

现实，行动
Reality, Actions
贝斯特-维瓦斯小组
Bestué / Vives

策展人：比利安娜·思瑞克
Curator: Biljana Ciric

Reality and Actions

Bestue Vives solo exhibition at Magician Space

Text by Biljana Ciric

Bestue Vives' work is very much oriented towards the processual nature of their actions rather than towards some ultimate goal. They work around and through abstract ideas that generally take reality as the context to be explored over and over again. Through their work we can trace the influence of various artists from the such movements as the Viennese Actions, Minimalism, artists like Bruce Nauman, Sophie Calle, and Torres, as well as the residues of 20th century philosophical developments. These historical references that are present in their work act as a kind of framing device for 20th and 21st century artistic practices, along with the different working methodologies that these artists are bravely incorporating into their work. Belonging to the younger generation of artists that have emerged in Europe in the last few years, Bestue Vives explores our material existence and our relation to a wider spectrum of cultural conventions.

What is important to understand is that Bestue Vives are artists who are working within pre-existing boundaries and exploring the reality of the world we all exist in, playing with conceptions of morality and other such constructed limits of acceptable behavior. But it is important that they are not creating new boundary lines. They take a theoretical paradigm and put it into action, and again it is not the final outcome of the work but the very process of re-presenting the paradigm that allows for human reflection.

Bestue Vives' work as it is presented in the end, irrespective of medium, is very much performative in nature. In the beginning the collective performed themselves — for example in their Actions At Home, or in Actions in Mataro, when their actions were not visible for most of the time except in its final book format — and have expanded to working with other actors on the stage in recent works, as well as exploring the possible role of audience members as performers. Working in this vein, Bestue Vives leads participants through different sculptural/installation-based situations that relate to the filming experience of screen actors, and provide situations or instructions for these settings that range from DIY logic to pop culture aesthetics.

Actions at Home is a half hour long video that could be seen as a little boring to watch, since nowadays we are conditioned to have a very short attention span, and encouraged to conduct fast readings through video works. For the piece the artists performed certain instructions, and it is the actual performance of these instructions that makes the work radical and keeps the viewer glued to their seat, watching the video.

Actions at Home grew out of a series of written instructions that the artists perform at home, which also connects them with the Fluxus tradition, but what makes Bestue Vives unique in their actions is that they materialize these instructions in the very familiar environment of the home. Their materialization is what actually makes them so radical. They are mild, perhaps even mundane actions that appear over and over in the home setting, making it even more radical and absurd to watch.

They also explore conventions of public space, especially through their series of works from Actions in Mataro, which can be described as anti-urban monumental interventions. There is also the recent production of Ralf and Jeanette in collaboration with Creative Time, wherein they put on a ten minute outdoor theatrical action performed by two actors, acting out a compressed version of a love story in ten minutes while the actors' script played in real time on the big screen in Time Square above their heads. For this action Bestue Vives provided the plot for the love story for a ten minute interval in between advertisements in one of the busiest squares in the world— and where the ten minutes seems like a normal amount of time for the occurrence and consumption of the love story.

In many of the texts related to their work the authors often discuss such things as irony and humor in their work. But the sense of humor in Bestue Vives' work does not allow us to laugh; it is a pressurized, tense sense of humor that maybe comes after a very long pause in a crowded but silent room. The actual joke is perhaps not funny at all, but it is an excuse to take a long, deep breath. Deep in their work there is the story of life, the irony of life, its conventions, relations, rules, values, and all that today's society is composed of. But, of course, they will not tell you as much. Bestue Vives will tell you the story of Ralf and Jeanette.

Acciones en case (Actions at home)

2005

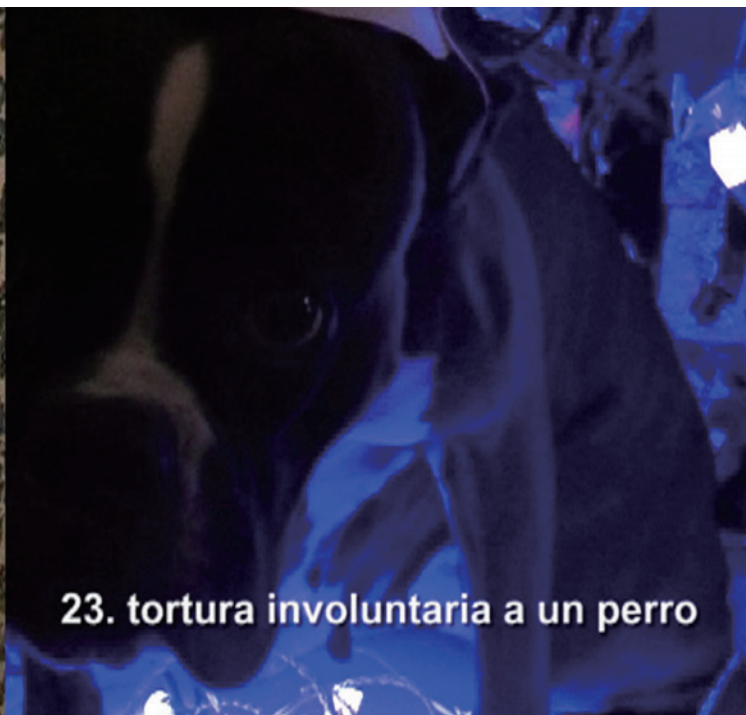
Single channel video

33min

This work combines one hundred micro-actions, chained and ordered by a low intensity narrative, played out in a house in l'Eixample (a neighborhood of Barcelona). They all share in a common sense of humor and the idea of precariousness that is made evident by the very nature of the actions, as well as in the bill of the domestic video. The actions, made by the artists in the natural manner proportioned by private space, are numbered (not always in a correlative way) and named. In each of them there is a referent that winks to some aspect of 20th century art history—from surrealism, dada, and fluxus, to conceptual art (by naming the actions), minimalism, and artists such as Bruce Nauman, Oskar Schlemmer, Alexander Calder, and Fischli & Weiss. Actions at Home was the winner of the visual arts contest Concurso de Artes Visuales, Premio Miquel Casablanacas, 2003, and one of three winning projects for the Premio Generación 2006 of Caja, Madrid.



