where does this leave valuation, what means do we have for estimating or even determining what we mean by ‘value’, and, finally, who is value for?

Value is certainly a contested notion. The multiplicity in the understanding of value has left art straddling artistic, social, political and economic realms simultaneously. All of these different arenas, moreover, seek to affirm the veracity of their own ideologies from how they determine ‘value’. The points of divergence in the dialogue between von Hantelmann’s and Diederichsen’s respective analyses, which made this particular event a useful and provocative discussion, was not only around how art acquires its value today, but also how art’s relations to new audiences across the social spectrum have led to the traditional ‘qualitative’, or artistic, valuation being eclipsed by other forms exported (from the viewpoint of the artistic domain) from this diversity of spheres.

Von Hantelmann’s thesis on the ‘upgrading’ of the visual arts in terms of societal relevance charts a linear history of museums creating the conditions for art to be a communicative tool. In her paper, she claims that it is the display mode of art - that is, the exhibition - as a specific experiential format that has enabled art to rise in status, rather than the specific content of artworks or artists’ biographies. Her thesis is rooted in the idea that the act of displaying an art object constitutes a democratic offer of subjective experience. The exhibition format, von Hantelmann argues, has ‘performed’ itself into this central role, and is considered so successful that it continues to be exported globally with the emergence of new biennials and museums. Her research also resonates with the recent tendency for (re)considering the history of art through the history of exhibitions, with, for example, the recent book *Salon to Biennial* (2008) published by Phaidon. However, her focus remains more on the relationship of the exhibition format to audience, rather than on historically pioneering curatorial practices in themselves. Von Hantelmann is still researching the subject, and why she alights specifically on the *exhibition* as the ritual format that has led art to its current predicament, and not the museum or gallery or Kunsthalle that houses it, is not immediately apparent.

Diederichsen’s paper was based heavily on his recent *On (Surplus) Value* essay, discussing the Marxist notion of *mehrwert* in relation to art - a term difficult to translate coherently into English, but which approximates as either surplus value, added value or the ‘pay-off’. He uses the term to describe art as a phenomenon that embodies the conditions of advanced capitalism by being highly speculative in terms of economic value - operating entirely in what he calls the ‘bonus realm’, or with a belief in things consistently adding up to considerably more than the sum of their parts, and then some. Art, he argues, finds itself in a cycle of production where it must continuously generate surplus value. Diederichsen asks whether the art sphere would collapse without this drive for surplus value, and, at the same time, about the risks of the art system becoming too heavily reliant on one particular realm of value - such as the commercial or social - to the detriment of others.

Von Hantelmann and Diederichsen both only partially acknowledge the economic and social understandings of value. Though this is understandable within the parameters of their respective arguments, we might look to these as useful foundations for drawing out further a more detailed representation. The evolution of the marketplace, for example, has created a space where the valuation of art enters a realm even more delirious than what we can imagine. Remember the talk of ‘art is like gold’ just as the economy was crashing, hinting at the market’s consideration of artworks as a kind of value store - or the regular skirmishes between the primary and secondary art markets.

Thinking about specific interpretations of value that are privileged over others is particularly useful for the present time, especially for those artists, curators or theorists who have traditionally concentrated on the artistic or qualitative understanding of art. The picture

MAGICIAN SPACE 魔金石空间

剂”、“二氧化碳”和“热能”三个必不可少的必要条件替换为“经济”、“社会”和“艺术”。对这篇文章讨论的方向来说，冯·汉特曼相应地提供了“社会的”快照，迪德里克森则描绘了“经济的”图景。这种价值的三角模式表明了三方互为依赖的状况，尽管这并不意味着三方互相理解，或者（从它们各自的角度说）都各自认识到彼此的共同点。

冯·汉特曼和迪德里克森都将牢牢地将焦点定位于艺术的社会条件和经济条件之上，纯然的艺术性被请出了剧场（这一点在两人论述几乎不涉及任何实际的艺术作品或者展览中得到体现），他们最终的结论也颇为接近，即将价值等同于需求。经济领域和社会领域将需求作为资本主义民主中的一种解放而赞颂，将它附加在“表达的自由”的观念上，甚或将它描述为一种新的创造力形式。这种需求的建构定位了个体以及个体对于个体性的追求，在供需的核心地位，塑造了一种依赖于消耗和流通的价值系统，而为了维系自身，这一系统需要持续地运行。艺术与个体主义需求的相互关系在他们各自有关价值生产的论述中占据了中心位置，这一点是我们可以比较两人的论述后抽离出来的更为切中要害的观点之一。对冯·汉特曼来说，艺术品的社会建构在表述上求助于作为作品暗含的制作者和观看者的个体。个体同样是博物馆项目的核心，这促进了艺术品的社会建构，并同时得到了商品市场的滋养。相反的是，迪德里克森将个体艺术家的限价作为艺术商业潜力的核心加以讨论，滋养它的土壤反过来正是更为广泛的公众兴趣。如果你相信这样的讨论视角中包含的关系是可以互惠互利的，那么它们并不一定互为对手。确实，两种阅读都决定性地承认了个体主义在这一三角模式中扮演的角色，个体主义在其流通机制中起到了润滑剂的作用。然而重要的是也要意识到，将艺术的价值评判理解为供求因果链的一部分，这可能导致认同于新自由主义的文化约束，即认为艺术从社会层面来说是“有用的”，从经济层面来说则是多产的（这种讨论与艺术史意义上有关艺术自主性的讨论大相径庭）。现在，“为艺术而艺术”在西方资本主义民主中似乎显得太多余了。尤其是在欧洲，新自由主义文化政治模式中发生的意识形态渗透，预先假定这些有关艺术价值和艺术目标的理念产生于社会和经济领域中，这实实在在地影响了艺术家和艺术机构的实践。为了在政治经济的机理中考察艺术，将艺术作为我们今天绘制价值地图的一部分，我们需要一幅更为宽广的普遍图景。

如果人们需要用艺术来继续应对如此众多的价值领域（有人也许不同意艺术应该这样做），那么艺术至少需要镇静下去去思考一下这些价值领域是如何构成的。冯·汉特曼认为艺术需要反思如何从自身获得的新地位中获益，而不是变成这种新地位的某种纯然症候，这说明了艺术必须在这些首先需要从艺术中挖掘价值的领域上创造互惠互利的空间。将价值与社会需求和经济需求等同起来，排除对艺术性质确定的价值判断，这一社会、经济和“艺术”的三角模式可能会变得过于没有规律可言。可能存在的风险是，艺术领域最终遗留下的仅仅是它曾经的特殊性的残余。这听起来很有戏剧性，但至少艺术会因此被视为可以在给定环境中完成自身的存在，尽管是以即兴而为的形式。

苏伟译

本文刊登于Afterall网站，2010年2月。经作者同意后翻译发表成中文。

that it puts in my mind is that of an ‘energy triangle,’ like the kind used in chemistry to describe how fire burns. Here we may replace ‘fuel,’ ‘CO₂’ and ‘heat’ with ‘economic,’ ‘social’ and ‘artistic’ for the three essential requirements. Conveniently for the purposes of this text, von Hantelmann provides a snapshot of the social, and Diederichsen an image of the economic. This triangulation of value represents a condition where all three sides are now mutually reliant on each other, though this does not necessarily mean that they understand each other, or, from their own perspectives, that they realise what they have in common.

By focusing firmly on the social and economic conditions of art and sidelining its artistic stipulation (highlighted by how little they discuss any actual artworks or exhibitions), both von Hantelmann and Diederichsen end up closely equating value with demand. Both of these realms celebrate demand as a form of liberation in capitalist democracy, superimposing it over the idea of ‘freedom of expression’ - or even portraying it as a new form of creativity. Such a construal of demand positions individuals, and their pursuit of individualism, at the core of ‘supply and demand,’ forming a system of value that relies on consumption and circulation, and which needs to be constantly performed in order to sustain itself. Art’s correlation to the demands of and for individualism is central to their respective theses on generating value, and is one of the more pertinent points one could draw from the two put in parallel. For von Hantelmann, the social construction of the artwork performatively invokes the individual as both the work’s implied maker and its implied viewer. The individual is likewise central to the museum’s project, which facilitates the social construction of the artwork, and is simultaneously cultivated by the commodity market. In contrast, Diederichsen discusses the valorisation of the individual artist as central to the commercial potential of art, which is in turn cultivated by a wider public interest. These perspectives are not necessarily in opposition to each other, if you believe that the relations involved can be reciprocal. Indeed, both readings crucially acknowledge the role of individualism in this triangulation of value, in which it acts as the lubricant of its mechanisms of circulation.

It feels important, though, to be conscious that understanding the valuation of art as part of a causal relation of supply and demand can end up conforming to the neo-liberal sanctioning of culture - in which art is socially ‘useful’ and economically productive (its discussions far removed from art’s historical idea of autonomy). ‘Art for art’s sake’ seems intensely redundant in Western capitalist democracies right now. The trickling down of ideology taking place in the neo-liberal cultural policy model, in Europe particularly, in presupposing these ideas of purpose and value for art in the social and economic realms, has had a tangible effect at the level of practice for both artists and institutions. A broader picture in general is required of the consideration of art within the apparatus of the political economy as a part of this process of mapping value today.

If art is required to continue juggling so many realms of value - and some would disagree that it should - then it needs to at least get a grip on how they are all constituted. Von Hantelmann’s call for art to reflexively question how it can take advantage of the consequences of its new status, rather than become a mere symptom of it, suggests that art needs to draw reciprocal benefit from those realms that demand value from it in the first place. By equating value with social and economic demand whilst sidelining the qualitative valuation of art, this triangulation between the social, the economic and the ‘artistic’ could become too irregular. There is the risk that the field of art will be left with only the remnants of its former exceptionality. That sounds dramatic, but at least art is thus far seen as something that can make itself perform in relation to a given situation, albeit in the mode of an improvised dance.

Originally published in *Afterall* online, February 2010.

论艺术的（剩余）价值

迪特里希·迪德里克森

我们是你牛排上的酱汁
我们是你蛋糕里的奶酪
我们是春田城的开心姐儿

我们是丝带缠着睡袍
等着你给我来个擒抱
我们是春田城的开心姐儿

我们是你捡到的额外的宝
让你的生活额外的好
昏天黑地来一场
服务周到价儿不高

性工作者的合唱
选自动画片《辛普森一家》第八季第五集《天黑后的公子哥儿》

I

存在，额外之好

“这么干有什么好处？”¹老百姓善用他们最喜欢的日常语言说话，这里所说的“好处”并非卡尔·马克思提出的“剩余价值”概念（即英文的‘Surplus Value’），而是更接近于“超值”（Extra Value）、“附加值”（Added Value/ additional Value）或者是“额外之喜”（Bonus）这个在大多数语言中有着相同含义的词。日常生活语言中，‘Mehrwert’ 的含义是附加的那部分价值，在进行了特别的努力或者基于某种特殊情境的条件下可以获取这种价值。相反，马克思提出的‘Mehrwert’ 则是资本主义经济的日常秩序，是资本主义经济必须不断赢取的东西。价值的一大特性就是自身不断增值的必要，这对价值来说几乎是自然而然的事情；在经济中，这种升值产生于对劳动力的剥削。价值玩耍的最大花招在于，它可以让这一切的实现显得那么自然。与之相反，“额外之喜”（Bonus）只是在例外条件下给予的东西，当人们问“这里面有什么好处”（‘Mehrwert’）的时候，他们要求的就是这种“额外之喜”；特别是当人们说到“艺术的好处”（der künstlerische Mehrwert）² 时，也离不开“额外之喜”的含义。这正是本文要讨论的东西。

说到“艺术的剩余价值”，是指艺术家或者针对某一艺术品所进行的特别消耗、抑或在生产这一艺术品过程中发生的消耗所拥有的正当性，或者说是指某一艺术主题或方法的适当性被加以权重的时候——我们要问，这一艺术过程中会产生剩余价值吗，要不要写篇新闻报道来宣传一下这件事？这样的论调不止存在于持批判和质疑态度的接受者和消费者身上，在那些专业的艺术项目评审机构进行的对谈上也会出现，无论是发生在艺术高校里、公共资金颁发上还是授予那些值得嘉奖的工作以奖励的时候。大多数情况下，人们谈论艺术的剩余价值，是指谈论对象在经济上对其输出以及吸纳注意力的行为进行守护并自问，是否值得发起这种费时的、或是带来诸多不便的让观众接受的进程。接着你就会听到，当可以产生艺术的剩余价值时，就值得去做。因此对于艺术以及艺术享受来说，艺术的剩余价值并不仅仅是一种“额外之喜”，一种仅仅牵扯到“我能得到什么好处”或者“这么做有什么好处”的意义；更多地，艺术的剩余价值是一种“必要条件”（conditio sine qua non）。这样说来，艺术正是在这一“额外之喜”的范围内运转的，因此也必须向资本家和资本主义一样留下剩余价值。

与资本主义剩余价值相比，这是另一种剩余价值。二者都坚持这样一种过程，它具有不间断的、犹如呼吸和血液流动一般的特质和一种生存必须的持续性，因而触感如同天然。当然在资本主义那里，剩余价值完全是受价值规律支配的，这一规律决定了发生在资本主义条件下的所有

On (Surplus) Value in Art

Diedrich Diederichsen

We’re the sauce on your steak,
We’re the cheese in your cake,
We put the spring in Springfield.

We’re the lace on the nightgown,
The point after touchdown,
Yes we put the spring in Springfield.

We’re that little extra spice
That makes existence extra-nice,
A giddy little thrill
At a reasonable price.

Chorus of sex workers in *The Simpsons*
episode “Playboy After Dark”

I

Existence, Extra Nice

“Where is the *Mehrwert*?” – in English: the “payoff” – asks the person on the street.¹ What he has in mind is not Karl Marx’s concept of “surplus value” (which is how *Mehrwert* is directly translated from the German), but an extra value, an added or additional value, or a bonus, to use a word that means the same thing in most languages. If in everyday parlance, *Mehrwert* is an additional value that can be realized in return for a special effort or in connection with an exceptional situation, for Marx, by contrast, *Mehrwert* is the daily bread and butter of the capitalist economy. That economy *must* constantly generate *Mehrwert*. The tendency to increase is a natural attribute of value. Indeed, it is based on the exploitation of labor power, and the fact that it appears to come about naturally is precisely its greatest trick. A bonus, by contrast, is accorded the status of an exception. And it is precisely such a “bonus” that is being demanded when people ask where the *Mehrwert* is, especially when they are speaking of “artistic *Mehrwert*”, which will be the focus of this essay.

Artistic *Mehrwert* tends to come up when there is a desire to justify a special effort made or expense incurred by an artist, or in the course of the production of an artwork. Or when it is a matter of weighing whether or not a certain subject or approach lends itself to artistic treatment: is there an added value involved in treating it artistically, or would it be better served by a journalistic report? This expression is not just used by critical or skeptical recipients and consumers. It is also quite common in the discussions of panels and juries whose job it is to evaluate artistic projects, whether these be for art schools, funding bodies or professional prizes. For the most part, however, the issue of artistic *Mehrwert* is raised when subjects are watching over their outflows and inflows of attention, and wondering whether or not it is worth their trouble to undertake a process of reception that is time-consuming or bound up with other inconveniences. One tends to hear that it *would* be worth the trouble, provided there is an artistic *Mehrwert*, or payoff. Thus, when art and its enjoyment are at issue, artistic *Mehrwert* is not just a bonus in the sense of “What extra do I get?”, but a *conditio sine qua non*. In this view, art is a phenomenon that plays out entirely – from beginning to end – in the “bonus realm” and hence must *always* generate *Mehrwert*, just like capitalism and capitalists.

Yet the world of art production concerns a particular kind of *Mehrwert*. Both the capitalist and the artistic variety help to maintain a process that, like breathing and circulation, must continue uninterrupted in order for the organism to survive and they therefore feel equally *natural*. But under Marx’s conception of capitalism, *Mehrwert*, as “surplus value”, is also subject to the law of value in general, which determines all activity under capitalist conditions and both rationalizes and occults the phenomenon of exchange between human beings. “Value, therefore, does not have its description branded on its forehead; it rather transforms every product of labor into a social hieroglyphic.”²

MAGICIAN SPACE 魔金石空间

行为,它一方面理性化了,一方面又神秘化了人与人之间的交流。“(因此)什么是价值并非那么显而易见。更多情况下,价值将每一个劳动产品都转化为了一种社会象形文字。”³马克思所说的象形文字并非仅仅一种符号,它首先是一种不能破译的符号。价值的估定是通过必要劳动的社会平均值计算得出的,产生于个体劳动者无数的劳动付出。所以这种象形文字所指的是一种双重转换,即首先从个体劳动抽象为社会劳动,并进而具体化为特殊的商业产品。只不过人们很难看清这种双重转换。

即便如此,在这一自然而又神秘的规则下运转并参与到使价值增值的进程中去仍是可以理解的,原因在于各种宗教、世界观和意识形态为价值规律统治的生活提供了另一种有意义的解释。相反在艺术中,著名的艺术剩余价值——至少看起来如此——并非是在一统全球的规律所衍生的制度下创造出来的,而是标志了这一制度暂时的或者例外情况下的失效状态。这首先与艺术在市民社会中的例外地位和独立性相关,其次,人们私下里以为,艺术关乎着某种贪求,并且因此与这样一种力量发生着联系,即不愿趋同于生活被强加上的稳固性;第三,人们要求艺术不能没有意义。艺术可以像生活和这个风云变幻的世界一样难以捉摸或者混乱不堪,但最终艺术关乎的是:所有这一切都如人所愿,并且如何如人所愿地进行着。艺术以人们可以想象的任何方式依偎着社会、生活或者其他被人怀疑有无意义或者偶然性倾向的系统,然后突然和某位带着抚慰众生的确然降临的创始者出现,由他为这尘世的纷扰喧嚣负责。

这就是艺术家,或者某一集体。以此方式,他们可以超越最为苦涩的否定之诗、绝路之诗而告慰万民:有这么一位造物者写就了这一切。

仍然还有其他艺术剩余价值的创造方式不需要一一列出,因为上述三点不仅是最为常见和最具有代表性的,也给出了三种言说方式与我们还未列出的那些方式最为相同的地方:它们都是合法话语,与建立艺术特殊主义的大业一致。上文提到过的日常用语用“剩余价值”告诉我们这一事实,即艺术对有些东西来说是有用的、是合法的,它必须存在,即使它存在的意义恰恰在于其无用处。“剩余价值”这个词的出现,并非像它听起来那样愚蠢地唯“用”是图和工具化:在马克思那里,剩余价值已经是无意义的代名词。它让事件保持运转的同时,事件的组成部分(生产、分配以及交换工作和产品)已然(或者说只能)从自身出发进行了自我正当性的辩护,不再需要其他附加的合法性以及附加部分。它是无意义的,其合法性只能从整个资本主义机器缺少它就无法运转这一点上得到证明。艺术不是没有意义,而是意义过多(因为人们对它别有用心缘故),但也同样需要附加的解释。描述一种缺失,并非要去描述缺失的东西,而是对相似的缺失进行描述——这和某种修辞一致,却已非我想继续探讨的问题。

举个例子。有个人想讲一个有关身体缺陷的笑话。有这么一种身体缺陷,当你表述东西的时候常常表达混乱而导致口齿不清。笑话的可笑之处在于,讲笑话的人会模仿口齿不清者说话的样子并问道:“垒瓷特好还吗?”(“你觉得好玩吗?”)在一次聚会上,这个人想当着众人讲出这个笑话。这时候他突然发现有个熟人也来到了厨房里,和众人一道听他讲这个笑话,而讲述者知道,这个人就是口吃。于是讲述者飞快地转着脑子,想办法用另一种方式也把这个笑话讲出来逗大家一笑。为了争取时间,他不停地在笑话里插进别的东西引逗大家。不过他讲得东西开始明显地无聊和漫无边际起来,听者渐渐离去,直到口吃的人忍无可忍地在听众中喊道:“垒瓷特好还吗?!”这个故事再次告诉了我们发生在艺术的合法话语、花费在建立合法话语上的理论探索以及简单(而愚蠢地)问出什么为什么是艺术,那个让其成为艺术的关键点(就像笑话的可笑之处一样)在哪的观众之间的游戏。

今天的观众已经学会,把合法性和上文所说的关键点(die Pointe)等同起来,带着消费者的骄傲夸张地将这种合法性作为剩余价值进行索取。文化政治家的工作是把没有用的变成有用的(这在今天颇为流行,不需花费什么力气),他们对此也无法再有什么其它想法。粗野的先锋人士、博物馆教育学家和聪明的艺术家组成了联盟,把这样一个并非全新的观念公诸世人:自杜尚以来,艺术中重要的就是这个关键点,这个决定性的策略,额外的灵感。这额外的灵感由不同要素组成;其一,它产生于广告的沟通策略——对广告来说,它的重要性毋庸赘言,一个品牌,一个产品,一种风潮都要围绕着某一确切而又引人惊叹的“宣言”(这是他们的专业术语)建立起来;其二,它还产生于那种脱胎于现代艺术合法性需要的传统,要求每个艺术作品必须同时具备自为的规则,即使在相同程度下,这个作品也必须成为这一门类的唯一可能。第二种要素来源于先锋人士和新先锋人士反传统的假设,某种程度上与那个额外的灵感,那个“宣言”或者说“抓人的地方”一致,因为这一要素避免的、或者说意图避免的正是艺术中所有提前预设的东西。

By “hieroglyphic”, Marx means not simply a sign but above all a sign that is not immediately decipherable. Value is determined by the average amount of labor that is socially necessary to produce a given product; it is informed by the countless acts of individual (living) labor performed by individual workers. Thus doubly transformed – first, abstracted from individual labor into social labor, and second, concretized as the particular commodity or product – this hieroglyphic speaks of something, but it is impossible to tell by looking at it *what* it is speaking of.

If we nonetheless feel that it makes sense to function under this general law, which seems both natural and puzzling, and to participate in the process of increasing value, that is because there are religions, world views, and ideologies, that continue to offer apparently sensible explanations for life under the law of value. In the case of art, however, the legendary artistic *Mehrwert*, is not – or at least does not seem to be – created under the sway of any globally dominant law. Instead, it refers to the temporary or exceptional suspension of laws. This suspension is connected, first of all, with the exceptional status of art in bourgeois society: its autonomy. Secondly, because art is regarded as an ally of desire, it is accepted as one of those forces that refuse to fall in line with the imposed, coerced consistency of life. Thirdly, it is also demanded of art that it, unlike the rest of life, be particularly full of meaning. True, it is supposed to be as bewildering and chaotic as life and the world themselves, with their landscapes and vicissitudes, but ultimately it deals with the fact that – and the way that – all this is intended. Art clings to society or life or other systems suspected of being meaningless and contingent, and then in the end, it suddenly comes up with an originator who is responsible for the whole mess. That is sufficient consolation for even the harshest poetry of hopelessness and negation: the fact that there is someone who wrote it down.

There are other justifications for artistic *Mehrwert*, but there is no need to elaborate them here. Autonomy, desire and authorship – these are not only the most common and most symptomatic; they also reveal the important feature that all three have in common with those not mentioned: they correspond, as legitimating discourses, to the great rationales for art’s exceptionalism. Thus, the colloquial use of the word *Mehrwert* that I cited at the beginning of this essay refers to the fact that art is “good for something” and therefore has a use: it is legitimate and must exist, despite the fact that its meaning lies precisely in not being useful. The fact that the word *Mehrwert* is used to describe this is not as idiotically utilitarian and instrumentalistic as it might seem. Already in Marx, *Mehrwert* is a figure of meaninglessness. It keeps something going whose constituent parts (labor, the production and distribution of products, exchange) would already be justified in themselves (and only in and of themselves) and therefore have no need for further legitimation or additional constituent parts. *Mehrwert* is meaningless and can only be legitimated by pointing to the fact that without it, the entire capitalist machine would grind to a halt. While art is not meaningless but much too meaningful (since it is always associated with intent), it too requires additional explanations. To describe a lack, say, not by describing what is lacking but by describing an analogous lack, definitely corresponds to a certain rhetorical figure, but at the moment its name escapes me.

Imagine a situation in which someone is telling a joke that makes fun of people with a certain kind of disability. The disability in question prevents one from articulating properly; it causes one to lisp. The punch line must be delivered by simulating the speech impediment, with a frustrated: “You think that-th funny?” In this case, however, the person who is telling the joke at a party notices that an acquaintance with a lisp has entered the kitchen where everyone stands listening. He frantically tries to come up with an alternative punch line, another way to end the joke, and keeps inventing new strands of the basic storyline to gain time. As he does so, the joke becomes increasingly dull and incoherent, and he loses more and more of his audience, until finally the acquaintance who lisps becomes exasperated and shouts out from the audience, “You think that-th funny?” This story mirrors the trivial interplay between art’s legitimating discourses – evoking the theoretical effort that is expended on their behalf – and an audience that, simply (and stupidly), asks what makes something art, asks what its “punch line” is.

The fact that the public identifies legitimacy with punch lines and proudly and pretentiously demands them as *Mehrwert* is something it has learned. Cultural policymakers, whose job it is to make what is not useful (which is currently all the rage and takes no great effort), are by definition unable to think any differently. A coalition of the vulgar avantgarde, museum educators and witty artists has brought into the world the idea (which is not entirely new) that, since Duchamp, the goal of art has been to deliver a punch line, that one crucial maneuver, that little extra inspiration. This “extra inspiration” is made up of a number of different elements. First, it involves the communicative strategies of advertising, for which it is important that a brand, a product, and a campaign be organized around a single, identifiable, but surprising “claim,” as it is termed in the industry. It also involves the conceit – itself a result of modern art’s need for legitimation – that every work must create its own justification, indeed that it must at one and the same time be both a genre and the single existing instance of that genre. This requirement is a product of the anticonventional postulates of the avantgarde and neo-avantgarde, and in a sense it is perfectly compatible with the extra inspiration, the claim, and the “show-stopper”, since it avoids and is intent on avoiding anything that is dictated in advance.

Advertising seeks to eliminate all pre-existing assumptions from the act of communication. It does so in the interest of reaching as many consumers as possible. For entirely different reasons, the art world sustains a coalition between, on the one hand, a justified

MAGICIAN SPACE 魔金石空间

如果说广告的目的是在消除任何前提的情况下通过沟通以赢取最大数量的消费者，而艺术的理由则完全不同：在艺术中存在着一一种古怪的结盟，它的一方来自于对以物质材料、手工劳动及其传统的习俗和规则进行的不无理由的先锋主义式攻击，另一方面来自于某些收藏家和机构特有的对无前提性的兴趣，他们的这种兴趣可以把一种受过历史净化的艺术作为占据新的制高点的理想对象加以利用，无论是通过文化政治的工具化，还是把之作为投机的对象。材料性的艺术品，其相对性（直到发展为无足轻重的地步）无论是被联想和预设为政治的（作为机制批判，对作为社会机制的艺术所包含的前提进行批判）还是艺术哲学的（将造型艺术作为所有艺术的元艺术形式看待，将艺术作为语言游戏或者命题逻辑看待），在社会征候的层面上（话语类型、立场、模式），今天都已经与它精神历史的对立面趋同：通过投资兴趣、政府的交流兴趣和其娱乐兴趣，所有艺术都被等而划一。

这种丑陋的综合，其组成部分的共同标志便是上文提到的对关键点和剩余价值的诉求。有意思的是，在高度现代主义的早期，一些艺术家的心理学态势已与这种诉求有所关联，这是他们能量模式的变体，以随意的个人方式反对那种综合及其关键点消费方式。艺术家采取拖延或者拒绝这种关键点的方式，像萨尔瓦多·达利（Salvador Dalí）和马丁·基彭伯格（Martin Kippenberger），两人如此不同，但二者却又非与这种关键点文化水火不容。在达利那里，我们看到他对拖延身体欲望的偏好，他一再地把这一家喻户晓的主题搬到画布上，要么是那个小达利，他喜欢把屎拉得长长的而感到满足；要么是那个长大成人的达利，热衷于用各种方式推迟拖延自己的性高潮。艺术家已然明白或者至少已经可以想象，观众们关心的不是过程，而是最终的产品，而且还不是整个产品，而是残留下的、使得产品完整无缺的一小部分。也就是说观众关心的是那种例外，它最终将占据并建立整个特殊主义的、打破日常的艺术活动。因此对达利来说，这一进程以及艺术家本人的生活要比产品重要的多。

马丁·基彭伯格，一位传奇性的笑话大师和社交演员，同样关注这种拖延关键点的不同形式。他总是一而再再而三地重复自己的笑话，但这些笑话并不为人忘记，反而引起人们的期待，期待它还能蹦出什么新的笑料——只不过，新的笑料从没出现过，或者仅仅以一种有针对性的、令人无法满意的方式出现。这种以“我不会讲什么漂亮话……”开始的说话方式，与基彭伯格的艺术实践在很多方面是等同的。他反对那种系列性的、将产品原则作为关键点进行呈现的工作方式，而是采取叙事结构的方法，这种结构完全是建立在终结点，或者说贯穿性原则的基础之上的，只不过这种贯穿性最终会被艺术家摒弃。与这一原则最为相配的例子也许是基彭伯格用马特·格罗宁（Matt Groening）创作的连环画形象阿克巴和杰夫（Akbar and Jeff）实现的一个项目。这个系列连载连环画在美国各大城市杂志或者节目指南上广为流行，连载每期都会刊登24格或者32格画面，除了最后一格，每格的大小和画面形式都是相同的。整个连环画故事靠对话推进，只有在最后一幅画上可以看到一些形式上的改变。基彭伯格选取了这个系列中的几期作为材料，对画面进行了些许的改动，但每期的最后一幅画都被裁剪掉，也就是说，关键点无法出现在作品中。

这种个体随意性的对关键点问题的攻击，其等级大概是在值得尊敬和扭捏作态之间，但却告诉我们，重要的、引人关注的艺术家，对这一问题——无论是在何种层面上——都有所认知。当然相应地也有相反的手段出现，即去消化和接受某一关键点的特性。即使对那些完全在这一逻辑之外的作品来说，美术馆教育家的训练、评审委员会的认可证明以及人们可以在美术馆导游讲解中听到的介绍等等，都会共同帮助促成这一逻辑的永久持续。视觉艺术中存在的大量的“口头文化”就具有这种力量：今天的艺术界拥有历史上最多的学生、收藏家以及其它艺术世界的栖居者，受惠于博览会、研讨会、开幕式以及其它大型活动的层出不穷，这些人可以在越来越多的参与者中获得历史上最多的对话机会。这种现象的结果就是有关艺术的掌故、有关作品及其观念的轶事共同呈现井喷之状，而这些故事的流通都是以非笔头的形式进行的。它们的存在法则与公共对话有相似之处，使得它们可以直接对准我们所说的关键点。的确，本文作者愿意慷慨地承认，这种故事流传在他在学术性艺术机构授课或者讲演的时候帮了他不少忙。

诚然，为这种艺术关键点文化提供养料的既有启蒙、反思、对话性和口头文化，也有广告、简化论、说教以及那种令人上瘾的交流的欲望，这种关键点文化的含义也因此含糊不清。而这只是我们所说的剩余价值的一个方面，或者说那种稍显阴郁执拗的对艺术剩余价值之诉求的一个方面。讨论的模糊之处在于它把两种东西结合在了一起：一方面是对艺术运动的观念授权，表现为从具体的作品中进行抽象的行为，并把这种抽象注入到批判性项目中去；另一方面是通过缩短性的交流文化将这种抽象工具化。它把通过观念塑造扩展了的话语和通过标语和关键点缩小

avantgardistic attack on conventions and on all rules deriving from materials or from craft and its traditions and, on the other hand, the interest of certain collectors and institutions in the absence of prior assumptions and preconditions. These collectors and institutions are able to use an art thus purged of history as an ideal object for reinvestment, be it through cultural-political instrumentalization or through financial speculation. The relativization (to the point of insignificance) of the material art object has been conceived and postulated either politically (as a critique of institutions, a critique of the material conditions of art as a social institution) or in terms of the philosophy of art (positing the visual arts as the meta-art of all the arts, art as a language game, the logic of propositions). It now converges at the level of social symptoms (discourse types, attitudes, and fashions) with its intellectual-historical opposite: art's leveling out by speculators' and governments' interest in communication and theme park entertainment.

The common denominator in this ugly synthesis is the demand for punch lines and *Mehrwert*. And it is interesting to note that this demand finds a counterpart in the psychological attitude of certain artists. Their attitude has sought to counter this synthesis, and its taste for punch lines, in an individualistic and voluntaristic way. I have in mind the tendency of artists as different as Salvador Dalí and Martin Kippenberger – both of whom, however, were anything but wholly incompatible with the culture of punch lines, in their tendency to drag out and delay or refuse to deliver them. In Dalí's case, there is the often repeated legend – which he himself was fond of embellishing – of how he loved to drag out and delay his physical pleasure. As a child, he found special gratification in dragging out the act of crapping to interminable lengths, while as a teenager he liked to have elaborate efforts made to delay his own orgasm. He had already recognized that his audience was primarily concerned with the product rather than the process, and not even the entire product but just the tiny remainder that makes it complete. That extra part ultimately makes up and justifies the entire exceptionalistic, signification-interrupting enterprise of art. For him, of course, the process – his life as an artist – was far more important than the product.

Martin Kippenberger, who was a legendary joke teller and party entertainer, also focused on the various ways of dragging out and delaying punch lines. He told endless, repetitive jokes, but he never let the listener forget that something was coming. All the same, that “something” either never came or did so in a purposely unsatisfying way. Kippenberger's speeches, which were invariably introduced with the words, “I am not one for fine speeches ...,” have numerous counterparts in his practical work. Unlike pure seriality, which still draws its power from the fact that it exhibits the principle of its production, Kippenberger preferred to work with narrative structures that are emphatically organized around the prospect of a culminating punch line or breakthrough that were nevertheless always withheld. Perhaps the best example of this principle is a work based on Matt Groening's comic figures Akbar and Jeff. All of the strips in this series (which is widely carried by American city listings magazines and media program guides) contain twenty-four or thirty-two panels, all of which are identical except for the last one; the story is told entirely through the dialogue. It is only in the final image that there is a visible change. Kippenberger appropriated strips from this series and altered them in minor ways, but he always left out the last image, so that the punch line never comes.

These individual and voluntaristic attacks on the problem of the punch line may be ranked somewhere on a scale between honorable and obsessive. They demonstrate how important and attentive artists have been aware of the problem on some level. Of course, the countermeasures themselves tend to assume the character of punch lines. And even in the case of works that are situated completely outside of this logic, the training of museum educators, the testimonies of juries and the briefings one receives on guided tours, all help to perpetuate its mechanism. So does the vast oral culture of the visual arts: Today, there are ever more students, collectors, and other denizens of the art world, and thanks to exhibitions, symposia, openings, and spectacles, they have ever more opportunities for conversations among larger and larger numbers of participants. The result is a corresponding increase in the number of art-related stories and of anecdotes about artworks and their ideas that circulate in non-written form. Thanks to the familiar norms of public conversation, these stories also tend to be directed towards punch lines. Indeed, the author of this essay freely admits that the terror of the anecdotal has helped him a lot when presenting his ideas in seminars and lectures at academic art institutions.

To be sure, this culture of artistic punch lines is fueled both by enlightenment, reflexivity, dialogicity, and oral culture as well as by advertising, reductionism, didacticism, and a compulsive desire to communicate – and is thus by no means clear and unambiguous. Yet, this is only one side of the talk about *Mehrwert*, of the slightly sullen demand for artistic *Mehrwert*. The discussion remains ambiguous in that it yokes together two different things: on the one hand, the conceptual accreditation of artistic movements that abstract from concrete objects and introduce the resulting abstractions into critical projects; on the other, the instrumentalization of these abstractions by an abbreviating culture of communication. It combines the expansion of discourse through concept formation and its reduction through slogans and punch lines into a sometimes indistinguishable principle for producing, but above all for receiving, art: here is the simultaneous success and disaster of the modernist project.

Opposed to the punch line fetishists, there is another coalition that is made up of no less a heterogeneous mix of dubious and to various degrees legitimate arguments and no less a heterogeneous collection of people and positions. This coalition defines artistic *Mehrwert* as that aspect of art which cannot be captured in words. These are people who already complained that the ideas contained

MAGICIAN SPACE 魔金石空间

了的话语连结在了一起，变成一种有时无法区分的有关艺术生产、但首要艺术接受的原则。这既是现代主义实践的成功，也是这种实践的灾难。

与对这种关键点的崇拜相反，还有另一种结盟的方式，它由含糊的、在不同程度上具有合法性的观点混居以及不同人群和立场的混居组成。这种结盟把艺术剩余价值看做艺术无法用语言表达的一个方面。这些人已经抱怨过，玛格丽特绘画中包含的观念怎么可以用语言表达。另一方面，这群人号召一种合法化的纯然的审美经验，希望这种审美经验不去和关键点或者核心观念这种诉求达成共谋。他们同样坚持一种保守的临境式体验的愿望，一种退步的前反思性愉悦体验的愿望，以求完全沉浸在艺术体验之中。根据我们对这些元素关注的不同，剩余价值要么可以理解作为一种无法马上被接受的复杂性，即还有更多的东西需要知晓，这最终体现为一种认为总是缺少了什么的好奇心；或者，剩余价值也可以被表述为一种对完全“他样的世界”的诉求，对一片未受话语或反思干扰的梦想之地的渴望，就像近来各种形式的纯真艺术或曰临境艺术、忧郁艺术以及微型艺术所标榜的一样。

结盟的各方都有各自清晰的标准，也就是他们所说的剩余价值，只是每一方所认为的含义各不相同。然而他们的忧虑感却是一致的：担心也许还有什么东西未能享有，也许还有什么未被说出的东西需要去知道，或者害怕这场宴会——这当然是他们一直关注的东西——可能是在其它什么地方发生的。

现在的情况已经确定，艺术工业的大部分地区都可以用这种方式得到描述，尤其是作为主推手的主角和客户，他们试图协定标准，并根据这种标准继续吸引更多的注意力。但事情的内部尤其是艺术内部，还有大面积的地方无法用这种描述覆盖。首先，在艺术内部工作和生活的人对他们所从事的专业精熟无比，他们不需要与人达成什么特别的协定标准来界定自己的角色。的确，专业人士将自己的工作看为一个特别划分的领域，在这一领域中，一切的运转不言自明，没有什么东西需要指出其正当性。其次，这些内部人士面对他们面前的艺术品有着清晰的认识，无需特别的反思他们就知道，这是他们已知的工作范畴。可以说，在那些看来需要艺术合法性即关键点和剩余价值的艺术品和那些已经在日常意义上作为艺术得到承认的艺术品之间，可能存在一种极为特别的关系。后者所占的数量更多。当然，所有这一类型的艺术品——也就是那些不需要合法辩护的艺术品——实际上已经间接地从其他艺术品那里得到了合法证明。它们的存在证明了那种已经凝结成形的、不再引人注目的合法性的存在。它们有能力放弃外部的合法辩护，并因此散发出发内性的沉郁之气，在这种内性中，艺术如鱼得水。正是这些作品保证了艺术工业的日常运转，它们在世界各地流通，有关它们的图像填充着画册和艺术杂志的版面。而第一种类型的作品——即那些公然需要合法性证明的作品——使得话语保持了鲜活。

保持不同类型的消费者和各种针对剩余价值的消费需求之间平衡的系统，必须继续区分各种互相协作以稳定艺术系统的利益的不同。当经济上的巨大成功使得这一点显得似乎并不必要时，它的必要性反而凸显了出来。分享成功的往往是那些无需特别的合法性证明的事物，这些事物站在过去无数的、现在已然过时的合法性话语的肩膀上，站在这些已然沉淀下来的讨论之上，犹如屹立在沉积的石灰岩上的小岛。比如德国的油画艺术，近些年来在国际上大获成功，这种成功与当下发生的任何论辩以及这些论辩可以化约为的关键点都没有关系。实际上，这一成功是建立在水面下一座巨大的礁石之上的，他就是马科斯·恩斯特 (Max Ernst)，而为了成功，只需再加上一点魔幻现实主义、一点德国的新表现主义、“狂野绘画” (wilde Malerei)、嬉皮超现实主义、东德艺术以及最终专业地镶嵌上当下的花边。这些作品无需用观念的方法抑或临境的、沉醉的审美剩余为自身作合法辩护。他们几乎就是那种可以在通常意义上讲再一般不过的艺术品，属于通常的艺术生产方式。无论人们如何反对那些必须进行合法性辩护的艺术和其所赖以运行（或者说被迫赖以运行）的机制，这种无需合法性辩护的艺术无疑更为无聊。有时情况甚至更糟。

综上所述，可以产生投机利润的艺术踩在那些在艺术剩余价值的循环中需要为自身进行合法辩护的艺术肩上，它们如今可以更为洋洋自得地在一种深深的、甚至已然常态化的合法性中打发日子，而这种合法性早已变得庸俗不堪，丑态百出。同时，需要合法性辩护以及合法性话语的艺术用它引发的对话和带来的观念，为艺术世界提供着有益的营养。但在这下面，隐藏着艺术经济丰满的肉体，古往今来，莫不如是。换句话说，并非向人们常常宣称的那样，艺术品和艺术实践为了成功，被迫以全新的形式呈现自身，或者新奇的形式实践，由于上述形式被滥用为推

in the paintings of Magritte could be formulated in language. On the one hand, this group sustains the justified call for a complex aesthetic experience that does not simply operate with key ideas and punch lines. But it also sustains a reactionary desire for total immersion and the regressive, pre-reflexive happiness that comes with being completely transported by the aesthetics of overwhelmment. Depending on which of these elements we focus on, *Mehrwert* could either be understood to engage a type of complexity that cannot simply be taken in at a glance, the sense that there is more to be known, ultimately an inquisitive sense that something is lacking. Or else it could express the demand for an entirely “other world”, a dreamlike quality undisturbed by discourse or reflection, such as has recently been offered by various forms of immersive art, as well as by the boosters of melancholy and cutification.

