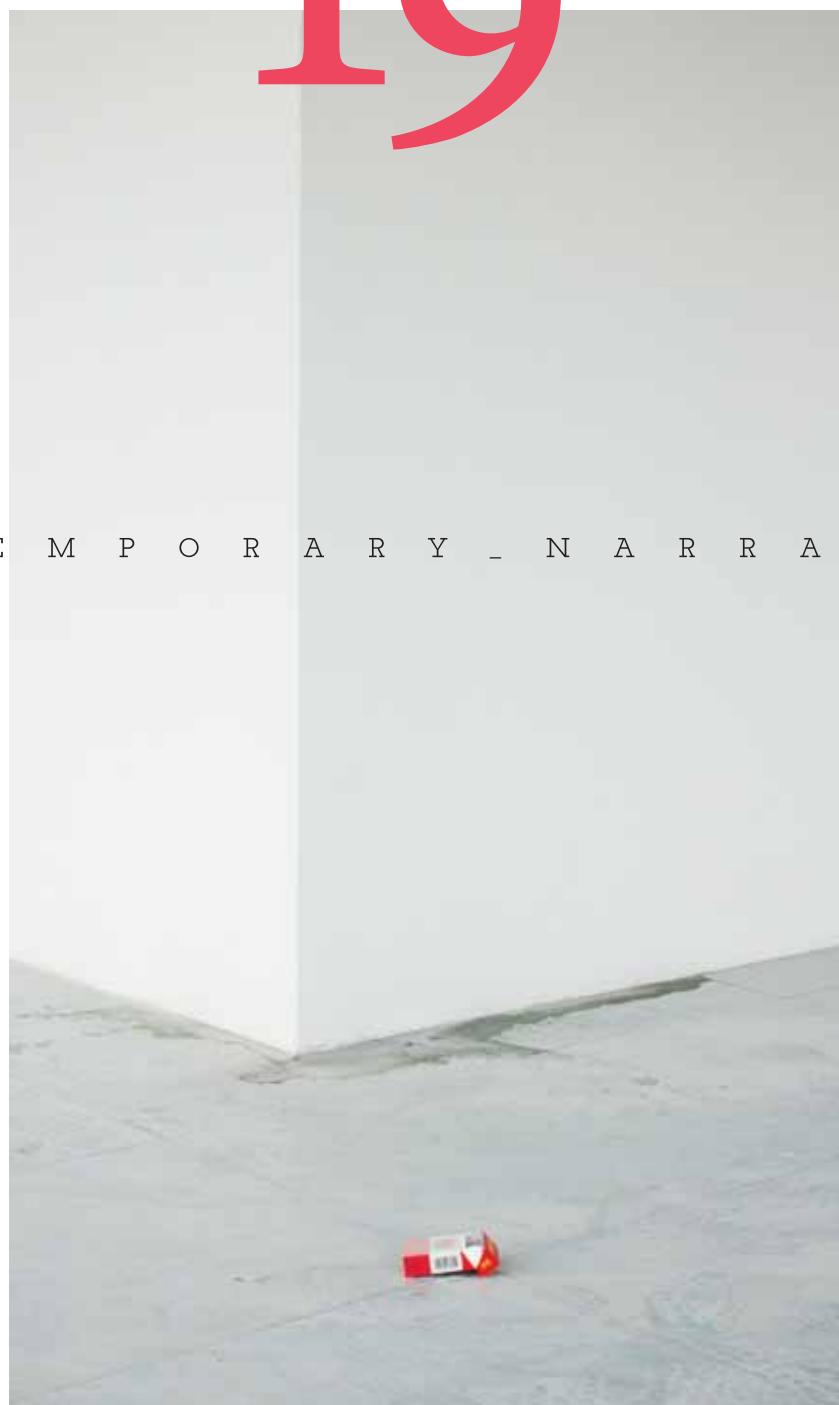


# 19

C O N T E M P O R A R Y - N A R R A T I V E S



manifesto

# little red riding hood issue



19  
manifesto

CONTEMPORARY  
NARRATIVES



N 42 45.820 E 2017118 Kosovo / Montenegro



| N 42 19.073 E 2023.041 Kosovo / Albania

B E N E D I K T - P A R T E N H E I M E R

BOUNDARIES

边界



“边界”计划，旨在聚焦前南斯拉夫解体后政治与国家意义上存在的界线。2010年计划得到进一步延伸，使南非的边界也得以包含其中。所展出的图片不是用来表现人为划分的边境与界限，而是注重于边界上那些原始的自然地质景观。诚然，国与国之间的起始界线也好，因宗教种族划分的领土也好，对自然来说都毫无意义。一系列照片通过展示那些“无形的”边界，唤起观众对其与政治意义上的边界之间矛盾性的关注。

作为以记忆为主题的政治影像，“边界”系列使观者能够进一步探索其间的真正含义。除了引起“边界”一般定义上的讨论，更希望能够探讨在社会和政治环境影响下，“人与人不同观念间的隔阂”。

The “Boundaries” project focuses on the political and national borders that originated from the breakdown of former Yugoslavia. In 2010 the series was extended and the borders of South Africa were included. The images do not focus on manmade boundaries and borderlines but at the natural, unspoilt landscape geography of borders. Nature does not know where one country ends and the next begins. Nature does not divide territory by religion, race or nationality. The photographs of this series show various “invisible” borders and thereby call attention to the general idea of political borders and their ambivalence.