33. motivo decorativo propagándose



23. tortura involuntaria a un perro



39. lago de jardín sobre cajonera



111. interruptor tuneado



11. desayuno explosivo



18. el viejo Bruce Nauman



Acciones en case (Actions at home), 2005
Exhibition view

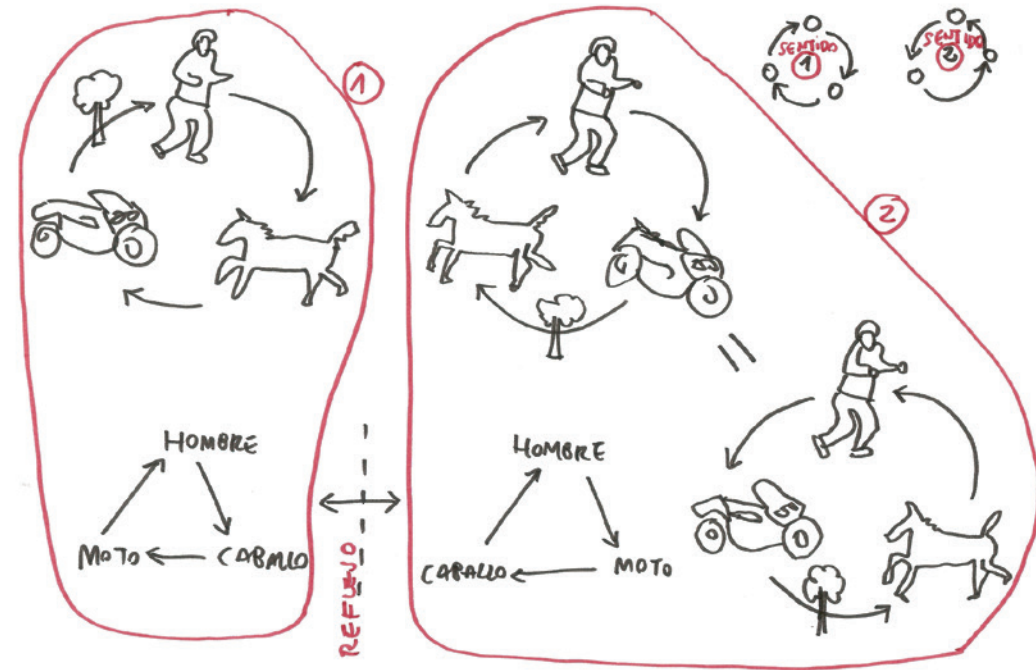
Proteo

2009

Double channels infinite loop

3min

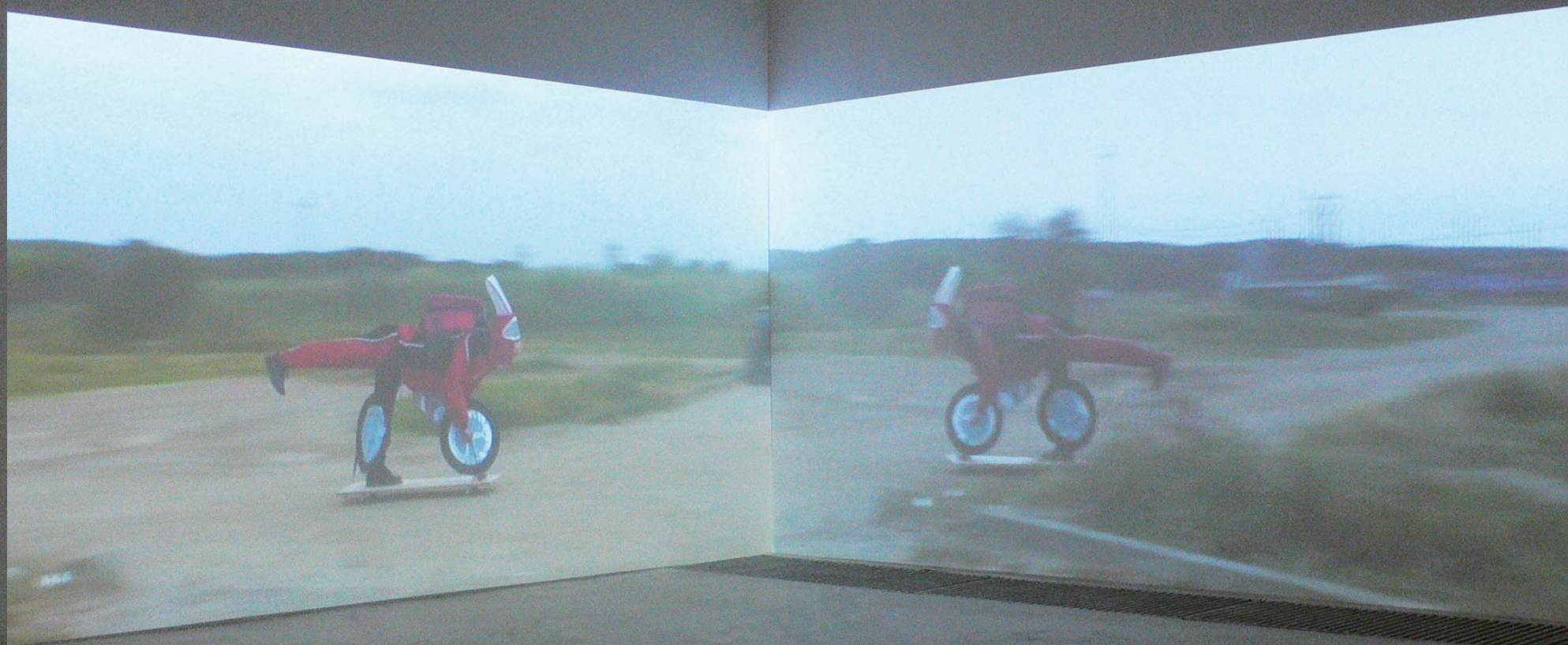
This double channel installation shows the transformation of a man from an animal to a machine in one fluid movement that continues on in an endless loop, while the other video shows the same movement in reverse.