All sides of the coalition have a clear artistic criterion, which they call *Mehrwert*, but they each mean something very different by the term. However, they do remain united in a fear that there might be something being withheld from them, something to be known that hasn't yet been said, or that the party – which is also undoubtedly always on their minds – might be happening somewhere else.

Now it is certainly the case that a large part of the art industry may be described in this way, especially when the subjects and clients who populate it attempt to reach agreement about criteria, on the basis of which they are willing to expend their precious attention. Nevertheless, there are large portions of the inner circles (of the art world in particular) to whom this description does not apply. First of all, there are the people who live and work in art's inner spheres, who have always known their profession exactly, and who have no need of special criteria to reach agreement about their roles. Indeed, professionals are people who experience their work as a specially delimited territory in which everything goes without saying and nothing needs to be justified. Secondly, these insiders deal with works, which they are able to recognize, without any special reflection, as belonging to their known working territory. A highly specific relationship may be said to exist between those works that are seen to require artistic legitimation – punch lines and *Mehrwert* – and those that are acknowledged as art in the everyday sense of the term, without further discussion. The latter are more numerous. Of course, all of the works of this type – the ones that require no justification – are actually indirectly justified by other works. They are, as it were, instances of a legitimation that has congealed and become unobtrusive. They are able to forgo external justifications and thus give off the heavy scent of immanence, in which the business of art is so fond of steeping. It is works of this kind that finance the everyday operations of the art industry. They circulate throughout the world, and images of them fill the catalogues and art magazines. Yet it is only works of the first type – those that are openly in need of legitimation – that keep the discourse alive.

The system that balances the various types of consumers and consumer demands for *Mehrwert*, must further distinguish among the various interests that work together to stabilize the art system. This becomes especially necessary when great economic successes make it seem as if there were no need to do so. Success is often enjoyed by those things that do not require special legitimation – things that stand on the shoulders of countless earlier, now obsolete legitimating discourses and on the resulting deposits of “discursive substrates”, accruing like chalk on limestone. For example, German painting, which has enjoyed international success in recent years, has nothing whatsoever to do with the contemporary debates, nor with the punch lines to which those debates are often reduced. Instead, its products rest upon a tiered megalith, whose foundation is Max Ernst, with magical realism above him, topped by a bit of German neo-expressionism, *wilde Malerei* (Wild Painting), hippie surrealism, GDR art, and finally the professional veneer of contemporary “finish.” These are works that do not have to justify themselves by means of an idea or a surplus of immersion or intoxication. They are merely instances of a type of production that is generally and quite unspecifically recognizable as art. And despite everything that might be said against the art that must be justified and the mechanism by which it operates (or is forced to operate), the type of art beyond legitimation is, of course, something a great deal more boring. And much worse.

In sum, the type of art that generates speculative profits seems to rest on the shoulders of the type that was required to justify itself in cycles of artistic *Mehrwert* formation, and is now able to make itself comfortable within a deeply felt, even naturalized sense of legitimacy that has long since become trivial and false. Meanwhile, the art in need of justification and its justifying discourses supply the grist for the art world's mill, its conversation and its ideas. But beneath this lies the plump flesh of the art economy – the very old as new. In other words, it is not the case, as is often claimed, that artworks and artistic practices are forced to present themselves as new in order to be successful, or that practices of novelty formation are suspect because they are misused for the purpose of advancing careers and creating distinction in the market place. On the contrary, this kind of novelty only succeeds in launching discourses. And these in turn, procure certain advantages for those who launch them, but such advantages cannot be compared to the actual material flesh on the bones of artistic success. In order to form that, one must show up fresh like a debutante with something very familiar, and in that case the measure of one's success is precisely the fact that it generates no discourse, or else reduces existing discourse to silence. Neither Lichtenstein nor Twombly, neither the German nor the American “best sellers” of the moment, sparked much discourse when they were successful. Kippenberger and Basquiat had to die and literally “keep quiet” before they were able to command the high prices they do today. Thomas Scheibitz and Neo Rauch are swathed in absolute “radio silence” as far as discourse is concerned. Nevertheless, the system has to go on producing its discourses and excitements, its punch lines and legitimating ideas, since otherwise the chalk upon whose Isle of Rügen today's top sellers are building would run out. Thus, *Mehrwert* as a punch line or experiential surplus is also indirectly important for the primary form of the commercial exploitation of art. The question now becomes: what kind of commodities are actually produced, and how do they become valuable?

MAGICIAN SPACE 魔金石空间

动艺术家职业生涯、以求在市场中制造差别而谋求安身之地，因而是可疑的。恰恰相反，这些新奇的形式只是在发动话语上取得了成功，而话语则反过来也为发动它的人或事物带来某种好处，但这些好处无法与艺术成功的骨骼上真材实料的丰肉相比。为了达到艺术的成功，你必须像深闺锁闭的大家闺秀一样出现在人们面前，又带着点人们熟悉的味道，这样，一个人成功的标志恰恰在于这种成功并未引发什么话语，也未将现存的话语打入沉寂。无论是里希滕斯坦或者汤因比，无论是德国的还是美国的“畅销书作者”，他们的成功都未带来任何话语的出现。基彭伯格和巴斯奎特 (Jean-Michel Basquiat) 直到两人死去，也就是真正地安静下来，作品才能卖到现在这个高价。在托马斯·夏皮茨 (Thomas Scheibitz) 和尼奥·劳赫 (Neo Rauch) 身周，绝对没有一丝话语的动静。然而，系统必须继续生产它的话语和令人兴奋的实践，生产关键点和合法性观念，否则的话，今天畅销者们构建的小岛所依赖的石灰岩就会耗光。因此，作为关键点或者经验剩余的剩余价值对于艺术商业开发的主要形式来说具有间接地重要性。问题现在变成了：这一过程中生产出的产品到底为何物，它们如何具有价值？

II

作为商品的艺术

“艺术”商品是一种什么样的商品，它如何由人类劳动生产出来？谁会从“艺术”商品中获益，如何获益？这种利润是否就是“剩余价值” (Mehrwert)？接下来，我将暂时把有关某一艺术类型针对其它艺术类型所具有的不同之处的考察放在一边，转而将目光放在经济层面以及人们所说的当代艺术生产的价值理论层面，至少是针对画廊展示的以及市场销售的艺术类型进行一番探讨。马克思主义现在已成为经典，如果从其生动而抽象的劳动、价值和价格范畴考虑，这种艺术生产的“日常面貌”如何？在本章中，我将向读者呈现特殊主义艺术经济如何在某种程度上建基于一般性经济基础之上，并用马克思主义的概念对此进行一番值得的探索尝试。

我们现在首先要区分两种进程：(1) 艺术商品的日常价值和价格；(2) 投机价格及其与价值的关系。后者是人们说到艺术商品时首先想到的东西。当然，有时候两者也是分不开的。每个具有日常商品价值的东西理论上都可以成为投机的对象。但视觉艺术领域的大多数商品交易并非一开始就包含着投机，因此可以将它们与一般的生产/消费、买入/卖出经济加以比较。两种价值的实现方式不同。这些不同的实现方式与再生产问题和“唯一性”问题有着普遍的联系 (3)。

(1) 产品的价值是在社会生产它需要消耗的劳动力总量上计算得出的。乍看起来，用这种马克思主义的定义去规定艺术品的价值显得荒谬至极。不仅是现代艺术品，即便是专门为市场生产出来的古典艺术品，就算画家在二者身上花费了同样的时间，两种艺术品的价格也可能相差极大。但这不是问题的关键所在。价格不是价值，相反，价格是价值的假象。价格作为一种给定的交换行为中的价值实现，它告诉我们的是，尽管价格受各种因素影响，但价值的得出有其正当性，人们可以相应地认为这一价格合理或者不合理。

有的人可能会表示反对：不仅仅是从生产艺术品的社会必要劳动中提取艺术品价格是荒谬的，同样荒谬的是用这种方式提取出艺术品的价值——我们根本无法比较生产艺术品所必需的个体劳动量。但是，马克思用的是平均值 (*Durchschnittswert*) 这一概念。对这一点，有人会说，没错，但是在现代艺术里，这种平均是以百态千姿的各个单值为基础的，它们并不会像古典的平均值一样，堆在桌子中心，向桌子边缘平均散开，而可能会像在中心处一样在各个方向上生发出不同的极端。但是，这些极端的变体只有当一个价值让自己的平均值唯独以目前的价格和目前生产这一作品所需的必要劳动时间为基础时，才会出现。这种计算方法已经有很大的问题了，考虑到艺术之外其它行业的情况时尤为如此。更为恰当的方法是把对艺术训练以及其它成为艺术家所必需的行为进行的投资考虑进来，把它们也计算到社会必要的艺术劳动中去。如此一来，桌子中心的价值会越来越多，因为社会必要劳动时间会出现猛烈增长。此时正在交付的价格之间的差别不会再显得有多重要，因为艺术劳动单位时间的整体收益将会猛烈下跌。

在这种逻辑中，有两个量显得尤为有趣：一个是并非花费在艺术学校上、但又是成为艺术家所必须的时间量，另一个是对花费在艺术学校中的时间的资金支持。这两项所牵扯的领域，在不同的文化、国家和地区中，而且也在不同类型的艺术家中有显著的差异。第一个量，花费在

II

Art as Commodity

What kind of commodity is the “art” commodity, and how is it produced by human labor? Who profits from it and how? And is that profit *Mehrwert*, or surplus value? I would like to shift from considering the career of certain art as opposed to other art and look instead at the economic and, if you will, “value-theoretical” side of the production of contemporary art – at least the type that is shown in galleries and sold on the market. What does the “daily life” of this artistic production look like when considered in light of the now classical Marxist categories of labor, value and price? In this chapter, I want to show how the exceptionalist economy of art is based, to a certain degree, on a rather regular economy. It is as challenging as it is appropriate to try this by using Marxist categories.

Now, we must distinguish between two different processes: (1) *the everyday value* of the art commodity and its price and (2) the speculative price and its relationship to value; the latter being what people mostly think of when they speak of the art commodity. Of course, there is a sense in which the two cannot be separated. Everything that has an everyday value as a commodity can theoretically also become an object of speculation. But most of the transactions made with commodities in the realm of the visual arts do not (initially) involve speculation, so that they are more comparable with the regular economy of production and consumption, buying and selling. The two values come into being in different ways. Yet these different ways have a common connection to the issue of reproduction and uniqueness (3).

(1) The value of a product is calculated on the basis of the amount of labor that is socially necessary to produce it. At first glance, it would seem to be completely preposterous to apply this Marxist definition of value to artworks. For not only in the case of modern artworks, but already in the case of classical artworks that were produced for a market, the prices of two artworks on which the same amount of time was spent by those who painted or sculpted them could differ enormously. But that is not the point. Price is not value; on the contrary, it is the false semblance of value. As the realization of value in a given act of exchange, it expresses the notion that, while the price depends on a wide range of different variables, the logic that governs the relationship between price and value is essentially sound, so that prices may be deemed reasonable or unreasonable.

One might object, however, that it is not just absurd to derive the *price* of art objects from the labor that is socially necessary to produce them; it is equally absurd to derive their *value* in this way. The amounts of individual labor required to produce artworks are simply too disparate. But, Marx speaks of an *average value*. True, one might respond, but in the case of modern art, this average is based on such divergent individual data that they do not pile up in the middle and fall off toward the edges, as in the case of classical averages, but probably yield just as many extremes in any direction as they do results in the middle. However, this extreme variation is only the case when one bases one's average exclusively on *current* prices and the labor time *currently* necessary for the production of a work. But this is already a flawed approach, not only with artists, but even when considering other types of professions like dentists or engineers. The more appropriate track would be to take the investment in training and other activities that are a necessary part of becoming an artist into account and include them in the calculation of the socially necessary artistic labor as well. Then, many more results would collect in the middle, for the hours of socially necessary labor would drastically increase. The differences between the prices currently being paid would no longer seem so preposterous, because the overall return on the individual hour of artistic labor would drop precipitously.

Two quantities are particularly interesting in light of this line of reasoning: first, the amount of time *not* spent at art school that is a necessary part of becoming an artist, and second, the question of how the time that is spent at art school is financed. This is an area in which there are marked differences between different cultures, countries, and regions, but also between different types of artists. The first quantity – time not spent at art school – has fallen substantially compared with the amount spent at art school. Fewer and fewer professional artists are “outsiders” who acquire their artistic education through romantic involvement in “life” and then go on to invest that productive power. Generally speaking, the curricula vitae of artists increasingly resemble those of other highly qualified specialized workers. Hence, it is becoming almost impossible to reinforce the exceptional status of the art object – which has often been transfigured but also irrationalized by reference to the exceptional lives of the artists as bohemians, freaks, and other *homines sacri* – in this way. Further, in terms of the time spent in art school, when considering how the value of artistic products is created, it is normally important to ask who financed the artist's training. In Europe, the answer is still primarily, in full or in part, the state (or, in a populist abbreviation, the taxpayers).

In the United States and other neoliberal areas of the world, financing this general component of labor that is socially necessary for the production of art has become the responsibility of the artists themselves, who take out loans to pay their way through school and, as it were, invest the income they will only receive later into their prior education. In this sense, artists are entrepreneurs who pursue their own material interest and later that of others. The alternate model (traditionally followed in Europe) effectively casts artists as civil servants or government employees and hence, at least indirectly, bound to a conception of the common good. Not only are they trained at state-funded universities, they also later take on government contracts and commissions – whether they apply for govern-

MAGICIAN SPACE 魔金石空间

艺术学校以外的时间，本质上可以与花费在艺术学校中的时间进行比较。越来越少有艺术家以“体制外人士”的身份在浪漫的“生活感悟”中获得艺术陶冶，进而对这种生产的力量进行投资。一般来说，艺术家的课程简历越来越与其它高级特殊劳动者的课程简历变得类似。因此，几乎不可能再用这种方式增强艺术品的特殊地位，这种特殊地位——参照作为波西米亚人、怪人以及牲人 (*homines sacri*) 的艺术家们的特殊生活——一直以来都在被美化，同时也被理性化了。而且，在花费在艺术学校中的时间这个问题上，考虑到艺术产品的价值是如何创造出来的，通常来说试问一下谁为艺术家接受这种训练提供资金是很重要的。在欧洲，这个资金提供者——无论是以全部出资还是部分出资的方式——主要还是国家（或者用时下通行的词来说，是纳税人）。

在美国和世界其它地区的新自由主义国家，为这种艺术生产所需的社会必要劳动的一般组成成分出资，已经成为艺术家自己的事情，他们通过学校申请贷款，并将他们未来才能获取的收入投入到前期的教育中。从这个意义上说，艺术家可以说是追求自身物质利益，然后追求他人物质利益的企业家。欧洲的这种传统模式有效地将艺术家指定为人们公仆或者政府雇佣者的角色，因此，至少是以间接的方式，艺术家与社会的普遍利益联系到了一起。他们不仅仅就读于政府出资开办的大学，而且毕业后也会和政府签订契约和委托书。签订的方式有很多种，可以申请政府项目如“建筑艺术”项目 (*Kunst am Bau*)⁴，申请市政艺术项目，成为公共资金支持的后现代项目文化的受益人，或者最终为了生计从政府运营的艺术院校为艺术家提供的功能选择中争到一项谋生。通过这种方式，有些艺术家在更大程度上参与到了具有政治定义的社会化进程中（尽管这种参与常常披着官僚主义的外衣）。还有些艺术家通过对市场的参与，更为强烈地定义了自己。最终，两种方法都削弱了罗曼蒂克的艺术特殊主义，并在某种程度上削弱了艺术家生产的商品的特殊性。

有意思的是，这种政治参与和公共参与的模式也曾经在美国出现过。那是二十世纪30年代，艺术家纷纷加入到总统罗斯福的新政当中。从菲利普·古斯顿 (*Philip Guston*) 到杰克逊·波洛克 (*Jackson Pollock*)，这些后来为美国宣布成为“自由世界”的文化强权和为纽约奠定艺术市场的带头人地位作出贡献的纽约学校的众多艺术家，将他们在学校和艺术生涯早期的大量时间花在新政府推行的社会性项目上。在他们将自己的劳动投入到促进政府利益的行为上之后，即使政治环境发生了改变，他们也会自然而然地继续这样做下去。这些艺术家帮助促进的国家利益后来变成了反共的、冷战的美国的利益，但国家形式没有变，只是它的内容和体制经历了巨大的改变。这些艺术家并不是出于感激去促进民族利益，而是由于他们已经习惯于在这种非市场取向的框架中工作。以某种辩证的方式，当他们的价值取向变得越来越个人化时，他们所作的工作却对政府尤为有用（即使在冷战当道、共和党掌权时，政府和市场也不再互为矛盾）。

如果把艺术家看做作为自身利益工作的企业家，那么他们在酒吧或者艺术学校获得的知识会变成他们的不变资本，而他们每年按时而动的生产创作则会成为他们的可变资本。他们获得剩余价值的方式是，作为自我雇佣的文化生产者，可以将不予支付的剩余劳动时间和常常通过非正式渠道获得的多余知识从其它日常活动中扣除出去（有的这些活动是经济性的，用以谋生的），并将之投入到艺术品生产的观念和发展当中。根据作为可变资本的劳动力产生剩余价值这一规律，这种剩余劳动时间投入得越多，产生的剩余价值（而非不变资本）就越大。他们越将精力投入到发展艺术品的形式上——这一艺术品要求他们尽可能地持续在场，具有述行 (*performative*) 的能力——所创造的剩余价值就越多，即使这种剩余价值不能以一致的价格自动实现。

这样一种模式恐怕会招致这样的反驳：两种资本形式都来自于同一个人身上，剥削者和被剥削者就是同一个人。实际上这种情况表明了将马克思主义术语转换为艺术生产所面临的界限，尤其要考虑到雇佣者购买劳动力与艺术家自己投入劳动时间和剩余劳动时间之间的区分。一种按时而动的周期性生产是值得信赖还是愚蠢无比，常常取决于此一项目以及它的生产者额外或者新近获得的艺术领悟，它的剩余价值则由活劳动 (*living labor/lebendige Arbeit*) 的参与程度决定。当然，艺术家创造的是一种全然不同的、不来自于自我剥削的剩余价值，艺术家将他的工作与工作室中的实践和在夜生活以及课堂中进行的剩余劳动区分开来，他最大程度地作为一个观念上的企业家存在着，并拥有最多助手帮他完成这个工作。

那么我们来想象一下，如果我决定用我自己的可变资本，即我从自身和助手那里获得的艺术劳动力，以我的艺术资质这一可变资本和我对材料的艺术性运用的“技术”为基础，把这种可变资本用一种特别的方式进行投资。就像所有商人一样，我采用这样一种方式，以求让我或者我的

ment programs like *Kunst am Bau* (*Art in Architecture*³), for municipal art projects, or become beneficiaries of a publicly financed, postmodern project culture, or whether they ultimately support themselves by filling one of the many posts available to artists at state-run art schools. In this way, certain artists participate to a much greater extent in a politically defined project of socialization (via the bureaucratic interface of state institutions). Elsewhere they define themselves more strongly through their participation in the market. Ultimately, both approaches undermine the romantic exceptionalism of art as well as, in a certain sense, that of the commodities they produce.

It is interesting to note that a model of political and public involvement once existed in the United States, namely in the 1930s, when visual artists were widely included in New Deal projects. From Philip Guston to Jackson Pollock, many artists of the New York school, who would later help to establish the United States' claim to leadership as a cultural great power of the "free world" as well as New York's global leadership of the art market, spent portions of their education and early careers working on quasi-socialist projects of the New Deal administration. And, having once invested their labor in promoting the interests of the state, it was only natural that they should do so again later on, in a completely different set of political circumstances. The interests they helped to advance became those of the anti-communist, Cold War United States. The state form remained constant, although its content and institutions underwent a drastic change. These artists did not advance the national interest out of gratitude, but because they were already used to working within a framework that was not primarily market-oriented. In a dialectical twist, it was precisely when they became more individualistic that their work became especially useful to the state (with the Cold War underway and the Republicans in power, the state and the market no longer stood in each other's way).

Now, if we view artists as entrepreneurs who are acting in their own material interest, then the knowledge they have gained in bars and at art school would be their *constant capital* and their seasonal production in any given year would be their *variable capital*. They create *Mehrwert* to the extent that, as self-employed cultural workers, they are able to take unpaid extra time and often informal extra knowledge away from other daily activities – some of which are economic and essential for survival – and invest them in the conception, development, and production of artworks. The more of this extra time is invested the better, following the rule that living labor as variable capital generates the surplus value, not the constant capital. The more they develop a type of artwork that calls for them to be present as continuously as possible, often in a performative capacity, the larger the amount of *Mehrwert* they create – even if that *Mehrwert* cannot always be automatically realized in the form of a corresponding price.

A model like this may elicit the objection that the two kinds of capital involved are merely components of a single person, so that exploiter and exploited are one and the same. In fact this situation defines the limit for the transfer of the Marxist terminology to the production of art, especially in terms of the parallel between the employer's purchase of labor power and the artist's commitment of his own labor time and extra labor time. But whether a season's production comes across as promising or idiotic often depends on the newly acquired, additional intelligence of the project and its producer, and its *Mehrwert* depends on how large a proportion of living labor was involved.

Now it goes without saying that the artist who has distanced his activity from practical studio work as well as from extra work in nightlife and seminars, and who, as a purely conceptual entrepreneur, has a large number of assistants who perform these activities for him, creates an entirely different *Mehrwert*, one that is not produced through self-exploitation.

Let us imagine, then, that I decide to take my own variable capital, the commodity of artistic labor power that I have acquired from myself and my assistants, and – on the basis of the constant capital of my artistic competence, the "technology" of my artistic command of the material – I invest this in a particular manner. Like any other businessperson, I will try to do so in such a way that the proportion of additional labor power invested by me or by my assistants is as valuable as possible. My goal is to produce a value that not only can be realized in the form of the highest possible price in the everyday world of relations of exchange with gallery owners, collectors, and museums, but one which also maximizes its rate of new labor and variable capital involved, and above all of additional unpaid *Mehrarbeit* (or surplus labor) in the Marxist sense.

In this respect, the specific expectations that contemporary artists must fulfill if they wish to be successful coincide with Marx's formula for *Mehrwert*: they are to produce works that are as fresh and new as possible (variable capital including *Mehrarbeit* [or surplus labor]), but they are to do so on the basis of an already existing reputation and knowledge (constant capital). When the proportion of constant capital becomes too large, my rate of *Mehrwert* formation begins to fall. This is the case, for example, when too much training time must be accumulated in order to then produce something through living labor (my own or that of my employees). This is the economic disadvantage of the intellectual artist (who labors excessively at school), or the artist who acts from an especially deeply felt sense of his or her own biographical imperatives (who labors excessively at the bar). Indeed, the same model of everyday value formation can easily be applied to the present day self-employed cultural freelancer who works outside the art industry. However, the rate of *Mehrwert* formation also falls when the artist in question is dead or when only old works continue to be traded. In that case (but not only in that case, since this is now happening with young living artists as well), the laws of speculation take over.

MAGICIAN SPACE 魔金石空间

助手投入的附加劳动份额尽量有价值。我的目标是生产一种不仅仅可以在艺术界日常的画廊主、收藏家以及博物馆的交换关系中以最高的价格实现的价值，而且要将这其中包含的新的劳动和可变资本，尤其是马克思主义意义上未被支付的“剩余劳动”最大化。这样看来，当代艺术家若想成功，就必须满足一种特殊的预期，这一预期与马克思的剩余价值规律相符合：即艺术家要生产的作品要尽可能的新鲜可人（可变资本，其中包括剩余价值），但是他们这么做的基础是其已经拥有的名望和知识（不变资本）。当不变资本的份额过大的时候，我的剩余价值率就将开始下跌。比如为了通过活劳动（我自己的或者我的雇员的）生产出什么而花费了过多的学习积累时间，就会发生这种情况。这就是那些学习型的艺术家或者那些靠深入的生活感受和个人经历积累创作的艺术家所面临的经济上的短板。的确，日常价值的相同模式也可以轻易地运用到当下在艺术工业之外工作的文化自由职业者身上。但当艺术家去世或者只有旧的作品继续被交易的时候，*剩余价值率*也会下降。这种情况下（其实也不仅仅是这种情况，现在的年轻艺术家也在面临这一问题），投机规则将出面接管。

(2) 这另一种价值形式即*投机价值*，它是通过作品的其它性质实现的，而非通过工作时间的价值和投入。投机价值的先决条件是艺术品的第一价值或者说首要价值，这种价值来源于社会必要的平均劳动。也就是说，一定要有一个日常的艺术市场，这种平均劳动可以在这里理性地决定支付给一件作品的价格；制作作品的艺术家，达到了一定年龄，在艺术学校花费了特定的时间，也参与到了夜生活中，实践过一种创造性的、实验性的生活方式。一个三十五岁艺术家的作品，比如说价值20,000欧元，这个价格当然不便宜，但是与花费在这个作品中的平均劳动量一致，如果你把它与其他领域受过相似特殊化教育的劳动者所付出的劳动进行比较，结论也是一样。如果每件作品的价格是5,000欧元，最后几件作品相加的价格也可以达到五位数——可以用类似的劳动以及投入生产出的数个作品，再加上作品的大小，这些因素都是重要的变量，可以影响价格。

这一范围内的价格波动也一定会为市场之外的影响和接受而限制——比如策展人和批评家对作品的认定——但并不受投机的限制。同时，这一级别的艺术品生产的商品与其它商品和实践相比，也不是绝对具有特殊性的。的确，艺术品是有绝对“唯一性”的，我们后面将看到，即使是被再生产出来的、或者可以再生产的艺术品，也具有这种唯一性。但唯一性是它们作为一个商品类型需要遵从的规则，它们的这种唯一性正是一种被订购的特性，是一种普遍的特性。艺术家要通过生产具体的唯一性，满足人们对视觉艺术的普遍诉求和需要，满足这种对唯一性物品的需求。5,000欧元和100,000欧元的差别并没有显示出差别的特殊性在哪，这种价格变化与那种量产的机动车因不同的质量和奢侈程度而价格不同相似。设计者的劳动和公关专业人士为了建立某一商标的象征价值所付出的劳动（并把这种价值附加到其不变资本中去），越来越在奢侈消费品的价值创立以及无所不在的品牌产品和商标效应的建立上起到重要作用，这并不是说这些价值突然之间被与活劳动相对立的纯粹精神创造出来。品牌建立中所包含的活动也构成了高度专业的劳动类型（因此也应该与受教育的劳动相似）。如果我们把这些劳动的象征价值视为社会差异生产的基础——这种生产是在文化教育机构的内外被人们学到并实践的，并在相应的种类中得到精炼——我们就可以看到，这些定义价值的、而不仅仅是定义价格的单项劳动已经进入了生产艺术和设计产品的领域中。

决定艺术特殊主义常态的是，艺术完全是由看起来没有日常使用价值的对象组成的，也因此是由造作的交换价值和交换价值崇拜组成的。但是在艺术中，尤其在艺术的日常形态中，情况并非如此。在这一领域中，交换价值因为人崇拜而显出的造作已经被驯化为一种我们可以称之为“使用价值的第二规则”。某种使用价值通过与艺术品的不同关联而得到实现，这种使用价值是受交换价值支配的，这在所有商品身上都是如此。因此，使用价值从头到尾一直存在于艺术品身上，正如它存在于所有商品身上一样。使用价值不能缩减为一种“区分性的价值”、一种“地位象征”或是一种“象征价值”，以至于好像存在那种完全没有象征性的商品，以及首要地，就好像并不是恰恰在这些称谓中、一种社会行为内甚为具体的使用得到了描述，没有参与者会掩盖追求这种使用的愿望。可以说，某种商品——也包括艺术品——的使用价值在于它能保证自身以纯粹剩余价值的面目出现，以及转化为金钱的能力。但从目前来看，这种保证还没有实现，它延迟的原因与艺术品的美感相关。一个作品的美存在于已然完成的劳动即“死劳动”（dead labor/tote Arbeit）中，作品有能力以展览品或者档案收藏的形式对这一死劳动进行展现。美感期待着一种最终的转化，如果你无视转化的“平庸”，这种转化会显现为一种升华的经验。

现在，投机若想实现，就必须远离作品的日常价值，但要用相似的方式继续促发和投入到合理的话语中，无论怎样，要让价格和价值之间的关系保持正常，让这种关系至少看起来还存在。对于投机来说重要的是，在价值与价格的正常关系以及其隐藏的劳动和价值的关系之外，将劳动

(2) For this other kind of value – *speculative value* – comes about through properties of the work that are distinct from the value of labor time and its use. Nonetheless, the prerequisite of speculative valuation is a first or primary value of the artwork, derived from its average socially necessary labor. In other words, there must be an everyday art market wherein such an average rationally determines the prices that are paid for a work – made by an artist who has reached a certain age and has spent specific amounts of time at art school, involved in nightlife and living out a creative, experimental existence. A work by a thirty-five-year-old artist that costs, say, twenty thousand euros, certainly isn't cheap, but it corresponds to the average amount of labor invested in it, also if you compare it with labor by similarly specialized and educated workers in other fields. That may still be the case, albeit just barely, if the price is five thousand euros per work, and it remains the case up into the high five figures – naturally, factors such as size and the number of works that can be produced with comparable effort and expense are important variables that figure into the price.

Price fluctuations within this range are certainly also due to impact and reception outside the market narrowly defined – as recognition on the part of curators and critics, etc. – but are not yet due to speculation. Also, the commodities produced by artists at this level are not absolute exceptions vis-à-vis other commodities and practices. While it is true that artworks are absolute singularities – and this is the case, as we will see later on, even when they are reproduced and reproducible – they have this status as instances of a certain category of commodities. Artists satisfy the general desire and demand for visual artworks – understood as a demand for singular objects – by producing concrete singularities. Rather than an exception to the commodity market, this singularity is precisely the desired quality of a specific commodity type, its universal attribute.

It is worth noting that price differences between five thousand and one hundred thousand euros do not represent an especially broad range of variation. Such price variations are similar to those among mass-produced motor vehicles at different levels of quality and luxury. The fact that the labor of designers and of PR professionals who have helped to establish the symbolic value of a label (and thus added to its constant capital) plays an increasingly important role in creating the value of luxury consumer goods, and of the ubiquitous brand-name and label oriented products, does not mean that these values are suddenly being created by pure spirit as opposed to living labor. Activities, such as those involved in name or brand building, also constitute highly qualified types of labor (and should therefore be likened to the labor of acquiring an education). When we regard the various symbolic values of these labors as the substrates of social distinctions (whose production is learned and practiced inside and outside cultural educational institutions and which are refined in the appropriate milieus), we can see that in these individual acts and decisions, value-defining and not only price-defining labor has gone into producing art and design commodities.

A characteristic feature of the normality of the exceptionalism that determines the everyday life of art is that it consists entirely of objects that seem to have no everyday use value and therefore consist of nothing but inflated exchange values and exchange value fetishes. But this is not the case, precisely in art's everyday life. In this arena, fetishistically inflated exchange value has been domesticated as what we might call a “second order of use value”. It goes without saying that there is a certain use value realized in the various ways of relating to art objects – as with all commodities, that use value is dominated by exchange value. Thus, use value is every bit as present in art objects as it is in all other commodities. It cannot be reduced to a “distinctive value”, “status symbol”, or “symbolic value”, as if there were completely unsymbolic commodities, and above all as if those designations themselves did not refer to an eminently concrete use within the sphere of social action, one that people often make no effort to disguise. One might say that the use value of a certain kind of commodity – which includes art objects – lies in its promise to appear as a pure exchange value, its ability to turn into money. It is just as important, however, that this promise goes unrealized for the time being. Its deferral corresponds to the art object's beauty. The beauty of that object lies in the dead labor that it will be capable of performing as an exhibition piece or archival object. It holds out the prospect of an eventual transformation, which – if one disregards the “prosaic” nature of that transformation – may even seem to be an experience of the sublime.

Now for speculation to be possible, it must be able to go far beyond the everyday value of the object while continuing to engage – and invest – in a discourse on reasonableness similar to that which surrounds the primary – and at least apparently normal – relationship of price and value (and the relationship of labor and value embedded within these). It is necessary that, beyond this normal relationship, the distance between labor and value is enhanced by the element of a wager – and hence of another temporal dimension beyond that of labor time. All speculation, whether in art or anything else, refers to the expected realization of value at some future time – to the realization of living labor that will have “hardened” in the form of value, without the need for any additional living labor. At the same time, this wager not only attempts to call upon expert knowledge concerning a particular future expectation; it also attempts to use that knowledge to influence the future directly. However, it is completely indifferent to how value is actually created. As is well known, one can bet on the realization of value completely independently of whether the products in question are agrarian (pork sides, frozen orange juice) or the weather beaten products of some outdated form that mixes crafts and industrial production and is itself based on a highly developed division of labor (old apartment buildings in big cities).

In the visual arts, the rationalizing of speculation is based on the notion that this is in some sense a component of the determination of price, either as a truth (that was previously submerged and is now emerging) or simply as a perpetuation of the mixture of

MAGICIAN SPACE 魔金石空间

与价值分离是要通过赌博的元素以及由此附加的外在于劳动时间的时间而促发增强的。所有的投机，无论它是不是艺术投机，它期望的价值实现都是在一定时间以后的将来，它指向活劳动的实现，这种活劳动会凝固在价值的形式中，不再需要任何附加的活劳动在内。同时，这一赌注不仅要召集涉及某一特殊未来前景的专业知识，还要使用这种知识直接影响未来。但是，这与价值事实上如何被创造完全相同。大家知道，赌注某一价值的实现，可以完全不管投注的对象性质，是农副产品（如半只猪肉或者冷冻的橘子汁）也好，还是某些融合了手工艺和工业产品的过时产品，饱受了风雨侵蚀，本身却又以高度的劳动分工为基础而得以存在（比如大城市中的老房子）。

在视觉艺术中，理性化投机的观念在于这一投机行为某种程度上是决定价格行为的一部分，要么是作为之前被隐藏的、现在显现出来的真理（迟到的承认），要么就是作为实现在原初的价格形成中发展出的价值创造、价格形成和接受的存在。一件普通商品的价格只是它价值的虚假外表（也因此是活劳动转化为价值的方式的虚假外表），因为价格是作为物的价格出现的，它带来的合理性或者不合理性只和物相关。但是在艺术中，合理性的话语不断搜寻着脱离价格形成客观层面的理由（罕见性，人的需求等等），它包含了艺术品质，以及由个体工作带来的质量，以求为自身做出合法性证明。

在投机的过程中，这一合理性话语犯下了双重错误。不仅是它错误地臆想价格可以相应地表达价值，它还坚持以投机价格现在并非是与活劳动的关系越来越小，而是关系尤为密切，尤其可以相应地把艺术家活劳动的真正等级和形而上学价值表达出来。艺术市场每天支付的价格几乎只是时尚发出的声音，拍卖成交的价格却是历史的回响。⁵ 从“艺术长久”（ars longa）的观念以指出“人生短暂”（vita brevis）而艺术不朽的方式证明艺术的合法性，到现代接受理论假定的审美经验具有永不完结的习性，这是一条漫长的哲理线索，里面有迟到的真相，有对现实的逐层揭示，也有正义的缓慢实现，三者加起来，以艺术市场特殊的错误意识模式，有目的地与投机合并在一起。近几十年，高级艺术不仅仅将时长（duration/Dauer）作为特殊类型的主题加以呈现，对那些一开始只求空间性和物性的艺术类型，其越来越大的外观形制也被拿来作为时长的艺术呈现（这是一种从“时长型”作品到时间性装置甚或时间性绘画的过渡）。

但是，不能把这种基于投机合理化的双重假象与双重的否定行为混为一谈。这种假象只是完成了第一种价格类型的幻象，将之密封起来无法穿透，此外也与第一种价格类型有因果联系地串接在一起。在第一种价格以及与之相连的价值世界中发生的每个普通的买卖和交换行为，都可以解读为一种投机行为，即便相关的价格看起来是全部相同的明码标价。

（3）有一种普遍的看法，即认为艺术品的商品性质是与它的可再生产性相关的。那种对再生产出来的或者可以再生产的艺术品不是真正的艺术品而仅仅是商品的误解，也许无需再去纠正。第一批后仪式化的、也即世俗化的作品，创作它们不再是受于委托雇佣，场地也换成了工厂般的工作室，由工人们分工、艺术家监督进行生产，这种作品当然只能再将它们呈现为原创作品的时候才能变为商品。原作的光晕（aura）是艺术品商品性质的前提条件，是它凭借自身达成的神秘化。它存在的方式让人觉得这种神秘化已经包含进了作品的商业性质，不过它神秘化了的还有一些其它东西。活劳动向抽象劳动、使用价值向交换价值转化，当商品形式赋予这种转化以某种物性的时候，就使得劳动的社会属性以及它独特的自然特质显现出来。通过“艺术家独一无二的天才”这种观念崇拜，原作的光晕使得活艺术劳动呈现为一种铜绿之色、一种物理的提示、作品物质和化学组成的一个方面，也因此呈现为关系着自然的材料腐败的质地：所有这些东西都可以在个人签名、一次性、原创性和艺术品这个范畴内被膜拜。但并不是所有这些观念都指向可以使艺术活劳动显现为光晕之作的物质质地。某种程度上，原作的真实材料已然消失了，艺术品转变为了一种形而上的标识（Index）。

二十世纪以来，艺术商品不再需要是严格的原作，复合品、印刷品、小众的杂志、现成物都可以是艺术商品出现的形式。艺术家唯一性的传达不再通过两者间的身体联系达成，而是通过精神上的联系。艺术家构想出一个现成物，设计出一个实践项目。然而，这一进程最终产生的是一系列少见的唯一性的物品：生产痕迹，售光的杂志、印刷品或者一些通过其它可见的抑或孜孜的努力而能散发出光晕的物品，这些物品身上不再附有某种物理标志，而是存有某种形而上学的关联。这种关联既非图像性的，也不是象征性的。艺术品不是艺术家唯一性的图像，也不是一个任意的符号，它继续被看做艺术家唯一性的、或者说艺术家独一无二的个人性的标志。艺术品是联系于它表现的那个世界的图像，那个世界对于那个具有标识意义的、来自于其输送者或者输送者情境的（因为有时候人们关注的焦点会在某种独一无二的情形或者团体上，而不仅仅

value creation, price formation, and reception (that was supposedly contained in the original determination of the object's price). The price of an ordinary commodity only appears as the false semblance of its value (and hence of the way in which living labor is transformed into value) because prices always appear as the prices of *things* and bring into the world a notion of reasonableness and unreasonableness that can only apply to things. In art, by contrast, the discourse of reasonableness is constantly searching for arguments that go beyond the objective aspects of price formation (rarity, demand, etc.) and include the artistic quality and the time and money required to accrue these – of the individual work – in the justification.

In the process of speculation, this rationalizing discourse becomes doubly false. Not only is it still based on the notion that prices can adequately express value, it now insists that the speculative price – far from having even less to do with living labor – is a particularly intimate and faithful expression of the true status and metaphysical value of living artistic labor. The price fetched at auction is meant to be the voice of history, in contrast to the price paid on the everyday art market, which is merely the voice of fashion.⁴ From the notion of *ars longa*, which legitimates art by pointing to its longevity and outlasts the *vita brevis*, to the notion of the never-ending character of aesthetic experience that is posited by modern reception theory, there is a long line of philosophical theories of belated truth, of the gradual revelation of reality, of the slow accomplishment of justice, all three of which are purposely conflated with speculation in the specific mode of false consciousness that characterizes the art market. It is also telling that, in recent decades, advanced art has not only taken duration as the subject of special genres (duration pieces); it has also made it the subject of large portions of fine art genres that were originally conceived exclusively in spatial and object-like terms (time-based installations, even time-based paintings).

But this doubly false semblance based on the rationalization of speculation, is not to be confused with the act of double negation. It merely completes the illusory character of the first or primary kind of price, making it “airtight” and impenetrable. This illusion is also causally connected with that first or primary price: Every normal, everyday act of purchase and exchange in the world of primary prices and their associated values can also be read as an act that has a bearing on speculation, even where the prices involved are list prices that are apparently the same for all.

(3) There is a widespread assumption that the commodity character of artworks is associated with their reproducibility. The view that reproduced or reproducible artworks are not really artworks at all but merely commodities is a misunderstanding that it is probably no longer necessary to correct. Of course, it was only natural that the first post-ritual artworks – that is, secular artworks that were no longer made on commission and were often produced in factory-like studios by teams of workers who divided the labor among them, supervised by the master – could only become commodities by presenting themselves as originals. The aura of the original, which is the prerequisite for the artwork's commodity character, is a mystification in its own right. It functions like the mystification already embodied in the work's commodity character, but it mystifies something else. The commodity form lends to the transformation of living labor into abstract labor, use value into exchange value, an object-quality that causes the social character of the labor and its distinctive features to appear natural. Via the conceptual fetish of the “unique genius of the artist,” the aura of the original causes the living artistic labor to appear as a patina, a physical index, an aspect of a work's chemical and material composition, hence as a quality connected with natural material decay, that is, as all of those things that can be fetishized under the headings of personal signature, uniqueness, originality, and artwork. Not all of these concepts, however, refer exclusively to the material quality that causes the living artistic labor to appear as an auratic object. To a certain extent, the authentic material of the original has already evaporated and the art object has turned into something like a metaphysical index.

Since the twentieth century, the artistic commodity is no longer required to be an original in the strict sense. It can take the form of a multiple, a printed work, a rare periodical, or a readymade. The artist's singularity is no longer transferred to the object via physical contact with them, but via a spiritual one. The artist *conceives* the readymade, *plans* the project. Nevertheless, the process must ultimately result in rare, singular objects: traces of production, out of print periodicals and printed works, gallery posters, invitations, certificates, or objects auraticized by other kinds of visible or less tangible efforts. What these objects display is no longer a physical *index* but a metaphysical one. Their reference, however, is neither iconic, nor is it symbolic. The artwork is not an *image* of the artist's singularity, nor is it an arbitrary sign. Rather, it continues to be regarded as an index of his or her uniqueness, his or her singular individuality. The artwork is an image with respect to the world it represents; that world, however, is secondary to the indexed uniqueness of its deliverer or deliverers (since sometimes the focus is on unique constellations or collectives rather than singular artists). It is a *symbol* within the social relation: in the differential production of its meaning and status in relation to other works. Its value, however, is determined in connection with its aura, and therefore *indexically*.

In the case of this second, more widespread “metaphysical index”, the artistic commodity not only contains the abstraction of the artist's living labor, together with all of the labor previously invested in art school, nightlife, and Bohemian existence. It also contains the additional, non-artistic living labor of the artist's employees and assistants as well as that of subsidiary firms such as printers, foundries, etc. In addition, however, it further – and above all – contains the spiritual management of all of these subordinate types of labor by a director, a person in charge. This director, then, performs intellectual labor, and a steadily growing amount of such labor,

MAGICIAN SPACE 魔金石空间

只是单个的艺术家)唯一性来说,是次要的。它是一种社会关系中的象征:在其意义的不同生产方式中,以及在其与其它作品的关系中。但它的价值确定是与其光晕联系起来的,也因此是标识性的。

在第二种今天更为广泛的形而上的标识中,艺术商品不仅包含对艺术家活劳动的抽象,这种活劳动包括之前花费在艺术学校、夜生活和波西米亚人生活方式上的所有劳动;它也包含了艺术家雇佣的人和助手以及所有辅助的企业和人力如打印工人、玻璃厂等投入的非艺术活劳动等等。但此外,它还包含了——也是首先包含的——对所有这些下属劳动力类型的精神管理,由某个人负责。这个人投入的是知性劳动,不能将这种知性劳动的稳定增长用细节进行描述,这种劳动在艺术家踪迹的居间性(mediated presence/Vermitteltheit)和光晕及其变换为某种“似有似无的”光晕时呈现的居间性中获得了一种形而上的标识。甚至当这一劳动本身带有批判性的时候,抑或当它要排斥和质疑艺术家主体性的时刻,情况也是如此。在艺术语境中的项目也是具有光晕的,只要它可以导致某一对象或者其他踪迹的产生,这种踪迹会在某一时刻成为私人的财产并形成某种价值。

这一新的光晕因此是一种特殊的价值,它可以实现管理的和知性的劳动,以及不可忽视的艺术家生活中的准备性劳动。对象(object)可以更好地完成这件事,如果它们更少地用艺术家的身体所留下的物质踪迹去关注经典的光晕。然而,艺术品最终要具备吸入这种协定好的、但逼迫着所有参与者的踪迹以及这种新光晕具备的接近标识性机制的能力。可以说,这就是对象的一些美学特质。投机总是按照这样一个逻辑进行,根据这种逻辑,已完成劳动的长度(或者说加强张力的方式)会以相同的方式提升光晕价值,就像活劳动可以提升简单价值一样。其他形式的张力增强则可能与艺术家本身、新的拍卖活动等相关。

有人会反对说,形而上标识的建构,以及按等级劳动着的艺术主体光晕的建构,只不过是另一种描述极端传统的意图-实施模式的方式,甚至不过是一种换汤不换药的新表达方式而已。事实上,这是一种对有关这两种观念的流行表象的祛魅尝试,这种表象自愿地将一件艺术品的价格看做某种无法实际得到评估的东西的价格。这种祛魅尝试不与其他种种现代的有关艺术生产的思考共同进行——比如有的思考认为应该探讨艺术中的物质优先、种类优先或者话语优先的问题,还有的认为艺术家仅仅是为自己做碑立传的一群人——究其原因,这种尝试只针对于那种统治艺术工业的有关价格和价值的表象,其它以接受者和生产者之间的运转关系为出发的学术叙述并不是这种尝试的目标。要进行这种祛魅,我们利用了马克思主义模式对活劳动和抽象劳动、使用价值和交换价值以及价值和价格的关系进行了对立性的揭示。艺术品和艺术项目可以与此无关地表达内容,提供审美经验。重要的是,它需要通过散发光晕的对象来完成这两件事情,这个对象与价值的塑造这种区别于报纸报道和诗歌的形式有着特别的联系,尽管诗歌也可以独立地表达内容,而不去理会其价值如何塑造。在艺术作品中,这种价值塑造是以隐秘的方式进行的,因为艺术品将自身建构为了偶像供人崇拜。

上文对于艺术品商品性质的描述,其视角是独特的。它并不妄想去代替其它的视角,而是试图勾画出一幅清晰的价值图景,将价值与价格区分开来,并重点将价值从艺术家的活劳动中导出。在论述中,这一视角采用了一种理想的策略即从艺术特殊主义的日常性观念入手,这种艺术特殊主义是一种被驯化了的观念。这种特殊主义只有在它占据了日常价值创造的常态和投机的双重特殊性之间的张力地带时,才能存在下去而有那么一点的说服力。目前为止,我们已经看到它已经构造出了一个属于自身的常态。在这一常态下,尤其是在在其他艺术形式中,一种强化已然发生,它迫使本文作者转入本文的第三章:“价值危机”。

III

价值危机

由于造型艺术特殊的对象性质,它们的经济价格与活劳动以及投入的教育劳动之间的关系与其他艺术门类如电影、音乐和戏剧完全不同。然而在资产阶级时期形成了这样一种体制,活着的造型艺术家偶然获得了先被排斥后被接纳的身份,而这体制与这种偶然的沉浮相悖,试图为其他艺术家业提供正常的谋生机会。这些艺术家以各种方式,在不同的社会等级层面将自己的劳动力带到了市场上,他们很难获得作为艺术家

which cannot be described in detail but which acquires a metaphysical index in the mediated presence [Vermitteltheit] of the artist's traces, in the mediated presence of the aura and its conversion into an “as-if aura.” This is the case even when the work itself takes a critical view of, or attempts to exclude, questions of artistic subjectivity. In the art context, projects, performances or other works that do not yield objects are also auratic, provided they result in some trace that is capable of, at some point, ending up in a private collection and acquiring a value.

This new aura is thus a special kind of value that realizes managerial and intellectual labor as well as the many kinds of labor that go to make up the artist's life. Objects are better able to do this the less they continue to thematize the classical aura, with its material traces of the physicality of the artist. Nevertheless, in the end, artworks must be capable of absorbing the trace and the quasi-indexical mechanism of this new aura, which is purely conventional but binding for all involved. These characters might be described as the specific aesthetic qualities of the object. And indeed, the logic of speculation often regards the length of the dead labor – or some other form of increased intensity, usually via exhibition – as heightening the object's auratic value in the same way that the quantity of living labor heightens its simple value. Other forms of this increase in intensity are new facts about the artist, new auction results, etc.

Of course, some may object that the construction of a metaphysical index, an aura of artistic subjectivity working in hierarchical terms, is merely another way of describing an extremely conventional model of intention and execution, or even a way of recasting the notion of expression. In actuality, it is an attempt to demystify popular notions that are related to both of these concepts and that help to establish a willingness to regard an artwork's price as the price of something that cannot actually be evaluated. The reason, then, that this attempt at demystification does not operate with other, perhaps more modern perspectives on artistic production in which there is something like an antecedece of materials, genres, and discourses and in which artists merely inscribe themselves, is that it focuses on precisely those notions of price and value – namely the speculative – that predominate in the art industry, rather than other, more academic descriptions that allude to the activities of recipients and producers. In order to do so, it makes use of the Marxist model of opposing living and abstract labor, use value and exchange value, value and price. Artworks and art projects are capable of articulating content and enabling aesthetic experience independently of their commodity form. What is important, however, is that they do this through the auratic object, which has a highly specific connection with the generation of value that differs from that of newspaper journalism and poetry – although the latter also articulate content independently of the way their commodity value is generated. In the case of artworks, the question of value is always (at least partly) thematically embedded as content in a specifically concealed manner, since artworks offer themselves up as fetishes.

This description of the commodity character of artworks is a description from a particular perspective. It has no desire to replace other perspectives, but seeks to develop a decisive picture of value, which it distinguishes from price, deriving it from the artist's living labor. In doing so, it uses an ideal device – the notion of an everyday aspect of artistic exceptionalism, the notion of a “domesticated” exceptionalism. This domesticated exceptionalism can only exist and at least become reasonably plausible if it occupies the force field between the everyday life of everyday value creation and the double exception of speculation. So far, it has been shown that speculation has developed an everyday life of its own. Within that everyday life, especially in other art forms, however, an intensification has taken place that forms the subject of this essay's third chapter, “A Crisis of Value”.

III

A Crisis of Value

Thanks to the special object character of visual artworks, the relationship between their economic price and the living labor that has gone into producing them and that was previously invested in the artist's education is fundamentally different from that which exists in the other arts: film, music, and theater. Nevertheless, in the bourgeois era a system developed that, in addition to the exceptional returns sometimes enjoyed by living visual artists, also ensured that other artists would be able to make a living. These artists had to sell their labor in the market place in various ways and at various levels of the social hierarchy, and did not as often have the privilege of working as independent artists and entrepreneurs. In return, however, the system guaranteed them economic security. That system was based in part on the reproduction of their work and in part on their physical presence at performances. Because of the high labor costs involved, this live performance-based segment (theater, opera, symphony) is still associated with heavier financial losses. It therefore tends to be most robustly funded by the state or – in the United States, for example – supported by private, not for profit institutions that receive tax breaks in place of government funding. The reproduction-based segment – film and music – does make profits, which in the classical era of the culture industry were produced by employing industrial means of production and exploiting living artistic and other labor. In Western capitalist societies, profits generally tend to be private, while losses are more often than not assumed by the state. But the reason why the surplus value gained from reproduced cultural commodities was so high is that the latter contained a large amount of cheap living labor performed outside the artistic sector. That labor extended from literal reproduction – in record pressing plants and film duplication facilities – to packaging and printing, from shipping and freight to advertising and promotion. Digital re-

MAGICIAN SPACE 魔金石空间

或者企业家劳动的特权，但体制保障了他们的稳定生活。这一体制一方面以再生产、另一方面以表演呈现时艺术家的在场为基础。与在场表演相关的那一部分（戏剧、歌剧、交响曲）由于其高额的劳动费用而损失惨重，因此在西方国家中，这一部分由国家来承担，或者比如在美国，由私人支持的机构承担——这些机构虽然得不到国家的任何钱，但是可以获得税率上的优惠，并且不必以盈利为目标。与再生产相关的那一部分获得了盈利，这种盈利在文化工业的古典时期是通过工业生产手段的投入和对艺术家活劳动以及其他劳动的剥削获得的。在西方资本主义社会中，盈利一般情况下归属于私人，亏损则由国家承担。

由文化产品的再生产而获取的剩余价值很高，原因在于有非常多的低廉活劳动成本消耗在了这一生产过程中，而这些劳动都是发生在艺术范围之外的。这些劳动分布在各种实实在在的再生产形式中，从日程表冲压车间到照片拷贝房，从包装生产、打印工作到运输组织、促销宣传以及广告营销，不一而足。数字技术为可复制性带来了便利，通过剥削大量的直接参与到再生产文化产品的身体劳作性生产和分配之中而又收入微薄、教育程度低下的劳动力，以此制造剩余价值的可能性被终止了。

这一大规模的再生产廉价化和简易化进程隆隆向前（电影工业和音乐工业都在不同程度上受到影响），剩余价值的塑造不得不转入其它生产的领域。在这一以再生产为基础的领域中，仅仅一再降低劳动者的工资以及降低支付给艺术活劳动的价格，以求依赖于大量活劳动的利润率保持在高水平，这么做远远不够。在音乐界，只有少数超级明星、政府雇佣的劳动者或者享受国家津贴的古典音乐从业者可以只靠音乐这项劳动谋生；在影视界，实验电影和艺术电影这一部分已然缩水为少数几个由国家支持的电影，在电视大军的边缘徘徊。因此，在文化工业的音乐和影视版块，重点已经从基于对象的经济形式转换到基于表演的经济形式上，在后者这种形式上，演员或者艺人并不会被看做一种长期投资，他们的状况与造型艺术界的那些自我雇佣的企业家们可相比较。这种状况更像那些拿日薪过活的人。离开这种生活方式的唯一可能，就是加入到政府支持的高级艺术版块（戏剧、芭蕾）或者造型艺术中去。

与此同时，在那些曾经以再生产为基础的领域，如电影界和音乐界，一股逃亡大潮开始了，从业人士纷纷逃向以光晕、对象和表演为基础的领域中。音乐家只靠游历各地和广告合同生活，不再靠售卖再生产过的唱片养活自己。唱片这种再生产形式在数字时代早已过时，拷贝和原版从技术上都已无法区分。大型演唱会和大型活动将在不久后接管唱片工业中残留下来的集团。不仅是实验电影人和音乐人越来越诉求于将他们的电影或者音乐产品定义为原版的或者一个对象，这个对象从技术上来说已经不是原版的，而是从次级光晕以及形而上标识的意义上说的。此外在文化工业内部，各种新兴的廉价版块开始扩张（电视、互联网、DVD市场），这种扩张的形式以表演为基础，艺术工业中的无产者帮着生产以生动、兴奋、手淫展示、现场性、情感触摸、能量和其它纯粹生活中的游戏方式派生出的产品，他们没有专业知识，也不受监管，只为了廉价出售自己自为的劳动力。其实也以谈不上劳动力，而是趋向于越来越不专业的生命力。同时，昔日处于文化工业上端的客户和生产者纷纷逃向拥有对象的艺术这里。

次要光晕的对象使得造型艺术可以售卖那些陌生而又为被作为艺术品使用过的产品，以及那些曾经通过再生产卖出的、如今又通过形而上的标识而净化了的产品：花里胡哨的限量版乙烯唱片、带有高度设计价值的CD盒、各式各样的艺术大杂烩。但这种大杂烩与雕塑艺术的那种混杂全然不同，它们看起来向曾经的艺术家之书一样高贵，像是一种传统的如唱片、画布或者书籍一样的数据存储方式。

一方面是逃向对象（实物），另一方面，表演的无产化某种程度上宣布了一种艺术价值塑造机制的诞生，这种机制将前资本主义的状况和后中产阶级的状况混合在了一起。曾经稳定的承载着文化的中产阶级层，曾处于文化生产的中心，它把欢迎自由市场和政府津贴的态度混合起来，用以调控文化生产，用自己的方式扮演着既是统治阶级、又需要合法性证明的生命的角色。而现在，中产阶级已经碎裂为无数匿名的经济投机倒把人士，他们不再构成一个单一的文化整体。对于大多数经济进程来说，政府和民族的文化组织形式不再像以前那样对经济利益的实现起着关键作用。结果是，曾经作为统一政治、经济以及文化权力的中产阶级，如今越来越无法辨识。相反，大多数基础经济因素正在变得越来越有自主性。而一旦这些经济因素变得有自主性起来，针对文化价值的义务——这种义务即使在文化工业的最糟糕形式中也被视为准则而存在——就会消失。这一趋势促使了两个不同文化世界的出现。第一个世界里，纯粹的身体天赋、生命力、灵活性、以及其它表演性的、飞火流光的、色欲的、意气相投的吸引力都为人们赞赏。在这个世界里，表演者的主体性最终会缩减为一种本质上可交换的表演品质，这一进程某种程度上

production has put an end to the possibility of creating *Mehrwert* by exploiting large quantities of poorly paid, untrained labor directly involved in the physical production and distribution of the reproduced cultural commodities.

Now, however, the culture industry has entered a crisis. As reproduction continues to become massively cheaper and easier (affecting the film and music industries to differing degrees), *Mehrwert* formation has been forced to shift to the other sectors of production. In this reproduction-based sector, it was not enough to drive wages – or the prices paid for living artistic labor – into free fall to keep the rate of profit high (the rate of profit depends on having the largest possible proportion of living labor). Only a tiny handful of superstars, or classical musicians directly employed or subsidized by the government, are still able to make a living from their music alone. In the realm of cinema, experimental and artistic films have shrunk to a handful of government-subsidized works on the fringes of television. Thus, in the music- and film-based segments of the culture industry, the emphasis has shifted from an object-based economic form to a performance-based one, in which living actors are regarded less as a long-term investment whose status is comparable to that of the self-employed businesspeople in the world of the visual arts; instead, they tend to have the status of day laborers. The only route out of this way of life is toward the government-subsidized high art segments (theater, ballet) or the visual arts.

Meanwhile, the exodus to the auratic-object and performance-based realms is continuing. Musicians can only support themselves by touring and taking advertising contracts, not from the sale of reproduced sound storage media, whose reproduction has become obsolete in the digital age because copies and originals have now become technically indistinguishable. Hence, experimental filmmakers and musicians are increasingly attempting to define their works as originals or as objects that are no longer originals in a technical sense, but rather carriers of a secondary aura or metaphysical index. Moreover, the culture industry is experiencing the proliferation of a wide variety of new “discount sectors” (in television, the Internet, and the CD and DVD markets). Here, performance-based formats have emerged that involve a deprofessionalized and deregulated culture-industrial proletariat – one that helps to produce liveliness, animation, masturbation material, emotion, energy, and other varieties of pure life and sells its own self-representing labor power very cheaply, no longer as labor power but as less and less professional “life force” or vitality. Porn becomes the increasingly apt economic model. At the same time, clients and producers at the upper end of the bygone culture-industrial sector are fleeing to the object-based arts.

Possession of the secondary aura ultimately allows the visual arts to follow suit via the selling of alien products – products that were not originally art objects but were sold through reproduction and are now ennobled by the metaphysical index. These include records made of crazy colorful vinyl and produced in limited editions, CD boxes with high design value, and multiples of all kinds. However, unlike the multiples that come from sculpture, these tend to function as artist books used to, as ennobled but essentially conventional data storage media (sound and image carriers or books).

The flight towards auratic object production, on the one hand, and the proletarianization of performance, on the other, effectively usher in a situation that blends the features of precapitalist and post-bourgeois conditions. Previously, the bourgeoisie was a stable, cultural class that had its place at the center of cultural production, which it regulated by means of a mixture of free-market attitudes and subsidies, staging its own expression as both a ruling class and a life force that stood in need of legitimation. The bourgeoisie is now fragmenting into various anonymous economic profiteers who no longer constitute a single, cultural entity. For most economic processes, state and national cultural formations are no longer as crucial for the realization of economic interests as they were previously. As a result, the bourgeoisie, as a class that once fused political, economic, and cultural power, is becoming less visible. Instead, the most basic economic factors are becoming autonomous. Once these factors become autonomous, the obligation towards cultural values that even the worst forms of the culture industry kept as standards, disappear. This tendency contributes to the emergence of two different cultural worlds. One rewards purely physical talent, vitality, agility, and other performative, ephemeral, erotic, and energetic attractions. In this world, the subjectivity of the performers will ultimately be reduced to an essentially interchangeable performance quality – a development that is to some extent already underway with the proliferation of DJs, rock bands, amateur actors, and reality show casts and extras. The publicly available work – a stable object that could be found in archives and on backlists and that once made it possible to establish public personalities throughout entertainment culture – is disappearing, while the number of stars is decreasing, replaced by an ephemeral and shifting population of semi-celebrities. Thus, the whole thing is gradually coming to resemble a world of traveling minstrels and itinerant theater troupes from pre-bourgeois, pre-capitalist culture, albeit now operating under the conditions of the digital age.

In the other cultural world, auratic objects will continue to be introduced into circulation. In part, they will function by way of the metaphysical index – a trace of the artist’s individuality, of an attractive social sphere, or of technological advancement and the ontology of the fashionable – and in part they themselves will have become a kind of common coin or legal tender. They will be associated even more forcibly with increasingly mythified artist subjects and their world. Since their central function is to bring primary and secondary value, the related value creation environments, discursive and silent and other dead labor together with living labor, new formats will arise that will have to reflect and ideologically confirm this abundance of meaning and to some extent also power.

MAGICIAN SPACE 魔金石空间

上已经在越来越多的DJ、摇滚乐队、业余演员以及真人秀里的龙套演员身上得到了证明。作品作为一个实在的东西，过去可以帮助你娱乐文化中形成公众性格，现在正在消失。超级明星的数量越来越少，大批的小明星代替他们出现，一片你方唱罢我登场的局面。所以说，整个局势变得像前中产阶级时期、前资本主义时期的文化，到处都是游吟诗人和巡回演出的剧团，尽管他们所处的环境是现在这样一个数字时代。

在第二个世界里，散发光晕的对象会继续进入到流通领域。它们一部分会以形而上的标识这一形式运转，说它是部分地，因为它本身也要变为合法的硬币。人们会将它与越来越神秘的艺术家的联系起来。它的主要功能是，将主要价值和次要价值、与之相应的价值塑造环境，话语的、沉默的以及其他已完成的劳动，与活劳动联系起来，新的形式将产生，它必将以意识形态的方式反映和证明这一意义的丰富之躯以及某种程度上权力的厚足之态。自身不统一的后中产阶级民众是来自现存世界秩序的投机分子，他们的文化背景各不相同，似乎可以在造型艺术上找到一片共同的土地。他们会制造另一种艺术家神话，与曾经的中产阶级不同。就像他们制造的那个旧神话一样，这个新神话将按照他们心目中自我的理想形象而建；这将是一个悚人的、纵欲的强大怪兽，他与过去的艺术家一起分享着解放的兴奋，但却与政治或是批判没有一点义务关系可言。与那些新的表演无产派一样，他狂热地拥抱躁动的一切，将这躁动作为文化价值与新无产派们分享，转过身来又兴致盎然地为动荡不安高唱颂歌。人们会觉得，在表演无产派和新领袖派的怪兽艺术家之间界限是不清晰的，不久就会有人再次站出来，为人们臆想的这种两派之间的互相渗透谱写一曲动人心魄的歌。

我感到高兴，作为最后的安慰，我可以在第三章中用这样一种方式进行书写，这种方式来源于那种可以将趋势化为整体的传统。只不过，趋势和整体化却分属于不同的发展法则。

苏伟译

本文刊登于迪特里希·迪德里克森《论艺术的（剩余）价值》，“反思”系列丛书1，编辑：尼古拉斯·夏夫豪森、卡罗琳·施奈德和莫妮卡·茨维克（柏林：斯滕伯格出版社；鹿特丹：魏特德维茨出版社，2008），21-50页。经作者同意后翻译发表成中文。

¹ 原文的德文词‘Mehrwert’在作者看来有两种用途，当它用于日常生活语言时，含义更接近于“多出来的那部分价值”（即‘Mehr-Wert’）或者“超值”；而在马克思主义经济学中，它的含义则是“剩余价值”。为了不引起混淆，行文中有些地方保留了德文原词——译者注。

² 此处因上下文需要译为“艺术的好处”，后文皆按照通常习惯译作“艺术的剩余价值”——译者注。

³ 卡尔·马克思：《资本论》，马克思恩格斯全集第23卷（Karl Marx, *Das Kapital*, Marx-Engels-Werke Bd. 23, Berlin/DDR），前东德柏林Dietz出版社，1967年（首版于1962年），88页。

⁴ 德国的一个联邦项目，此项目规定某些建筑类型的建造用款必须有一定百分比的资金用于其建筑的视觉艺术成分——译者注。

⁵ 这至少是艺术系统所含元素的经典秩序。这种秩序直到今天改变也不是很多，即使现在的画廊展览变得像拍卖，而双年展变得像画廊展览，以及接下来的：将拍卖作为首次在艺术界的登台亮相。

The internally heterogeneous post-bourgeoisie, which consists of profiteers of the current world order who come from a tremendous variety of cultural backgrounds, seems to have been able to agree on the visual arts as a common ground. Within this consensus, the post-bourgeoisie will create a myth of the artist that is different from the myth created and believed in by the old bourgeoisie. Like the old myth, this new one will be based on an ideal self-image: an excessive, hedonistic, and powerful monster who shares the old artist's enthusiasm for acts of liberation but is far removed from all political or critical commitments. Like the new performance proletarians, it will embrace restlessness and instability as a cultural value and idealize precariousness. The boundary between performance proletarians and neo-charismatic artist monsters will be regarded as fluid, and now and again someone will write a heartbreaking musical about the supposed permeability of that boundary.

As a last remaining consolation, let us be glad that, here in Chapter III, I am writing in a literary tradition. Talking about a crisis is after all a classic literary genre. It usually leads to a transformation of tendencies into totalities. But tendency and totalization obey different developmental laws.

Translated from the German by James Gussen

First published in Diedrich Diederichsen, *On (Surplus) Value in Art*, Reflections 01 (Berlin: Sternberg Press; Rotterdam: Witte de With Publishers, 2008), P 21-50.

¹ Translators' Note: The author's argument makes use of the fact that, in German, the word *Mehrwert* means two different things, depending on whether it is being used in everyday conversation or as a technical term of Marxist economics. In everyday conversation, it is more or less equivalent to the English "payoff" or the more recent and business-oriented "value-added". In Marxist economics, it is the original German term for "surplus value". There is no single English word that captures both of these meanings. I have therefore chosen to leave it in German, while glossing its various occurrences just enough to permit the reader to follow the argument.

² Karl Marx, *Capital: A Critique of Political Economy*, trans. Ben Fowkes (Hammondsworth, Middlesex, England: Penguin Books, 1986 [1976]), 1:167.

³ Editor's Note: Kunst am Bau is a federal program in Germany (with counterparts in other European countries) which stipulates that a certain percentage of the overall funding of certain types of building be devoted to a visual art component.

⁴ At least this constitutes the elements of the basic market system for art, even when today people sometimes use these classical elements to do something else – staging gallery shows as auctions; biennials as gallery shows; coming soon: the auction as debut.

对话的艺术（第二篇）

莫妮卡·茨维克

在继续书写这篇关于对话的独白的过程中，我越来越体会到以这种方式来思考某些和“为了记录”所进行的书写表现如此不同的行为是非常奇怪的。但如果，正如布朗肖所揭示的，对话可以被界定为一系列的中断——也许最有力量的是沉默的中立性——那么书写，本身作为一种沉默的发言，可以对于想像对话的方式形成一种中断。¹

注意我们的言论

当我思考对话的时候，我会越来越多地想起窃听。回想吉恩·哈克曼在弗朗西斯·福特·科波拉执导的影片《窃听大阴谋》一片中的情形：哈克曼扮演的角色哈里·科尔是一名窃听专家，他的对话录音可能导致致命的后果：他的每一次任务都有可能致人死地，而电影中正在进行的任务则有可能挽救另一个人的性命。这部1974年5月在戛纳获得金棕榈奖的影片是对当年夏季被推到风口浪尖的水门事件——一次围绕窃听的政治事件——的巧合的影射，突出窃听作为一种政治手段的重要性：前提是窃听者没有被抓住。理查德·“大滑头”·尼克松是不幸被抓住的共和党总统，他因窃听民主党政治对手在华盛顿水门酒店里的会议而险遭弹劾（在被弹劾前辞职）。尼克松和他的国务卿亨利·基辛格同样也强迫性地对他们自己的对话进行录音，因为他们了解“未被记录”的言论往往意味着最重大的政治后果。他们很多发生于1971至1973年间保密和半保密的对话录音现在已经可以在因特网上查阅到。正因为录音具有泄露政策和权力真相的可能性，它们描绘了一个充满不信任的年代，也见证了对话在公众心目中的重要转变：不仅仅是某些风趣、愉悦、高雅和用来打发时间的方式，同样也是信息、确凿的证据以及可以在法律面前呈现的东西。

无可否认，数个世纪以来，间谍和其他侥幸的听众一直在偷听对话，并以此获得政治利益，但直到冷战时期，窃听行为才日益猖獗，在演讲者不知情和未同意的情况下对其言论进行记录的情况才开始出现。因此你所说的每句话都可以被别人用来对付你自己。于是这些疑问就自然产生了：我们如何注意我们的言论？我们是否对于如何打破沉默变得更加谨慎甚至多疑？我们是否更少地在公共场合发表激进的言论？因为这些言论有很大可能会被人记录，回来纠缠我们，即使在我们改变了主意之后？如果是这样的话，那些对我们的对话进行蓄意录音或用文字记录的档案——以及它们在艺术界的衍生物——就变得非常奇妙。阿图尔·佐米耶斯基为第12届文献展创作的视频作品《他们》，整合了全套肢体动作来探讨他们那一代以及上一代波兰艺术家之间无声的交流，法尔克·皮萨诺为《雕塑转向对话》所写的剧本有时与维尔·霍尔德合作上演；杰拉德·伯恩对过去十年的报道采访进行再编排创作出新的作品；如基于凯瑟琳·夏恩于1977年对萨特就女性问题进行采访的记录所创作的《迈克尔·德拉纳》；另一作品《1984及之后》重新演绎了未来学作家艾萨克·阿西莫夫、雷·布拉德伯里、阿瑟·C·克拉克和罗伯特·海因莱茵等人的思维碰撞；还有雷纳·加纳尔对于演讲和研讨会的持续性影像纪录文献——这些例子只触及表层，一些强调了最形式化的例子——不一定包含值得聆听的东西，但它们总能提供关于对话的一个视角。² 但同样也存在一些似乎可以取代其他呈现艺术的对话——我很快会谈到一些例子。这些都表明：在当代艺术领域，我们似乎并不在意我们说了什么，也许我们更感兴趣的是思考人们一起谈话时的美学。

但是如何理解艺术领域如此多的对话？也许是在这个人们过度热爱交流的世界，对一个人的言论的所有记录相对于谈话记录的总量来说，只是大海中的一滴水。在这种“无尽的对话”中，也许量是最重要的。³ 谈论得更多，也许是为了把小水滴变成大水滴，甚至形成“新潮流”？如果是这样，目前众多以谈话为主题和形式的艺术和策展项目是否建立在共同的社会变革的基础上还有待分晓。

关于“讨论的活动”的兴起，最令人信服的解释是它源自非正规的教育方式：这种教育方式允许以各种口语化和通俗化的方式传播知识，并形成思想和价值观。人文学科和艺术教育正面临着前所未有的重大压力要规范化其方式，特别是处于博洛尼亚进程中的欧洲。作为回应，一种非常规的教育交流方式悄然兴起，这种方式允许新的信息和（特别是）那种甚至不能被称为信息的知识更为轻易地传播。我们已经注意到，

Art of Conversation, Part II

Monika Szewczyk

In continuing this written monologue about conversation, I am becoming aware of the sheer weirdness of thinking in this way about something that behaves so differently than writing “for the record.” But if, as Maurice Blanchot demonstrates, conversation can be defined as a series of interruptions—perhaps the most powerful of which being the neutrality of silence—then writing, which is a kind of silent speech, may itself constitute an interruption to the way conversation is imagined.¹

Watching What We Say

When I think of conversation I increasingly think of *overhearing*. Recall Gene Hackman in Francis Ford Coppola’s *The Conversation*. Hackman’s character—Harry Caul—is a professional wiretapper whose obsessive records of conversations are haunted by the possibility of fatal consequences. One job may have cost a man his life; another job, the one underway during the film, may prevent another man’s death. The film, which won the Palme d’Or at Cannes in May 1974, was a fortuitous echo of the Watergate Scandal that came to a boil in the summer months of the same year—a political event that churned around the *overhearing* of conversations, thereby accentuating wiretapping as an invaluable political tool—provided that one does not get caught. Richard “Tricky Dick” Nixon was the unlucky Republican president who did get caught, and he was nearly impeached for indiscriminately wiretapping the conversations of his opponents in the Democratic Party during their convention at the Watergate Hotel in Washington. Nixon and Henry Kissinger, his Secretary of State, also compulsively recorded their own conversations, understanding that what is said seemingly “off the record” is often of the greatest political consequence. The recordings of their secret and semi-secret conversations, many of which took place between 1971 and 1973, are now available online. Just as they hold the potential to reveal the truths of policy and power, so too do they paint a general picture of a cynical political era that saw a fundamental transformation in the popular conception of conversation as not only something that shapes and reflects values—of wit, pleasure and elegance, of time well spent—but also as information, tangible evidence, something to be placed before the Law.

To be sure, spies and other lucky listeners had overheard conversations for centuries and used them for political gain, but it was only with the increasingly rampant wiretapping of the Cold War era that words could be spoken “for the record” without the speakers’ knowledge or willingness. Hence *everything* you said could be used against you. And this has come to beg the question: How do we watch what we say as a result? Have we become more cautious, even paranoid, about how we break a silence, less able to test our radical ideas in the open—all because there is a greater chance of the record of such conversations coming back to haunt us, even once we have changed our minds? If so, the amount of willfully recorded and also scripted conversations—and their recent proliferation in the art world—becomes particularly curious. Artur Żmijewski’s video for Documenta 12, *Oni* [They], which synthesized an entire body of behavioral research about wordless conversations among Polish artists of his and earlier generations; Falke Pisano’s script for *A Sculpture Turning into a Conversation*, performed on occasion with Will Holder; Gerard Byrne’s re-enactments of printed interviews from past decades, such as *Homme à Femmes* (*Michel Debrane*), based on Catherine Chaine’s 1977 interview with Sartre about women, or *1984 and Beyond*, which restages a speculative volley between futurologist writers such as Isaac Asimov, Ray Bradbury, Arthur C. Clarke, and Robert Heinlein; and Rainer Ganahl’s continuous photographic documentation of talks and symposia—these examples only scratch the surface, highlighting the most formalized instances, which may not always involve something to be heard, but always offer a view onto conversation.² But there are also conversations that seemingly replace other ways of showing art, examples of which I will come to shortly. All this is to say that, in the realm of contemporary art, we do not seem to be watching what we say in terms of holding back. Rather, we may be increasingly interested in considering the aesthetics of people talking together.

But what to make of the sheer volume of conversation in art? It may be that, in our hyper-communicative world, any record of a person’s speech is just a droplet in an ocean of such taped talk. In this kind of “infinite conversation” it might in fact be the volume that counts.³ Is the idea to talk more so as to turn the droplet into a weightier drop, maybe even a “new wave”? If so, it remains to be seen whether a shared horizon of social change grounds many of the artistic and curatorial projects that have taken up conversation as a subject and form of late.

The most convincing arguments regarding the rise of discursive activity point to its foundational relation with a kind of informal education that allows for various, often oral and communal means of transmitting knowledge and shaping thoughts and values. All this

MAGICIAN SPACE 魔金石空间

这种潮流模糊了教育时间和空闲时间之间的界限，或者它暗中希望把工作时间作为一种孤立活动的类别清除掉。思想的扩展和培养不应该被限制在学校的那几年中，在此之后是职业生活；这种活动一定程度上形成了（必定长久的）“关注自身”的观念——这种观念来自于被福柯（Foucault）复苏的古希腊哲学思想。关于这点，我思考得越多，越觉得在这种背景下恢复审美的类别，并以此作为结合教育和乐趣，不是把知识减少到信息的思路——也许是最成问题的——也把判断的根据建立在那些难以确定的基础之上——这些通常需要通过对话和辩论来将它们激活。

在一次“关于无畏的言说”的演讲中解释对于自身的关注时，福柯强调“后退”的重要性，不是去评判自我，而是去创造一种“自身美学”。他对美学和判断之间的区别非常清楚，并有助于解释我提出的“对话艺术”也许可以从美学观点上进行构想和实践的精神：

自我关注的真理一方面包括了基于对世界、人生、必要性、幸福和自由等方面的叙述的一套理性原则，另一方面则是行为的实践准则。而在不同实践中产生的疑问指向以下的问题：我们是否对这些理性原则足够熟悉？它们在我们的思想中是否足够牢固，以至于变成我们日常行为的实践准则？而记忆的问题存在于这些手段的核心，但它出现的形式是努力提醒我们自己留意我们的行为、思想和感受，使我们恢复我们的理性原则，并让这些原则在我们生活中的作用尽可能地恒久有效。这些实践是我们称之为“自身美学”的一部分。对个体来说，并不需要像法官宣布裁决那样来对自己采取某种立场或角色。他可以让自己扮演技术人员或手艺人，或艺术家的角色，不时停下工作来检查自己正在做的工作，提醒自己他的艺术的原则，并将它们与自己已取得的成功进行对比。⁴

福柯的美学观点可以既适用于对待自身也适用于对话。但在对话中，这种观点需要辩证地理解——在一种对话的概念中，这种对话既是建立一种美学的方式，也同样是后退的对象。这种双重身份复杂化了批判的立场。而且危险的不是对对话的意义做出确切的裁决，而是持续地把握到已经完成了的（什么可以被看到和谈及），以及还有什么需要在不停地被打断的言语中被打造的。当我们从一次对话中“后退”一会儿时，我们就获得了捕捉这次对话所产生的莫名信息的绝妙机会。

如果这里的“捕捉”是指感受新事物（正如福柯希望我们考虑的）和察觉某种状况的真相，这种洞察力常常（讽刺地）为未受正规教育的人们所具备。回想起汉斯·克里斯汀·安徒生的《皇帝的新衣》中的小孩是唯一能揭露皇帝新衣真相的人。在城里招摇显耀只存在于讨论中的衣服时，皇帝不敢承认他无法看到被称作是他最好的衣服之下的一无所有。以一种对非物质化艺术形式的精确预感，安徒生描绘了两个骗子通过详尽描述他们的衣服是如此之好，以至于下等人无法看见，赢得了不敢违背皇帝——或更糟糕的是，如果承认看不到衣服会违背他们的专制权力——的大臣们的赞同。他们在交谈中对衣服进行详细描述来维持自己的立场，正是此类对话支撑了这种政治制度。由小孩喊出“皇帝没有穿衣服”这一简单真相与一类道德习惯是一致的：艺术教育的目的向来是让成年人重新以儿童的思维去质疑现状（参见二战之前的保罗·克利和之后的眼镜蛇，或2009年威尼斯双年展以色列馆的拉菲·拉维）。现在游戏变了。在信息化经济体制中，话语影响世界的权力赋予了对话更复杂和具体的潜能。现在的问题是如何把对谈当做一种媒介运用。

而如果对话可以成为媒介的话，它也越来越多地受斡旋。天真纯粹的观点让步给另一种幻想：一种中立或其他的角度。对话的多元化——由如此多的“中断”所形成——可能形成一种复杂的中立空间。而且，目前，电影或视频具有自诞生以来便被赋以展现真实这一特质，其内容似乎仍然是中立性的化身，在更小的范围来说，静止的照片或电子录音仍然值得信赖。因此艺术领域内记录对话的文献不断增长，也可以看作是在雕琢出那个中立空间——一种“后退”的美学手段。换而言之，谈话的交叉点和记录手段的增加产生了一个反思的可能，它教会我们处于对话之中时无法意识到的东西。

因此，自相矛盾的是这种沉浸其中是“后退”必不可少的一部分。但是，我不认为那些推动激进和彻底的社会变革的一定是最着迷记录的。而最着迷的理应是那些自认是现存历史的守卫者，这种历史可能不是那么流行，也不是教学大纲中最被教授的部分——最显而易见的事实——但也是存在的。这种历史可以平行于官方历史而形成，比如它有志于延续，或者重新定义现状中的某些方面。一旦有任何社会变迁的希望受到

is happening as education in the humanities and the arts experiences ever-greater pressures to standardize its approaches, especially in Europe under the Bologna Process. In response, there arises a growing need for a heterodox educational exchange that allows new information, and (especially) the type of knowledge that cannot even be quantified as information, to flow more easily. It has been noted that this expansion blurs the boundaries between educational time and free time, or that it secretly hopes to erase the category of work time as an isolated activity. The expansion and cultivation of minds must not be restricted to a few years at school, after which the professional life follows; rather, these activities constitute the (necessarily non) “care of the self”—a concept from Ancient Greek philosophy resuscitated by Foucault. The more I think about it, the more important it becomes to reactivate the category of the *aesthetic* in this context as a frame of mind that combines education and pleasure, that does not reduce knowledge to information, and, perhaps most problematically, that grounds the faculty of judgment in categories that are difficult to set in stone—often requiring conversations and debates to bring these to life.