✦ En bucle son las dos únicas posibilidades. No hay más combinatoria



Proteo
2009
Double channels infinite loop
3min



Proteo, 2009
Exhibition View

Ralf and Jeanette

2010

single channel video

8min

The play, performed in the pedestrian area of Broadway between 44th and 45th Streets at noon on Valentines Day, involved two actors and the story of an entire relationship compressed into the space of ten minutes. Over the course of this short time, the two characters meet for the first time, fall in love, and break up. Above the actors, on MTV's "44 ½" outdoor digital screen on the east side of Broadway (between 44th and 45th streets), the play's dialogue is projected in time with the action. Since the actors will be unamplified, and their lines will be barely audible above the cacophony of Times Square, the screen will be used to "subtitle" the actors: like a silent movie brought to life.



Ralf and Jeanette

2010

single channel video

8min

Estado de cambio(State of Change)

2009

Single channel video

6min

This animation piece combines stop-motion with object animation, focusing on clay animation, which shapes the essence of the main object of the animation as it is characterized by its continuous state changes that in turn produce rhizomatic chain reactions.



Estado de cambio(State of Change) , 2009





Estado de cambio(State of Change) , 2009



Estado de cambio(State of Change) , 2009



Historia del alacran enamorado (Story of a Scorpion in Love)

2007

Video Documentation

16min

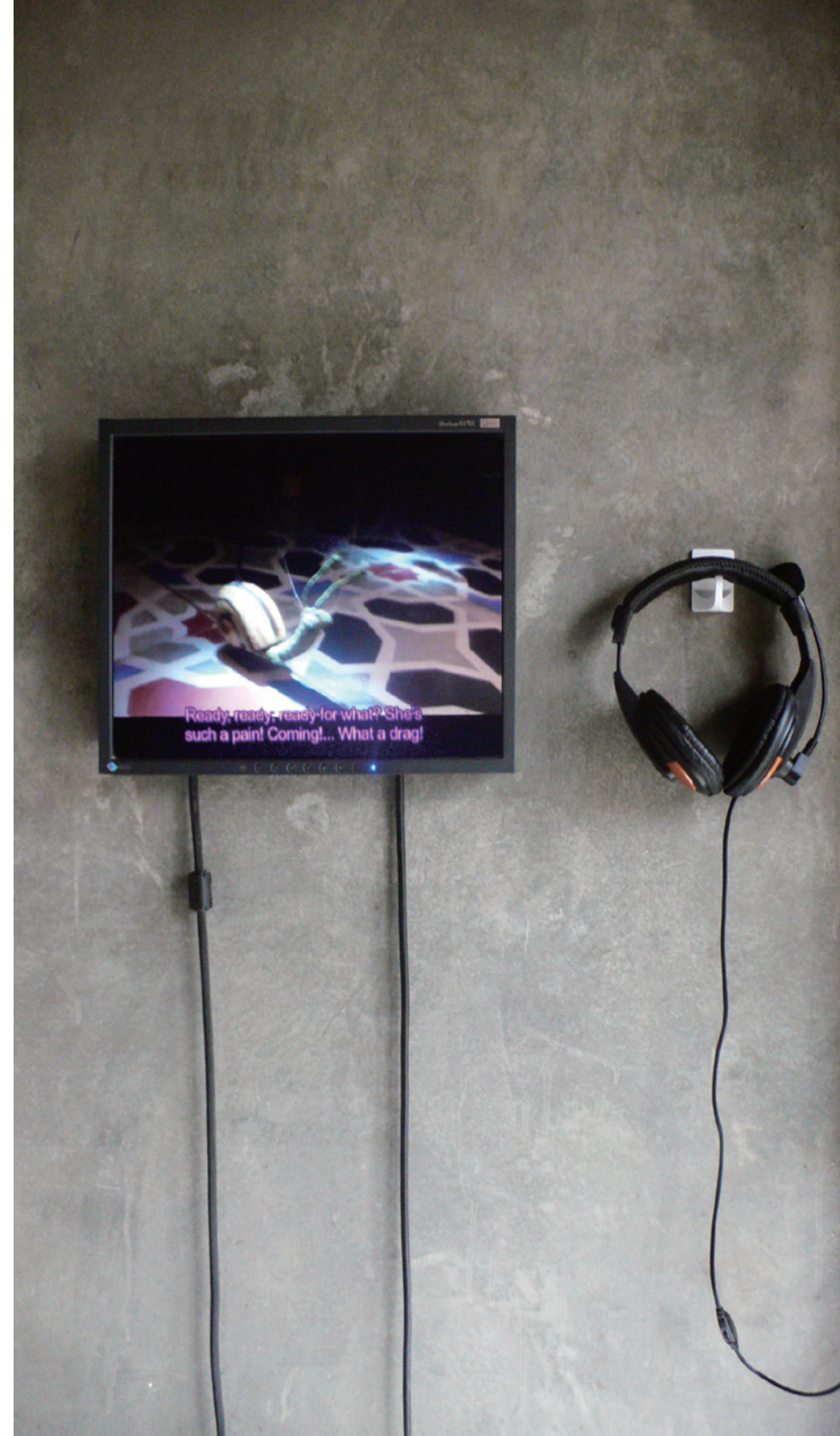
In the frame of the show Everstill, curated by Hans Ulrich Obrist, for the Casa-Museo Federico García Lorca, David Bestué and Marc Vives presented a little robot-bug's theater. Placed under the bed of Federico G. Lorca, the bugs perform a representation based on "Bodas de Sangre".



Historia del alacran enamorado (Story of a Scorpion in Love)
2007



Historia del alacran enamorado (Story of a Scorpion in Love)
2007



Media Reported

Spanish Video arts at Magician Space

By/ Xu Liuliu / Global Times

► British baroque & South Korean soprano meet in Beijing

Ancient music academy

By Xu Liuliu

The Academy of Ancient Music (AAM), one of the best orchestras in the UK, teamed up with South Korean soprano Sumi Jo to present an unforgettable night for Beijing classical concert goers at the National Center of Performing Arts (NCPA) last Saturday.

Re-founded in 1973 and named after an original organization of the 18th century, AAM accompanied Jo with baroque music, as well as performing some of Handel's early music.

"She is a well-known musician and diva in Asia. We had four wonderful concerts in South Korea before touring here," said Richard Egaar, AAM's music director.

According to the director, he has visited China twice and each time received warm feedback from Chinese audiences, which he found are "of all ages, young and old, unlike in Europe that are only the old."

He doesn't think it is a problem that people know little about baroque music,

a Western style of classical music that's only toured to China in recent years.

"Any music from pop music to classical music, people will respond to it as long as it is human music. We are playing old music for people living now. They may know little about music in the past. But you can let them have that by using your instruments. If you are not challenging the audience with something they may not know, then they won't know it forever," he said.

In his understanding, baroque music is an

immediate music, music of the moment. People will enjoy both things you know and those that are new to at the theater.

The orchestra also wants to have workshops or master classes in China music schools in the future to help promote early music. "It is very, very important to let more modern music students know what ancient music is and that is what we are doing," he said.



Baroque music specialists the Academy of Ancient Music
Photo: Courtesy of AAM

Spanish video arts at Magician Space

By Xu Liuliu

People are gathered in a small room at gallery Magician Space, waiting to see what the video work by Bestue Vives, a Spanish artist duo is really about. The work, named *Actions at Home*, is part of their new exhibition *Reality and Actions* at the space in the 798 Art Zone.

The duo, David Bestue and Marc Vives have created many artworks inspired by the nature of their actions rather than to meet some ultimate goal. They work around and through abstract ideas that generally take reality as a context to be explored over and over again.

The curator Biljana Ciric selected five of their works and brought them to Beijing, allowing viewers to have a clear idea of their art style and inspirations.

"Through their work, we can trace the influence of various artists from such movements as the Viennese Actions, Minimalism, as well as the residues of 20th century philosophical developments," she said.

Among the five works, *Actions at Home* is the longest video, about 30 minutes, which could be seen as a little boring to watch. The video is about two young artists sharing an apartment and some snippets from their life. The pair performed

along to certain instructions, and it is the actual performance of these instructions that make the work radical.

"I was curious about youngster's lives sharing an apartment and finished it in 2005," said artist Vives, who recorded their actions in a private space with Bestue, numbered them and named them.

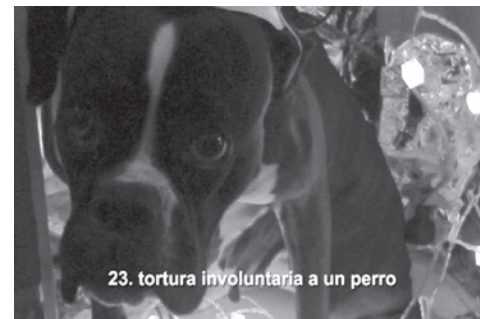
The video helped the duo grab the winning prize at the visual arts contest Concurso de Artes Visuales, Premio Miquel Casablanas, and the Premio Generacion 2006 of Caja,

Madrid.

In a corner of the Space their 2009 work *Preteo* is projected. The double channel installation shows the transformation of a man from horse to machine in one fluid movement that continues on in an endless loop, while the other video shows the same movement in reverse.

The other three works are *Ralf and Jeanette*, *Stage of Change* and *Story of a Scorpion in Love*.