Elaborating on the care of the self in a lecture on *parrhesia*, or fearless speech, Foucault underscores the need to step back, not so much to judge oneself, but to practice an “aesthetics of the self.” The distinctions he draws between aesthetics and judgment are lucid, and help to clarify the spirit in which I am proposing that an “art of conversation” may be aesthetically conceived and practiced:

The truth of the self involves, on the one hand, a set of rational principles which are grounded in general statements about the world, human life, necessity, happiness, freedom, and so on, and, on the other hand, practical rules for behaviour. And the question which is raised in these different exercises is oriented towards the following problem: Are we familiar enough with these rational principles? Are they sufficiently well-established in our minds to become practical rules for our everyday behaviour? And the problem of memory is at the heart of these techniques, but in the form of an attempt to remind ourselves of what we have done, thought, or felt so that we may reactivate our rational principles, thus making them as permanent and as effective as possible in our life. These exercises are part of what we could call an “aesthetics of the self.” For one does not have to take up a position or role towards oneself as that of a judge pronouncing a verdict. One can comport oneself towards oneself in the role of a technician, of a craftsman, of an artist, who from time to time stops working, examines what he is doing, reminds himself of the rules of his art, and compares these rules with what he has achieved thus far.⁴

Foucault’s notion of aesthetics might be applied to conversation as much as to the self. But in the former case, it needs to be understood dialectically—within a notion of conversation that is as much the *means* of constructing an aesthetics as it is the *object* of this stepping back. Such a double role complicates critical distance. And what is at stake is not some conclusive verdict on what it means to have a conversation, but a continual grasping at what has been accomplished (what can be seen and said) and what else needs to be crafted through an infinitely interrupted speech. When we step back for a moment from a conversation, there arises a golden opportunity to catch something of the strange knowledge it produces.

If the catch here is to sense things anew and (as Foucault would have us consider) to perceive the truth of a situation, such perception is (ironically) often reserved for the uneducated. Recall the small child in Hans Christian Andersen’s *The Emperor’s New Clothes*, who is the only one able to cry out the truth about the emperor. Parading a purely discursive wardrobe through town, the sovereign is too afraid to admit that he cannot see the “nothing” under discussion as his finest clothes. In a perfect premonition of the dematerialized art object, Andersen describes how the elaborate descriptions offered by two tricksters, conjuring clothes so fine they are invisible to the riff-raff, gains the support of the king’s ministers who dare not contradict their king or, worse still, betray their arbitrary authority by admitting to seeing nothing. They keep up the appearance by elaborating the descriptions in conversation. This conversation upholds the regime. The fact that it takes a child to cry out the simple truth that the emperor has no clothes aligns with a moral habit of sorts: it used to be the aim of art education to get adults to challenge the status quo by thinking like children, *again*. (Consider Paul Klee before WWII and COBRA afterwards, or Rafie Lavie at the Israeli Pavilion in this year’s Venice Biennale). Now the game is different. In an information economy, the power of discourse to shape the world gives conversation ever more complex and concrete potential. And the question becomes how to employ conversation as a medium.

And if conversation can be a medium, it is also increasingly subject to mediation. This childlike, unmediated view gives way to another fantasy: a neutral or *other* perspective. The plurality of conversation—made up of so many interruptions—may forge a complex neutral space. And, currently, the roaming eye of a film or video camera still seems to embody this neutrality with lenses that have carried the mantle of truth since their inception; to a lesser extent, the still photograph or the electronic sound recording could be trusted. Hence the proliferating documents of conversational activity in art may be understood as carving out that neutral space of conversation—an aesthetic means of stepping back. Put differently, there seems to be a hope that the increasing number of intersec-

MAGICIAN SPACE 魔金石空间

威胁，就会有另外一种革命观念来萦绕它——以确保微弱的历史得以延续。为了保存记录而日益盛行的纪录冲动形成竞争。这不是颠覆，而是推动历史前行——以确保“我们”的生存。

保持缄默

“我不相信我们没有录下这一切！”我的一个朋友最近在参加题为“鹿特丹对话：评论家、策展人和艺术家”的三场座谈会的最后一场（也是最多声音和活跃的一场⁵）时低声地说。这三场座谈会是由Witte de With主办的，我在这个机构里担任出版总监。这三场座谈会都只用录音记录——一种自觉的窃听，但排除了在走廊、酒吧或画廊空间的后面所展开的无数交流，这些场所都在这期间变成了研讨会和对话的舞台。这些台下的场所可能是“真正的”对话发生的地点。这位朋友的低声评论很关键，很可能会渗透进关于鹿特丹Witte de With当代艺术中心如何将这些无法被完全呈现的交流编辑成一本书的正式讨论之中。前提是只有具备了一种冷战思维才会完整地记录下所有相关的交流。而现在，与会者如何使他们最有价值的对话继续在座谈会后生效，完全取决于他们自己。

根据这种见证的方式，我在想如果我们当初坚持切断所有的电子记录仪器，更有意识地让自己成为活档案会怎么样。我也一直在想在近期参加或参与组织的一些研讨会上，摄像机的出现所导致的沉默。如果没有摄像机的拍摄，把录音设施关掉，我们是否能分享更多不同的东西？伊恩·威尔逊在过去41年中组织了许多具体的、精心组织的私密讨论，没有摄像机或任何其他记录的设施可以把过程向没参加讨论的人转述。⁶ 如果作品被收藏，唯一存在的是一张证书，写明讨论已经发生（包括发生的时间和地点）。只有作品被购买才会产生这张证书，如果只是偶尔展出而不收藏，艺术家就不会制作这张证书。这种产生证书的姿态明确地，也有些自相矛盾地贯穿着金钱经济：一方面，钱不能买到作品的本质，可被获取的讨论经验，被削减为一个索引；另一方面，讨论的商品化确保了为后代保留证明其确实发生过的记录。四十年后人们偶尔发现这份记录的时候会好奇——我自己就是这样的——1968年在纽约的讨论说了什么？这个用打字机打出的小条的行政空白包含着巨大的、几乎是阴谋的承诺。是艺术家的行为赋予了它这层含义：威尔逊从没透露过他组织的讨论会的细节；他更喜欢谈论这些项目的结构和大概框架。他保持了只能在与会人士之间分享和回忆的秘密。

仅仅身处于威尔逊讨论之外的我在先是见过他的证书，然后又去了解这个艺术家之后，一直在想进入这样的一个结构是怎样的。我的注意力——特别是我的视力和听力会不会因为它复杂的框架和没有摄像机的前提而更加集中？或者——在没有相机拍摄分散注意力，不用担心摄像器材没电，没有因为知道能随时通过记录看看说过了什么而粗心大意的情况下，我是否会彻底地忘了担心是否记得，而全心全意地参与活动。

最近，在一次受邀参加温哥华西前沿艺术中心的公开讨论会上，我将这些问题一一验证。约拿·兰德和坎迪斯·霍普金斯让我展开阐释我对于认识今天对话作为一种艺术形式的意义的兴趣；这个场合有些自我映射的意味。⁷ 观众大多是我的朋友，因此特别有必要制造一点仪式化，一点不同寻常。我从一个朋友那里借来了他受赠的布赖恩·尤恩的作品《健谈的球棒》——被约拿顽皮地用讽刺符号雕刻的许多棒球棒中的一根，这些符号同时拥护又消解加拿第一民族的文化。⁸ 尤恩经常在作品中“滥用”体育用品，而我一直想反过来“滥用”他的这件作品；更确切地说，我是想拿一个通常带着“请勿触摸”标记的艺术品来使用。这样说来，“滥用”其实意味着真正地使用它。在我们公共讨论的过程中，大家传递着被雕刻的球棒，感受着我們几乎无法接触到的口头文化的能量，在加拿大，系统的破坏使得口头相传的故事讲述变得支离破碎。尽管如此，在对话的非物化空间里出现的这个物品物化了想法在房间里的流动，即使一切仍然比较戏剧化，特别是因为房间里为了记录而布了电线，而且镜头正对着坐在房间前面的我。

口头文化的逻辑和记录下聚会和对话的逻辑之间的紧张关系似乎与我希望营造的精神背道而驰，我坚持关掉房间里的摄像和录音设备。我认为，也许房间里当时在场的很多人不会认同，当切断了记录的设备的电时，房间里另外一种电流也消失了。很多人矫揉造作的说话方式消失了，他们开始直率地表达，主要是评论我这个做法很幼稚。朱迪·拉杜尔——她是艺术家，也是曾经在西前沿艺术中心现场表演的诗人，也已经把她的注意力转移到对摄像机所扮演角色，特别是在作为法律和主权的机制来对空间进行介定方面——她最强烈地提醒我，若不是那些打开了我们所在的房间里的摄像机和其他记录设备的人们，温哥华大多数所谓的“低声诉说的”艺术史也许已经丢失了。这是一段关于媒介实验、个

tions of conversation and recording technologies may produce a point of reflection that teaches us what we cannot perceive when we are *in the middle of* such a discursive event.

Thus immersion is, paradoxically, part and parcel of the stepping back. I do not think, moreover, that the obsession with documentation becomes strongest amongst those driving some radical and absolute social change. Rather, it seems most logical for those who see themselves as the guardians of a living history, which may not be popular or part of the most widely taught curriculum—the most visible reality—but nevertheless exists. This history may be forged in parallel with official records; i.e. it is interested in continuing and perhaps refining *aspects of* the status quo. If there is any hope of social change at stake, another notion of revolution haunts it—one that assures the *continuation* of a minor history. The flourishing of a documentary impulse for keeping records then becomes competitive. This is less about turning things upside down than it is about keeping the proverbial wheels turning, ensuring that “we” survive.

Quiet as It's Kept

“I can't believe we're not filming this!” whispered a friend of mine recently, during the final (and the most polyphonic and animated⁵) of three symposia entitled “The Rotterdam Dialogues: The Critics, The Curators, The Artists” held recently at the Witte de With, where I work as the head of publications. The entirety of the three events was recorded for sound only—a self-conscious wiretapping that nevertheless excluded numerous exchanges in the corridors, or at the bar, or in the back of the gallery spaces that were converted into stages for panels and dialogues. These offstage sites may have been where the “real” conversations took place. Certainly for me, this friend's whispered comment was crucial and will likely filter into the official talk about how Witte de With will shape a book from these comings together that cannot be fully re-presented. Granted, it would have taken a Cold War mentality to record all of the pertinent exchanges in full. For now, it is up to the people who attended the symposia to allow their most valuable conversations to continue to do their work after the event.

In light of this work of witnessing, I wonder what would have happened had we insisted on cutting *all* electronic recording devices and committed ourselves more consciously to the role of living archives? I have also wondered for some time about what is being kept silent by the presence of cameras at numerous discursive events that I have attended or helped organize recently. Would something different be shared were there no cameras rolling, were the sound recorders turned off? In thinking this, I am inspired by the example of an artist like Ian Wilson who, over the course of the past forty-one years, has organized specific, meticulously framed discussions, which always take place *in camera*, but without cameras or other recording devices that could transmit the proceedings to those who did not attend.⁶ The only thing that remains, if the work is collected, is a certificate stating that a discussion has taken place (and when and where). This certificate is only produced if the work is bought, not if it is presented without purchase, as has been the case on occasion. The gesture of generating a certificate thus intersects specifically and somewhat paradoxically with the money economy: on the one hand, there is the implication that money cannot buy the real heart of the work, the experience of the discussion which could be made available, albeit at a remove, were an index created; on the other hand, the commodification of a discussion does ensure that a paper record of its having taken place exists for posterity. A discussion is only visible if it involves the exchange of currency. People who come across such a record forty years after the event will wonder—I certainly did—what precisely was said when this discussion took place in New York in 1968? The administrative blankness of the small typed notes holds a great, almost conspiratorial promise. Adding to this is the artist's conduct: Wilson never divulges the details of the discussions he organizes; he prefers to talk about the structure and the larger frames of the project. He honors a shared secret that only those present can fully enjoy and remember.

Having only ever been *outside* an Ian Wilson discussion, and as someone who encountered first a certificate and then sought out the artist himself, I wonder about entering this structure. Would my attention—especially my sight and hearing—be more acute at such an event due to its elaborate frames and the lack of a camera? Or—without the distractions of snapping pictures, the worry that some recording device is out of batteries, or the carelessness that comes from knowing that you can come back to what is said via a recording—would I forget about remembering and be fully present at the event once and for all?

Recently, I tried to test these questions in the course of a public conversation that I was invited to at the Western Front in Vancouver. Jonah Lundh and Candice Hopkins had asked me to elaborate upon my interest in thinking through what it might mean to consider conversation as an art today; hence the occasion had something of the *mise en abyme* about it.⁷ The audience was made up largely of friends, so it seemed especially necessary to make things a little ceremonial, a little strange. I borrowed a *Talking Stick* made by Brian Jungen from a friend who had been given this work—one of several baseball bats that Jungen had had router-carved with archly ironic slogans alluding to the simultaneous embrace and disempowerment of First Nations cultures in Canada.⁸ Jungen often “misuses”

MAGICIAN SPACE 魔金石空间

人发展、诗歌、音乐和其他各种现存艺术的历史，它所受到的历史关注远不如国际上被称为“温哥华摄影派”的历史。⁹她也指出，摄像机具有捕获对话中非语言部分的诡异能力，特别是——在这，她有意地停止说话，虽然可能不到一分钟，感觉像永远——沉默的非凡力量。第二天，霍普金斯和我讨论起拉杜尔的长时间沉默如何把电流又带回房间中，以及我们后悔没有把那一幕记录下来。这也是我要写一写这个经历的部分原因，但只有摄影机才能完全地再现这个奇怪的中断。从那以后，我的耳朵也更加地对此类的沉默留意。

最近（事实上是在写这篇文章的中途），我会体会到以对话的形式出现的一种自我宣言的沉默——一种非作品（或者也许是一种附属作品？）——在华沙勒斯特的奥斯卡·达维奇的个展中。¹⁰艺术家将由战前华沙公寓改建的画廊分隔为两个展示空间，在分割两个空间的门上钉着用打字机打出的文字，题目为“我从未创作过关于大屠杀的作品”，其中有勒斯特画廊的创建人卢卡斯·戈尔奇察对此声明的质疑，以及艺术家与泽贝·利贝拉的一次对话。我们谈到利贝拉关于对这个话题的还原性手法的顾虑。¹¹艺术家和策展人进一步讨论了尤其是发生在波兰境内的对大屠杀的情绪，以及涉及这个内容时要创造出能够保存一件作品的完整性——指的是它的自主性——的东西的不可能性。¹²在这里，对话通过自相矛盾地讲述一种类型的沉默而设置了一道界限。阿多诺和维特根斯坦萦绕着这个文本，特别是阿多诺关于奥斯威辛之后再也不可能有什么诗歌的断言。但我感兴趣的是这种不可能性对于另一面的作用，更准确地说，是展览中自主的作品，赋予对话处于艺术创作边缘的身份——不可能创作时出现的东西。

这将我引入另一种我想要讨论的对话——我也意识到我在使用的是关于“对话”的较松散的介定，使它它能够包含各种形式的话语；也许行文至此已经明确的是，每个例子中，我介定对话的标准包括了通过沉默的方式实现的中断，和不自信地将对话宣称具备了艺术的身份。我所谈及的对话实际上被两次从（我敢于称为）“自然状态”中排除掉的：它不仅是一种上演的尝试（因此它是“元对话方式的一种”），同样也是对于上演的事件的记录——使用若干摄像机且目的明确的记录，并在编辑过程中被强烈地操纵而变成一部电影。¹³我们也许可以说艺术是由对话构成的，它一开始是一种行为艺术。然而巧妙之处是该电影从未宣称自己是画廊里的艺术作品，而是广泛地出现在艺术节上，可被不同的方式所介定。

希拉·佩雷格的电影《对艺术的犯罪》是一个很好的例子，该片取材于2007年在马德里举办的当代艺术博览会上的模拟审判，罪名是：与中产阶级共谋。在这里，沉默又有力地道出了一个非常及时但又已经伴随我们数个世纪的禁忌。关于这部电影如何捕捉到艺术界中所特有的网络，如何表达立场，制造矛盾，营造一个细腻的喜剧的方面都很值得去讲。但我要集中讨论其中盘问的一个决定性的细节。当被告被直接质问他是否承认自己是中产阶级的一员时，他茫然地看着，避开了摄像机的死角，沉默了一瞬间，这一瞬间简直就是哈罗德·品特的大作。¹⁴虽然很难说出他在想些什么，但交流中的突然中断让观众可以细细地去考虑这个问题。而且（也许取决于你是否读过了你的布朗修）你也许会说这是真正的对话开始的地方。当“是”的回答被说出口时——一种对“罪行”的有效供认——“是与否”的二元准则已经充满了沉默的中立性。被戏剧化地放大的沉默又及时地复活了关于阶级的问题，与此同时，对艺术家的控诉，指控他们在塑造资产阶级的行为准则——使他们周围的地区被开发，赚比需要更多的钱等等——这种指控正在变成某种与艺术相关的话语中的老生常谈（也带着一种自我庆祝的论调）。在这，我们到达了使问题保持生命力的不加评判的中立点。

美景易逝

因此这个故事想要告诉我们是临时的，也是尝试性的；也许我们需要进一步思考阶级是什么，以及我们（想要）属于哪一个阶级。考虑到“我们”之所以是我们，因为我们具有相同的价值观，因此可以继续创造对我们有价值的东西来进行交换，在“钱是唯一或最重要的流通手段”的前提下价值的创造和交流在何等程度上可以被理解，这个问题是有趣的。想到这一点，读者们也许会记起安东尼·华托画笔下描绘的在围绕着统治阶层的困惑逐渐增长的时期发生几个对话场景（为的是被观看，而不是被聆听）：《圣西亚岛的朝圣之旅》（1717）和《热尔桑画店的招牌》（1720-1721），这两幅作品现在都存放于柏林的夏洛腾堡宫。通过对话的“货币”来进一步思考，我们发现，去探寻当代对话过程中被创造和交换的价值究竟是什么这个问题变得至关重要。哪些“中断”得到了承认而哪些仍有待记录呢？

sports equipment in his art, and I have always fantasized about misusing this particular work of his in turn; that is to say, I wanted to take the art object, which is usually presented with a “Do Not Touch” sign, and simply use it. In this case, misusing it meant to use it *literally*. In the course of our public discussion, we ended up passing the carved baseball bat around, going through the motions of an idea of oral culture that we could hardly access, the systematic persecution of such practices in Canada having broken much of the continuity that ensures the life and survival of storytelling. Nonetheless, this very physical thing in the midst of the dematerialized space of conversation did somehow render material the movement of ideas around the room, even as it all remained rather theatrical, especially since everything was wired for sound, and a camera looked me right in the eye as I sat at the head of the room.

This tension between the logic of oral culture and the logic of recording gatherings and conversations seemed to be working against the spirit of what I had intended, and at some point I insisted on switching off the camera and the sound recorder that had been rigged up in the room. In my mind, and some who were there may disagree, the moment the recording devices were unplugged, another kind of electricity also faded away. The performative flair of many people’s utterances dissipated and there was a lot of straight talk, mostly about the naïveté of my gesture. Judy Radul—an artist and onetime poet who performed live at the Western Front and who has shifted her focus to experiments with the roles cameras play, especially in defining space as mechanisms of law and sovereignty—was most adamant in reminding me that, were it not for the people who bothered to turn *on* the cameras and other recording devices in the very room where we sat, much of what has been called the “whispered” history of art in Vancouver would have been lost. This is a history of media experimentation, persona formation, poetry, music, and other variants of the living arts that have received much less historical attention than what is known internationally as the “Vancouver School of Photography.”⁹ She also pointed out that cameras have the uncanny ability to capture the non-verbal aspects of conversation, especially the incredible power of—and here she stopped speaking for what seemed like eternity, though it was probably less than a minute—silence. The next day, Hopkins and I discussed how Radul’s long silence had brought the electricity back into the room and how we regretted not capturing it on camera. This is partly why I am writing about it, but only a camera could have fully represented this strange interruption. Subsequently, my ears have since been more attuned to such silences.

And recently (midway through writing this text, in fact), I had an encounter with a self-declared silence in the form of a conversation—a kind of non-work (or maybe a meta-work?)—in the midst of an exhibition by Oskar Dawicki at Raster in Warsaw.¹⁰ This took the form of a typed-out text, simply pinned on the doors dividing the two exhibition spaces of the prewar Warsaw apartment-turned-gallery. It is entitled “I have never made a work about the Holocaust,” and in it Łukasz Gorczyca—who founded Raster—questions Dawicki about this pronouncement and another conversation the artist had with Zbigniew Libera. We read about Libera’s concerns regarding the reductive approaches to the subject.¹¹ Artist and curator further discuss feeling called upon to address the Holocaust, particularly in Poland, and the simultaneous impossibility of creating something that preserves an artwork’s integrity—that is, its autonomy—in relation to this subject.¹² Here conversation performs a limit by paradoxically speaking a type of silence. Adorno and Wittgenstein haunt the text, especially Adorno’s assertion that there can be no poetry after Auschwitz. But I’m interested in how this impossibility bears on the other, more properly autonomous works in the exhibition, which grant the conversation the status of something on the edge of art making—something that is done when making work is impossible.

This brings me to another conversation I would like to discuss—and I realize I am employing a rather loose definition of the term “conversation,” allowing it to hold together various forms of discourse; as may be clear by now, in each case my defining criteria involve interruptions by means of silence and a shaky claim to the status of art. The conversation in question is in fact twice removed from (what I’ll dare to call) “a natural state”: not only is it a staged trial (and therefore another kind of meta-conversation), but it is also a record of this staged event—a very purposeful document that used several cameras, and was strongly manipulated in its editing into a film.¹³ We might say that art has been made of a conversation, which was a kind of performance art in the first place. Yet this artfulness is particular in that the film never really asserted itself as gallery art, but was rather distributed on the festival circuit and left open to various classifications.

I am thinking here of Hila Peleg’s *A Crime Against Art*, a film which is based on an eponymous mock trial staged at the 2007 ARCO Art Fair in Madrid. The charge: collusion with the bourgeoisie. Here again, silence speaks volumes about a very current taboo, but one that has been with us for centuries. There is a lot to say about how this film captures a particular network within the art world, and how it articulates positions, constructs contradictions, and crafts a subtle comedy. But I will concentrate on one decisive detail of the cross-examination. Asked directly whether he considers himself to be a member of the bourgeoisie, the defendant blankly stares just shy of the camera’s dead center and remains silent for a moment worthy of a Harold Pinter play.¹⁴ At this point, it is difficult to tell what he is thinking, but this interruption in the communicative exchange lets viewers consider the question in some detail. And (perhaps depending on whether you’ve read your Blanchot or not) you might say that this is precisely where the real conversation

MAGICIAN SPACE 魔金石空间

一个中断（充满讽刺的）：我在一辆从华沙开往柏林的火车上正写着这一段，刚刚被一个彬彬有礼的波兰男子打断，他在火车上分发语言书，非常热衷于收集钱币，以及德国对于“我们的”人民的待遇——奥地利和瑞士好些，他向我保证，即使那里每个人都讲德语。“只要德国人是你的老板，他或她都会对你友好。如果反过来的话，那么…”这令人恼火，我不想考虑可被收藏的钱币，而是其他完全不同的“通货”。我也厌烦了他的关于“我们”的提法。我想告诉他是他多疑，我们都应该少些想国家，多些想城市，甚至世界国家。但我决定以我的沉默打断我们的对话。我现在正完全集中于我的屏幕，尽管我还在想：这时我会欣赏谁的打断？这时德国的乘务员走了过来——我希望她会友好，这样我的邻居就没有理由产生他的偏见了。

被指控与中产阶级勾结的人在屏幕上保持沉默，也许可以为思考对话如何完全与社会阶级的形成密切相关这一课题提供基础——特别是那些很难下定义的阶层。之所以说“阶级”而不说“社团”，是因为这个词更切合主题，而且它正处于失去特点的危险之中。¹⁵ 一个阶级是否由特定人群在特定对话中形成的共同品质所构建？也许只有在阶级的概念脱离了简单的分类法之时，这个问题才会变得更有意思。比起主张重返马克思主义教条，我考虑更多的是包含在这个术语之中的两个更加特定的含义之间的东西。其中一个被迪特里希·迪德里克森用于其文章《论艺术的（剩余）价值》的结尾。

以前，资产阶级是主要依靠自由市场的态度和财政补助混合调控的稳固的文化阶层，它位于文化生产的中心位置，这个阶层的自我表达不仅是统治阶级的，也是需要被正当化的生命力。现在资产阶级逐渐成为各种匿名经济投机者的代名词，不再是一个单一的文化实体。对大多数经济进程来说，国家民族文化习俗对于经济利益的实现不再像以前那样至关重要了。其结果是，以前融合了政治、经济和文化力量的资产阶级变得无形化，而最基本的经济因素拥有了更多自主权。一旦这些因素走向独立，甚至文化工业中最差的构成部分也要遵循的文化价值标准就将走向消失。¹⁶



安东尼·华托，《热尔桑画店 (Gersaint's Sign)》(1720-1721)
Antoine Watteau, *L'Enseigne de Gersaint* [Gersaint's Sign], 1720-1721.

阶级的概念不能首先理解为经济用语，迪德里克森提醒我们，特别是当我们考虑“统治阶级”的时候，即使我们认定现在金钱正控制着世界。一旦金钱变成人们交换的唯一流通物时，统治阶级将要消失。相反地，可以说是某个特定阶级的成员发展了适应彼此的机制，而且在某个特定时刻，这种机制可以被称作共同美学或共同的世界观。但我们也许会问：注意我们的言论是不是标志了其形成的过程？这一点带来了另一个考量，即阶级这个词更原本的意思，那也就是：一起学习事情的人们。如果把着重点放在人们走到一起进行对话和交换有价值的信息，那么在很多此类活动中可以看到，某种生活方式和价值观只能在那些不仅阅读同样的书籍，也能够体现他们的知识以及最有趣的边界的人群中产生和交换。

begins. By the time the answer yes is uttered—an effective admission of “guilt”—the binary code of yes/no has been filled with the neutrality of saying nothing. The cinematically amplified silence refreshes the question of class at a time when the charge that artists are affecting bourgeois norms—gentrifying neighborhoods, making more money than is good for them, and so on—is becoming something of a staple (a self-congratulatory one, as well) in art-related discourse. Here we get to the neutral ground of non-judgment that keeps a question alive.

Nothing Gold Can Stay

The moral of the story is thus temporary and tentative: maybe we need to think more about what class is, as well as which one we (want to) belong to. Considering that we are only “we” because we share values, and therefore can continue to create things that will prove valuable for us to exchange, it would be interesting to ask to what extent this creation and exchange of value is understood as a situation in which the sole or most important currency is money. In thinking this, readers might keep in the back of their minds a couple of conversations painted (so as to be watched, but not heard?) by Antoine Watteau during a time of growing confusion surrounding the ruling classes: *Le Pèlerinage à l'île de Cythère* [The Pilgrimage to the Island of Cythera] from 1717 and *L'Enseigne de Gersaint* [Gersaint's Sign] from 1720–1721, both of which hang today in the Schloss Charlottenburg in Berlin. In thinking further through the *currency* of conversation, it seems crucial to ask what values are both created and traded in the course of contemporary conversations. What interruptions are admitted and which ones are yet to be registered?

A caveat (rich in irony): I'm writing this on a train from Warsaw to Berlin, and I've just been interrupted by a very polite Polish man who distributes language books abroad and is passionate about collecting coins and about the treatment of “our” people in Germany—Austria and Switzerland are better, he assures me, even though everyone speaks German there too. “As long as a German is your boss, he or she will be nice to you. If it's the opposite, well . . .” This is irritating—I don't want to think about collectible coins but about a wholly different kind of currency. And I'm weary of his notion of the “we.” I thought of telling him that he is paranoid and that we all need to think less about nations and more about cities, better still about *civitas*. But I've decided to interrupt our conversation with my silence. I'm fully focused on my screen now, though I continue to think: whose interruption would I value at this moment? Here comes the German conductor—I hope she's nice so my neighbor has no base on which to build his biases!

The cinematic silence of one accused of collusion with the bourgeoisie may be the base for thinking about how conversation has everything to do with the construction of social class—especially one that is still difficult to name. I say “class” rather than “community” because the word resonates with key allusions, and it is also in danger of losing some of its *punctum*.¹⁵ The question of whether a class is being constructed by virtue of the co-presence of certain people at certain conversations and not others is perhaps only interesting if that notion of class escapes easy classification. Rather than advocating a return to Marxist dogma, I am thinking of something that hovers somewhere between two more particular senses of the term. One is employed by Diedrich Diederichsen at the end of his essay *On (Surplus) Value in Art*:

Previously, the bourgeoisie was a stable, cultural class that had its place at the center of cultural production, which it regulated by means of a mixture of free-market attitudes and subsidies, staging its own expression as both a ruling class and a life force that stood in need of legitimation. The bourgeoisie is now fragmenting into various anonymous economic profiteers who no longer constitute a single, cultural entity. For most economic processes, state and national cultural formations are no longer as crucial for the realization of economic interests as they were previously. As a result, the bourgeoisie, as a class that once fused political, economic, and cultural power, is becoming less visible. Instead, the most basic economic factors are becoming autonomous. Once these factors become autonomous, the obligation towards cultural values that even the worst forms of the culture industry kept as standards, disappears.¹⁶

The notion of class cannot be understood primarily in economic terms, Diederichsen reminds us, especially when we think of the “ruling class” and even if we think that money rules the world these days. Once money becomes the only currency that people trade in, the ruling class disappears. Conversely, it might be said that members of a specific class develop mechanisms for appearing to each other, and at a certain moment this can be called a shared aesthetics or a shared worldview. But we might ask: does watching what we say mark this process in its formation? And this brings up the other, more literal sense of class: namely, people who learn things together. If emphasis is placed on coming together to converse and to trade valuable information, what can then be seen in the process of many such activities is the construction of a style of living and a set of values that can only be exchanged by those who not only have read the same books, but who are also able to embody their knowledge and its most interesting limits.

MAGICIAN SPACE 魔金石空间

将知识认为是只有好的对话才能进行传播的观点部分来自于贵族，那个不区分艺术与生活的阶层，或不能像我们那样区分得那么清楚。有趣的是，当贵族逐渐失去对神圣权力的要求时，他们才开始纠缠对话的细微之处。在《华托绘画中的交谈》一书中，玛丽·维达将在十七和十八世纪法国的贵族对于对话的概念描述为“伪装的、薄弱的、非资产阶级类型的教育”。¹⁷ 这种描述听起来是不是很耳熟？担心被指责对所有知识采取工具化的手段的资产阶级会促进一种可以体系化和民主化地教授信息的产业，这对于贵族而言会形成一种不自然的知识。维达继续写道，华托在画作里从未把对话内容描绘为与其形式截然不同的东西——他不是夸大某物以便（甚至那些未受过教育的）观众所理解的康斯博罗式绘画呈现出明显且具指导性的面貌。它们总是包含着某种程度的隐蔽性——整套价值（优美、与自然和谐）在绘画中的体现，揭示这些价值并将对话视作生活的艺术。维达强烈说明考量华托所描绘身穿胸衣的贵族的所谓的“自然”，她使用了“天赐的”、“优美”等词语——也许现在只在野蛮之地或技术缺失的情况下寻找“自然”的世俗之眼是发现不了这些的。这些绘画对我们来说很陌生，也许是因为它们不能表达我们的价值观，但它们同样也显得有点可怕，因为它们表明，对话具有创造一套价值、一种共同的货币和形成一种网络的能力。

当下对网络的描绘炙手可热，最近Facebook的创始人发表声明说，他们不会完全删除用户的记录——即使某些用户已经注销了账号——这强化了人们已有的怀疑：以既有顾客的朋友关系辨别顾客群体，吸引潜在的顾客。我边想着这一点，一边又再看看之前提到的两幅华托的话。被画成画的商店招牌是为艺术商埃德蒙-弗朗西斯·热尔桑绘制的，它的内容是人们在画店内估价和欣赏画作。画作的数量之多和流动性——不再（像15世纪之前大部分作品那样）被挂在城堡或教堂墙上，而是可以被打包放入箱中并运到任何人家中挂起来——是愉快的源头之一。这幅关于艺术市场的早期图片强调交流是市场交易的基础。在某种程度上，交流才是真正被交换的价值。或者说，交流出现在价值必需被协商的地方。

当然，我自己以我的方式在解读这幅作品——以学者们不会采用的方式猜测、投射和挪用——但我的确在《热尔桑画店》中看到一种猜测的价值观，这也许可以解释，为什么这幅画所呈现的紧张感比华托早期在《圣西亚岛的朝圣之旅》中描绘阿弗洛狄忒住处时更明显。¹⁸ 如果早期的那张绘画是平白的优美——至少在我眼中是这样的——那么在《热尔桑画店》中则看不到那些天堂般的元素了（《圣西亚岛的朝圣之旅》背景中的小天使。这也许是什么装载我带着仲夏日的忧郁）。我甚至还会快一点、轻松一点地与艺术史开玩笑，断定也许这种优美已被作品前方的“其他东西”所取代——在热尔桑画店中，那只没有参与交流的狗。英语中的“狗（dog）”是“上帝（god）”的单词倒过来拼写，但华托不大可能用同样的方式来考虑——从一个动物身上看到上帝，并因此与一个真正的“他者”进行交流。但是连法国人都说“上帝存在于细节中”，这一点值得我们注意。

人们总是告诉我画中的狗是“忠诚”的象征，虽然在这里这一点不是很有说服力。它使整个画面失去了自然感。如果狗拒绝扮演其带有寓意的角色，那它在画框边缘的出现也许仅仅表明了这幅画被装框了，可以移动，并因此产生了不断被重新介定的价值。看着华托所画的对话中处境尴尬的狗，我不知道我们能在画面中处于那个位置。有几次我听到马萨·罗瑟曾就忘却波希米亚的问题与她的对话者对峙。对她来说，今天对话的表演性使得她曾经历过的六七十年代人们聚集交流时本身的乐趣和真正的政治力量大大减少。¹⁹ 但真正的问题似乎是特定阶级意识的消减——包括为了其他某个方面的富足而自愿接受贫困的共同价值观。也许华托画中的狗意味着某种正在滋生的波希米亚情绪，或第欧根尼的“犬儒主义”——当亚历山大问第欧根尼能否帮他实现什么愿望或授予他财富时，第欧根尼仅请亚历山大不要挡住他的阳光。如果我们自问正在消失的是否不只是波希米亚，而是整个中产阶级，以及它们是如何消失的，关于阶级的问题可能会变得更加有意思。另一个我们投射到动物身上的（更加迫切的）问题需要等另一个时间提出，等另一次对话来解答。

杨洁 译（卢迎华在此基础上修改）

本文刊登于e-flux杂志第7期（2009年6月），杂志编辑：胡里亚特·阿兰达、安东·维多柯尔、穆柏安。经作者同意后翻译发表。

The idea of knowledge as something that only a good conversation can transmit is inherited in part from the aristocracy, a class that did not distinguish between art and life, or not as much as we do. Interestingly, aristocrats only began to obsess about the subtleties of conversation as they grew closer to losing their claims to a divine right to rule. In *Watteau's Painted Conversations*, Mary Vidal writes about aristocratic notions of conversation in seventeenth- and eighteenth-century France as a “disguised, diluted, non-bourgeois type of education.”¹⁷ Sound familiar? Accused of an instrumental approach to all knowledge, the bourgeoisie was feared for promoting a trade in information that could be institutionally/democratically taught, which for the aristocrats amounted to an unnatural knowledge. Vidal argues that what Watteau depicts in his paintings is never the content of the conversations as something distinct from their form—never the pointed, instructional gestures of a Gainsborough painting that exaggerate things so as to render them readable, even to the (morally) unschooled. Rather, their secret knowledge is always embedded—a set of values (elegance, harmony with nature) is expressed in paintings that espouse those very values and posit conversation as an art of living. Vidal makes a strong case for considering the “naturalness” of the corseted aristocrats that Watteau painted in terms of being “God-given” and full of grace—something that might escape a contemporary (secular) eye which looks for naturalness in wildness or the absence of technology. The paintings are strange to us, perhaps because they do not reflect our values, but they are also somewhat *unheimlich* insofar as they point to the contemporary representation of conversation as the potential for creating a set of values, a common currency, a kind of network.

There is great interest nowadays in representing networks. The recent disclosure by the makers of Facebook that they will not fully delete records of their users—even those who choose to deactivate their accounts—underscores a somewhat paranoid logic that potentially preys on friendship as a mapping of consumers that lead to more consumers. It is with this in the back of my mind that I look at both of Watteau's aforementioned paintings. The shop sign in the form of a painting was made for the art dealer Edme-François Gersaint and shows people evaluating and appreciating other paintings. The mass and mobility of these pictures—which are no longer attached to castle or church walls (as was customary for major commissions until about the 15th century), but can be packed in a crate (as shown on the left) and shipped to hang in anyone's home—are a source of titillation. This early picture of the art market makes a point of exhibiting conversation as a basis of the market transaction. In some ways, conversation is the real value being exchanged; or it might be said that conversations arise in the places where value must be negotiated.

Sure, I am reading into the picture—speculating, projecting, appreciating it in a way that might not be appreciated by scholars—but I do see a speculative sense of value in *L'Enseigne de Gersaint* that may account for the greater sense of tension in this image—greater even than is perceptible in Watteau's earlier depiction of a pilgrimage to the Island of Cythera, the ludicrously lovely dwelling place of Aphrodite.¹⁸ If the earlier painting is gratuitously graceful—to my eyes at least—the heavenly element (embodied by the putti in the background of *Le Pèlerinage à l'île de Cithère*) is gone from the shop sign (and perhaps this is the reason for the midsummer melancholia of the embarkation). I'll even play a little faster and looser with art history still, and posit that perhaps this grace has been replaced by another “other” in the very front of the picture—a dog that is quite obviously not taking part in the conversations at Gersaint's shop. Since “dog” only spells “god” backwards in English, it is unlikely that Watteau was thinking in the same vein—seeing divinity in an animal and thus a true “other” to converse with—but even in French they say “*Le bon Dieu est dans le détail*,” and this one needs some attention.

I've always been told that dogs in paintings are code for some abstract notion of “loyalty,” but this one's not very convincing. If anything, he denaturalizes the entire scene. And if the dog refuses to play his allegorical part, his presence on the edge of the frame may be pointing to the fact that the pictures are *framed*, movable, and thus of continually reframed value. Looking at that oddly placed dog in Watteau's painted conversation, I wonder how *we* fit into this picture. On a couple of occasions, I have heard Martha Rosler confront her interlocutors in a public forum with the problem of forgetting about bohemia. For her, the staginess of conversations nowadays has evacuated some of the fun and much of the real political force from what she experienced when people gathered together in the sixties and seventies.¹⁹ But the real problem seems to be a kind of waning of a particular class-consciousness—a sense of common values involving a self-imposed poverty for the sake of other riches. Maybe Watteau's dog is a budding bohemian, or better still Diogenes, the “dog philosopher” who, when asked by Alexander the Great if the admiring Omnipotent could grant him any wish, any riches, simply requested that the emperor get out of his sun. The question of class might become more interesting if we begin to ask ourselves whether it is not just bohemia, but the middle class, that is being eclipsed—and with what. The other (increasingly urgent) question of what we are currently projecting onto animals will have to wait for another time, another conversation.

Originally published in *e-flux journal* online: Issue #7 (June 2009). Journal Editors: Julieta Aranda, Anton Vidokle, Brian Kuan Wood.