Where: Magician Space
When: until June 26th



Bestue Vives' video work *Actions at Home* Photo: Magician Space

Express

Untitled dance at Nine Theater

Dance group The Body Acts will hit the stage at Beijing Nine Theater to present a new performance named *Untitled* from May 26-29. The dance emphasizes making breakthrough and conveying the message or depicting a story through body movements. This group particularly likes to enable dancers from different places and backgrounds to express themselves freely. Choreographed by Wayson Poon and artist Liu Wentao in Liu's studio in 2010, this piece of work is a collision of the pair's inspirations. In this *Untitled* performance the group will create a place where people pose questions to themselves and answer them through ceaseless quests.

Andrea Bocelli comes to Beijing

Praised by Celine Dion as having the voice of God, blind Italian tenor Andrea Bocelli will come to Beijing for the second time in his singing career this month, presenting two concerts called *Magic Love* in the National Stadium (aka Bird's Nest) this Friday and Saturday. Crossing between pop and classical music, Bocelli uses both Italian and English to express his passions in life. Widely known after the song "Time to Say Goodbye" featuring Sarah Brightman, Bocelli released several well-received albums, and has collaborated with many musicians including the likes of Bono from U2 and popsinger Christina Aguilera. This time, New Zealand pop classical soprano Hayley Westenra will appear with Bocelli as a guest performer.

Global Times

进口幽默，Bestue Vives 小组来自西班牙

By / Luo Ying / hiart.cn

进口幽默，Bestue Vives小组来自西班牙

文: 罗颖 | 2011-05-09 | 来源: hiart.cn



《普罗迪欧》是一出“凹凸曼”主演的无厘头录像装置

活力四射的西班牙不仅有奔放的斗牛士和华丽的足球，它还是一个盛产艺术天才的国度，二十世纪最具影响力的艺术家达利、毕加索以及建筑师高迪均来自这个气候宜人的伊比利亚半岛。5月7日，北京798艺术区魔金石空间迎来了两位毕加索的老乡，David Bestué和Marc Vives。

David Bestué和Marc Vives在2002年以Bestue Vives小组的形式开始活跃在国际舞台，主要从事行为艺术表演，以自身形成的体系来表现不同的现实。尽管对于中国观众来说，Bestue Vives这个名字还略显得生疏。但他们曾参加过2009年第53届威尼斯双年展主题展的经历，成了观众慕名前去观看的一个重要理由。与一般国外艺术家的晦涩题材不同，Bestue Vives的西式幽默似乎并没有水土不服，作品如吸铁石一般将观众“钉”在了座位上。《家庭行动》简直就是超现实、达达和极简主义的混合体，面对一连串看似日常的行为却隐藏了某种不安因素，一位观众调侃道：他们是不是把所有恶心的东西都加进去了。但正是这样一件作品参加了上届威尼斯双年展并获得了多项艺术大奖。大展厅播放的《普罗迪欧》双频录像装置，主角犹如变形金刚一般不停地从动物变成机器，上演了一出无厘头的表演。但用策展人比利安娜的话去理解他们的幽默可能更为贴切：Bestue Vives作品中的幽默并无法令我们展颜；那是一种令人紧张的幽默，如同在一间拥挤而安静的房间里经过了一阵冗长的沉默。真正的玩笑也许并不好玩，只不过是令人舒缓一下呼吸的理由而已。

Bestue Vives

From / Time Out

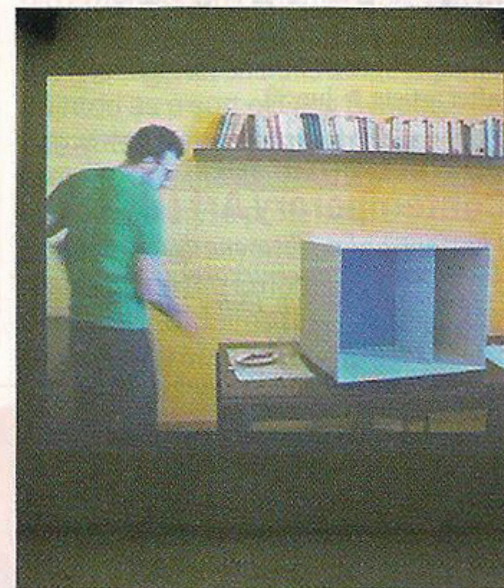


Bestue Vives

A supremely understated sense of humour defines much of this show. As exhibition curator Biljana Ciric notes: 'The sense of humour in Bestue Vives's work does not allow us to laugh; it is a pressurised, tense sense of humour that maybe comes after a very long pause in a crowded but silent room. The actual joke is perhaps not funny at all, but it is an excuse to take a long deep breath.'

That may not be much of a selling point for the show, and true, there is nothing here to see on the order of, say, Buster Keaton. But Bestue Vives – a duo out of Barcelona – are substantially imaginative. 'Actions at Home', a performance video from 2005, features a group of friends at home in a Barcelona neighbourhood; each one, in their seeming parade of actions, illustrates or references a 20th-century art movement – from fluxus to surrealism to dada. What a great way to spend a Friday night. Some people just go to the movies.

In 'Ralf and Jeanette', the duo hire two actors and put on an outdoor play in New York's Broadway district. The couple meet, fall in love and go their separate ways – all in the span of a few minutes. We can't hear them talk, but subtitles guide us through the vicissitudes of their brief affair. The dialogue is also cast up above them on a widescreen outdoor monitor operated by MTV. The absurdities of their love affair,



Magician Space Until Sun 26

which happen entirely in public, and on a big TV to boot, go practically unnoticed by the many passers-by.

Our favourite work in the show is the brief two-channel video entitled 'Proto'. The first channel shows an absurdly tall man transforming himself into a machine; in the second, the action happens in reverse. It may be read as an absurd and comical existential commentary on the relationship of humanity to machines in the 21st century, but it's ultimately the gadgets and the ridiculous physical actions, executed like a well-drilled military march, that make 'Proto' such a memorable experience. **SD**

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影像之66景观——影像和声音的政治经济学（二）

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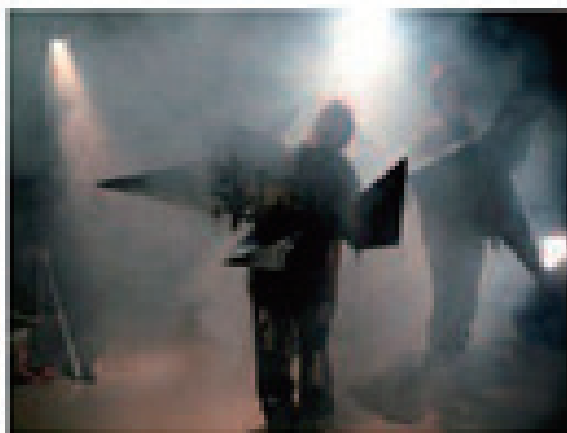
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比利安諾，原籍克羅地亞，現任波士頓紅襪隊

圖 3 臺灣省各縣市人口密度與人口總量之關係



而这本书的第一件作品是《爱丽丝漫游仙境》(Alice in Wonderland)，这是爱丽丝第一个大篇幅写成的作品。整个书写的过程是围绕一个核心事件——爱丽丝这个孩童的诞生而展开的。当然，我们说这不是指物理的。这一点从这本书的作品中可以看出。像三十个作品也可以算作一条连续之线，然而在我们读上却产生了断裂。我们好像多了一些断裂。然而正是以一半是爱丽丝的方式，作者向我们讲述了一些。我仿佛觉得我们由一些断裂，我们必须要去填补之去而得到启示。

展覽時間：即日起至9月10日，每日上午十時至下午六時。地點：**香港藝術館**（香港中環皇后大道中70號）。

**The Human of the Future: Bestue—Vives Art Group
The Second Project Presented by Taking the Stage
OVER**

by / Guo Cheng, Xu Yanran

未来体：贝斯特-维瓦斯小组——“占领舞台”项目第二章

The Human of the Future: Bestue-Vives Art Group The Second Project Presented by Taking the Stage OVER

策展人：比利安娜
开幕时间：2011年5月1日晚7点
展览地点：证大当代艺术陈列馆



《未来体》通过人体彩绘勾勒出未来可能出现的人类形象，在这一过程中，生命的诞生、繁衍、社会关系、环境变迁、性别、情感生活、秩序等人类生活的方方面面都将有所涉及。贝斯特-维瓦斯小组的作品从来不乏幽默与讽刺，《未来体》也不例外。艺术家以书写的方式将不断变化的人类本质作为文明的一种现实前景。

从福柯到齐泽克，各种后人类主义理论都为作品提供了理论参照。艺术家运用丰富的想象力为人类的未来编织了各种不同的情景蓝图。尼采认为人是超人与动物之间一条过渡的绳索。人或者走过这条绳索成为超人，或者掉下深渊摔死归于毁灭，或者留在此岸退回动物界。艺术家对于人体的解构式分析恰与此不谋而合。

近年来，美国的一些机构开始从事通过电磁波刺激人脑以达到控制人类情绪和态度的实验。2008年1月，基因组研究先锋Craig Venter在实验室成功制造出世界首个人造DNA活细胞，用于合成活体生物体基因组。这些最新的研究成果向未来人类这一话题提出质疑，也让我们日益认识到在真实生活中体验自我身体、并走出网络世界和虚拟满足感的重要性。

《未来体》是我们自己的未来映射，就如同通过作品认识未来的自己提出挑战。

Bestue-Vives(David Bestue and Marc Vives)访谈

时间：2011年4月26日 12:30
地点：上海襄阳南路368号
采访编辑：郭成 采访记者：许嫣然
现场翻译：比利安娜

问：是什么契机让你们开始在2002年合作成立艺术小组的？

D：我们两个在巴塞罗那的同一个大学里念书，然后想在Mataro这个城市的公共空间做一个项目。这个项目很难一个人完成，所以我们两个人决定组团。

问：可以谈谈最初两人合作时的一些情况吗？

D：当时在念书的时候，一个老师跟我谈到西班牙本地的一个双年展。我当时就想做《Action in Mataro》这个项目，我和Marc分享很多东西，又拥有同样的幽默感，所以我们合作了这个项目。之后，我们的工作开始被一些年轻策展人关注，随后我们就开始合作《Action at Home》了。《Action in Mataro》这个作品是因为我们有一个来

自Mataro的老师，她邀请我们在她出生的城市里做一个作品，我们在Mataro到处逛以选择一些合适做作品的地方。Mataro有许多很“丑”的雕塑，我们做一些改动。大多数人认为公共空间是一种“死”的状态，但我们加入了新的东西后，就艺术化地改变了公共空间的意味。