MAGICIAN SPACE 魔金石空间

1 这篇进行中的文章的第一部分刊登在《e-flux》杂志的第三期，其中对莫里斯·布朗肖在他多声部的书《无尽的对话》（由苏桑·汉森编辑和翻译，明尼阿波利斯和伦敦：明尼苏达大学出版社出版）中提出的对话的概念展开讨论。它特别围绕着布朗肖将对语理解为被中断的思考和言说的理论而进行讨论。集中在来自“其他”的真正的中断。布朗肖关于其他的概念有些高深莫测，也极端地开放，将沉默作为中断的主要形式和中立的空间。因此以沉默迎接我们的对话者——比如上帝、动物，以及最终的一块石头（这些是出现在某些电影、艺术品和诗歌中的形象）——在那个文章里显著地出现。进一步延续布朗肖关于真实的对话是被他者（对于他者的理解是超越二元对立的）深刻的沉默所决定的理论，我的第一部分文章提出现在可以被当成是对话的是否如他所说。这个问题也许永远不会被解答，那可能让这个多部分的文章无穷尽地进行下去，没有结尾或明确的边界。

2 感谢迈克尔·沃林斯基最近指出佐米耶斯基的故事。

3 尽管这并不是说布朗肖所著的同名书籍的题目就是这个意思。

4 参见米歇尔·福柯，《福柯说真话》（洛杉矶：Semiotext编，2001），165至166页。

5 观众的参与与被邀请嘉宾的参与旗鼓相当。

6 我从未参加过威尔逊的讨论，所以无法解释它们的内容，但从与艺术家本人见面的情况，我得知的是艺术家对于讨论的雕琢是非常重要的，所有记录设备的缺失形成了一个氛围，着重强调参与，以及每个参与者作为活动的见证者的角色。记忆的任务在这里可以被认为是首要的。或者是，由于无法完美地记住，还不如完全地参与其中，通过自身的转变来让自己见证发生过的一切。

7 约翰·兰德是一位独立策展人，为该艺术家自我组织的艺术中心建立一个对话的项目。坎迪斯·霍普金斯是那里的展览策划人。

8 尤恩的《健谈的球棒》展出的形式通常强调它们与用来制成它们的运动器材——棒球拍的关系。但在他作品的语境里——通常讨论第一民族的身份和北美体育文化对于这种身份的商业化——它们经常被看成呼应了图腾柱（以他们为旅游业量身定制的尺寸为准）。在尤恩开始制作这些雕刻的时候我曾经和他一起工作过，我回想起我们讨论过它们与总是装饰了第一民族主题，由大不列颠哥伦比亚省（女皇的代表）省长或温哥华大学校长在正式活动上展示的雕刻棍棒在形式上的关联。每次，这些物品总是狡猾地将主权从第一民族身上转移走，但这也从未合过，并继续成为辩论的话题。

9 参见《密语中的艺术史：在西前沿的二十年》，华睿思编辑（温哥华：军火库纸浆出版社，2002）

10 你现在所读到的是在写完这篇文章后被加进来的，但在这个语境中中断我自己似乎是合适的。

11 记得利贝拉具有备受争议的乐高集中营模型（1996年），最近这件作品被纽约犹太美术馆所收藏。

12 这不是第一次达维奇用对话作为一种亚艺术的形式来强调不可能或拒绝。在他早期与艺术家的“超群体”阿佐罗（超级群体的意义在于每个艺术家也有自己独立的创作实践）的成员一起创造的作品《什么都做过了》（2003），他运用对话来表达不可能实现某些观念艺术作品的现实，仅仅因为这些主意都已经出现过了。但在现今这个关于在艺术中讨论大屠杀的困难的作品里，语调有所不同。这个对话所处的作品之中更象征性地讨论对于知识、失败、死亡和权宜之计的探索，使用各种新观念的图像媒介（以及一个包括了用艺术家的衣物捆绑成的一条从画廊窗户往外的逃生之路的软雕塑）。具有讽刺意味的是，这个关于策略性沉默的对话却完全被《竞选公报》的评论家所忽略，这位评论家详细地谈论了展览中所有其他的作品。见德拉多·亚拉克，“Przezywamy do Końca”，发表于2009年5月28日的《竞选公报》上，14页。

13 在法庭审理和特别是做出判决的过程中发生的对话在结构上的潜流是朱迪·拉杜尔最近一个单屏录像所探讨的内容：一个表面看起来中立的对话实际上是完全在作品题目《问题、回答和判决》（2008）中的三个元素的基础上所建构出的。

14 那些看过这部电影的人也许知道被告恰恰是这个杂志（《e-flux》）的编辑之一，安东·维多柯尔。我深知我的文章可能被认为是一种共谋（与那些已经被指控为共谋的人），我也同时有兴趣建立一种从这种复杂的情况中发言的方式。在回避保持批判性距离的假想之中，也许有可能通过更复杂的批判性思维的概念来不仅思考死去的或有距离的人物，也思考我们与之发生对话的人们和我们所处的语境。

15 有意思的是，在2009年夏天的Artforum杂志中，塔拉纳·纳扎里在评介维多柯尔的活动文章《阶级意识》着重讨论的不是社会阶层的意识，其题目实际指的是e-flux的教育活动，以社会意识的角度，而不是阶级的角度来对之展开讨论。

16 本文刊登于迪特里希·迪德里克森，《论艺术的（剩余）价值》，“反思”系列丛书1，编辑：尼古拉斯·夏夫豪森、卡罗琳·施奈德和莫妮卡·茨维克（柏林：斯滕伯格出版社；鹿特丹：魏特德维茨出版社，2008），48页。

17 玛丽·维达，《华托绘画中的交谈：17与18世纪法国的艺术、文学和交谈》（纽海文和伦敦：耶鲁大学出版社，1992），95页。感谢索任·安德森推荐这本精彩的书。

18 并不是后者缺乏张力。事实上，关于贵族们是否已经在岛上，并且难以离开，或者他们正要上路，这一点仍然存在争议。不管美好的行程是否已经推迟或者接近尾声，对话者仍然是悬而未决的。

19 其中之一是2008年6月在纽约的新的e-flux空间举行的“纽约对话”，另一个是在以上提到的在Witte de With举行的“鹿特丹对话：艺术家”，马萨·罗瑟是主讲。

1 Part I of this ongoing essay, published in *e-flux journal* #3, worked through Maurice Blanchot’s notion of conversation developed in his polyphonic book *The Infinite Conversation*, ed. and trans. Susan Hanson (Minneapolis and London: University of Minnesota Press, 1993). It focuses particularly on Blanchot’s idea of conversation as interrupted thought and speech; and on genuine interruption as coming from *autrui*, or “the other.” Blanchot’s notion of *autrui*, which is somewhat enigmatic and radically open, posits silence as a key form of interruption and a space of neutrality. Thus conversational interlocutors that greet us with silence—such as God, animals, and finally a rock (as these are found in certain films, artworks, and poetry)—featured prominently in the text. Further following Blanchot’s notion that true conversation is shaped by the profound silence of the other, which is always understood beyond binary opposition, Part I posed the question of whether what currently passes for conversation is really that. The question may never be resolved, but is likely to spur the continuation of this multi-part essay infinitely, without end or a clear horizon.

2 Thanks to Michał Woliński for noting Żmijewski’s legacy recently.

3 Though this is not to say that this is what Blanchot meant with the title of his eponymous book!

4 See Michel Foucault, *Fearless Speech* (Los Angeles: Semiotext(e), 2001), 165–166.

5 As audience participation matched the engagement of the invited speakers.

6 I have never attended one of Wilson’s discussions so cannot elaborate on their content, but what I know from meeting the artist is that the crafting of a discussion is of great importance, and that the absence of all recording devices makes for an atmosphere that puts a much greater emphasis on participation and the role of each participant as a witness to an event. The task of memory could here be taken as primary. Or, given the inability to remember perfectly, one could completely give oneself over to participation and let oneself then be the evidence of what took place by virtue of any transformation of the person.

7 Jonah Lundh is a freelance curator developing a program of conversations for this artist-run center, and Candice Hopkins is the curator of exhibitions there.

8 Jungen’s *Talking Sticks* are usually displayed to emphasize their relation to the sports equipment they are made from—baseball bats. But in the context of his work, which often takes up questions of First Nations identity and its commercialization in North American sports culture, they are often seen to echo totem poles (at the size they might be made for the tourist industry). Having worked with Jungen at the time he developed these carvings, I do recall discussions of their formal relation to the kind of carved staffs, which are often decorated with First Nations motifs and paraded at official functions by the Lieutenant Governor of the province of British Columbia (the Queen’s representative) or the presidents of the universities in Vancouver. Each time, such objects slyly enact a kind of transfer of sovereignty from the First Nations, which never took place legally and continues to be a point of debate.

9 See *Whispered Art History: Twenty Years at the Western Front*, ed. Keith Wallace (Vancouver: Arsenal Pulp Press, 2002).

10 What you are reading now was added towards the end of writing this text, but it seemed right to interrupt myself in this context.

11 Recall Libera’s highly controversial *LEGO Concentration Camp* (1996), which was recently purchased by the Jewish Museum in New York.

12 This is not the first instance in which Dawicki has used conversation as a form of meta-art to stress impossibility or refusal. In his earlier work with the members of the artists’ “supergroup” Azorro (supergroup in the sense that each artist also has an independent practice), entitled *Everything has been done* (2003), a conversation expresses the impossibility of making certain works of conceptual art quite simply because they have already been conceived. But in the case of the current work about the difficulty of addressing the Holocaust in art, the tone is very different. The conversation is situated amidst works that deal much more symbolically with the search for knowledge, failure, death, and palliatives, using a variety of neo-conceptual pictorial media (and one soft-sculpture consisting of the artist’s clothes, tied together to form an escape line out the window of the gallery). Ironically, this conversation about strategic silence was totally missed by a reviewer in *Gazeta Wyborcza*, who took time to mention every other work in the exhibition. See Dorota Jarecka, “Przezywamy do Końca” *Gazeta Wyborcza*, May 28, 2009, 14.

13 The structural undercurrents of conversation in court proceedings and the construction of judgments in particular are explored in a recent single-channel video work by Judy Radul: a seemingly natural conversation that turns out to be completely constructed on the basis of the three elements announced in its title: *Question, Answer, Judgment* (2008).

14 Those who have seen the film may know that the defendant happens to be one of the editors of this journal, Anton Vidokle. And I am as aware that my text may be read as an act of collusion (with those already accused of collusion!) as I am interested in forging a way to speak from within such conditions of complicity. In eschewing the fiction of critical distance, it might be possible to think through more complex notions of thinking critically, not only about dead or distant figures, but also about the people we tend to have conversations with and the very conditions we are immersed in.

15 Interestingly, in a recent review of Vidokle’s activities by Taraneh Fazeli in the Summer 2009 issue of *Artforum* titled “Class Consciousness,” the focus is not awareness of social class—rather the title alludes to the educational activities of e-flux, which are discussed in terms of social consciousness, but not in terms of class.

16 Diedrich Diederichsen, “On (Surplus) Value in Art,” ed. Nicolaus Schafhausen, Caroline Schneider, and Monika Szewczyk (Rotterdam and Berlin: Witte de With Publishers and Sternberg Press, 2008), 48.

17 Mary Vidal, Watteau’s *Painted Conversations: Art, Literature and Talk in Seventeenth and Eighteenth-Century France* (New Haven and London: Yale University Press, 1992), 95. Thanks to Søren Andreasen for recommending this fascinating book.

18 Not that the latter is void of tension. In fact there is some debate about whether the aristocrats are already on the island and finding it difficult to leave, or whether they are about to embark. Regardless of whether the good trip is deferred or coming to an end, the conversationalists are in limbo.

19 One was “The New York Conversations,” in June 2008 in the new e-flux space; another was at the above-mentioned “Rotterdam Dialogues: The Artists” at Witte de With, where Rosler was a keynote speaker.

刘鼎：重塑的语境

文：丁达韦

北京艺术家刘鼎的创作具备了一种犹如病毒般的批判风格。无论是照片、雕塑、装置、绘画还是行为艺术，他都能游刃有余地运用这些媒介进行创作，并通过这些作品去质疑那些赋予艺术作品价值和涵义的各种符号和结构；像作品的定价、艺术家签名、制作方法、原创性、展示地点和方式。通过不断的变异，他的作品几乎经受住了任何环境的考验且愈发活力四射，并能感染它所触及的一切。在这一过程中，它也将艺术家的地位、艺术作品、偶尔参与制作作品的工人、展出其作品的画廊和美术馆、收藏家，以及能够为作品制造、强化或否定其不同涵义的观众所依赖的观念范畴和解读语境置于危险的境地。

作为艺术家系列作品《转型期的标本》中的一个组成部分，刘鼎为第二届广州三年展创作作品《产品》（2005），为此，他从邻近城市的大芬村征募了十三位职业画家；大芬村被誉为“中国油画工厂”，每天出产上千幅油画来支撑当地巨大的油画出口产业。在这个所谓的中国最重要的国际艺术展的开幕式上，在刘鼎的安排下，大芬村的画家们在这里表演绘画流水线作业的过程。画家们被安排在广东美术馆内临时搭建的金字塔形的平台上，他们从一块画布移动到另一块画布，为四十幅几乎一模一样的风景画添加各自的部分（一位画棵树，另一位画只鹤，以此类推）。画家们获得他们工作四个小时的工厂标准酬劳。完成的作品留在展场内展示直至三年展结束。

通过展示《产品》这一作品，刘鼎不仅挑战了三年展评价艺术家的标准，同时也质疑了艺术市场赋予艺术品价值的的能力。毕竟，与三年展上其他作品不同的是大芬村制作的艺术品的品质和价值是透明的：质量检验人员将完全符合模板的油画验收为合格，对不符合模板的油画进行修改或者销毁。这些作品的价值也同样一目了然，就像一家名为 Eager Art 的公司在它的网站上向潜在客户解释的：“油画的价格是由绘画的难易程度决定的。”¹ 在《产

Liu Ding: Frameworks Framed

by David Spalding

The critique waged by the work of Beijing-based artist Liu Ding is best characterized as viral. Through his practice, which crosses genres fluidly and includes photography, sculpture, installation, painting and performance, the artist questions the various signs and structures used to confer value and meaning onto artworks. These include pricing schemes, the artist's signature, methods of production, notions of originality, and sites and modes of display. By continually mutating, his work endures and even thrives in nearly any context, threatening to infect all it touches. In the process, it jeopardizes the status of the artist, his artwork, the workers who sometimes fabricate it, the galleries and museums that present it to the public, the collectors who buy it, and, increasingly, the conceptual categories and interpretive frameworks used by viewers who produce, privilege and deny its various meanings.

For *Products* (2005), commissioned for the Second Guangzhou Triennial as an installment of the artist's multi-part series *Samples from the Transition*, Liu Ding enlisted the participation of thirteen professional artists from the nearby city of Dafencun, China's "painting factory" village, where workers produce thousands of paintings daily to fuel a giant export business. Under Liu Ding's direction, the artists performed their assembly-line painting process during the opening of what is arguably China's most important international art exhibition. Working in an ancillary site temporarily annexed by the Guangdong Museum of Art, the painters were positioned on a pyramid of platforms, where they moved from canvas to canvas as they added their contributions (one artists paints only a tree, another a stork, and so on) to forty nearly identical landscape paintings. The painters were paid their standard factory wage for their four hours of work. The resulting paintings remained on view for the duration of the exhibition.

Through his staging of *Products*, Liu Ding challenged the criteria that the Triennial uses to confer merit upon artists, and the ability of the art market to bestow value on works of art. After all, unlike the other works in the Triennial, the quality and value of the artworks made in Dafencun is

MAGICIAN SPACE 魔金石空间

品》中，刘鼎坚持将创作过程所需的劳动力（即劳动者）放到幕前，由此揭示并还原了油画作为一种商品的地位。他留给观众一个问题去思考：大芬村制作的油画与三年展上展出的其他作品有何不同，原因何在？²

为继续讨论具体的语境（context）如何改变我们对艺术及其价值的理解，第二年，刘鼎在法兰克福展出了这些镶上金框的大芬村油画，把这些画以沙龙风格的展示方式挂在一个搭建起来的带有红色墙壁和成套古董家具的起居室里。³ 这些出身卑微、被装在鍍金画框中的油画，在“欧洲”奢华象征的氛围衬托下，身价仿佛扶摇直上；其中许多作品只是半成品，但这些“产品”虽假却又似乎能代表财富和品味。最近，在布里斯托的Arnolfini艺术中心，刘鼎展出了作品《刘鼎的商店——带回家实现你心中的无价》⁴（2008年），从而启动了名为“刘鼎的商店”的全新项目。为了这个项目，艺术家再次回到油画村，订购了十种类似于在酒店客房内随处可见的那些平庸无奇，足以让客人安心入睡的油画，而与它们又有着重要的区别。刘鼎所定制的每幅画中只有符号般局部的图案浮于白色的背景上，其他部分似乎被人从画面上抹去了。例如，一幅画中，夺目的橙色落日悬于一片空白中，而另一作品是潺潺的瀑布凭空流动，蜿蜒于隐去的岩石之间。这些油画经艺术家签名，每幅标价仅100英镑。如同项目名称本身的提示：买家可以将油画带回家并自己（根据心中的“无价形象”）完成空白的部分，或者原封不动地收藏，期待作品的价值随着刘鼎的名声日渐显赫而稳步上升。毕竟，只消花上不足高档饭店的一顿饭钱就能收藏一个上升中的中国艺术家的作品，这样的机会不可多得。而且补全油画不就是对作品外观的一种破坏吗？刘鼎提醒我们，存在于我们心中的形象绝对不是无价的。他暗示买家盈利的可能是否会超越表达自我情感的渴望：你可以选择在画布上继续创作，但这样做无疑会破坏原作，降低油画的价值；你也可以把这幅买来的画当作是一种投资。

在将大芬村油画这一主题推向了极限后，2008年，刘鼎开始将他的注意力从艺术作品的商品地位转向了对于艺术和视觉文化涵义产生过程的广泛研究。语境，作为一件“物品”升华为“艺术品”的决定性因素，又一次成为了艺术家关注的焦点；但这次，艺术家更为谨慎地掂量历史和解读的框架，彼此权衡并加以测试。这也意味着作品在视觉上将产生变化。尽管刘鼎过去的创作中充斥着艳俗美学的特质（kitsch）——如大芬村的煽情的风景和《小人物的狂想》（2005年）中使用的塑料宝石——他的新作似乎尤显严肃。视觉享受即刻降为次要地位，甚至为零。在随后的作品《经验与意识》（2008年）中，艺术家借用一系列黑白风景照片，配以手写文字，并做出了如下论断：我们对风景的理解和脑海中的形象从来都不是中立的，而是被一股更深层的文化力量所左右。

刘鼎在麦勒画廊（卢森）的首次个展*我写下我的一些想法——刘鼎*中，基于由作品《经验与意识》所引发的一些关注及延伸，他将展出一组密切相关的作品来挑战我们赖以驾驭生活和艺术的认知体系。其中的一些作品依然是照片式的画面（快照及视觉素材）和仔细写下的文字的搭配，不禁令人回想起六、七十年代的观念艺术，那种反美学的态度，以及它所具有的被归类、认可和评价的需求。于是，那时表现为激进的却成为了现在的一种风格，借助一整套视觉性的手段来定位一组限定在特定历史条件下的新作，从而去营造一种带有哲学性思考的氛围。

但如果我们仅从展览题目的字面意义来理解，这个展览中刘鼎的作品只是由个人的思考而引发的轻松的表述（可能也无法超越个人思考的范畴）。的确，刘鼎是在与他在这一阶段之前的作品进行着对话。实际上，这个展览不仅

transparent: paintings that accurately resemble their models are approved by quality control agents; those that do not are revised or destroyed. The value of the works is equally clear-cut, as one company, called Eager Art, explains to potential customers on their website, “The price of paintings is decided [by] whether they are easy or hard to paint.”¹ In *Products*, the paintings’ status as commodities is both revealed and undone by Liu’s insistence that the labor (indeed, the laborers) required for their production are visible. Audiences were left to consider how the paintings made in the Dafencun factories differ from the other works on view in the Triennial, and why.²

Continuing his exploration of how context can shift our perception of art and its value, in Frankfurt the following year, Liu Ding presented the Dafencun paintings in gold frames, hung salon-style in a staged sitting room, complete with red damask wallpaper and a suite of carved wood furniture.³ In their gilded frames, surrounded by symbols of “European” luxury, the paintings were clearly adept at social climbing, given their humble origins; even though many were in a state of partial completion, these *Products* were both over the top and somehow plausible markers of wealth and taste. More recently, at Arnolfini in Bristol, Liu Ding offered *Liu Ding’s Store - Take Home and Create Whatever is the Priceless Image in Your Heart*⁴ (2008), initiating a new, ongoing project called *Liu Ding’s Store*. The artist again returned to the painting village, commissioning ten banal paintings of the type one encounters in hotel rooms—those anonymous creations that promise to soothe guests into pharmaceutical sleep—but with important differences. Each painting offers up only a single, iconic image floating in a field of white. Everything else appears to have been erased, so that in one work, a glowing orange sunset hovers over emptiness, while in another, a saccharine waterfall floats in space as it curls around invisible rocks. The paintings were signed by the artist and sold for a mere £100 each. The project’s title is an invitation: buyers can either take home the paintings and complete them (relying on those “priceless images” in their hearts) or they can hang onto the work in hopes that Liu Ding’s reputation will continue to grow and that the work’s value will steadily increase. After all, how often does one have the chance to collect a work by a rising Chinese artist for less than the cost of a good meal? And wouldn’t completing the painting be an act of defacement? The images in our hearts, Liu Ding reminds us, are never priceless. The buyer is implicated whether or not the possibility of profit surpasses the desire for personal expression: one can either add to the canvas, eroding its value by undermining its authorship, or recognize the purchase as an investment.

Having pushed the Dafencun paintings to their limits, in 2008 Liu Ding began to shift his focus away from the artwork’s status as a commodity and began a broader investigation of the production of meaning in art and visual culture. Again, the emphasis was on context as a decisive factor in the elevation of object to artwork, but here historical and interpretive frameworks are more carefully considered, weighed against one another and tested. This signaled a change in the way the work looked. While kitsch had been the ruling aesthetic in much of Liu Ding’s prior practice—the sentimental landscapes of Dafencun and the plastic gemstones used in *Fantasies for Small Potatoes* (2005), to name just two examples—the new work seemed to blanch in its seriousness. Suddenly, visual pleasure was secondary, even relegated. *Experience and Ideology* (2008) followed: a series of appropriated, black and white nature photographs paired with hand-written texts that made assertions about how our perceptions and images of the landscape are never neutral, but instead encoded by larger cultural forces.

For I WROTE DOWN SOME OF MY THOUGHTS - LIU DING, Liu Ding’s first solo exhibition at Galerie Urs Meile, Lucerne, the artist both focuses and extends the concerns raised by *Experience and Ideology*, bringing

MAGICIAN SPACE 魔金石空间

仅是向公众展示精心准备的新作或一本日记体的素描簿；而更是一场经仔细构思的，使我们重新审视我们用来划分世界的观念范畴的心理实验。

我写下我的一些想法——刘鼎 这个展览中的创作并不代表刘鼎创作路线的完全偏离，而是他多年来不断深入探索而产生的结果，通过崭新的形式加以表现。因而，在作品《和马蒂斯的两次相遇》中（在这个展览中的作品均为2009年制作），艺术家将其年少时曾见过的亨利·马蒂斯（Henri Matisse）的作品《报春花，蓝色与玫瑰红色织物》（1911年）的黑白印刷品与嘉士得2009年拍品目录中介绍伊夫·圣罗兰（Yves Saint Laurent）与皮埃尔·贝杰（Pierre Berge）藏品的那页（或那页的图片）并置在一起。在拍品目录的这页图片中，藏品的主人圣罗兰身后恰恰挂着马蒂斯的同一幅作品。这两张图片被随意地粘贴在白板的背面，衬以用来吸引观众视线的粉绿色的外框。（对于刘鼎而言，画框是一个重要的符号，能体现艺术家对于“视觉”和“可见性”的不同理解。前者是生理视觉上的，而后者则是在社会条件作用下的。）

正如大芬村的油画从工厂到三年展并最终进入一个奢华的（即便是人为搭建的）起居室内，刘鼎希望我们去思考《报春花，蓝色与玫瑰红色织物》是如何从一幅图画本身（没有画框，没有环境）变成了一件在著名设计师房中的奢华装饰品；还有，作品如何在与圣罗兰和其它那些组成他的趣味的藏品发生联系后变得价值连城？

在图片的下方，刘鼎写道：

1987年我见到了这幅马蒂斯作品的黑白印刷品，随意、幻想、平静和奔放把我迷住了，我希望自己去到这样一个没有拘束的世界和他一样任意，洒脱。

我不停地临摹，临摹。

2009年在拍卖的画册看到了这个作品，精致的外框，著名而优雅的拥有者，漂亮的居所，美丽的饰物，娇嫩的鲜花，一切是那么的雍容，稳重。

名誉，政治，公共认识度，金钱把这一切变得协调。

最近，在圣罗兰藏品拍卖会上标为第55号拍品的这件马蒂斯作品以35,905,000欧元（含佣金）的天价拍出可能只是偶然。这里有两方面值得注意：一方面，根据刘鼎所讲述的发生在1987年的令其“一时倾倒”的经历，艺术家安排了一幅没有语境，但又能使人意会的画，（诚然，“一遍又一遍地临摹”意指“说话者”在不知章法的情况下试图领会作品精髓却始终不得要领。）；另一方面，则是刘鼎对于伊夫·圣罗兰目录照片的描述，其中充满了溢美之词（“精致的、著名的、优雅的、雍容的、美丽的、娇嫩的、高雅的、古典的”），似乎他欣然接受这个财富、名誉和品位的结合体来改造他对艺术品的看法。然而，上述这两种猜测都无法令人满意，让我们不禁要质疑“说话者”的立场和真实性，对展览中的文本部分进行推敲。（请注意我在这里所使用的称谓的变化，从直呼艺术家的名字到较为疏远的称谓——“说话者”）。在阅读作品中的文字时，我们不仅仅在思考艺术家的想法，也同时面对一种蓄意的挑衅和诡计。

together a body of closely related works in order to challenge the epistemological systems we use to navigate both life and art. With several works again pairing photographic images (snapshots, found visual material) with careful, hand-written texts, one is immediately reminded of the conceptual art of the 60s and 70s, with its anti-aesthetic stance and its need to catalogue, count and comment. But what was radical then has become a style, a series of visual tropes used to situate this new artwork within a particular history and lend it an air of detached philosophical contemplation. Indeed, Liu Ding's exhibition is in dialogue with the artwork of this earlier period, but if we are to take the exhibition's title at face value, it suggests a casual conversation, sparked by (and perhaps not moving beyond) personal reflection. This would be a mistake. The exhibition is not simply a display of recent works or a diaristic sketchbook, elaborated and made public; rather, it is a carefully engineered psychological experiment that asks us to reconsider the conceptual categories into which we've divided our worlds.

The work in I WROTE DOWN.. is not a complete departure for Liu Ding, but rather the result of a deepening exploration of ideas he has been working through for several years, presented in a new way. Hence *Encountering Matisse Twice* (all works in the show are dated 2009), which unites a black and white reproduction of Henri Matisse's *Les Coucous, tapis bleu et rose* [*The Cowslips, Blue and Rose Fabric*] (1911) that the artist had seen as a teenager with a page (or picture of a page) from Christie's 2009 auction catalogue for the Yves Saint Laurent and Pierre Berge Collection, which shows the same work hanging behind its owner, Saint Laurent, in his home. These images are taped casually to a large white background and placed in a pale green frame, which is meant to catch the viewer's eye. (Frames are important to Liu Ding, another obvious but potent symbol of his interest in the difference between vision, which is optical, and visuality, which is socially conditioned.)

As with the Dafencun paintings, which went from the factory to a Triennial and finally to a sumptuous (if artificial) living room, Liu Ding wants us to think about how the reception of *Les Coucous, tapis bleu et rose* changes as it goes from being strictly an image (no frame, no context) to one element in the luxe interior of a famous designer's home. How is the work's value increased through its association with Saint Laurent and the other elements in his taste-making collection?

Below the pictures, Liu Ding writes:

In 1987, I saw this black and white print of Matisse's work, casual, inventive, peaceful, uninhibited. I was enchanted. I was hoping to reach a world as carefree as his. All I could do was copying and copying his work.

In 2009, I saw this work again in color in an auction catalogue, with a very refined frame, a famous and sophisticated owner, in a handsome house, with beautiful decorations and delicate flowers. Everything was so graceful and classic. Fame, politics, public recognition, and money has unified everything under one roof.

It may be incidental that Matisse's work, labeled Lot 55 at the Saint Laurent auction, was recently sold for a staggering € 35,905,000, including buyer's premium. Two more things are of interest here: the positing of an unmediated image with which one could commune, as suggested by the "enchanted" experience in 1987 (indeed, the "copying and copying" implies the speaker has no interpretive rubric as he tries, unsuccessfully to make the work his own); and the celebratory description of the YSL catalogue photo, which floridly overflows with adjectives ("refined, famous, sophisticated, handsome, beauti-

MAGICIAN SPACE 魔金石空间

另一件直接写在彩色照片上的文字作品《艺术无处不在》，也是说话者将装有零食的冰柜误认为艺术品后而得出的结论。冰柜默默地注视着观众，尽管作品的题目提升了它的地位，冰柜似乎知道因为自己不是艺术而令我们失望了，才特意提供所剩不多的饮料和零食来安慰我们。

经常参观美术馆的人都曾有过这样的经历。事实上，美术馆有这种能将任何进入其空间的事物变成艺术的能力，而这种令人迷惑的催化效果是刘鼎的展览作品中又一个值得注意的框架，它也是杜尚（Duchamp）曾提出过最著名的问题。正是杜尚的这些“现成品”成为那些步其后尘的观念艺术家的一个重要的起点。1969年，约瑟·柯淑思（Joseph Kosuth）主张：“不借助任何外部语境的‘现成品’的出现，标志着艺术的关注点从表述形式转向所表述的内容……这一从‘形式’到‘观念’的变化——是‘现代’艺术的开端，也是‘观念艺术’的开端。”⁵因此，杜尚对于观念艺术的影响提供了解读这个展览的又一条线索，因为刘鼎正在重新演绎着现成品的故事，但所使用的视觉语言却来自于杜尚的后来者们。

然而，刘鼎所着眼的是另一个历史的上下文。作品《历史》是一件照片拼贴并饰以文字的作品，艺术家试图为展览中的另一幅作品《照片》设计一段异质的当代艺术史。《照片》本质上是一张经艺术家全面处理的未曝光的相纸，形状为30 x 40 cm的长方形，被固定在较大的、镶黑框的白色背景上（135 x 125 cm）。作品玩笑式的空洞名称，使观众可以从不同的视角观看《照片》。我认为作品所探讨的是照相媒介的物质性（而不是号称作为打开另一个世界的窗口）以及它与“持久性”的指向性关系，这种关系在Dinh Q. Lê使用未曝光的胶片制作的各类编织作品中经常能够见到，其反映的是尚未发生的却可能发生的历史；杉本博司拍摄的电影屏幕的长曝光照片也具有相同的特质。每位观众都会对此作品产生不同的联想。

但是，刘鼎希望观众在理解《照片》时能将其与三幅特定的作品联系起来：伊夫·克莱因（Yves Klein）的《空》（1985年），克莱因在个展“在原始的状态下将感觉凝滞于图像性的敏感中”中展出清空的画廊和其中空无一物的玻璃柜；汤姆·弗雷德曼（Tom Friedman）通过“凝视着纸”而制作的《1000小时的凝视》（1992-1997年），以及Ignasi Aballi 2001年使用修正液将一面镜子涂成白色的作品。把一台冰箱放入泰特美术馆里，它是否就成为了一件艺术品？让一张空白的相纸与当代作品进行对话，它是否也成为了一件艺术品呢？答案正如刘鼎对于冰箱问题的回答：“这很难说。”

刘鼎一直在强调作品的语境和我们对作品的判断的关系。你可能认为，这些被刘鼎介定为《照片》的先例的作品充其量只是虚假的形态，他们之间也只是表面的形似而已。然而，“空”（或空白）的概念是整个展览的核心，因为展出的许多作品保留了很多空白，我们可以在上面投射任何我们想要的涵义。通过运用文字和并置的方法，刘鼎利用了我们的可暗示性，鼓励我们在试图理解眼前的作品时尝试使用不同的概念框架。早在二十世纪六十年代初，美国艺术家罗伯特·莫里斯（Robert Morris）也简明扼要地阐述了此类问题：

从主观的角度来看，不存在真正的“空无一物”——空白形式（Blank Form）或任何其他缺失情形都说明了这一点。

ful, delicate, graceful, classic”) as it seems to uncritically embrace the conflation of wealth, fame and taste that have reshaped the artist's perception of the artwork. Neither of these possibilities is satisfying, but instead calls into question the position and authenticity of the speaker (notice my slippage here, between the artist's name and the more distanced “speaker”), which is constructed through our engagement with the exhibition's textual component. In reading the works' inscriptions, we are not merely reflecting on the artist's thoughts, but are confronted by something else—a deliberate provocation, a ruse.

Art is Everywhere, the title of another work pairing a color photograph with text, is also the conclusion drawn by the speaker after mistaking a refrigeration unit containing snacks for an artwork. With its strangely anthropomorphic proportions, the refrigerator stares out at viewers dumbly, offering its last few soft drinks and snacks as if in consolation for having disappointed us for not being art, despite the title that graces it.

Everyone who frequents contemporary art galleries has had an experience like this one. In fact, the institution has the power to transform anything that enters it into art, and this sometimes disorienting catalytic effect is yet another framework to be considered in the context of Liu Ding's exhibition. It's an issue most famously introduced by Duchamp, whose readymades were a central point of departure for the generation of conceptual artists that followed. In 1969 Joseph Kosuth argued: “With the unassisted readymade, art changed its focus from the form of the language to what was being said...This change—one from ‘appearance’ to ‘conception’—was the beginning of ‘modern’ art and the beginning of ‘conceptual’ art.”⁵ Thus, Duchamp's impact on conceptual art provides another interpretive clue in the exhibition, for Liu Ding is rehearsing the story of the readymade, but deploying the visual language of Duchamp's successors to do so.

Liu Ding, however, has another genealogy in mind. With *History*, a casually assembled photo-collage embellished with text, the artist plays with the possibility of locating another work in the exhibition, *Photograph*, within an idiosyncratic history of contemporary art. *Photograph*, essentially a piece of unexposed photo paper that the artist has fully processed, is a 30 x 40 cm white rectangle mounted on a relatively large (135 x 125 cm) white background, inside a black frame. With its teasingly empty title, *Photograph* can be engaged from any number of directions, suggesting to me discussions of the photographic medium's materiality (rather than purporting to be a clear window onto other worlds) and its indexical relationship to duration, seen in works as varied as Dinh Q. Lê's weavings made from unexposed film, which are meant to reflect potential histories that have yet to happen, and Hiroshi Sugimoto's long-exposure photographs of movie screens, respectively. Every viewer will have different associations.

However, Liu Ding invites viewers to understand *Photograph* in relation to three specific artworks: Yves Klein's *La Vide [The Void]*, 1958, an empty vitrine in an empty gallery presented in his solo exhibition “The Specialization of Sensibility in the State of Raw Materials into Stabilized Pictorial Sensibility”; Tom Friedman's *1,000 Hours of Staring* (1992-1997), which is made of “Stare on Paper”; and a 2001 work by Ignasi Aballi in which the artist painted a mirror white by covering it with correction fluid. Does putting a refrigerator in the Tate make it art? Does putting a blank piece of photo paper in dialogue with works of contemporary make it art? As Liu Ding says of the refrigerator: “It's hard to tell.”

MAGICIAN SPACE 魔金石空间

只要“形式”（或最为宽泛地讲：情形）尚能被理解，只要它能够永久地在受众的理解范围内作为一个物体存在，那么当我把它称之为艺术时，受众就能以许多不同的方式对它做出反应。当然，如果我并不称之为艺术，那么受众的反应方式将截然不同。艺术在本质上是一种情形，人在艺术中根据自己对艺术的感知度而做出反应。⁶

在这整个展览中的作品与观念艺术的精神有很多地呼应。刘鼎试图在这里诠释的许多问题其实并不新鲜。尽管展览的作品借用了那个时期特有的视觉语言，艺术家可能并没有意识到，四十多年前的艺术家们在努力重新定义艺术的过程中，早有此类作品的原形。正如我在前文中提到的，刘鼎此次展览的作品植根于对当代中国城市价值观的批判。顺着自己的创作轨迹，他发现了关于艺术作品地位、价值和涵义的问题，或者更宽泛地讲，发现了关于我们划分“现实”的本体论价值观的问题。陷于刘鼎编织的网中，我不得不承认，将刘鼎的探索与六、七十年代以欧美艺术家为主体的创作之间的比较，也揭示了塑造我自身艺术修养的历史和文化力量。更重要的是，在思考和比较处于截然不同的语境中艺术家的创作时，我们如何能不断地重塑“当代性”（contemporaneity）。

在刘鼎的展览中，艺术史在作品《历史》中被援引，而又在作品《忽略》中被彻底颠覆——一块大理石上放着一部超级完整虚构的艺术史集（名为：《中国当代艺术史：19XX—2050》），大理石上写着“忽略是编撰历史的开始。”它所表达的是：（艺术）历史，虽然声称客观中立，实际上是基于排他性和个人偏好的，是不可靠的。这种对历史的不完整性、偏颇性和排他性的看法已被学术界所认识，但刘鼎的作品进一步激活、体现并令观众体验到了这一观点，并即刻令我们质疑自己刚刚才对展览中的其它作品做出的判断。这个展览利用这种方式不断地给我们抛出理解其中作品的线索，又提醒我们去抛弃它们。

《我们常常为制造出来的命题投入感情》是一个半开半掩的黑色铁盒，上面写着：“假设这是一个讨论的开始。”这一作品寓意一种扭曲了的极简主义姿态，如同被抽离的罗伯特·莫里斯（Robert Morris）或索利·莱维特（Sol LeWitt）。铁盒的神秘和磁性吸引着你去发现其中可能藏有的殷实内容，只是匆匆一瞥，却发现其中空无一物。如果这真是讨论的开始，我们必须得找到一些讨论的话题。然而，评价这件作品，或仅仅描述它在展览环境中的形式特征或语义功能，都能证实艺术家的观点：任何事物，无论是独断的或具有普遍意义的，都能成为一个空白的屏幕，任由我们投射不同的涵义。这一作品并不“关于”任何事物，它是一个故意的留白，指向观众，着力于表现观者的思考框架和对内容的期望。刘鼎告诉我，他意图将《我们常常为制造出来的命题投入感情》用作展览的开场白。它“事实上并不代表任何事物，只是我虚构的主题。但因为作品被置于展览的环境中，观众将开始思考它的意义并投入情感。”

展览中最为出色的作品《描写、叙述、描写、叙述》将两个中式花架叠摞在一起，用以表现我们的世界观如何深刻影响我们观察与想象的方式。如同凝结在物质文化中的思想一般，每个花架作为展示家养植物的场所，都体现了有关自然的特定理念，而非寻求中立。下面的花架由根茎状的轮生树根制成，其扭曲盘旋的外形让人不禁联想到蛇形的肌肉、卷曲的触角和未被发掘的地下世界。制作方式是具有数百年历史的中国传统根雕技艺，通过雕刻、着

Of course, Liu Ding is again highlighting the relationship between a work's context and the judgments we make about it. One could easily argue that the works chosen by Liu Ding as precedents for *Photograph* are nothing more than false-morphologies, whose relationships to one another run no deeper than formal similarities. However, the notion of the void (or that which is blank) is central to the entire exhibition, because many of the works in the show are nothing more or less than blank screens onto which we can project whatever meanings we like. Through his use of text and juxtaposition, Liu Ding plays on our suggestibility, encouraging us to test a variety of conceptual frameworks as we try to make sense of what we're seeing. American artist Robert Morris succinctly described this exact same set of issues with concision and clarity in the beginning of the 1960s:

From the subjective point of view, there is no such thing as nothing—Blank Form shows this, as well as might any other situation of deprivation. So long as the form (in the broadest sense: situation) is not reduced beyond perception, so long as it perpetuates and upholds itself as being an object in the subject's field of perception, the subject reacts to it in many particular ways when I call it art. He reacts in other ways when I do not call it art. Art is primarily a situation in which one assumes an attitude of reacting to some of one's awareness to art.⁶

Throughout the exhibition, one finds consonances with the cannon of conceptual art; many of the issues addressed by Liu Ding here are not new *per se*. Though the show relies on the period's visual language, the artist may not be aware of the historical precedents that were set by artists working over forty years ago as they struggled to re-define art. As I have indicated above, Liu Ding has arrived at the questions raised by this exhibition—about the status, value and meaning of an artwork, and, more broadly, regarding the ontological categories into which we sort “reality”—by following the logic of his own practice, which is rooted in a critique of values in contemporary urban China. Trapped in Liu Ding's web, I must admit that my comparison between Liu Ding's investigation and the work of primarily American and European artists of the 1960s and 70s reveals as well the historical and cultural forces that have shaped of my own academic training. More importantly, it also raises questions about how contemporaneity must be continually reformulated when we consider and compare artists working in radically different contexts.