M：Mataro虽然没有上海大，但也是一个大城市。我们想把一些小故事留给一些人，可能只是两三个人。

问：为什么选择观念艺术作为小组主要的创作方式？

D：观念艺术是形式配合要表达的观念来呈现的。

问：行为艺术这种艺术方式，让你们觉得最有意思、有价值的地方在哪里？

M：价值有不同层次的体现。对我们来说，重要的是把雕塑非物质化。movement被编织到作品中，包括动态、生命等，是一个总体化的东西。

问：你们前几年创作的“行动action”系列，对日常生活、人类文明、艺术史等主题进行了幽默却又严肃的反思，特别是《Action on Body》从身体的各个层面出发，通过剧场表演、人体装置，讽刺而有趣地探讨了很多人类社会、生命、科学等问题。小组在艺术创作中有没有特别关注的主题？

D：当下。

问：你们怎样表现这个当下？

D：我们的作品是一个很总体的东西。当下的这个时刻包含了自身周围很多的因素，所以创作的时候会纳入很多元素。

M：用一些象征的表达去探讨抽象的问题。

问：Action系列的四个作品之间的联系在哪里？

D：对我们来说，这四个作品是很重要的一个累积经验和学习的过程。第一个和第二个（《Action in Mataro》和《Action at Home》）作品探讨的是与空间有关的

问题。接下来的两个作品（《Action on Body》和《Action in Universe》）是主题性的作品，也是一种实验。在作品中，我们关注身体。每个人有好几种身体：政治身体、哲学理论的身体等。《Action in Mataro》就是在一个公共空间做的一种行动。《Action in Universe》是一个总和，采用了装置等一些形式。这些作品都围绕着一个问题：怎么理解我们今天的身体？

问：《Action at Home》中提示了不少西方艺术史上艺术家的作品，我们熟知的有Bruse Nauman的喷泉，Alexander Calder的动态装置等，这些对艺术史上的艺术家作品做出回应的初衷是什么？

M：Nauman说：在工作室我也可以完成一件艺术作品。他在工作室创作艺术，用录像、照片的形式展示，使人们对于艺术有了新的理解。我们在家里创作艺术作品，以录像的方式呈现，与Nauman就有了呼应。还有一些用现成品完成的东西，就是表达身体与心灵的关系。

问：你们怎样理解去年威尼斯双年展《制造世界》这个主题和你们的参展作品《Action at Home》之间的关系？

D：策展人Daniel说：这个世界就是每个人都可以制造一个宇宙。对我们来说，《Action at Home》里的家就是我们的宇宙。

问：从Action系列到现在的作品，小组的创作思路近年来有怎样的变化？

M：我们现阶段的作品试图不去回答很大的问题。近阶段倾向于某一特定的时刻，与特定的人、特定的事件产生更直接的关系。比如我们2009年在巴塞罗那的美术馆里做过一个项目，是讨论写东西和它的局限性。写信于现在来说是一种非常不实用的联系方式，我们亲手给不同的人写信（政治家、哲学家、运动员等），这种交流很特殊，带有私密性，结果只收到两三封的回信。

我们还做过一个比较有意思的作品，



就是寻找一些有特别技能的人（木工、铁匠等），通过合作，改造一些物品（咖啡壶、家具等）。原本这些有技能的人是要去制造一些物品，现在他们把物品做另一种的处理（剖面、拉长等）。我们现在做的可能倾向于刚才提到的两件作品。

问：是什么机缘使Bestue-Vives小组来到中国参加“占领舞台”这个项目？你们对这个项目有什么样的理解？

D：由于比利安娜的邀请，同时这个项目与我们作品的思路很相近。我们认为这个项目的是关于一个时刻的紧张度、发展的一个特定的紧迫点。

问：能否介绍一下参加这次项目的作品？

M：《未来体》有点像一个戏剧。通过人体彩绘表达人类发展的一个可能性。

D：去年来上海考察还在考虑作品是否要与东方元素、上海元素结合，因为这个项目是在上海展出的。但是，如果换位思考，我们不会喜欢外国的艺术家在巴塞罗那展览与高迪有关的作品。所以我们否决了在作品中加入典型性的元素，而是让作品有全球化的角度。

M：其实我们也可以围绕这个主题做一个科幻片，但是如果有一个身体活生生站在你面前，你的感觉会很直接、很震撼。

问：这次展出的人体性别和年龄有什么变化吗？

D：我们的项目概念是：人类到了没有性别之分、没有感性、孩子也不是通过交配产生的地步，是个不一样的世界。

问：你们对人类的未来悲观吗？

D：对我们来讲，对于人类未来的探讨是从当下的人类生活现状中产生的。可能现在人类不仅仅面临经济危机，还面临着道德等很多方面的危机，人性已然缺失了。

问：对中国及中国当代艺术有过怎样的了解？

D：只知道一点。认识艾未未和去年在上海考察时交流过的一些艺术家。大多数欧洲人对中国新艺术的理解还停留在政治波普、毛泽东的形象等艺术元素。但去年看过一些中国青年艺术家的作品，觉得概念都很好。比较有意思的是，观念艺术和中国的道教是有联系的。