In Liu Ding's exhibition, art history is invoked by *History* and then turned on its head with *Omission*, a marble stone supporting an invented, impossibly complete art history book (*A History of Chinese Contemporary Art: 19XX to 2050*) and bearing the inscription “Omission is the beginning of the writing of history.” Here (art) history is presented as unreliable, based on exclusions and personal preferences, despite claims to objectivity and neutrality. While the notion that history is always partial, biased and based on the logic of exclusion is now commonly accepted within the academy, in Liu Ding's exhibition, the concept is activated, embodied and experienced, as it poses a real-time challenge to the conclusions we may have just drawn about other works in the show. In this way, the exhibition constantly offers frameworks through which to understand the works, only to smash them.

We tend to become emotionally involved in subject matters that were invented is a partially opened, black iron box, upon which is written, “Let's suppose this is the beginning of a discussion.” The work suggests a deformed minimalist gesture, a defiled Robert Morris or an orphaned Sol LeWitt. Mysterious and magnetic, the box lures you with the promise of its plenum, but a quick look inside

MAGICIAN SPACE 魔金石空间

色、抛光等步骤使大自然的“现成品”更令人叫绝。在这个颤颤巍巍的花架上方，是另一个略小一些的用高温瓷烧制成的花架，一件难以置信、有着蓝、白色相间的山水图案的瓷器；在这个图案的上方，绘有一位渔夫端坐于小舟之上。在当代艺术的世界里，平台和作品支架通常总是方形和白色的，似乎每每在我们仔细端详它所托举的艺术作品或珍贵物件时它就消失了。在这个作品中，平台本身被赋予了文化的涵义——就像承载知识的平台——展现的是不同的表达方式和观察方式，而非植物、物品或其它艺术作品。

观看我写下我的一些想法——刘鼎这个展览时，你最终会开始质疑我们赖以体验并划分视觉景观的根本假设，就像我们在调试一架老万花筒的视角时，先朝向光亮处举起，再旋转一下它，去体会它所产生的不同效果。通过他的创作，刘鼎让我们更清楚地意识到，观看绝不是纯视觉的。他让我们重新思考我们固有的习惯，无论对艺术或生活都应尝试新的解读方式。

翻译：黄一

¹ <http://www.eager-art.com>, 于2009年3月6日最后一次登陆。

² 摘自我的文章《无价的图象，无心的绘画：刘鼎的批判与共谋》引言部分。发表于《刘鼎——产品》，英国Arnolfini艺术中心出版，2008年，70-73页

³ 刘鼎的展览“转型期的标本——产品”在2006年6月29日至7月22日期间在德国法兰克福L.A.画廊展出。

⁴ 于2008年6月28日至8月31日期间在英国布里斯托Arnolfini艺术中心的“远西 (Far West)”展上展出。

⁵ 约瑟·柯淑思，《先哲学后艺术》，国际工作室，(1969年11月-12月)。再版于约瑟·柯淑思《先哲学后艺术之后续》文集，1966-1990年，G. Guercio编辑，由Jean-Francois Lyotard作序(剑桥，麻省：MIT出版社，1991年)。

⁶ 罗伯特·莫里斯，《空白形式(1960-61年)》，再版于Peter Osborne, ed., 《观念艺术》(纽约：Phaidon, 2005年)，第195页。

⁷ 在2009年3月2日写给作者的一封信中，刘鼎写道：“我想把这件作品作为展览的开始。我在黑色铁盒上写下的句子‘假设这是一个讨论的开始’是我为此次展览确定的开场白和主要思路。”

verifies that it is indeed empty. If this is, in fact, the beginning of a discussion, we're going to need to invent something to talk about. And yet to write about this work, even if only to describe its formal qualities or semantic function within the context of the exhibition, validates the artist's point: anything, however arbitrary or generic, can become a blank screen onto which we readily project meanings. Instead of being “about” anything, the work is a deliberate cipher, pointing back toward the viewer and highlighting our own frames of reference and desires for content. *We tend...*, Liu Ding told me, is meant to be the “opening line” of the exhibition. It “actually doesn't represent anything, it's a subject matter I have invented. But because it's placed in the exhibition, people will begin to develop their thoughts around it and invest certain emotions into it.”

One of the strongest works in the exhibition, *Descriptive, Narrative, Descriptive, Narrative*, pairs two Chinese plant stands to show how our worldviews profoundly shape the way we see and imagine. Like ideas congealed into material culture, each stand—a platform for the display of domesticated nature—embodies particular conceptions of nature, rather than purporting neutrality. The base pedestal, made from a rhizomatic whorl of roots, whose twisting forms simultaneously suggest snaking muscles, curling tentacles and an untapped, subterranean world, is part of a centuries-old Chinese tradition of root carving that “assists” nature's readymades through carving, staining and polishing to make them more fantastical. On top of this tremulous creature rests another, smaller stand, this one fashioned out of molten porcelain, an impossible ceramic landscape of melting blue and white mountains; on top, a painted scene depicts a fisherman perched on his boat within the same landscape. In the world of contemporary art, platforms and stands are usually rectilinear and white, pretending to disappear as the offer up artworks or precious objects for our scrutiny. Here the platforms themselves are culturally coded—like the platforms on which all our knowledge rests—displaying modes of representation, ways of seeing, rather than plants, objects or other artworks.

Viewing the show *I WROTE DOWN SOME OF MY THOUGHTS - LIU DING*, one finally begins to question the most fundamental assumptions about how we experience and categorize our visual landscape. Moving between the works in the show, it's as if we are testing the different lenses and filters of an antique kaleidoscope, turning it again and again as we hold it toward the light. Through the exhibition, Liu Ding heightens our awareness of the fact that seeing is never purely optical, inviting us to rethink old habits and make new interpretive choices both within and beyond the gallery's walls.

¹ <http://www.eager-art.com> last accessed on March 6, 2009.

² Portions of these introductory paragraphs previously appeared in my essay *Priceless Images, Heartless Paintings: the Critical Complicity of Liu Ding*. In: *Liu Ding - Products*. Bristol: Arnolfini, 2008. pp. 31-37.

³ Liu Ding's exhibition “Samples from the Transition - Products” was on view at the L.A. Galerie, Frankfurt (Germany) from June 29 to July 22, 2006.

⁴ Presented in the exhibition “Far West”, an exhibition on view at Arnolfini, Bristol (UK) from June 28 to August 31, 2008.

⁵ Kosuth, J. (1969). *Art After Philosophy*, *Studio International*, November-December 1969. Reproduced in Kosuth, J. (1991). *Art After Philosophy and After*, *Collected Writings, 1966-1990*. Guercio, G. (Ed.), with foreword by Lyotard, J-F. Cambridge, Mass: MIT Press.

⁶ Morris, R. (1960-61). *Blank Form*. Reproduced in Osborne, P. (Ed.) (2005). *Conceptual Art*. New York: Phaidon. p.195.

⁷ “This is the work I tend to place at the beginning of this exhibition. The sentence written on the black box, ‘Let's Suppose This is the Beginning for a Discussion’ is really my opening line and idea for this exhibition.” Liu Ding in an email to the author, dated March 2, 2009.

消费者的预警器 文 | Nav Haq

“在刘鼎的作品中，商品购买和消费主义的复杂关系是不断出现的主题之一。其著名的项目“转型期的标本”含义丰富，将艺术品的创作放入到复杂的供需链中进行考察。项目的每次展示都能给人带来意想不到的变化。刘鼎别出心裁地与著名的“绘画加工厂”大芬村的工人合作，以美学的方式呈现真实的艺术品加工制造，突出艺术品在经济与文化的错杂关系中具备的含义，同时又在某种程度上动摇了传统意义上生产制造与消费之间的对立关系。

“标本”系列的第一个项目《产品》原本是受 2008 年第二届广东三年展委托创作的。项目具体地展示了艺术品工厂加工的过程，制作了一组几近相同的风景画。通过对价值、著作权和劳动消耗等观念的挑战，消费主义的命题凸显出来。定义这一项目的困难性恰恰是它的优点之一，这在某种程度上是显而易见的。这些风景画本身就以风格和品味的尺度检验了我们的敏感度，同时又引领人们思考新的生活方式的出现如何变成更为广泛的消费文化的新焦点。

此后在法兰克福，L.A. 画廊又一次展出了这个项目；在特意布置成传统欧洲会所风格的空间内，这一新的装置为整个项目提供了全新的语境。画作以沙龙的风格悬挂在仿制的内墙之上，有意选择了特定时代的家具进行搭配，使得整个空间显得雅致富丽。这样一来，整个装置就在某种程度上从其原初的制作过程中分离出来，在思考商品购买在艺术中扮演的角色和历史的同时，恰当地拓展了“标本”系列的叙事层面。画作背后的故事脚本被修改，在过于简单的“东西方”观念上设置了诱人的陷阱；但更重要的是，它引导你去理解作品的言外之意，似有似无地暗示着劳动过程的本质。

2008 年，在布里斯托的阿诺菲尼，受展览“远西”之邀，刘鼎展示了“标本”系列的又一项目。“远西”是一个实验性的“作为概念店的展览”，将由于新的经济中心出现而不断改变的全球经济作为主题。刘鼎为作品取名《买回家，实现你心中的无价》，移植了 L.A 画廊展出过的整个装置，并加入了全新的部分。他再次找到了大芬村的画工合作，让他们制作了 100 幅画。不同的是，画工们这次被要求制作出 10 套不同主题的“未完成”画作。画布上能看到的是传统风景画的种种残像，如瀑布、山峰、日落、一棵树、一座房子等等，画布的其余部分则完全空白。观众则将承担消费者的角色，可以以每幅 100 磅的价格买下这些画作。他们可以回到家里任意在画布上添加个人的想象，自己完成这些作品。

将展示过的场景布置与全新的画作结合起来，项目获得了全新的语境，关注的焦点放在了消费主义更为当代的形式即个体化上。主体性是你的特权，你积极地成为了物品的共同制造者之一。完成这个项目后，刘鼎公然地将消费与生产制造、商品购买与劳动合为一体，向“劳动”问题本身发难。与任何成功的事情一样，他让你好奇地猜想接下来会发生什么。

Consumer Seismography

by Nav Haq

The complex cycle of patronage and consumerism is one of the recurring themes in the work of artist Liu Ding. His renowned, multifaceted project *Samples from the Transition* places the production of artworks within a complex chain of supply and demand. But each time it is presented it returns with an unexpected twist. A unique collaboration with workers from Dafencun - renowned as the 'painting factory village' - the project aestheticizes the actual manufacture of artworks, highlighting their implication in the cycles of economy and culture, but also creating a certain slippage between the traditionally opposing poles of manufacture and consumption.

This first instalment of the *Samples from the Transition* project entitled *Products*, originally commissioned for the 2nd Guangzhou Triennial, 2008, presented with a certain performativity the factory manufacturing, through which a quantity of generic, near-identical landscape paintings were created. Whilst simultaneously challenging the notions of value, authorship and labour, the issue of consumerism emerges. It is somehow apparent that the difficulty in defining the project is one of its strengths. The paintings themselves test our sensibilities within the sliding scale of style and taste, but they also reflect on how the emergence of lifestyle trends have become the new focus of wider consumer culture. Later presented at L.A. Gallery, Frankfurt, within the constructed setting of a traditional European lounge hang, the new installation offered a new context for the works. Hung salon-style on the burgundy walls of the mock-interior, the setting also included a distinct selection of period furniture, completing the refined ambience of the space. Somewhat detached from their original process of production, and reflecting on the role and history of patronage for art, the installation neatly extended the narrative of the *Samples...* project. This revised scenario for the story of the paintings offered the alluring trap of simplistic "East/West" perceptions, but more significantly, invited you to invest in understanding the layers of connotation in the work, hinting much more ambiguously at the nature of the labour process.

At Arnolfini, Bristol, 2008, Liu Ding has presented the next instalment of the *Samples...* series set within the context of the Exhibition "Far West", an experimental 'exhibition as concept store' that thematizes the nature of the changing global economy due to new economic centers emerging. For this new staging, entitled *Take home and create whatever is the priceless image in your heart*, Liu Ding has re-presented the installation from Frankfurt, but with a whole new participatory component. The artist has extended the collaboration with the Dafencun painters by asking them to produce another edition of 100 paintings. The difference this time being that they have been commissioned to produce 'unfinished' paintings in ten different variations. The canvases all possess different fragments of a traditional landscape - perhaps a waterfall, a mountain, a sunset, a lone tree, or maybe a house - floating within a blank plane. The viewer in this case is treated as a customer and is invited to purchase a painting. Within the freedom of their own domestic space, they are able to complete the painting themselves in fitting with their personal envisionings.

The combination of the re-presented *mise-en-scène* alongside the newly available paintings has become re-contextualised yet again, investigating a more contemporary form of consumerism - that of individualisation. Subjectivity is your privilege, and you are thus actively implicated as a co-producer of the artefact. With this new stroke of the *Samples...* project, Liu Ding has distinctly problematized the issues of labour by overtly synthesizing consumption and manufacture, patronage and labour. Like any successful enterprise, he leaves you guessing as to what's coming next.

无价的图象，无心的绘画：刘鼎的批判与共谋

文 | 丁达韦

“马克思曾偶然在玩笑中提到过商品的灵魂，假若其确实存在，它就会是灵魂世界中所能碰到的最为移情的东西，因为在它眼里人人都是买主，它孜孜以求地要依偎在你手中，钻进你的住所 é é 一个穷汉子经过陈列着精美昂贵商品的商店橱窗，商品对着他款语连连。这些物品并不对这个人感兴趣，也不会分享他的情绪。”
(瓦尔特·本雅明：《波德莱尔：发达资本主义时代的抒情诗人》，1938)

一位自1990年起开始买进中国当代艺术的纽约曼哈顿收藏家说，她昨天刚刚看到自己收藏的中国作品价值翻了一百倍。“而且这种情况会不断持续下去，”她补充道。
(卡露·魏高尔，《中国：当代艺术新前沿》，纽约时报，2006年4月1日)

刘鼎是位针对当下的考古者。他渲染、规划日常事物，扩大其含有和培育的文化渴求，通过这种方式挖掘它们的内涵。《买回家，实现你心中的无价》(*Take Home and Create Whatever is the Price-less Image in Your Heart*, 2008年)是刘鼎为阿诺菲尼的展览“远西”(Far West)所做的项目，读出项目的英文名称就需要长吸一口气。这个装置项目是艺术家发布的一连串相关项目中最新的一个，其中包括《转型期的标本》(*Samples from the Transition*)系列——一个以集体的方式展示艺术品与商品模糊的界限下种种光怪陆离图景的作品。这些作品通过挪用、表演以及设置场景的策略，质疑艺术品被赋予的种种象征和结构。对作品进行标价、艺术家的签名、作品制作方法、原创的观念、展示的地点和方式，种种策略不一而足。刘鼎在作品中进行的批判恰似病毒一般，它不断地变异生长，几乎可以在任何语境中生存，威胁着要感染它接触过的一切。在这一过程中，艺术家本人的地位、他的作品、制作作品的工人、展示他作品的博物馆和画廊、买下它的收藏者以及授予或者否定作品含义的批评家都统统收到损害。刘鼎在最近的项目中，揭示了艺术在我们这个商品文化环境中进退两难的境地，制造出曲折无尽、批评与共谋混居的莫比乌斯带(mobius strip)。

中国疯狂的资本增长中滋生了无数怪诞与矛盾，《转型期的标本》使得观众当面对峙与这一过程息息相关的物品。2005年，刘鼎完成了一系列以《小人物的狂想》(*Fantasies of Small Potatoes*)为名的装置作品，使用了与权力密切相关的物品，包括一把枪，一个地球仪，一张钱币和一台笔记本电脑，他用自己代表性的材料之一——金光闪闪的人工宝石——将这些物品完全镶满。作品放在光华耀眼的玻璃橱窗内展示，这让人想起百货公司的商品橱窗；整个装置艳俗靡华，引发人不安的情绪，而这恰恰是因为它的样子如此诱人。最终，“狂想”催生了暴力、贪婪与支配的叙述，但闪闪发光的宝石告诉我们，这些想象好似儿童卡通，无关道德。就好像在物品的魔魅和产生的效力下，他人的痛楚显得无足轻重。你只需拿起报纸就能看到这类景观频频出现在画廊之外的现实之中。如果说中国的经济如火山爆发般疯狂，那么它自己已被深深埋藏在消费文化巨大而苍白的图景里。刘鼎通过他的作品并不止是为这一“转型”提供例证，他在试图将我们挖救出来。

项目《产品》(*Products*) 原本是受第二届广州三年展委托创作的,是“标本”系列的姊妹篇。艺术家从深圳的大芬村——中国著名的“绘画加工厂”,每天生产上千幅画以供出口之需——邀请了 13 位专业画手,让他们在这个可称为中国最重要的国际艺术展的开幕式上演示了流水线绘画的制作过程。开展时,广东美术馆临时借用的辅助场地上搭建了一个金字塔式的平台,画手们上面快速地从一幅画走到另一幅画前,流水作业,完成了一系列几乎相同的风景画(一个人画棵树,另一个人添上只鹤鸟,如此往复)。画手们会拿到和在工厂里干活一样的标准工资,他们完成的画作就在展览期间展出。2006 年,作为这一项目的拓展部分,这些画又被送往德国法兰克福,在 L.A. 画廊(L.A.Galerie-Lothar Albrecht) 内,配合着有意布置的艳俗而气质相符的室内装饰再次展出。

对《产品》的多重指涉来说,展出的地点至关重要。广东美术馆地处珠江三角洲这一事实是这个项目得以实现的基础:那里是中国南方城市的密集带,深圳、广州都地处其中;这两个城市曾经历了 1970 年以来经济迅猛离奇的爆发,自此珠江三角洲地区形成了城市星棋密布的网络——诱人的机遇发出召唤,危险的颓靡又让人望而却步。其代表城市广州作为发达资本主义的最低点(或是最高点),是刘鼎进行其探索的完美场所。

策展方努力创造一个可持续交流的艺术平台是一方面,但另一方面,最近的广州三年展正如世界上其他地方不断举办的双年展或三年展一样,成为了艺术市场中重要的一环;通过被选择(很可能是由一个专家组决定)参加展览和展览中的呈现,艺术品的地位和价值将在这里得到确认和提高。此外,通过画册的出版和媒体报道等众多相关的造势宣传,参展艺术家的声誉会得到很大提高。通过这个作品的展示过程,刘鼎对三年展评鉴艺术家的权威性提出质疑,同时向艺术市场衡量作品价值的的能力发出诘难。毕竟像大芬村出产作品的质量和价值也完全不是任意而为的产物:那些作品完成后将受到严格的质量检测,看看它们是否精确地忠实于原作;不合格的作品将被修改或者销毁。作品的价值同样清楚无误,一个从事此行业的名为“热切的艺术”的公司在其网站上对买家宣称:“作品的价格将视作画的难易程度而定。”

“对消费者来说,艺术的使用价值即它的本质是个受膜拜的神物,这一神物——即他们误以为是艺术作品真正价值的社会价值——成为它唯一的使用价值,是他们唯一享用的品质。任何事物只有当它被交换时才是有价值的,而不是因为事物本身。”

(T.W. 阿多诺、M. 霍克海默,《启蒙辩证法》,1947 年)

广州和其所处的珠江三角洲地带培育了今天资本主义最为发达的一种形式,而这里的三年展也是艺术品接受洗礼、盖上艺术世界通行证大章的集中地。《产品》在法兰克福的再现证实了法兰克福为激活这个装置作品的另一面的反思的批判性提供了绝佳的地点。

以下这段典故值得一提:法兰克福学派的几位重要学者——马克思·霍克海默、T.W. 阿多诺、赫尔伯特·马尔库塞、里奥·洛文塔尔和艾里希·弗洛姆——曾于上世纪 20 年代末 30 年代初在法兰克福的社会研究所工作(之后流亡美国);在与瓦尔特·本雅明的对话中,他们构建了一整套精密的跨学科工具理论,将之用于被他们称为“文化工业”的分析中。

新马克思主义者所言与所谓法兰克福学派的批判理论接近，他们将资本主义的意识形态视为大众媒体文化形式背后的发动机（从肥皂剧、广播、通俗艺术到视觉文化）；他们的著作试图唤醒读者，更正他们的脚步以避免消费这些有毒的乐趣。正如道格拉斯·凯纳 (Douglas Kellner) 指出的，“法兰克福学派认为，大众文化带来了欲望、梦想、希望、恐惧和渴求，同样也带来了消费产品无止境的欲求。”如果说刘鼎使用了物质文化的“标本”对中国飞速发展的经济所带来的种种怪诞的自相矛盾和集体幻想进行诊断，那么他的作品所依赖的正是法兰克福学派最先构建一整套方法论。

为了创作《买回家，实现你心中的无价》，延续《标本》系列的观念，刘鼎设计了 10 幅画，这类画经常可以在酒店房间里碰到。画作都是匿名的，会像安眠药一样把观众催眠，但与《标本》相比，它有几点重要不同。10 幅画都处于未完成的状态，每幅画上只能见到白色背景上一个单一的符号图象。画中的其他地方像是被擦掉了一般，比如说有幅画中落日高挂在一片空无之上，另一幅画中瀑布生硬而不自然，似乎漂在空中，绕着看不见的岩石曲流而下。因此，在这里，我们有关秀丽风景的幻想变了质，我们那种渴望自然千古不烂地安慰人心的想法也没了根（10 幅画中有一幅例外地画了美国殖民地风格的庄园，但是其姿态同样是空无一物的）。接着艺术家又一次去了大芬村，原样复制了 10 套画出来。按照大芬村的生产逻辑，制作出来的画并不是艺术家心中那无价的图象的反映；正相反，它们只是被理解为商品，以尽可能快的速度生产出来，流水线风格，完全按模版复制。配套的质量检测可以保证复制出来的画与原作精确一致，否则画作将被废弃不用。

刘鼎为“远西”设计的 10 幅画都由其本人签名，将以每幅 100 英镑的价格出售。因此，项目的题目既可以看作一个命令，也可以看作一种邀请，观众需要权衡心中的各种考虑。10 幅画给了观众一个选择的机会：要么把它买回家、完成；要么等待，期待刘鼎的签名可以确保作品稳步升值，说不定那一天就可以在拍卖上赚得盆满钵满。毕竟，看看如今像火箭般窜升的拍卖成交价，哪个中国的当代艺术家能让你用不到一餐美食的价格买下？艺术市场的投机从未如此火爆，越来越多的买家将艺术视为可以获得非凡回报的潜力投资。而完成作品这一行为就不会是毁坏、涂鸦的行为吗？刘鼎提醒我们，我们心中的图象，从来不是无价的。

《买回家，实现你心中的无价》以及《标本》系列与很多艺术史上的先例相关联，只不过刘鼎加大了赌注的筹码。上世纪 80 年代，美国的艺术家们从法兰克福学派那里学会了创作这样一种艺术作品：它们与日益夸张的艺术市场既抵触又有共谋关系，使得人们很难判断它们的实在功效¹ 在一系列古怪的相互转换中，这些具有自我批判性的艺术品常常反被它们所责难的市场所容纳。有些作品——如杰夫·昆斯 (Jeff Koons) 的早期雕塑（如他创作于 1981 年的代表作《潮湿 / 干燥双层》，创作于 1981 年）用商品替代艺术对象（在这个作品中人们看到的是真空吸尘器），强调二者之间的可交换性。这看起来与刘鼎在广州三年展背景下展示《产品》有些相似，其作品姿态立即使得展览中所有艺术品的价值问题被质疑。昆斯的这件真空吸尘器放置在画廊内一个特制的有机玻璃盒内，丹佛雷文式 (Flavin) 的荧光照在上面，使得吸尘器担负着艺术对象的地位和价值，而其批判立场则化为会心一笑。其他作品，像阿兰·

马库伦 (Allan McCullum) 的《替代品》(*Surrogates*, 1982年) 和《完美的车》(*Perfect Vehicles*, 1986年) 分别有效地利用了绘画和雕塑的不同形式, 创作出只是代表着艺术品的作品, 实际上是被有意消解了内容或涵义的纯粹商品。

在《产品》中, 绘画作为商品的地位既被揭露又被消解, 因为刘鼎坚持其制作过程中所消耗的劳力 (当然, 还有工人的存在) 要让人看得见。再进一步, 尽管这些画本身没有具体的内容指向, 但他对地点的敏感则可以确保让它们呈示其被制作和展示的地域所表露的文化和历史状态。最终, 《买回家, 实现你心中的无价》使得艺术展览走向自然而然的结局, 即要求观众在艺术与商业无休止的战争中选择一方。

总的来说, 《买回家, 实现你心中的无价》与其他包括《标本》系列的相关项目一样, 让人想起刘鼎经常使用的宝石: 诱人而又有多面性, 以各种令人眩晕的角度反映并批判的合法性。这些项目远远不止是对一个处于变迁中的文化的物质证明。这些作品集合起来, 就极有可能危及它们赖以展示和流通的基础。这样, 刘鼎的作品就能制造出一种糅合不同对话的复杂网络, 开辟新的可能性, 让艺术家们同时拒绝和参与到他们协力打造的文化之中去。

注 1

参见 Hal Foster 精彩的文章《犬儒的艺术》(*The Art of Cynical Reason*), 见于《真实的回归》(*The Return of the Real*, Cambridge, Mass: MIT Press, 1996)。

本文曾以《激情的绘画, 移情的产品》为题发表于《Yishu: Journal of Contemporary Chinese Art》, Winter 2006, pp.69-72。

Priceless Images, Heartless
Paintings: the Critical
Complicity of Liu Ding

by David Spalding

If the soul of the commodity which Marx occasionally mentions in jest existed, it would be the most empathetic ever encountered in the realm of souls, for it would have to see in everyone the buyer in whose hand and house it wants to nestle...The commodity whispers to a poor wretch who passes a shop window containing beautiful and expensive things. These objects are not interested in this person; they do not empathize with him.

Walter Benjamin, Charles Baudelaire: A Lyric Poet in the Era of High Capitalism, 1938

A Manhattan collector who has been buying Chinese contemporary art since 1990 said that yesterday she watched her holdings appreciate by 10,000 percent. "And it's just going to keep going," she added.

"China: The New Contemporary-Art Frontier," Carol Vogel, New York Times, April 1, 2006

Liu Ding is an archeologist of the present. The artist excavates everyday objects, embellishing and arranging them in ways that amplify the cultural desires they embody and foster. Take Home and Create Whatever is the Priceless Image in Your Heart (2008) is the breathless title of Liu's contribution to Arnolfini's Far West exhibition. The installation is also the latest in a cycle of related works, including those in his Samples of the Transition series, which collectively offers a kaleidoscopic look at the blurred line between artwork and commodity. Through strategies that include appropriation, performance and site-sensitivity, these works question the various signs and structures that are used to confer value onto artworks. These include pricing schemes, the artist's signature, production methods, notions of originality, and sites and modes of display. The critique waged by the Liu Ding's artwork can only be characterized as viral. By continually mutating, it endures in nearly any context, threatening to infect all it touches.

In the process, it jeopardizes the status of the artist, his artwork, the workers who fabricate it, the galleries and museums that show his work, the collectors who buy it, and the critics who privilege or deny certain meanings produced by the work. With his recent projects, Liu demonstrates the ambivalent space that art occupies in discussions of our commodity culture - fashioning an endlessly twisting mobius strip of critique and complicity that refuses easy resolution.

Samples from the Transition began by confronting viewers with artifacts that point to the absurd contradictions produced by China's frenzied capitalism. For his 2005 installment of the series, Fantasies of Small Potatoes, Liu used items associated with power - including a gun, a globe, a banknote, and a notebook computer - completely covering them with one of his signature materials: glittering, artificial gemstones. Displayed in spot-lit vitrines that evoke department store display windows, the tacky opulence of Fantasies is unnerving, precisely because it is so seductive. Ultimately, the installation yields narratives of violence, greed and domination, but the sparkling jewels assure that these visions are rendered with the amorality of a child's cartoon. As if, under the spell of these things - and the agency they promise - the pain of others would seem inconsequential. One only has to pick up a newspaper

to see such scenarios realized outside the gallery's walls. If, as Liu's projects suggest, the Chinese economy is characterized by a Vesuvian explosion, it has buried its residents in the ashen spectacle of consumer culture. Through his artworks, Liu Ding is not just offering evidence of this "transition." He is trying to dig us out.

Originally commissioned for the Second Guangzhou Triennial, *Products* (2005), another iteration of the *Samples* series, invited a group of thirteen professional artists from the nearby city of Dafencun, China's "painting factory" village, where workers produce thousands of paintings daily, fueling a giant export business. The artists performed their assembly-line painting process during the opening of what is arguably China's most important international art exhibition. Working in an ancillary site temporarily annexed by the Guangdong Museum of Art, the painters were positioned on a pyramid of platforms during the exhibition's opening, where they moved from canvas to canvas as they added their contributions (one artist paints only a tree, another a stork, and so on) to a series of nearly identical landscape paintings. The painters were paid their standard factory wage for their work. The resulting paintings remained on view for the duration of the exhibition. In 2006, as an extension of this project, the paintings were presented in Frankfurt's L.A. Galerie, alongside a garish domestic interior well-suited for their display.

Site is central to *Products'* various entanglements. Integral to the work's staging in Guangzhou is the Guangdong's Museum of Art's location in the Pearl River Delta, or PRD: a cluster of southern Chinese cities, including Shenzhen and Guangzhou, that has experienced a surreal growth spurt since the 1970s, when the area began to mushroom into a network of congested urban sprawl that beckons with opportunity and repulses with an underbelly of decadence. As such, Guangzhou is a nadir (or zenith) of advanced capitalism, a perfect site for Liu's ongoing explorations.

Regardless of curatorial attempts to create a platform for ongoing exchange, the Second Guangzhou Triennial, like the Triennials and Biennials that continuously operate worldwide, is also another node in the art market, a site where the status and value of works is affirmed and heightened through their selection (presumably by a team of experts) and presentation within the exhibition context. In addition, the catalogue and related press coverage are just two of many related affirmations that can elevate the careers of participating artists. Through his staging of *Products*, Liu called into question the authority of the Triennial to confer merit upon artists, and the ability of the art market to bestow value on works of art. After all, the quality and value of the artworks made in Dafencun is anything but arbitrary: paintings that accurately resemble their models are approved by quality control agents; those that do not are revised or destroyed. The value of the works is equally clearcut, as one company, called Eager Art, explains to potential customers on their website, "The price of paintings is decided [by] whether they are easy or hard to paint."

For consumers, the use value of art - its essence - is a fetish, and the fetish-the social valuation which they mistake for the merit of works of art - becomes its only use value, the only quality they enjoy. Everything has value only in so far as it can be exchanged, not in so far as it is something in itself.

Theodor W. Adorno and Max Horkheimer, *Dialectic of Enlightenment*, 1947

Just as Guangzhou and the surrounding Pearl River Delta has spawned one of today's most advanced forms of capitalism - and its Triennial is a locus for the christening of artworks with a stamp of artworld currency - *Products'* second incarnation in Frankfurt proved an ideal place activate another aspect of the installation's reflexive criticality. The following story is worth repeating: Working at Frankfurt's Institut für Sozialforschung during the late 1920s and early 1930s (and exiled to the United States thereafter), theorists such as Max Horkheimer, T.W. Adorno, Herbert Marcuse, Leo Lowenthal, and Erich Fromm - in dialogue with Walter Benjamin - formulated a sophisticated, interdisciplinary set of tools for the analysis of what they dubbed "the cultural industry". The neo-Marxist approach of the so-called Frankfurt School of critical theory saw capitalist ideology as the generator behind mass-mediated cultural forms (from soap operas and radio broadcasts to popular art and visual culture). Their writings attempted to awaken readers and alter their paths toward the consumption of these poisoned pleasures. As Douglas Kellner has pointed out, "Mass culture for the Frankfurt School produced desires, dreams, hopes, fears, and longings, as well as unending desire for consumer products." If Liu Ding has taken "Samples" of material culture and used them to diagnose the bizarre contradictions and collective fantasies arising from China's warp-speed economic growth, it was the Frankfurt School that first developed a methodology that Liu's projects depend on.

To create *Take Home...*, which extends ideas raised by the Samples series, Liu Ding designed ten banal paintings of the type one encounters in hotel rooms - those anonymous creations that promise to soothe viewers into pharmaceutical sleep - but with a few important differences. Here, the paintings appear to be unfinished, each offering up only a single, iconic image floating in a field of white. Everything else appeared to have been erased, so that in one work, a gilded sunset hovers over emptiness, while in another, a saccharine waterfall seems to float in space as it curls around invisible rocks. Thus the fantasy of the perfect landscape is denaturalized and estranged, and with it, our desire for pacifying clichés of nature (the exception, an image of a manor in the American colonial style, is an equally empty gesture). Again, the artist returned to Dafencun and had the paintings copied in sets of ten. According to the logic of Dafencun, paintings produced are not a reflection of the priceless images in the artists' hearts. Quite the opposite: they are only understood as commodities, to be produced as quickly as possible, assembly-line style, according to templates. Quality control ensures that the copies are exacting, or the paintings are scrapped.

The paintings in *Far West* have been signed by Liu Ding, and are available to purchase for a mere 100 pounds. Thus, the project's title can be read as both a command and an invitation, extended to audiences who are asked to weigh their desires against one another. They present viewers with a choice: to take the paintings home and complete them, or to wait in hopes that Liu Ding's signature will ensure that the works will steadily increase in value, and can perhaps be sold one day at auction for an extraordinary profit. After all, given the current skyrocketing auction results, which contemporary Chinese artist's work can you presently collect for less than the cost of good meal? The speculative art market has never been hotter, as more and more buyers see art as an investment with the potential for tremendous returns. And wouldn't completing the paintings be an act of defacement? The images in our hearts, Liu Ding reminds us, are never priceless.

Liu's *Take Home...* and the related works in the *Sample* series are linked to a number of important art historical precedents, but the artist ups the ante. During the 1980s, American artists drew from the Frankfurt school to produce art that worked both against and within an increasingly hyperbolic art market, making their efficacy difficult to gauge. In a strange series of dialogical turns, artworks produced with an air of self-criticality were often subsumed back into the very market they attempted to censure. Some of these works, such as the early sculptures of Jeff Koons (*Wet/Dry Double Decker*, from 1981, remains emblematic), substituted commodities - in this case, vacuum cleaners-for art objects, suggesting an interchangeability between the two. This may seem to parallel Liu's presentation of *Products* in a Triennial setting- a gesture which immediately calls into question the value of all of the works in the show. Yet in the gallery, encased in custom Plexiglas vitrine and ensconced in a nimbus of Flavianesque fluorescence, Koons' vacuums assumed the status and the value of an art object - its critical stance reduced to a knowing smirk. Others works, like Allan McCullum's *Surrogates* (1982) and *Perfect Vehicles* (1986) deployed the forms of paintings and sculpture (respectively) to create works that were only signs for artworks, pure commodities deliberately void of any "content" or meaning. Chosen by Liu Ding for their banality, the images in the partially painted canvases on view in *Far West*, as well as the source painting reproduced in Guangzhou and presented in Frankfurt - a taw- dry cousin to more traditional Chinese landscapes - are also ciphers. In Liu's installations, the paintings are transformed into a series of readymades, and while the artist is indebted to these earlier practices of commodity critique, he takes things further.

In *Products*, the paintings' status as a commodity is both laid bare and undone by Liu's insistence that the labor (indeed, the laborers) required for their production are visible. Further, his sensitivity to site ensures that even while the paintings are empty referents, they illuminate cultural and historical conditions in the locations where they are created and displayed. Finally, with *Take Home...*, the cycle of exhibitions reaches its natural conclusion by asking the viewers choose sides in the impossible battle between art and commerce.

Taken together, *Take Home...* and the works that comprise the *Samples* series are reminiscent of one of Liu's artificial gemstones: magnetic and multifaceted, they reflect and critique the status of the art object from a dizzying array of angles. These works are much more than material evidence of a culture in flux. As the projects begin to coalesce, they promise to compromise the very foundations that form the basis for their display and circulation. In doing so, Liu Ding's works are creating a complex web of dialogues, opening new possibilities for artists to simultaneously resist and participate in the culture they are helping to create.

i I am drawing here from Hal Foster's excellent essay "The Art of Cynical Reason," in *The Return of the Real* (Cambridge, Mass: MIT Press, 1996).

An earlier version of this text appeared as "Eager Painting, Empathic Products: Liu Ding's Critical Complicity" in *Yishu: Journal of Contemporary Chinese Art*, Winter 2006, pp.69-72.