问：西班牙有着深厚的艺术传统，出了很多世界知名的艺术家，作为西班牙年轻一代的艺术家，怎么看待自己与这种艺术传统之间的关联？

M：我们之前从未画过画，现在创作人体彩绘，也算是一种绘画吧。可能和达利这样比较“疯”的艺术家更有联系。

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贝斯特-维瓦斯小组简介

艺术团体“Bestue Vives”于2002年成立，主要艺术表演。在这些行为表演中，他们将关注的焦点和21世纪，就现当代艺术史中各项核心主题展开在其中加入自己的创意与理念。

David Bestue和Marc Vives分别于1980年和1979年出生于巴塞罗那。艺术团体“Bestue Vives”并活跃在巴塞罗那。他们的作品在第53届威尼斯“制造世界”项目中展示。此外，他们的个展还在巴塞罗那Estrocy - de la mota画廊（2010）；巴塞罗那圣莫妮卡艺术中心（2008，2006）；西班牙马德里艺术中心2（2008）；德国柏林马塞贝尔画廊（2008）；法国里昂实验室967 - MUSAC（2008）；瑞典斯德哥尔摩Ersta艺术中心（2006）；西班牙Visions de future（2002）展出。他们还参与了的国际展览，包括卢森堡当代美术馆（2010）；布塞尔皇家美术馆（2010）；意大利安科的Mo当代艺术画廊（2010）。 美国利物浦“长夜”（2009）；荷兰阿姆斯特丹解制艺术中心（2009）利布达里斯路德维希美术馆（2008）；德国柏林洛敦路画廊（2008）；Jefre第三届双年展（2007）西班牙Santiago de Compostela/MARCO（2006）的塞万提斯学院（2004）。

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|---------------------------------|------------------------------|
| 1. Bestue-Vives《肢体行动》舞台项目 2006年 | 4. Bestue-Vives《动》录像 2005年 |
| 2. Bestue-Vives《肢体行动》舞台项目 2006年 | 5. Bestue-Vives《动》观念艺术 2006年 |
| 3. Bestue-Vives《在家行动》录像 2006年 | |

未西班牙艺术团体 Bestue Vives

Interview/ Iona Whittaker

Translation/ Wang Danhua From/ ArtForum

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2011.05.26 • Iona Whittaker



Bestué Vives, 《家庭行动》, 2005, 单频录像, 33分。

魔金石空间的“现实，行动”是西班牙艺术团体Bestué Vives. David Bestué 和 Marc Vives在中国的首场个展，他们2002年起开始一起合作，创作了录像和行为作品，用不同的动作行为对日常生活现实和文化语境进行干预。对历史运动和艺术家的借鉴将作品与二十世纪的艺术框架和方法论进行对话。“现实，行动”展出了五件录像作品，以具有活力的装置形式，将行为表演，动画和新媒体结合在一起，体现了Bestué Vives全部作品的基调特征。目前，艺术家在家乡巴塞罗那居住和工作。

“灵感”这个词说起来很难，因为我们做的并非“高端艺术”。我们很喜欢70年代的观念艺术，以及70、80、90年代的西班牙艺术家；与此同时我们又对流行文化如电影和建筑很有兴趣。我想关键是我们关注的是每个人都感兴趣的课题，即日常生活。这场展览的题目多少回答了我们创作的关注点这一问题。大多数作品都是和现实发生联系，或者直接干预到现实中。

表演和录像之所以吸引我们，是因为我们的作品是关于片刻的重要性和瞬时被呈现的可能性。当我们有了想法后，就开始想做点作品并快速完成它。如果一直停滞不前，只会慢慢衰落褪色。其实说的是创作的密度，创造一种体验。我们明白，艺术作为沟通，最重要的是观众。为了获得这种沟通，我们必须要以不复杂的方式去思考，直接将思想表达出来。如果观众不重要，那又为何做艺术做展览呢？那个我们去美术馆看艺术家的录像时，可能会非常无聊，也许有五十或一百分钟那么长。社会和人类被图像所保卫。艺术也是如此：很多的行为都做都是快速连续地呈现着。我们对于这样的速度是有所排斥的，对此，最好的方式就是不要那么无聊，而是尽力对人们产生一点吸引。我们要做一些多少类似的事，但又有所不同。

西班牙文化对我们的工作有很多的影响。在加泰罗尼亚地区，人们善于妙手生花，这样的例子很多。说到这，你马上会想到建筑师高迪，他的作品都是用小陶土块做的。人们运用垃圾，现成品，周遭任何可用的材料来动手做。我想也是以这种方式开始艺术之路的。最重要的是不让一切看起来尽善尽美；我们把脑海中的想法，通过可行的方式，变为现实。《家庭行动》(Actions in the Home, 2005)是在马克在巴塞罗那的公寓里完成的。我们没必要营造那些虚假的场面，因为我们只是和现实发生关系，和我们自身的现实。之后我们在同样的公寓睡觉。我们做了一个雕塑，然后我们在附近睡觉或者做点别的。

对我们而言，幽默是沟通的工具。我们并不是想取悦人们，但有时使用幽默的表达方式，是不想让观众承载“太多”，想让他们放松。在西班牙，并非如此，因为在那里，人们创作很多严肃的作品。对我们而言在创作中表达幽默很难，因为很危险，如果你是使大劲儿了，就失去了人们的信任。我们希望来年我们的作品仍然让人感到有趣，这样我们仍可以一起工作，能感受到我们在努力，作品也能够展出。对未来我们并没什么担忧的。要是我们做出劣作来，接下来就会弃之而去了。

“现实，行动”目前在魔金石空间展出，至2011年6月26日。

采访 / Iona Whittaker

译 / 王丹华

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