专访刘鼎：我们是在一个没有过去和未来感的现实中工作

2015/9/19
采访 / 陈立

艺术家刘鼎与策展人卢迎华今年7月在荷兰马斯垂克 (Maastricht) Bonnefanten 美术馆共同策划了展览“暗礁：一个前传”，该展览是美术馆“如何观察中国艺术”（How to look at art from China）专案的首个展览。美术馆最早邀请两位策展人和艺术家，希望他们与比利时艺术家 Marcel Broodthaers 的作品 L'entr é e de l'Exposition 1974 进行对话。在经过对 Marcel Broodthaers 的实践进行研究之后，两位在展览中运用一系列作品，包括已有的作品和现场根据空间和情境创作的作品，组成了一个描述他们共同工作的语境、基础、视角、经验、反思和想像的叙事。主题“暗礁”指的是在阐释过程中所遇到的障碍与错误，进而需要去尝试理解可替代的、被遗忘的艺术史。展览中刘鼎也展示了一组名为《没有介绍》的作品，15张照片作品和一幅文字作品来自于他在义大利参观一位私人藏家的艺术收藏的经历。这次参观因为双方不会彼此的语言而无法交流。在没有任何作品介绍的情况下，触摸和感受超越了惯常的资讯式观看方式。刘鼎通过对普遍认知方式与知识经验的反思，试图去提供一种可感知的、不确定的真实。

同时，在今年9月份开幕的第十四届伊斯坦布尔双年展中，刘鼎呈现了他的两组新作品。第一组是两张独立的油画作品，题目为《临时演员A》与《临时演员B》，以纪念碑式的油画作品延续了刘鼎最近几年所开展的“社会主义现实主义在当代中国的影响”的研究和创作。第二组作品是一个诗歌系列作品，题目为《广场上的松树》。这组诗歌作品共有31首，这些诗歌主要讨论了艺术家在今天的中国语境中的一些世俗政治体会。艺术家从生活的现实世界入手，通过文字来叙述在今天中国的社会政治生活中的卑微、野心、彷徨、自大等混杂的体会。

刘鼎与卢迎华接受了我的采访，透过这两个近期的展览，两位活跃于国际当代艺术领域的艺术家与独立策展人介绍了其长期进行中的“社会主义现实主义在当代中国的影响”的研究与实践，并回应了关于中国政治现实的讨论，以及有关艺术创作方法、语言和语境等问题。

陈：在“暗礁：一个前传”展览中为什么会选择再创作 Marcel Broodthaers 的作品？

刘、卢：在接到荷兰 Bonnefanten 美术馆的邀请时，美术馆希望我们的工作和本地的艺术生态有个对话。基于他们对我们的工作的考察和了解，策展人认为比利时艺术家 Marcel Broodthaers 的工作和我们的工作和精神上有相互的对照，希望我们能做一个和 Marcel Broodthaers 有对话的展览。但我们在对 Marcel Broodthaers 的实践进行研究之后还是决定抛开具体与 Marcel Broodthaers 有关的想法，而是做了一个展览，其中以作品的形式来描述我们多年来共同工作的体会，这个展览的题目叫“暗礁：一个前传”。

陈：你们是如何建立 Marcel Broodthaers 作品与“暗礁：一个前传”研究的关联性的？

刘：“暗礁：一个前传”的想法来自我今年的一首诗歌作品《暗礁》，该诗歌的全文是这样的：

暗礁
暗礁始终是暗礁
他不是小岛
鱼的骨粉

珊瑚的尸体
堆成了他的身躯
船只敬畏着
暗礁
暗礁只是默默地成为
更大的暗礁

在这个展览中我用这首诗作为引子展开，叙述了我们的工作语境，以及我们在工作中所经历的困惑、不确定与预见。

陈：为什么选择“再创作”/“复制”的工作方法？这种研究方法与你们近年研究的关系是否有联系？例如，是否是“‘新刻度’与钱喂康：中国早期观念艺术的两个案例”展览研究方法上的延续？

刘：在艺术史中，以“复制”和“再创作”的手法进行创作的作品与艺术家还是有很多的，比如美国艺术家 Sturtevant。作为创作者，我有的时候很喜欢用这个方法，我常常把过去的一些思考与创作当作一种材料。有时候再现这种材料能对今天的一些问题提供不错的回答。在“钱喂康与新刻度”的展览中，我们用了过去不久的一个史实，再次回望了在粗糙的理想主义结束后中国知识界面对消费社会的一种反应。这种反应在当时的语境下是不可持续的，但对于今天的中国知识界还是有启示意义的。

陈：作为艺术家，在创作过程中去“复制”或“再创作”另一位元艺术家的作品，是否有危险和挑战？如何建立创作者的主体性？

刘：我认为艺术家的主体性一方面会寄生在作品的面貌上，另外一方面主要还是有关艺术家的价值观的问题。大部分中年艺术家的创作只是停留在青年时期开始进行创作时留

下的习惯性“手势”而已，这种“手势”看起来像是一种风格，对我来说其实已经是僵尸化了。

陈：这个项目中你们提到了对“西方”制度性批判，这是如何实践在该项目中的？

刘、卢：虽然我们在欧洲和美国做过不少项目与展览，可是我们觉得东西方互相观看的角度是不一样的，所以也很难说到“批判”。东西方的概念也在不断的变化种，目前来说我们觉得如何展开“对话”更为具体和真实。

陈：该展览是作为“如何观察中国艺术”专案的一部分，这种观看视角如何体现的？“中国”视角，是否就能“去西方化”地观看世界，你们是如何看这个问题的？

刘、卢：这些年，在中国国内社会和知识界一直在极力希望去西方化，几乎成为一种时髦，但多数停留在粗糙的情绪上和伴随着经济增长带来的无礼与傲慢。在思想上并没有产生出令人信服的话语和积极地参与到全球对话的心态中。

陈：你选择了不同类型的艺术作品，去消融艺术媒介的边界。在你的观念艺术创作中，如何看概念与媒介的关系？

刘：在创作中，我非常反感风格和趣味，媒介对我来说是一种素材。我更大的兴趣在于如何用作品在展览中用合适的媒介和语言来编织叙事，让叙事本身来产生美学和复杂性。

陈：你提到在“‘新刻度’与钱喂康”的展览中，尝试回望当时的社会语境，来观看它在今天社会的反应和启示性。回顾你近年的创作实践，从“小运动”、“社会现实主义的回响”、

“暗礁”、“南风”到这次伊斯坦布尔双年展的部分作品，能否具体谈谈对中国社会现实的长期观察是如何贯穿于这些研究中的？

刘：对于今天来说，能理清我们的历史和理解我们的历史在中国尤为迫切。经济改革以来“实用主义”越来越作用于我们生活的各个领域，经济改革的成绩也让大家越来越确认实用主义的有效性。出于政治政党的可持续性发展的目的我们的国家经历了与历史决裂，淡化历史，去历史化和历史政治化的过程。普遍的来说这也造成了我们是在一个没有过去和未来感的现实中工作，这种状态有强大的部分也有绝望的部分。我不是一个历史学家，我想我作为艺术家用策展创作和作品对这些问题展开讨论对我理解我身处何处，非常重要。从我的创作和我和卢迎华一起的系列策展实践来看，目前我们的兴趣是讨论对于我们这个时代的经验史的来源和如何影响我们的现在。

陈：在这些项目中，为什么历史研究和文学（诗歌）常常占有很重要的位置？它们对你艺术创作有什么影响？

刘：对于历史和文学的兴趣主要还是来自于我的个人兴趣，我也常常把书写纳入到视觉图像中去。我也一直认为文字和图像都是视觉经验的一部分。在一种普遍去历史化的语境里，朴素地讨论历史是必要的，毕竟我们不能只活在眼前。

陈：这次伊斯坦堡双年展的参展作品，一部分是纪念碑式的油画作品，延续了你社会主义现实主义研究，一部分是诗歌系列作品，讨论中国政治现实。请具体谈谈这两部分作品，如何产生了这次的创作？

刘：这两组作品还是延续了近几年的工作，但在语言上作了新的尝试。用诗歌作为媒介也是我第一次尝试，之前有过零星的实验一直没有系统的工作过，正好通过这个展览的机会强迫自己通过半年的时间书写和编辑这31首诗歌。这两组作品在展览中一起呈现，我是希望能够让观众更立体的来进入我的工作。

陈：为什么选择“纪念碑”式的绘画？

刘：这两组绘画的作品是我第一次尝试这么大的尺寸来工作，主要的工作方式还是借鉴了上世纪50年代盛行的绘制革命历史题材绘画的方法，通过给出方案，找到画家定制作品来完成作品。历史绘画对我来说一直有着迷人的一面，她需要在一定的尺寸中浓缩一个历史性的事件，画面中包括了戏剧性和真实性。革命历史绘画是一种宣讲式的绘画，主要是通过绘画来宣讲历史的瞬间，其中也包括了虚构和煽情。在以经济建设为中心的历史时期这种方式作为“糟粕”几乎是被遗忘了，她也是整个去政治化语境中需要被削弱的部分。我是想重提这个方式，她和今天的世界也具有镜像的关系，我认为通过这种方式来反观我们的经验史是一个很好的通道。在这两张作品（《临时演员A》，《临时演员B》）中，我借用了新中国以来的雕塑作品作为形象来源，并在画面中重复使用两个男女的形象，描绘了在时代的浪潮中普通人投入革命运动和普通人投入体育运动的姿势。

陈：可否选择其中的一两篇诗歌，来谈谈您对中国社会政治的体会？

刘：在这31首诗歌中包含了我多重的视角，我并不想多解释我的这组作品，还是希望通

过阅读来理解。当然在展览期间只有住酒店的旅客才能读到这些诗的部分，我也得不到即时的回馈。这个系列的作品还需要一些时间让大家了解。下面我附上两首诗歌以供阅读。

来往
熊和狼
要做一点生意
我们开始
交叉互动
每次见面的问候语
不是说「你好」
而是两个耳光

陈：这次的参展作品与策展人是否有一些讨论？

刘：在展览筹备时我和策展人在北京有过一个讨论，她主要是来看我的创作和来解释她的策展想法，那个时候她的策展想法还没有非常清晰。后来我们开了一个很长的电话会议，具体的讨论了我参展的方案和她对于展览规划。

陈：这次的作品是如何去呈现的？在伊斯坦布尔双年展的期间，是否有给了你一些不同的体验？

刘：在伊斯坦布尔双年会上两张绘画作品是呈现在伊斯坦布尔当代美术馆的，诗歌的计划是在双年展期间发生在当地的三个酒店，在这三家酒店的客房每天早上房客会收到一首新的诗歌。这两个系列的作品呈现在这样一个陌生的语境中，对我来说也是一个冒险。在全球主义艺术盛行的今天，西亚危机又笼罩在这个区域，特别具体地来讨论中国这个区域的具体问题和细微问题，很容易让观众

无法有耐心进入。我觉得作为一个创作者需要有耐心对自己的思考做仔细和细微的梳理，做好能随时对话的准备，而不是着急的做一些泛泛而谈的东西，或者是盲目的投入潮流中去。

ARTFORUM 艺术论坛

刘鼎将先后在时代美术馆、泰特美术馆油库空间以及台北双年展展出的三件作品（《美术馆与我》，《伴随》，《挥之不去》）命名为“弱表演”系列，然而此处的“弱”却体现出其对于艺术行业、艺术家主体与历史关系问题的“强”思考立场。在此我们邀请刘鼎对这个系列进行阐释并对其创作原委加以解读。

刘鼎谈“弱表演”

2013.02.27
采访 / 杨北辰

“弱表演”系列最早源于从2010年起开展的一系列私密的“对谈”，是在《刘鼎的商店》的基础上发展出来的。当时做这个计划是为了认识这个行业不同的价值观，带有一种非常强的紧迫性：我发觉虽然我们在一起，但是彼此并不了解。我在给胡昉和张巍的一封信（《礼物1》，2011）里提到，大家其实都是带着各自的期许在工作，行业里存在着一种“约定”，以及这个约定带来的一种所谓的安全。所以这个私密的对谈的对象，都是我觉得有意思以及会与我发生关系的人，然后我约他针对某一具体的事情进行分享。

这些对话没有听众，没有录像，只有录音，并且不公布谈话内容；但是每个谈话之前我会宣布跟谁谈话，发生之后会清楚的记录下谈话的对象、时间、地点与话题。通过这些对话，使我对以前理解的对于行业的焦虑以及彼此之间距离的丈量，变得真实与可量化。这种经验是无法分享的，也不需要分享，但作为一种提示和诉求非常必要。它其实是我对于这个行业非常私人的地图，但同时也是非常公共的提示：如何在一起以及如何彼此面对。这种方式其实也直接影响了“小运动”中采取的那种不公开的群论的方式。这是一种面对面的、带有田野性质的工作，但我并不称之为历史化的工作方式，而是依然从实践以及创作的角度出发，来看待距离非常近的过去与我们的当下的关联。

之后，我在时代美术馆做了一个关于艺术家与美术馆关系的讨论。我邀请了策展人、卢迎华以及美术馆的员工、志愿者做了一次对谈，内容涉及我对于美术馆的期待以及策展人、工作人员如何看待艺术家与美术馆的关系。这个作品用两台摄影机同步拍摄，展出时同时播放这两个视频，从中能够看到不同的参与者的表情，进而带有一定的表演性。在这个过程中我也在构想泰特的方案：如何让一个作品寄居在一个 artist talk（艺术家演讲）之中？泰特的作品被命名为《伴随》，我在这个作品中采用了第三者的观看方法：我以“我”不在场的情况来展开这个作品。我分裂为“刘先生”的角度，并发表了很多对于自己作品的看法、批评以及对于刘鼎的期待。从中，我体会到他者不仅仅是一个清醒的维度，而是如一个阴影一样，伴随在每一个个体周围。在工作的过程中，存在一个所谓的个体，一个主体，之外还有一个伴随左右的阴影。我们经常讨论个体和周遭的关系，以及如何形成一个主体，并把一个主体讲得很完整。但其实还有一个伴随之物作为阴影，而这个阴影里的所有东西都是与我们非常接近、很熟悉，又耻于提及的。所以，这个作品试图完成的是我对于自己的观看。

台北双年展的作品叫《挥之不去》，使用了我收藏的作品，包括艺术家的临摹，自己的习作，民间的美术，以及其他在普通的艺术经验中我们所能看到的東西——我认为这也是我们的阴影。我搭了一个影棚，并邀请了李然一起把这些作品装进去，而且在装展览的过程中非常朴素的讨论了艺术家对这些作品直观的感受，以及如何组织这些创作。第二天我邀请了郑美玲来到这个空间并加入了讨论，探讨了很多有趣的话题，例如创作者在他的经验与观众之间到底处于什么位置等等。最后将第一天布展与第二天讨论的视频共同展出，观众便可以与这些展品一起观看我们的工作。

在台北的作品中，我表达了一个明确的态度：观众是过客。对于创作来说，我只想和了解我与了解我的人进行对话，而不是泛泛而谈——听起来很不政治正确，但对于非常小范围的思考来说，我们不能进行很没有边界的工作，而是需要一个理性的平台。从私密的对谈开始，我就强烈的意识到，只跟彼此有认知基础的人一起工作的重要性，这样才能更加有强度的工作和分享。艺术史在这个作品中亦具有双面性，一是艺术史如何作用于艺术家的思考与创作，另一方面也有“我”的表达和诉求：我是怎样认识艺术史的。这会在未来的工作中形成一种艺术史，而不是一个确认——对我来说，最重要的历史问题是我们如何和历史在一起。

我认为我的创作是带有政治性的。我觉得研究、表述都是在帮助我认识我的创作、世界观以及主体的可能性到底是什么，这其中囊括了我已有的经验，还有我所对话的“社会”。这个很重要，因为我发现在很多情况下，我们很多的工作是没有对话对象的——这不是一个关于“孤独”的问题，而是真的不知道在和谁对话。虽然有时是不屑于对话，但很多时候是可以对话的。

当我们比较深入的研究艺术时，每一个艺术家都是有言说对象的，无论他的形成，他的研究，他的认识，他的观点，都有对话的对象。那么我们这三十年的工作到底在和谁说话呢？对我来说，“在跟谁说话”，“如何说”以及“你在说什么”，这是最大的政治。因而我就会意识到“阴影”的重要性：我没有能力看到更大、更远的东西，那么就针对身边、你熟悉的、伴随你的这些东西，说说看它们到底是什么。在台北双年展第一天与李然的对话中，我便发现有很多说不出来的东西——我们了解却没办法说出来的东西，这种状态对我来说是有紧迫性的。我觉得问题的样子是：为什么会说不出来？你能不能对这么微小的东西展开追踪？对另一个“我”展开追踪？

这很纠结。对于一个虚的东西，你很容易有一种短暂的愉悦：好像“对了”。就像九十年代方力均的工作被定义为“玩世现实主义”，其实他个人并非如此，而是“扮演”了一个这样的“角色”。很明显，他被一种定义所塑造了，对号入座，即使这种“扮演”在当时是有积极性的。艺术家老是作为一个“第三者”做作品，观看，制造，评论，我觉得够了。它会变得不痛不痒，整个行业也会经历一种疲惫。

LEAP

刘鼎的商店

2011年2月号
文 / 贝安吉

“刘鼎的商店”始于一个艺术家发起的项目，首站是2008年在英国布里斯托 Arnolfini 画廊的展览“带回家实现你心中的无价”。当时，刘鼎从深圳大芬油画村找来一些画匠，让他们在空白画布上重新绘制某个单独的视觉元素，如一棵树或者白雪皑皑的山顶。尽管图像是工人画的，但每幅画背后都有刘鼎的签名，并标上日期。藏家 - 客户可以买回去在空白处随意补充“自己心中的无价”图像，为作品添加刘鼎未能提供的“剩余价值”。还是他已经提供了？两年后，同一系列再次出现在麦勒画廊“刘鼎的商店”里，但这次的任务不同了。早期系列是邀请你购买“不完整的画”然后“填补画面上的空白”，但今天“带回家”强调的是刘鼎签名增值的潜质，所以任何买画的人都相当于在“艺术家将来是否可能成为传奇”上赌了一把。

同时，刘鼎也设立了一个更大的框架容纳这些作品。这个框架叫做商店，但“刘鼎的商店”显然“不完全或不单纯是一家商店”，而更多是“一个围绕价值创造展开思考和讨论的平台”。同名展览共包括四个“生产系列”，未完成的油画只是其中之一。第二系列叫“艺术乌托邦的未来，我们的现实”。在这部分里，艺术家围绕某个主题收集各种实物，并将其放入玻璃展柜。每件物品无论实际价值为何，全部均价销售，价格按每个展柜整体成本制定。第三系列“对话”主要是艺术家和他的合作伙伴批评家卢迎华之间的对谈记录，参与谈话的也包括其他同行。最后一系列“友谊”由若干旨在促进交流的物品或家具组成，均可单独出售，包括可以当桌子用的木板，做椅子的石块以及周围摆放的盆栽植物、矿泉水和小瓦数台灯等。展览每一部分都针对价值理解的不同侧面。比如，玻璃展柜系列表明，通过平均定价，物品在物质、工艺，甚至情感上的价值差异都可以被剥离（陶瓷青蛙：7026.8元；雪球：7026.8元；黑色项链：7026.8元。）“对话”指出谈话经历本身是可以定价的，而“友谊”则试图创造，然后销售一种类似心理空间的物品组合。

实际上，展览与画册收录的多篇理论文本密切相关，尤其是德国批评家迪德里奇所说的“剩余价值”概念。他指出，“艺术……（运作于）一个‘增值领域’，各部分相加的总和不断大于整体。”可以说，本次项目是创造迪德里奇所谓“剩余价值”的一次尝试。展览似乎在问，刘鼎是否就是剩余价值？如果是，他作品的价值又在哪里？这几乎是一种直接的对等关系，只要物品按照定价售出，假设便可以成立。但无论刘鼎是不是剩余价值 - 最终对这个问题最感兴趣的还是那些参与交易和创作的人。

这样的理论框架有时笨拙多过深刻，随着项目继续进行，负担也会日益明显。以商店这一核心概念为例，“刘鼎的商店”是一次商店形态的展览，艺术家在此形态下选择自身所需的商店特质。但“画廊”本身又是销售艺术品的另一类商店。在一家货真价实的商店里搭建一个半展览 - 半商店的空间，个中意义和影响常常让人难以厘清。刘鼎每一步都和他试图揭示的操作实践保持共谋，积极参与了个体艺术家的价值确立，而按迪德里奇的说法，前者正是艺术定价的直接来源之一。或许这就是重点所在。

思古观今——与刘鼎谈研究性策展

采访 / 杨天歌

《Yishu 典藏国际版》2017 年特刊
The Atlas of Archives

在二十世纪七十年代中后期活跃于北京的年轻人当中，《今天》文学群体和“星星画会”的主要人物有着重要的联系，很多起源于二十世纪二十年代的现代主义精神在《今天》这个文学团体中燃起，而这些精神对于当时的年轻艺术家也产生了重要的影响。

——杨天歌《思古观今——与刘鼎谈研究性策展》，收录于《今天》第 117 期

杨天歌（以下简称杨）：自 2009 年开展“小运动：当代艺术中的自我实践”的研究课题以来，你和卢迎华一直积极实践着一种实验性的策展实验，以整体的历史视野和组织方式去质疑已有的艺术史构建秩序。尽管你们二人在全球艺术系统下开展工作，但是你们反复确认的是在全球化过程中认识自我的必要性。近年来，你们又系统性地通过写作、作品创作和展览策划等多重实践开展以“社会主义现实主义”为题的研究，试图从思想史的角度来梳理艺术历史的研究和论述。能否谈一下“沙龙沙龙”展在你们整体的研究和策展实践中的位置？与之前的工作存在什么样的潜在对话关系？

刘鼎（以下简称刘）：“沙龙沙龙：1972——1982 年以北京为视角的现代美术实践侧影”叙述了自“文革”后期到改革开放十年间北京的艺术情况。从 2013 年开始，我们正式开启了以“社会主义现实主义的回响”为题的系列研究。这个展览是该研究的一个新章节。我们在展览里继续考察了意识形态与当代艺术的问题，即伴随着“社会主义现实主义”在中国的形成所成型的意识形态结构对于中国当代艺术实践与论述的持续影响。在研究和展览实践的过程中，我们并不想主动去质疑已有的艺术史所构建的秩序。在面对自身所遭遇的问题时，我们发现现有的理论叙述无法贴切地表达这些问题。这才是我们主要的出发点。这种在实践中的困惑逼迫我们去重新打开一些历史的大门，去思考过去与现在的关联。

在我们看来，中国的艺术史和批评史的框架基本是建立在两种思维模式之上的：一是自 1919 年以来发展起来的实证主义，二是新中国建立后所形成的马克思主义模式。在这样的框架之下，人们往往默认根据事实的对应理论简单地预设“主观与客观”的对应关系；默认社会的进化通则，并使其成为“历史普遍法则”；默认经济和社会决定论，把“存在决定意识”的概念作为普遍的假设等。这些充满局限性的默认法则生产出了单调和狭隘的历史视角，局限了今天我们对于全球艺术的理解，在某种程度上扼杀了对于历史和现实的同情与敏感度，加速历史的功利化，在一定范围里伤害了参与者和后来人。

自 2011 年以来，我们共同策划了一系列展览：“小运动：当代艺术中的自我实践”（2011 年）、“偶然的信息：艺术不是一个体系，也不是一个世界”（2012 年）、“从艺术的问题到立场的问题：社会主义现实主义的回响”（2014 年）、“‘新刻度’与钱喂康：中国早期观念艺术的两个案例”（2015 年），以及“沙龙沙龙：1972——1982 年以北京为视角的现代美术实践侧影”。这些策展项目与我自己的数个个展，“三个表演”（2013 年）、“华盛顿湖”（2014 年）、“暗礁：前传”（2015）、

“李建国生于1952年”（2016年）等，都是具有内在连续性的展览与创作实践。在这些实践中，我们从思想史的角度讨论了以下问题：1）在艺术系统中如何回到实践的本源；2）个体的意义；3）对于以被默认的历史普遍法则为基础的解釋系统，暗流的意义是什么；4）当艺术的概念成为意识形态结构的一部分后，它对于实践的影响；5）存在决定意识，这种错觉的问题在于哪里；6）普遍话语与表象的“天然继承”的惯性在历史中的现实意义，它们与历史的关系，等等问题。对于这些问题的讨论，给我们的工作注入了许多有价值的动力。

杨：请谈一下这个展览的叙事是如何构成的？为什么聚焦1972——1982这十年？两个时间节点的选择代表什么样的起源和转折？

刘：这个展览分布在美术馆的三个楼层空间中，我们在其中分别讨论了三个不同的话题。第一层讨论的是“历史中的瞬间是如何到达的”；第二层空间讨论了“政治信号与艺术实践的互文性”；第三层展厅讨论了“可支配性空间在特定历史时期的意义和潜能”。这部分的论述与展览中涉及的七个小提纲，以及艺术家的作品彼此交织，形成整个展览的论述。

1972年与1982年并不是两个显著的历史年份，也没有发生显著的历史事件以作为标志，但是在这两个时间点之间的十年是一个经历曲折变革的过程。在“文革”初期，原有的社会秩序和阶层被打破之后，不同阶层、不同教育背景和不同年龄的艺术家与文化人得以聚集在一起，形成一个特殊的社会空间。在这个空间里，不同的艺术经验得以互动与交流。原来有成就的或在艺术学院、艺术体制中拥有一席之地的艺术家被下放或批判后失去了之前的位置，专业与业余艺术家之间的分野变得不那么明显，原有的艺术体制也几乎处于瘫痪的状态。在这种情形下，部分艺术家们在严酷的政治条件稍微缓和的时候，通过自发组织、自创空间、形成画会或者小组、举办展览，建立一个活跃的交流空间，使艺术信息的交互和流传成为可能。

在“文革”中后期，严苛的政治氛围逐渐松动，尽管仍然处于艰难的环境中，但个人实践很快获得了机会。在我们的展览中有两个小章节，分别叫“短暂的合流”与“可支配性空间”。这两个章节讨论了个体实践的可能性和其与历史动力的互文性。在这个时期，个体实践充分被释放的高峰是1979——1980年。到了1982年反精神污染时，这种释放就结束了。大部分曾参与过这个时期的年轻人在1982年后都回归社会了。在我看来，1982——1989年是一个不断秩序化的时期。就这个意义而言，1972——1982年这个十年是一个有预示性的十年。如果要思考1980年代之后的问题，这个十年作为前兆是我们不得不反复思考的。

杨：我注意到在展览中，你既呈现作品，也借助了大量的文献来讲述故事。有一些作品与文献共同构成具有主题性的单元，比如有关张志新题材和“你办事、我放心”题材的创作的图像研究，比如有关“愁绪”和1976的叙述等；而有一些作品则自成一体，依形式或题材汇聚。在整体空间语言的把握上似乎注重艺术家创作和文献的彼此镶嵌的互文关系。也就是说，并没有常规式地突出作品，

文献也不仅仅用来解释作品背景，而是将作品与书信、手稿等文献材料一起平视为历史的材料，形成一簇簇“星丛”式的结构。能否谈一下你如何处理文献和作品的关系？文献和作品之间在空间中的彼此镶嵌和编织，是否也是你对展览语言的实验？

刘：作品与文献在展览中的互文关系是我在展览策划中经常使用的一个展览语言。这种互文性的难度主要在于策划者对于素材的熟悉度和其所掌握的诠释力。在展览实践中，我始终考虑的是如何尊重作品和超越作品的问题，把展览语言演进成为创作语言。本次展览中所聚焦的是从“文革”后期到改革开放之间的十年，在研究中我们发现这十年的材料非常少。经过二十世纪八十年代的变革，在1972—1982年之间曾经在同一时空出现的艺术家，许多已经分道扬镳，处在各自没有太多交集的轨迹上。重新找回他们，重新拨开迷雾，重新建立关于他们的历史想象，成为这个展览前期的主要任务。到了研究中期，我们发现，这个时期的历史内容具有多重头绪，包含大量不明确的事实，部分参与者在历史潮流中的局部体会被不断追认后形成某种认知上的偏差，这些观察成了我们需要尝试解决的问题和破译的密码。最后，基于对那个十年的进程的一种想象，展览的叙事以“星丛”的结构来进行呈现。

在这个展览中，我们通过文献完整地呈现了一系列历史瞬间之间的关联，这些历史瞬间包括：1978年底十一届三中全会所释放的信号；1979年初，江丰为“新春画展”写下前言，其中，他在宪法的框架下提出“自由结社”的呼吁；1979年11月的文代会提出的文艺政策；1979年10月“星星画展”的参与者在大街上打出“艺术民主，艺术自由”的标语等。在展览中，对于这一系列事件的动机和其人物的描画是通过文献的呈现来展开的。在处理1976年这一关键历史转折的时候，因为考虑到今天人们对于1976年的历史事实有一定普遍的历史共识，我们没有使用太多的文献来展开讲述，而是运用在这一年中艺术家们所创作的作品、新闻图像和个人生活图像来编织出更贴近历史心理的一种叙述。

在研究和展览实践中，我始终认为作品、文献、图像和私人记忆之间存在着一种平等的关系，关键是研究者和策展人在对待这些历史素材具有一种平等视野的基础上建立富有创造力的链接。在展览中，我们充分调动作品的叙事功能，通过作品来勾勒出艺术界交往的情况，比如大量使用了艺术家之间彼此画彼此的肖像的作品、以景喻情的作品等。透过这些作品，人们也可以看到当时受到不同经验驱使的各种艺术潮流。

杨：回到历史叙述，研究中国当代文学史方法论的洪子诚先生在谈论文学环境、文学和社会的问题时，认为这些问题“像团乱麻，缠绕不清”，所以在历史叙述时，“要有力量‘对真实性的细微差异和复杂性做出辨别’。似乎就需要这样的‘晦涩’文风。因为的确存在多种可能性，事情也不是一目了然。”（洪子诚，《问题与方法》，155—156页）这似乎契合了这个展览的“晦涩策展风”。展览墙上的提示文字减到最少，似乎有意避免了给出关于展览结构的明确提示，而是像隐藏了密码一样，需要观众自己解读。作品的信息没有直观地与作品一一对应，而是统一放到展墙的边侧。

你曾说到“看一看图像的海洋也很好”。既然展览研究的是历史，那么策展便自然地成了一种历史书写（historiography），所以你的史观是否在有意呈现晦涩与复杂？晦涩与复杂是否应该被梳理？要如何梳理？

刘：在上面的问题中，你提到了一个展览的语言的问题。在展览中确定展览的语言，让有准备的观众看到什么，让没有准备的观众看到什么，让有兴趣的观众看到什么，这些问题都是我在设计展览的时候会考虑到的。在这个展览中，我有意地间离了作品与说明之间的关系，主要是希望通过作品与作品的互文让观众直接产生一种感官上的体验，从直觉上体验那个时期的创作风貌，然后再通过阅读文字说明来进一步了解与思考。在展览中，我也对我们的普遍经验做了一个逆向的处理，比如我把当时占主流位置的、大家所熟知的主题性创作通过少数作品和将它们转化为一种影像资料来进行呈现，将它们反主为客，只是作为一种辅助性的提示存在于展览之中。

这个展览的框架和叙事的结构是非常明晰的，观众感到晦涩的根源可能是出于对那个时期的素材的陌生感。中国艺术进入二十世纪八十年代后急于与过去形成断裂，而且这种断裂是加速形成的。这是当时的一个历史潮流，也使这种与过去的断裂成为中国艺术史学科中一个根本的假设。这种假设已经产生了严重的问题。在研究过程中，我们发现很多亲历的艺术家自己也不愿意谈论那个时期，在这种历史情境中，要抛弃过去的情绪左右了很多亲历者。这种假设使上个十年（1972——1982年）的艺术工作成为现在叙述的一个盲点和历史中的孤儿。但如果从思想史的角度来讨论艺术史的进程的话，不谈这个十年是不可能的。

在展览中，我有意“晦涩”地表达隐含在展览叙述中的几个问题：比如，在严苛的政治环境中，个体争夺创作空间的可能性；在整一性的社会运动中，精英阶层的视野与普通知识分子的实践之间的互动；在人人政治事事政治的情况下，主动不谈政治意味着什么；政治信号与集体无意识行动之间如何相互测量并一起前行；在特殊情况中，暗流是通过哪些渠道流动的；在整体求变的社会浪潮中，断裂的现实意义和伤害性；在社会大运动中，年轻人的集体遗忘和天然继承等问题。就这个层面而言，我的展览可以说主动形成了一种“晦涩策展风”。

杨：这个展览中出现了一些“匿名”的创作，可否请你谈谈具体是哪些作品，为什么要在这个展览中穿插出现“匿名”的创作？

刘：这个展览中的“匿名”创作大概包括几种类型。第一种是为了补充叙事素材而穿插进展览中的作品。在展览中，即使找全所有素材，但如果不进行一定程度的转译，就会变得很说教。我也不大习惯让艺术家进行命题创作，所以在展览中会出现一些“匿名”的作品。比如1971年的林彪坠机和1972年尼克松访华时美国飞机着陆北京首都机场的两张照片，它们帮助提示了这个时间点。第二种类型是转译素材的“匿名”创作，比如用反转片投影的形式来回顾二十世纪七十年代的部分命题性作品，让当时的主题性创作在展览中始终作为一个不能缺少的时代烙印而在场。第三种类型

在叙事中暗示暗流与主流之间的矛盾的创作，比如将诗人食指写于1968年的三首诗歌与1968年出版的《江青讲话选编》进行并置。第四种类型的“匿名”创作是为了浓缩叙事，比如在1976年这个章节中，我用翻拍放大的“四五运动”中天安门的图像，来链接起其他艺术家在这一年中用作品或图片叙说的故事。这些动作在展览中起到非常重要的转接、黏合与编辑等作用。

杨：这个展览中有一条潜在的线索贯穿始终，就是艺术与文学的紧密关系。这一点在文献的使用中非常明显，展览中有很多直接涉及文学的内容，比如纪念五四精神、周扬的讲话与著作、《今天》等。周扬曾任文联主席，也是文学理论家，在1979年文代会发表的《继往开来，繁荣社会主义新时期的文艺》一文中，也多是文学的例证。“社会主义现实主义”一词也更常见于文学史，而非艺术史。在展览的文献梳理中，对文学文本与材料的直接借用，其目的是什么？文学与艺术的相关性在哪里？这样的特点，是否仅限于1972—1982这个历史时期？

刘：要谈五四运动以后的艺术史是回避不了文学史的。在抗战和内战时期，文学始终作为意识形态的主导而存在，现代主义概念的引入与文学家的介入是密不可分的。新中国成立后，文学的改造始终是意识形态斗争的前沿，同时也主导着艺术家的创作。制定文艺政策的主要参与者是文学理论家，而这些政策主导着文艺的发展路线。在研究中如果单独看艺术史，很多问题就会缺少语境。比如1976年的“四五事件”，主导该事件的是铺天盖地的自发写作和群众集会，然后才是美术作品。在二十世纪七十年代中后期活跃于北京的年轻人当中，《今天》文学群体和“星星画会”的主要人物有着重要的联系，很多起源于二十世纪二十年代的现代主义精神在《今天》这个文学团体中燃起，而这些精神对于当时的年轻艺术家也产生了重要的影响。文学与艺术之间关系的逐渐式微是二十世纪九十年代以后的问题。

杨：你既是艺术史的研究者，又是艺术创作个体。你的策展实践和艺术创作实践是从同一个研究中生发出来的两条脉络。你的学术史研究（arthistorical research）和艺术创作研究（artistic research）是有所重叠的。能否谈一下策展和创作这两条工作脉络之间的关系是什么？彼此勾连的同时，两种工作方法又有什么不同？

刘：学术史研究和艺术创作研究在我自己的工作中到底形成一种什么关系，我自己也常常不能有一个确定的回答。2010年当我们开始策划“小运动：当代艺术中的自我实践”时，我曾提出把艺术工作中的每一个环节作为一种“创作”看待。这个认识直至今天也没有变。这个想法包括了回到实践的起点，如何有效地展开自我实践，在中国的语境中如何不成为一个有许多伪问题的温室艺术家，如何有效地自我质疑等问题。在我的创作中，我把每个阶段的工作都作为一次展览或者一个课题来思考和展开，并在这样的框架中创作能够互为关系、互为叙事的作品，这种创作方式与我策划展览的方法非常相像。

杨：2016年，你在上海的天线空间做了个展“李建国生于1952年”。那个展览是你“社会主义

现实主义”研究的一部分。思考社会主义现实主义作为一种“社会生活组织的逻辑和意识形态的载体，对于中国当代文化和价值取向的持续影响和塑造”。其间，你展出的很多作品都是基于你的研究。对于研究中得到的一些文献素材，你通过对艺术史构造秩序的理解和质疑进行艺术的转译，可以说是一种“历史书写式”的创作。作为一个研究型的艺术家（而不是职业学者），你如何将研究材料进行艺术的转化。这个过程中，如何避免创作不成为学理的注脚？展览期间你邀请批评家和学者进行了闭门讨论会，研讨、写作和“历史书写式”的创作之间的关系是什么？

刘：在我个人的理解中，研究、创作、脚注、素材都是平等的关系。创作者有义务通过转译使这些方面互为关系，说明问题。的确，太多作品和研究很容易成为学理的注脚，我认为出现这种问题的原因，主要可能是创作者对材料吃不透，对于问题缺乏充分和真切的体会，所要讨论的问题与现实的摩擦力不够。每一次在这些问题的处理上，我都感到如履薄冰。我在自身的创作中引入历史书写这个想法，与我所处的文化现实有很大的关系，我也很有动力要理解为什么今天的现实是这个样子，思考我们应该如何解释我们自己，历史中的复杂应该如何表达，我们应该建立什么样的历史叙述框架等问题。

杨：你和卢迎华的研究、策展和写作工作一直在滚动进行，能透露一下下一步的工作吗？

刘：我们最近最大的愿望是花时间整理和思考我们过去和现在的工作，暂时告别前一阶段的自己。

从艺术创作角度出发的策展和批评

新艺见 New Artrends Series Talks

第五幕 Act 5

从艺术创作角度出发的策展和批评 Curating and art criticism as an artistic practice

2012.10.26 (周五) 14:00

演讲嘉宾: 刘鼎 & 卢迎华

地点: 尤伦斯当代艺术中心 (UCCA) 报告厅

主办: 21 世纪当代艺术促进会

刘鼎: 困惑是惯性的, 让我们变为他者, 从他者的眼光看自己的创作, 这就会缺少一种投入和对于一些本质的问题, 带有真正的批判性的思考和观察, 在创作和实践、批评包括策展领域里带给我们障碍, 好像我们都是他者、在指点, 为某一个角色出主意, 但在所有实践领域内, 谁都没权力为另一种实践提出建议, 我们必须回到一个最基本的点即实践和创作的本身来看, 我们和同行的工作到底是什么, 是开启工作的重要前提。我们会具体介绍我们的工作, 从如何研究、呈现两个基本方面来谈, 我们是怎么理解的回到实践者的本身。

卢迎华: 我们有时候在跟同伴沟通的中, 大家会对展览、策展人和创作者之间的关系有很多预设, 如在最近的关于……的研讨会上, 我提到了艺术史作为一种创作的可能性, 我们在工作中, 不管是艺术史的书写, 还是在策展, 提出一种创作的诉求的时候, 并没说要把艺术家的作品当材料, 或是割裂策展人和作品或者是艺术史、创作之间的关系, 或篡改现实, 因为创作的基础, 作为一个策展人、艺术史的书写者, 创作的前提应该是对于他者、艺术家, 对于他所研究和书写的对象, 建立在一个信任和尊重的基础上。我们在工作中强调, 艺术家和策展人是平等的创作者, 不是某一方凌驾在一方之上。策展人在书写和观看艺术家的工作的时候, 不应是从下往上看的角度, 而是把心态端平, 立场和基本点和艺术家感同身受, 沉浸在创作中的心境和状态来书写和认识。这样的说法在实践中并不容易, 是自律也是非常重要的过程。不要在看展览或评判展览时去过大的放大策展人的权力, 应该多对策展人的工作, 承担什么样的责任, 提在讨论中心。我在一篇文章中写到, 策展人和艺术家的工作, 有可能在一个展览中互为中介的, 策展人想表达的立场和态度, 可能通过艺术家的创作和组织艺术家的工作中表达出来, 而艺术家的工作也有可能通过策展人的工作所建立起来的语境来被观看, 得到不同的认识角度。

刘鼎: 有一点要补充, 互为中介的角色, 某种程度上, 须建立在平等的基础上, 不是抽象的平等, 是实实在在的平等, 平等的基础就是互为了解和观看, 包括如何展开对各自生涯的研究, 回到各自的工作里, 不要成为自己的观察者, 而是投入者。

具体讲怎么开始我们刚过去的两项工作, 小运动和深圳雕塑双年展。非常个人的角度和视野, 两个项目的开启来自于自己的创作, 叫做……, 是一个私密的对谈, 从 10 年开始的装置, 当我在这个行业里工作, 作为一个艺术家、观察者, 经常有一种困惑, 我们在行业里彼此认识, 但不了解, 我就想我们是不是有时间, 要来面对面看一看我们各自工作的距离到底在哪里, 我们相互的距离在哪里, 展开了一系列的对谈, 是个人视野的, 来自于跟我工作有交集的人和事。我发现在这个行业里, 彼此充满了很多幻想和期待, 是永远不会落实和应证的, 我们总是建立在虚幻的期待和期许的情况下开始工作, 猜想包括书写和发表言论的时候, 带了各种的情绪, 甚至会影响我们如何去观看艺术家, 如何艺术家自己来表述自己的创作, 包括作为……、策展人和批评家, 如何表述自身的工作和给予他者传达某一个主体。我不是追求真实和客观唯一的态度, 这些实际的距离能表达我们彼此真实关系的可能性。我就开始想, 跟卢迎华说做一个艺术行业的展览, 不是关于互相的猜想, 而把行业里所有的角色能不能再回到非常实际的创作角度上, 暂且搁置行业分工、权力, 包括行业带给我们的既定关系的评判事物的标准, 来看我们在这行业里, 我们所交集的、观察到的, 到底做了什么, 这些工作的维度到底在哪里。把这些工作和实践放到最低点, 看到底是什么, 展览叫小运动。当代艺术中的自我实践, 开始时非常困惑。发现一个最朴素的方式, 来自于对抗, 开始做我们有兴趣、所需要研究的人的……, 当我们展览群论时, 邀请了当时某一个艺术活

动，包括某一个艺术空间或者是策展人，作为当事人，当事人所做的事情有研究的、亲历的、深感受的相关的人、研究者、艺术家、批评家，一起加入做具体的讨论，关于当事人的实践，他到底做了什么，这些事情在过去、现在是什么样，几个维度看已有的创作是什么样。群论维持了一年。开始实际的研究工作时，事情的轮廓与我们在习惯被书本上表达，或习惯流传在各自心目中的一种标准和样子渐行渐远，越变得没那么复杂，越来越清楚，不全是所谓客观和真实的清楚。

卢迎华：群论除了作为研究方法外，是展览的重要部分。接下来会展览一些展览现场的图片，在群论里的录像成为我们在展览里所研究的对象。群论采用不公开的方式，在工作中，发现了一个维度，平时经常强调的公共化，和工作对话和面对的是什么样的观众，我们是否需要为大众来想象我们的工作，其中的一些讨论，不需要为我们所想象的公众而工作的时候，变得具体，能够把一个事情深入的推进，有自己的活力，不会因为内部的对话而变得阻碍沟通和被传播的可能性。讨论中，我们也学会了不带预设去工作，我们很多工作阻碍都来自于预设，在普遍经验、普遍价值观的基础上。但如果你的工作不带预设，能获得更多，对事情的认识到更深的层面。我们像是在打开很多的盒子，呈现给大家，并没有尝试把盒子里的东西拿出来，装到另外的盒子里。对话、群论、交谈、面对面在一起，也成为第七届深圳雕塑双年展的重要的工作基础。为什么有这样一个兴趣？首先在我们的研究中，发现1989-2000这段时间，距离很近，我们可能在2000年左右就经历了这个行业的一些工作和状态，但了解甚少。我们很希望了解1989-2000年在中国发生的创作上的变化和经历，所接触到的对这一段时间的叙述，包括已编写成的艺术史的书，或者是不断被引述、重新叙述的讨论中，存在很多宏观叙述，倾向于把创作、个体经历都放在不同的盒子里，放在类别、名词归纳、所谓的被梳理出来的潮流里面。但我们不能满足于这样的叙述，整体性的叙述不完全可靠，决定开展一个基础性工作。1989-2000年这段时间，在创作上和我们有感应的人、艺术家、策展人还有一些批评家进行访谈。访谈没有出现在雕塑展里，我们会将访谈整理成一本书，年底出版。访谈让我们深入了解这个时间段，对展览有关键作用，我们去辨别在雕塑展中要展出哪些作品。展出的都是艺术家在当时的作品，是老的作品，已有的作品和文献，材料的复制和重新呈现的方法。我们会经常问他们一个问题：你现在向我们描述当时的工作是这样描述的，但你当时是怎么描述的，现在的描述是否有改变，是当时的情况有所改变，还是当时你就是这样描述？

刘鼎：关键点不是为追求真实性和客观性，我们企图从这两种，不同时间点的叙述建立蛛丝马迹的联络，看到一个艺术家从他的某一个时间点到另一个时间点，怎么观看问题和自己位置的轨迹，呈现艺术家的价值观。尊重带有个体视角的表述，尊重忽略。在每一个艺术家的表述和研究里，不采用艺术史，尽量呈现主观叙述，这是有目的的，有一个思考让我们想到关于艺术史和对于艺术的认识，经常在中国会被讨论为真正所谓的客观，有很多的描述过于简单化，客观认识把既定的事物理解成死的事物，我们发现历史是流动的，不代表我们篡改历史，而是在既定的、可视的，观看客观事物的时候，很多的点和面是我们没看到的。需要通过我们的视野来看，不是一种叙述就代表一种客观。在展览里和研究里，着重呈现另一种客观，主要是对创作的启示，我们对已有的和没有实证的东西重新提到了日常和可视的层面上，重新看待这些到底是什么。无论是在小运动还是深圳雕塑双年展中，关于用主观视角包括可读叙述和田野史的方法，田野史的方法有很多漏洞，一般意义上的田野史是尽可能的用实物来证明已有的价值观，但研究中，我们只是呈现了一些可视和不可视的证物，并不为证明某一个论述。我们如何面对充满各种定义式的评论和叙述，在看当代艺术30年，我们对于各种经过和正在发生的艺术事件，都企图在

定义，这是对于安全感的焦虑，安全感也是在不同的阶段的不安全的感受，从一个跟当代艺术发生关系的比较弱势的情况的国家和地缘政治的时候看，跟现在是完全不同的。我们潜意识里，有很多我们经历的事情，也没有给我们很多机会去证实他和比较冷静的评论、展开他，或暂时搁置，看到了不下定义的工作，让我们困惑，在充满定义的情况下，我们到底如何展开工作，也是触动我们首先要学会怎么把盒子打开，把我们所看到和想到的事情暴露在大家眼前。

卢迎华：如果在研究过程中，我们强调了对于创造的重视，内容是在于发现，我们不是篡改或重新表述一些事情，事情的很多面我们没看到，我们试图去发现，如何和怎么样发现，接下来会讲我们两个展览中怎么对创作进行呈现。

小运动，当代艺术中的自我实践，2011年9月在OCT当代艺术中心展出，我们呈现的不只是一种创作，呈现了艺术系统的不同实践者的创作，包括艺术史家、艺术出版物的编辑、艺术机构、策展人、策展实践、艺术家小组、艺术机构的工作，每个角色是平等的，不存在权力的架构和分工，把艺术系统看成是一个平面，存在不同的创作者，可能是机构的负责人、机构、艺术小组的身份出现。小运动经常会展现另类的空间，观众会以为我们在呈现边缘的工作，在我们这样一个语境中，是没有所谓的边缘和核心的，工作不管他是在机构的平台工作、个体的也好，或在20年以前的工作、现在的也好，都是以他的主体性在改变着或扩展着我们对艺术本身工作的认识。小运动中，我们强调了每个实践者都可能是创作者，有四个章节的研究，第一个章节叫自我定义的焦虑，讨论的是在当代的语境里，我们所研究的项目，都来源于焦虑的驱动，要认识自己，在当代化和全球化的语境中找到自己的身份和位置，或尝试提供一种认识的方法，包括全球艺术和美术馆，这是汉斯贝尔亭在德国开展的艺术史的研究项目，……和他的伙伴在80年代的文学的出版物，……商店是英国的布里斯多的一个艺术中心叫……，做的一个概念的出版物。第二个章节叫个体体系，所介绍的机构和工作大家都比较熟知，……书店艺术机构是在广州的一个独立的艺术机构，……和草场地都是在北京的艺术自发组织的项目。实践者和艺术小组如何在自己的工作里建立系统，而不是依赖已有的艺术机制的工作标准和方式来规划自己的工作方向。第三个章节叫远离群众，不期而遇的遭遇，包括艺术小组、……等于无，是策展的的实践、艺术家小组公司，哥本哈根自由大学是在哥本哈根两位艺术家在公寓里开启的，带有教育和自我教育实践项目，包括在杭州的小制作，这章里，研究的是实践，外在形态模糊，在私密的语境下开展工作，不是为了观众所开展的工作，受益最大的是实践者本身。讨论生产、传播、认识知识的可能性，包括刚才的新媒体教学实践、……工作室，联合国广场，珠海会议和五十一平米，我现在所呈现给大家的，这些……都是不出现的，我们把项目、实践组合，呈现他们的工作，强调搁置时间和地理位置的分割方法。珠海会议，发生在1986年的艺术事件，……和联合国都是现在在发生的工作，还有五十一平米，都是在不同的时空里发生的。这些工作不管以前、现在也好，意义和重要性同在，我们把他们放在一起来看。

刘鼎：我介绍一下如何做这个展览。我们设置了两个出口和入口，两个入口是相互相近的，展览里没有既定的参观通道，观众在参展的体验是很局部的，走到哪里看到哪里。如果对于没有方向感和空间感的人，可能在展厅里迷路，或是看了一个小时，并没有看全，对我们来说很重要，我们所感知的经验是充满偶然性和随机性，并不是系统的经验告诉我们的，所谓完整和完美的体系是不存在的。展览中所选的案例也是非常机巧的，来自于我们工作生涯所遭遇和接触的，当我们设想完美的体系时，其实是把我们的欲

望变得虚构，更加不切实际的观看自己工作，如果把我们已有的和已接触的事情，进行充分的认识，这是很重要的工作基础。我们取消了观展路线和已有的教育经验，给观众具体的、片段的，每个项目在特定区域里非常完整的表达，包括项目做了什么和我们怎么看待项目，明年会巡回到意大利的美术馆，虽然地理空间都会改变，但是我们无数个体形成一个展览，这是一个展览设计、呈现的核心内容。

卢迎华：在小运动的工作里，我们把这个展览的出版物作为平行于展览的平台来工作。刚才的四个章节出现在我们的出版物里，像理论的读本或者是一个杂志来编辑，可以被作为独立的读本阅读，没有把展览的任何图片放在出版物里。除了把包括的实践的叙述和描述呈现出来以外，在每个章节里，还引用了两到三篇理论的讨论，这些文本在我们看来又是另外的创作，所讨论的思考和实践的思考是平行的、有启示性的。

刘鼎：我们还主要的呈现了两个角度：是事实是什么样的、我们如何观看事实，贯穿于展览中。作为策展人，如何作为一个主体出现在展览中，展览一方面是为所呈现之物作为服务的功能，策展人和研究者如何通过展览成为一个主体，存在和伴随在展览中。展览不仅是给观众所看之物，也需要看到所研究之物的人是怎么想的，简单的文字描述外远不够。对于展览空间的设定，不仅是展览的设计问题，是很本质的展览的语言问题，包括研究者和研究者的视角跟既有的、客观的事实，你要说的平行之物到底是哪里，其实这也来自创作。作为艺术家开始做作品的时候，我们可以轻易的拿别人的描述来印证自己想象的观点，但我们通读一篇文章时，并没有找到艺术家在哪里，也非常……，我作为创作者、艺术家，我的工作在哪里，除了把作品做出来，我所受的影响呈现出来，这离真正的作品还很远，我经常叫做心中的作品。对展览来说，如果无法呈现出来，是心中的展览，不成为展览的展览。创作中，也不能成为作品的作品，这时需要我们……，观看策展人和创作者，艺术家跟艺术家自己怎么描述和认识自己的工作，发现自己的工作到底在什么样的位置。

卢迎华：第七届深圳雕塑双年展，这个展览的机制开始于1996年，是专门呈现公共艺术的，……美术馆在96年开创的一个展览机制，叫公共艺术展览，变成了雕塑双年展，到05年，当……策划深圳雕塑双年展，概念拓宽了，包括观念性的创作、装饰的工作。我们看来，创作不应仅以媒介来划分和界定，我们在呈现展览方案的时候，知道这是表达我们的策展理念的展览，关于创作的展览。题目叫做……艺术不是一个体系，也不是一个世界。可以说是我们观看世界的方法，小运动时，没有过多的放大我们所谓的系统性，更多从人本身来观看艺术家、我们的工作，作为个体并没有能力，说自己代表一个系统，或者你是非常机械性的去为形成一个工作的体系而工作，他里面存在了很多有机的东西，就像人一样，有高点、低点，有不确定、也有非常顺畅的阶段，我们是以个人的角度来进行研究、观看创作的。

刘鼎：通过研究，最后筛选出非常多处于艺术家犹豫和彷徨时期的作品，不是我们通常认为的艺术家的高点和最好的作品，呈现这类创作，对研究、艺术家的生涯非常重要，除了我们既有的对艺术家有趣的论述，我们忽略了他的生涯里各种不确定的因素，我们忘却了有从没被论述的优秀之作。研究里，拟人化的想象了展览的架构，当作人的生涯呈现。包括犹豫彷徨、阴影，故意在空间上制造了很多阴影，把大部分的作品放到了展墙的背后。

卢迎华：1989-2000 这个展览里做了很多访谈和对话，对这之间工作过的艺术家和策展人、批评家进行访谈，我们对 90 年代的认识中，并没有太在意的一些东西，就像破案的时候重要的线索，指向了一些关键问题，比如创作者本身、艺术是什么。比如我们呈现了 1990 年张晓刚写给毛旭辉的一封信，没有呈现张晓刚的绘画或者是作品，反而是这封信，在我们看来他在信里的表达也是创作，6 页的信描述了他对艺术的困惑、对理性和感性在创作关系中纠结的感受。具体的焦虑感，来自于 90 年代，在艺术批评的话语中获得极大承认的所谓的理性绘画的压迫感，在信里，他谈到难道感性在艺术中不应有一个非常重要的位置吗？提出了创作本身基本的一些问题。

刘鼎：这封信呈现了一种相互关系，现在依然能看到，行业中所谓我们制定出来的，某种引人注目的潮流或者事件，对于他者的压迫和其他创作者的影响，会影响到每个艺术家，怀疑自己的路是不是正确，影响画廊家、策展人、艺术史家，现在我所关注的创作是否有意义。这种不确定和彷徨生动的谈论到了艺术行业里彼此的关系，在这个行业里是如何变化的，创作如何在现实中得到呈现，艺术家是如何观看和确认自己的位置。不仅是理性和感性的问题，更深的指向了在这个行业里，多种声音到底是应该如何呈现的一种途径和样式，除了本能的身体上不好受以外，自己观看自己工作的位置，到底是该如何呈现。

我们还呈现了一些 90 年代中期的出版，包括王友生和他的朋友们做的书《1994 当代中国艺术家工作计划》，耿建怡在 90 年代做的两次明信片展览，他邀请朋友写方案，印成明信片，寄给朋友和艺术行业里的同行来看他所想象的展览。我们也呈现了……当时做的黑白灰，没有看重所谓的历史价值，把这系列的出版和艺术家自我组织做的展览呈现在同一个平台上，我们不要把过去、现在发生的事情唯一化，当我们观察历史的进程，发现兴趣点，再回头望望，发现同时有同样的一群人某一件事情产生兴趣，做着不同重点的工作，把这些事情平行放在一起，基本看到一个小小的图景，不要以为我们的工作有多特别，我们只要把注意力放在我们所能想到和做到的事情上，能否进行充分呈现，不要幻想到唯一，历史进程中很多是没有不可逾越的，对于创作和实践者很重要。当我们成为这个行业的真正一体的时候，彼此是同行和同事，是一起往前走或者往后走看风景的人，没有一个在现实层面上的权力的架构关系，会帮助我们看到过去和现在的丰富性。我们在同一个平台里呈现了四个不同的文献，在两个展厅里不同重复的出现。

我们还呈现了大家快要遗忘的艺术家石崇，他在拍卖上很成功，仅限于他在 90 年代的创作，他在艺术史是属于无法被归类的创作，但并不是真的无法归类。我们呈现了他的……，呈现他如何制作，呈现……，同时做了行走的人的三次制作的过程，可以发现这些艺术家在经历过 80 年代末的时候，有外来影响，是关于……的影响，是用材料来制作的创作，综合材料到中国成了一种先进性和前卫性的想象，大家并不在意综合材料到底是什么材料，对于中国当时纯粹的绘画和简单的情绪性的表达有非常大的挑战和象征意义，给了艺术家很多投射，原来艺术的边界可以更宽、更广一点。像石聪在他的工作室里把一些石膏……摆成一个像雕塑一样的真人雕塑，再画下来，包括……80 年代末 90 年代初，做行走中的人用很多机器零件拼贴，后把人又做了一次创作，发现观念可以更纯粹的做，去掉机器零件，成为一个简单的、带有硬边形状的，他又把它做成一个可视的模型，从草图可以发现艺术家从受到一些影响和对于他者的一些想象、对艺术行业的认识，想一想跟自己的关系的一个过程，小步骤的呈现，呈现原来在工作的过程中，我们多么的不确定。我们还呈现了徐冰三次做这……的作品，分别叫不同的题目，历史书里叫文化动物，

是他第一次呈现的题目，并不叫文化动物，应该是对于转化时期的一个研究之类的题目，公猪是英文，母猪是中文，在画廊里做表演，第二天他又在同样的地点做这个作品，没有公开，拿了他之前准备好的人的模型，找了一个公猪，看能不能交配，人是中文，公猪是英文，一年后受到非常多质疑，人家问为什么公猪是英文，母猪是中文，是不是有殖民和西方强权的意义，他又重新换成公猪是中文，母猪是英文。他第二天做的猪跟人交配的作品叫文化动物。我们描述的客观现实，有时候要被再确定和研究的，会发现原来是不一样的。我们所对徐冰的创作的描述多数是关于东西文化焦虑问题的点上的描述，他开始不仅是这样的，所讨论的是其他的问题，我们可以看到批评家对他的作品也做了创作，这样的创作我觉得要质疑的，带有篡改性的和主观意愿的投射性的创作，帮助、也伤害了艺术家。当某种确定的描述后，艺术家、批评家会像演员，扮演已被确定的事物，让更多的人相信。但这时，对创作者会形成长远的伤害，当我们提及关于完事现实主义的时候，很多艺术家是扮演了……，从没真正的理解过，只在某一瞬间扮演了之后，继续扮演，造成焦虑、彷徨，这些例子举不胜举。反复观看我们和艺术史的过程，作为内部的观看者，要时刻的提醒自己，工作的位置到底在哪里，他者的言说还是自我的言说，影响到创作里面。

在雕塑双年展中。……拍摄的一段个人视角的纪录片，关于冷玲 90 年代中在太庙策划的一个展览叫事物，没有被开幕，我们会想到石英宇 90 年代没被开幕的展览，因为政治的压力，会描述说这个展览没开其实是成功的，是……一个故事一样，坐了朋友的汽车，今天下午要去展，北京下了大雪，我已经很久没见到方力钧， he 现在是成功的艺术家，展览有他的作品，可以见一见，他拿了摄像机走到太庙时，展览被关，他直接问了参展的艺术家和冷玲，说什么的都有，也采访了……，展览被关掉，一个国家居然对文化这么不开放，是一种失败，问到冷玲的时候，充满了惆怅，作为创作者和策展人都希望展览被开，被同行看到作品，并不是因为各种因素关了之后的成功，纠结、焦虑和无法言诉的心态。他称之为日记的非常短的不认为是一个作品的纪录片里，不成形的纪录片呈现出来。我们能够看到作为人的心态面对的一些事情和事情发生的纠结心情。我们呈现了转折时期的创作，像王广义在 90 年代中期受到了行业里其他的实践已经展开，包括……各种观念的艺术的实践，他最大的焦虑是别人称他为画家，经历过 85 的艺术家都会承认他是艺术家，他确是带有观念性的绘画事件，整个艺术的边缘被打开，被更多的创作实践的人去展开深入的工作的时候，他发现自己的工作是不够的，做了一个装置，办了书材超市做展览，也是没开幕就被关掉，这对于他的生涯是决定性的作品，之后的几年没做新作品。关于艺术问题的讨论，不仅关于我们所看到的权力结构的讨论。本能的感受一直影响艺术家的创作包括艺术史的进程，在展览里，我们呈现彷徨、犹豫。

卢迎华：我们也呈现了脆弱，在这个展览里，发现了强大的创作背后，作为人的脆弱的状态，自然、必要的阶段，有时候艺术家都忘了，展览有一个作品，艺术家忘了作品的存在，是在我们对艺术家采访中，他提到了，他在遗弃的仓库里找到作品的一部分。作为创作者，我们一再往前走，希望把自己最强大的部分展现给大家，但在工作中我们也应该去看似乎微不足道的、尴尬的转折时期，对我们自己来说有很大的启示作用，我们呈现这个部分，不是希望改变大家的认识或是对艺术家的创作的认识有所伤害的意图，而是跟大家分享这可能性、信任，行业里，彼此的关联、信任是可以存在的。对 1989-2000 年的研究，呈现了很多 90 年代的作品和文献，在这个展览中还有另外一个单元，叫你看到的就是我看到的，这是我们对近几年活跃在世界上、中国的年轻的艺术家的最新的工作的呈现，强调地域上的关联性，我们想在全球化的语境下，我们的关联性在创作、想法本身。展览里，我们采用和小运动类似的方式，搁置了

时间、空间、年代、国界和既定叙述，把工作并置，叙述、归类、类别，在认识艺术家的工作或对艺术家工作的传播是能起到作用的，有一些概括性、提示性，符合我们认识事物的经验、方法，但不一定能完全帮我们接替创作。

刘鼎：归类对于创作来说是渺小的，我们承认世界的有机性和多样性，对于个体工作的强大性，是一种独立性，不是封闭的独立。展览里，我们拒绝了作品间的联系，我们想象的作品间的美学关系，我们给每个作品充分、相对独立的空间，我们更希望观众关注到每个思考，不仅一个展览带给我们的景观。每一个独立的思考的强大、完整的呈现，对我们来说更加重要。工作中，关联会有多种因素像礼物一样送给我，比如时间、语境、情境、氛围，不用刻意为之。

卢迎华：雕塑展在……当代艺术中心举行，三个展厅，有意的把90年代中国艺术家的工作和现在在国际上艺术家的工作混合。展览设计中，有意为之，三个空间的开始，都竖立了白色的墙，大家进展厅，看到的不是任何的具体的展览的内容。

刘鼎：白墙的背后呈现作品，给他们充分的空间。为什么要呈现给观众白墙的印象，态度是一种拒绝，不是让观众不要观看，是拒绝我们既定的思维进入到任何的场所和语境，我们绕过白墙，背后有非常棒的作品，作品的完整的空间，展厅的每个作品，都有详尽的描述，包括我们如何复制作品，或来自于哪里。我们复制了一个艺术家的作品，……的创作，95年停止创作的观念艺术家，他从一个记者80年代末和对于哲学兴趣的人住在上海，80年代末进入这个行业，奇迹的速度，2、3年间得到行业的主流，创造了很多非常有质量的创作，这个月再次在上海见到他的时候跟他说，我们在雕塑展中呈现他的这些作品，他坦诚的说，当时在行业里时他只是觉得自己有潜力，他称之为感觉。这个词触动了我，一方面追寻着内心的欲望，关于新的事物和对于希望自己做到不同的事物的渴求，他95年停止创作以后，他常常会说意识到艺术行业体制的强大，包括艺术商业化的强大，经历过85，他无法面对……，包括……，他一直承认自己是理想主义者，但在我跟他的其他交往里，我相信这不是唯一的原因。他发现自己无法工作，来源是用了太多他者的知识，他在80年代末和90年代，跟非常多的社科院的，上海做哲学研究的研究者记性交谈和深入，他算是在上海的艺术行业里非常具有学习和表述能力的艺术家，除了他对客观现实的描述、对他创作的描述，他这次跟我说的，感觉很前卫是让他停止创作的重要因素。我们在创作过程中太多想象了他者给与的力量，忽视了自我的工作和自我怎么看待他者给与的力量。其实他在写一篇长篇小说，不停的做研究，不看任何展览，但他作为艺术家的本质始终没有让他停下来创作，只是没进行视觉的创作，对我来说有警示意义，对于他者的知识，我们怎么看，当我们看到非常多的策展名字，和艺术家的表述中，有非常多的时髦名词，这些东西引证在作品的时候，我们是否想我们的主体在哪，当我们看到非常多的批评文章，以他者的角度，高高在上的感受去评论，或用其他批评家和哲学家的语言来对作品加以命名的时候，其实有没有想过我们怎么来面对这些作品，是否曾经有没有能力跟作品进行面对面、和对创作的思维的形状进行朴素的描述。问题来自于多方面，有一种是关于文化被殖民和地缘政治的因素。

展览里，我们建了很多矮墙，过道的背面我们刷成蓝色，蓝色是有象征意义的。刚谈到的经验和认识，我一直称作在我们的生活的阴影里的，这些物体是我们熟知的，但不屑于表达和研究、认真观看，但却决定着我们的潜意识。

常旭阳：你们首先与艺术家面对面的访谈，然后以艺术家的个体描述为工作基础，力图在展览中呈现，被我们以前所谓的流派、被学术定位的那些面的背面，同时也呈现艺术家彷徨、脆弱的地方。每个人都希望把自己最成功一面展示给大家，你们希望艺术家能真诚的面对自己与作品的关系，你们也很真诚的把脆弱和彷徨的地方呈现出来。另外方位的呈现能够对其他艺术家当下的创作会有直接和有效的意义吗？

刘鼎：我不能理解为有效和直接的意义，可能是一个种子。我今年7月在……美术馆看蒙克的个展，触动了我，朴素的呈现他的生涯里每个不同的时期和时期交错的时候，对于某个具体的形象，同一张绘画反复的工作，整个展览里，几乎呈现了他有20件作品反复在工作，他没有想讨论什么，反复工作的原因非常有趣，因为订单、艺术家遇到别的事情，不知道以什么方法表述，觉得他以前的题材挺好，或是他接了别的活，或是家庭原因。展览反复呈现艺术家在唠叨一些事，非常震惊，他是人，不是神话，看到了他在整个艺术行业里的交往过程。我们为什么在小运动的展览里没有放当代艺术的建构，变成了一种实践，工作里都是企图在建构，理想是好，但我们没有真实面对自己的位置，“建构”，作为他者是轻松说出来的，投身其中的人很难做到，对于目光所及的东西，如果能够真实的面对，也是我们的一种诉求，我们说这样的研究和呈现，是一个种子，可能会慢慢的在产生不知道什么样的作用，但至少直观的作用，让这个行业的人成为同行者，而不是上下级，这有利创作。

卢迎华：我想提到的一个词是勇气，那天跟……一个交谈中提到，创作里有没有面对自己的勇气。在创作、文字描述里，我们忘了勇气在哪，观看自己不得意时候的工作、拿出来分享是需要勇气的。比如，有时我们可能给勇气过多的承认和他者需要的承认，创作需要有勇气。

刘鼎、卢迎华专访：
1972-1982年十年艺术史的复杂与
流变

2017
艺术中国

“沙龙沙龙：1972-1982年以北京为视角的现代美术实践侧影”在北京中间美术馆落幕。这是一个长达四个月的艺术史文献性的展览，勾勒出一幅四十多年前以北京为视角的复杂文化生态画卷。不同于一般当代美术史的流行的二元对立式的论述方式，艺术家刘鼎与批评家卢迎华策划的本次展览以一种全面和客观的方式呈现了那个时代官方与民间文化艺术的互动、对立、合流、妥协等各种复杂的关系。批评家卢迎华非常注意艺术史个案的研究，通过具体的人与事件的详细陈述生动的还原了这段被忽略的中国现代艺术史的细节。展览不仅展出了当时各种作品，也呈现了大量当时的信件、报纸、诗歌、影像等丰富的资料，提供给观众一个全面而立体的观展经验。艺术中国记者在近日对本次展览策展人刘鼎、卢迎华做了专访。

艺术中国：您为什么选择 72 年到 82 年这十年？这里面有哪些标志性的事件或艺术语境上大的变化？

刘鼎、卢迎华：1972 - 1982 这十年在当代艺术史的论述上基本是一个空白。因为艺术史的叙述大多从 80 年代中期，更早也只是从 1979 年开始，但是很少梳理清楚我们是如何到达 1979 年的。每一个事情的发生都不是孤立的，而是在前面已经有所铺垫了，是存在于一定的序列之中的。1971 年林彪事件之后，国内政治局势发生了重大变化，国际关系尤其是中国与美国的关系，开始加速。周恩来主持工作后，很多事情有所扭转。

新中国后和很多西方资本主义国家断绝了来往，1972 年，尼克松访华，中国逐渐恢复了对外交往。当时一方面是经济建设的需要，一方面是外交的需要，外国人入住的公共空间需要被装饰，使它们显得不那么政治化，这就是为什么我们在三层展厅里呈现那么多酒店内部、机场的图片。艺术家当时被召集回北京，来画公共空间的装饰画、风景画和外贸出口所需要的画。1972 年也是中国美术馆在“文革”期间停止展览之后恢复第一个展览的时间，很多艺术家是在“文革”开始后在这次展览中第一次又可以看到原作。我们既呈现了 1972 年纪念延安文艺座谈会三十周年全国美展的文献，也展出了在此次美展中出现的唯一一幅没有人物情节的作品，李秀实先生的《春到兴安岭》。

艺术中国：当我观看这个展览最大的观感就是，它呈现了 1972 年到 1982 年这段历史时期的复杂性和总体性。既有自由艺术也有作为对应的官方艺术等许多形态，您策划这个展览的总体思路是什么？

刘鼎、卢迎华：这个展览的出发点还是在于今天我们怎样认识我们的工作和我们的来源。在当代艺术的领域里对当代艺术的叙述往往是以一种过于简单化的民间与官方二元对立的角度来强化对于当代艺术合法性的论述，并将脱离官方体制作为一个主要的角度来叙述中国当代艺术的起源，这是一种默认的习惯性的叙事角度。但是当我们以此为基础来观看艺术流变的时候，它非常简单地就把很多创作排除在外，比如说在当代艺术的视野里面，官方系统里的艺术家的创作是很少被讨论的，只有符合以对立和对抗为叙事角度的创作才能被放到里面被表述，这是一种非常简单化的视角，这种简单化的视角，一方面制约了艺术家的工作，另一方面也制约了评论家的评述，而且会让很多人以这个问题为基础，做出他们简单的反应。这种简单化、道德化的评述遮蔽了更细致地对于艺术家个体在创作上的探索的讨论和充分认识。

比如说在九十年代出现了很多有政治符号的创作，虽然他们实质上是在一种“去政治化”的思想状态中产生的，但到了2008年以后，很多青年艺术家的工作是以摒弃带有政治题材的创作，去政治化，要生活化为目标的，这种简单的反应是在对表象进行反应。这样一种观察方式始终没有办法使创作和实践被放在一个合适的位置上来进行观看。我们到底是在一个怎样的社会和政治情境中开展我们的工作的，我们的艺术流变里面除了这种简单的艺术运动之外，它内在的思想的动力是什么？这些问题都没有被充分地认识。

艺术中国：我在展览中注意到一个重要的点，即当时一些自由性较高的展览其实是由体制内的艺术家发起和推动的，这一点您能谈一下吗？

刘鼎、卢迎华：当时，像江丰、刘迅这样既是艺术家，又是文化官员的人物，在这里边起到了推动的作用。这个展览中有一篇文章叫《短暂的合流》，就是说在那些年当政治上有所松动的时候，在官方系统里的文化官员从言论上和实际行动上都起到了一种推动的作用，但同时，当时的变化也并非只是官方力量单方面的推动，我们叙述的是在这样一种官方和民间共享着求变心态的情况下，官方和民间各自通过行动形成短暂的合流，促成一种开放的局面。

在1979年艺术家所发起的展览里边，一个重要的推动者就是刘迅。但是在当代艺术里面是不去论述这样一种复杂性的，这个论述并不是说要提倡某种东西，而是把事情原本的样子描述出来。当时文化官员看到了这样一种政治上的可能性，独立的艺术家也主动地把握了这样一个机会。

我们的展览里所展出的“新春画展”，就是一个很典型的例子。这个展览是1979年1月底举行的，由闫振铎和庞均等几位艺术家发起，这几位艺术家在当时应该是属于青壮年的年龄。闫振铎的姐夫正好是负责管理中山公园的，他去找他的姐夫，问能不能在中山公园的水榭里面做一个展览。中山公园在1914年变成一个公共园林后，很多知识分子和学者就经常在这个水榭里面聚会，从五十年代到“文革”以前，这里经常组织一些展览，是一个公共的展览空间。文革期间，它就变成了一个仓库，它的东边，北边和南边各有三间房间，西边有五间房间，一共大概八百平米，就是在中山公园的一个荷花池旁。当时闫振铎问他姐夫说我们能不能在这里做一个展览，中山公园的工作人员同意了，于是就开始了清理这个空间。闫振铎的姐姐在劳动人民文化宫工作，他就在1978年4月份的时候，在劳动人民文化宫做过一个四人的风景展，这个四人的风景展在当时有王路、闫振铎、庞均和曹达立四位艺术家。他们在文革期间基本没太中断过画画，因为是北京美术公司的雇员。北京美术公司经常负责一些大型官方定制作品。但在业余时间，他们也会画一些风景，画人像，画静物。所以他们就在劳动人民文化宫里做了一个四人的风景展，这个展览展出后反响很大，他们就想做一个大型展览。这个“新春画展”一共有四十多位艺术家参与，因为庞均是庞薰栻、丘堤的儿子，闫振铎又是董希文和吴作人等老一代艺术家的学生。他们都是央美的毕业生。于是他们就分头去找他们的老师，与父母同代的老艺术家。这个展览里会有老一代艺术家比如吴作人、吴冠中、刘迅，罗工柳等比他们还要老一辈的艺术家们的作品。

这是一个很有意思的汇集，因为这些人里面本身就有不同的经验。有的艺术家像刘迅、庄言他们是从延安过来的主流画家，接受的是本土艺术教育。丘堤是在日本留学，董希文是在上海美专，又在越南

接受法国艺术教育，罗工柳是苏联的经验。这些不同的经验第一次汇聚到一起，然后又有青壮年一代的艺术家，比如象庞均、闫振铎等人。还有更年轻的一代，在文革后期，庞均、闫振铎他们会开一些业余的美术班，就是培养工人画家。这个班里就有钟鸣，他在八十年代的时候，因为画了那幅《他是他自己——萨特》成为很有名的艺术家，还有像冯国东这些自由艺术家，也都参加了这个“新春画展”。

艺术中国：今天的年轻人可能会非常不理解为什么一幅风景画或肖像画，看起来没有什么政治性，在当时会有那么大的风险？

刘鼎、卢迎华：在这个展览开始就展示了各种画法的风光和静物画，1979年2月《美术》里有一个叫劳岱的记者，他就特地提到了在“新春画展”上也出现了印象派的作品。你可以看到，在我们这个展览里有一个章节是在讨论印象派和形式主义的问题。在中国，这种讨论都是非常具有政治意味的讨论。它不是简单的一个艺术形式的讨论，它背后是有一整套政治意味和意识形态的驱动的。我最近写了一篇很长的有关“新春画展”的文章，我发现在当代艺术领域里面知道这个展览的人很少。除了像“星星画会”的成员黄锐，我们在展览里呈现了他看了“新春画展”后写的一篇关于“新春画展”的展评，在以笔名为夏朴所写的评论中，黄锐非常激动地复述了江丰关于自由结社、关于可以自由买卖绘画、买卖作品的一些倡议。江丰当时为“新春画展”写的前言写出后马上就登在了1979年《读书》杂志的第一期上，这反映出了当时官方的一种信号，这是一个非常微妙的时期。因为江丰在写这个前言的时候，还没有恢复原职，他在1979年的11月10号才被在中国美术家协会第三次会员代表大会上被选举为中国美术家协会主席。庞均和闫振铎去找他写前言时是他还在家等待被任命的一个时期。1978年年底，十一届三中全会以后，艺术领域的艺术家也好，高级官员也好，他们一起在艺术杂志上登文，江丰本人是非常讨厌抽象和印象派，但是他从一个官员的角度给这个事情制造了一个空间。

艺术中国：您觉得“新春画展”和“星星美展”或是“无名画会”的展览相比，最大的特点是什么？

刘鼎、卢迎华：我觉得很难说它们有根本上的区别，如果说有区别的话，在后来的艺术史的叙述里边，很少提及“新春画展”。但是你会发现当时参加“新春画展”的这些人，基本上接受过艺术学院的训练的，他们大多数都是有专业训练的，除了几个我刚才提到的参加业余美术班的人。但是“无名”和“星星”，他们都不是职业训练的艺术家，组织比较松散的。

艺术中国：您怎么看“新春画展”和“星星画会”、“无名画会”在历史中所起到的作用？

刘鼎、卢迎华：它们就是在一个历史的风潮里面出现的艺术现象，当然都非常重要，但是它们不是唯一的现象，它们都是在历史的情境和一定的社会背景之中。它们之中既有自觉的也有历史动力所推动的机缘，我们从文献记载中可以发现1979年的时候，全国当时有166个艺术家自由结社，并不是只有他们。

艺术中国：赵文量和杨雨澍是“无名画会”中较为知名的人物，在当代艺术史的描述中，他们多以自由艺术家的形象呈现，这次展览也展出了他们的作品，您怎么看这两位老先生？

刘鼎、卢迎华：两位老先生在“无名”的团体里面算是比较特殊的。你会发现这个团体和其他的艺术小组一样，在1981和1982年之后都逐渐都消失。“无名”中一些更年轻的成员，有家庭条件或经济基础的都出国了。赵文量和杨雨澍留在了北京，他们也逐渐远离了艺术的现场，但他们一直都在持续地创作，直至今日。2011年的时候，高名潞老师对整个“无名画会”的历史进行了梳理，但是在叙述里把他们界定为一种具有“对抗”意味的姿态和立场。但这一点不是他们非常认同的。他们会有意地和现在大家对他们的认识和解读保持一定的距离。

艺术中国：展览里面还呈现了当时官方艺术系统对外交往的部分。有一个表格显示，到“文革”后期的时候输出展览输入展览的数量明显增多，这部分你们的解读是？

刘鼎、卢迎华：这其中有建立外交和换外汇的需求，这既是一种外宣的需求，又是一种软实力的建设。从那个时代开始已经有经济意识了，并不是说到改革开放以后才有。

艺术中国：我觉得这个展览呈现的媒介题材很丰富，比如说当时的诗歌、私人的信件、报纸。你们是作为一种背景的介绍还是作为一个社会文本的展现？

刘鼎、卢迎华：您这个问题其实就触及到了一个展览语言的问题。我们的展览中把这些文献和创作一样地看待。它们和创作是具有平等性的，它们不只是起到一个说明的作用。但是在这个展览里，我们也做了一个尝试，你会发现我们用了很多作品作为支持性的文献。比如当我们讲到“愁绪”，讲到知青下乡的时候，我们用了周迈由的《卖水者》那幅作品，他画的那个卖水者其实是赵文量。其实赵文量没有下乡，但是很多知青返城之后没有工作做，他们只能以卖水谋生计。

在1976年的那个墙面上，我们呈现了和1976年有关的照片。艺术家记录了当时的社会图景，他们的作品里包括了这样一种图景，所以说我们展示的既是作品也是当时的社会图景。比如在展览里，用了很多李晓斌老师的照片，李晓斌是“四月影会”的主要成员之一，他在当时和“四月影会”的其他成员有一定的差异。因为“四月影会”的大多数成员当时强调拍风景，而不谈政治，就跟艺术家去画风景写生一样，或者拍静物。但是李晓斌当时拍了很多的社会场景，比如他记录了当时“新春画展”之后成立的北京油画研究会，后来他们每次展览之后都会有一个研讨会，李晓斌的照片就记录了当时的研讨会，他的照片记录了“新春画展”的时候大家在公园里跳舞的场景。但是其实在我们看来，他的照片也是一种风景。只不过他的风景是“社会的风景”。

这个展览中作品的呈现是来自于我们对于“新春画展”的想象。虽然“新春画展”并没有图片的记录，只有李晓斌所拍一张的“新春画展”所在的水榭外面的照片。但是根据当时的参与者和见证人的描述，展览是采取一种平等的方式，不论资排辈，也不按姓氏、年纪、官职和艺术层次的高低来排序的，他们完全是以作品和作品之间的关系，以作品的视觉语言和内容来构成这个展览，没有任何的等级。所以你可以看到我们这个展览在呈现作品时，也是把不同年龄、不同教育经验，官方背景和民间背景的艺术家的混在一起的。我们把不同年龄，不同艺术家的作品放到了一起，只是根据他们视觉上的关系，题材上的关系。在1979年，除了“新春画展”将专业的艺术家和业余艺术家的作品混杂在一起之外，

“无名”就是“无名”，“星星”就是“星星”，他们都是各自的小组。八十年代之后，由于官方和民间艺术的分野，他们就彻底分开了，他们的作品从来没有在一起。所以这次我们的展览又将他们的作品放到了一起。

艺术中国：我看到展览图片上显示“星星美展”是在美术馆外面的栏杆上展出的，给人一种很民主和互动的方式，显得很当代，促成这种展陈方式的原因是什么？

刘鼎、卢迎华：我们的研究发现这种街头展览和进行动员的方式是来自延安时期，那时党要求艺术到人民大众中间去。在我们展览的三层展厅中的资料显示，当时重庆工人就把他们做的雕塑放在街头，举行街头展览。1978年西单民主墙也有自发的作品展示，街头展览在当时是一种非常普遍的展览语言，不是一个创新，大家都在这样一个氛围里面。要强调的一点就是大家会夸大这种在户外的展览方式的政治性，其实并不是主要的出发点。一开始的时候走上街头并不是一种民主诉求。但是后来为什么有了艺术民主的口号呢？我们发现1978年年底江丰就在《美术》杂志里发表过“民主要争取，不能靠恩赐”的说法。

艺术中国：展览中显示文革时期的美术形态差异很大，尤其是它的后期推出的连环画、年画、农民画这些艺术形式越来越走向人民大众，包括延安文艺路线的观念和西方左派提倡的“人人都是艺术家”的观念都有暗合的地方，这些现象您怎么看？

刘鼎、卢迎华：这些诉求的提出是有一定的先进性和政治的合理性在里面的。我们一方面论述的是这个，另一方面呢，是整个艺术机制的形成。一个想法的提出，它是怎么被落实，被执行，被不同人阐释，它是会演变、变形的，这里面有非常复杂的肌理和曲折的过程。从毛泽东提出的文艺政策到周扬怎么阐释毛的文艺理念，政治理念，从而建立一套文艺管理的机制，但是在文艺管理的机制里面又有不同时期的不同力量在角力。这个在文学领域的研究是非常深入的，但是在艺术领域很少讨论。

艺术中国：从展览中可以感到，当时无论是官方推动的艺术活动，还是民间自发的艺术形式，都呈现出生机勃勃的局面，在某些方面是今天都无法比拟的。

刘鼎、卢迎华：当时《美术》杂志的主编何溶写过一篇文章《牡丹好，丁香也好》，就是在1957年的时候，在“反右运动”全面开始之前，大家还在争论形式重要还是题材重要，这个讨论我们在展览里也有呈现。后来就变成了比较保守的抽象派、印象派都是不能被实践的，是资产阶级的了。在1979年的时候，何溶又引用了当时他写的这篇文章，他认为都重要，百花齐放。所以可见当时官方艺术媒体的评论家，艺术家还有官员，都有意识地参与打开了局面。

艺术中国：您做的这个展览除了艺术史的文献研究意义，是否也有对当代艺术乃至社会自身问题具有一定的自省和启发意义？

刘鼎、卢迎华：我觉得谈不上有很明确的目的吧。艺术是一个很小范围内的实践，是不大可能产生很

大的社会影响力的。我们这个项目的出发点还是帮助我们怎么理解今天的创作。为什么我们的艺术史会这样写？总是谈 1985 年之后的艺术，之前跟我们都没有关系吗？要先了解清楚，才能够知道我们今天怎么会形成这样一种艺术实践的方式，包括艺术话语，用什么语言来表达我们的工作？我们看到 1978 年、1979 年的时候各种媒介是在一起的，为什么 80 年代之后有的媒介就变成了具有当代和现代意义的媒介。而水墨，版画却变成了和当代话语没有关系的媒介。我们的出发点在反思，我们为什么变得这么狭隘，为什么我们在当代艺术领域的人很少去看中国美术馆的展览，它本来就是我们的一部分啊。

MAGICIAN SPACE 魔金石空间

+86 10 59789635
magician.space
info@magician-space.com
798 Art Zone Beijing