As a political image in regards to the subject of memory it engages the viewer to explore the concepts of demarcation. The “Boundaries” series does not only intend to discuss the general definition of borders but also aims at the “barriers of our consciousness” influenced by social and political contexts.

THE PAPER / 内页纸张

HAICHUAN 海川纸业

HAICHUAN FENGFAN ALIVE CREAM PAPER IVORY  
HAICHUAN LEAD COLOUR PAPER GREEN-QL



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# manifesto

T A B L E - O F C O N T E N T S

C O N T E M P O R A R Y  
N A R R A T I V E S

## little red riding hood issue

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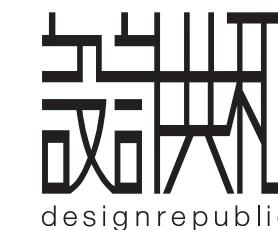
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manifesto  
ON LPRH

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written by Rossana Hu \_ translated by Colin Sze

**创始人片语**

F O N D E R S ' N O T E S

小红帽，这个“小女孩”与“大灰狼”的故事是十七世纪欧洲的经典民间童话。故事红了几个世纪，红遍南北半球，并衍生出大量不同的版本。我们不禁要问，如果小红帽的故事发生在今天的中国将会怎样？她还会批着那件鲜红的斗篷吗？她的“城市森林”之旅看上去会是怎样一番情景？谁是大灰狼？故事将会怎样发展又将如何结束？

在历史和各种文化里，人类总会通过不同的叙述形式来形成自己独特的特征。无论是在洞穴壁画、经典文学，还是电子游戏或流行歌曲中，我们总是在不断的讲述着各种故事。

**讲述**

叙述是一种自我认同、甄选记忆和创作再生的心理过程。我们的生活被各种故事包围着，或听，或读，或讲，或写，可是故事本身在语境文化中扮演的角色到底是什么呢？在艺术、建筑和设计中的角色又是什么呢？

在此，我们通过图形或设计，亦或是访谈或者影像等形式来探讨这些问题。我试图使用一些分段的，充满悬念的方式来讲述故事。分段是因为每段文字都不超过140个，悬念是因为故事尚未结束……

Little Red Riding Hood, a classic folk tale of a young girl and a big bad wolf set in 17th century Europe. Well-known in many parts of the world through many ages, this is a story that has gone through numerous adaptations. And here, we ask – what if Little Red Riding Hood was set in China today? Would she even be wearing a red hood? What would her journey through the urban forest be like? Who is the wolf? How will the story end?

Humans throughout history and in all cultures have come to form their own identity through some sort of narrative. From cave drawings to classical literature to video games and pop songs, we are inveterate storytellers.

Narrative is the psychological process of self-identity, memory and meaning-making. We are wrapped in stories all throughout our lives; some we hear, some we read, some are told by us, and others are written by us. What is text? What is the role in contextual culture? In art? In architecture? In design?

In these pages we explore these questions, with graphics and projects, with interview and photographic images. I offer a personal story-writing experiment here, as a fragmented and suspended narrative. Fragmented because each part was written with a 140 character limit. Suspended because it is unfinished...

THIS WAS A COLLABORATION WITH

HUANG YING, WHO WROTE ALTERNATING THE EVEN NUMBER SEGMENTS AND I THE ODD NUMBER SEGMENTS

奇数是我，偶数的片段由黄颖协作完成。

- 1.01 时针指向12:08。他躺在床上，凌乱的白色床
- 1.02 打开的行李箱。要带什么走呢？记忆太过难以
- 1.03 时针指向1:24。他想寻找自己已经睡着的迹
- 1.04 空空的行李箱。她的目光落在箱子里，心跳清
- 1.05 半梦半醒间，他感觉自己的形态发生了变化，但却没有一丝哭号。
- 1.06 突然，白天来了。无尽的白色沉静优雅的降临
- 1.07 一种极致的疼痛，使哭号失去了任何意义。他
- 1.08 光，一口一口被吞噬着，直到消失殆尽，连最
- 1.09 一无所有。
- 1.10 翻滚着，颤抖着，喘息着，床单包裹着她的身
- 1.11 那是雾气笼罩下的纽约闹市，他所住的阁楼
- 1.12 体内燃烧的热量，让她欣快地，半睡半醒着。
- 1.13 突然，他摇摇晃晃的站起身，踩着冰冷的木地
- 1.14 风卷裹着飘落的雪片，滋养着她体内的火团。
- 1.15 没有伤口，没有伤疤。毫发未损。他盯着镜中
- 1.16 透过窗户，她总能清晰地看到蓝色的天空，或
- 1.17 一阵车鸣声打断了他的思考，他像往常一样打
- 1.18 那是一个雪后的晴天。透过窗户，沐浴在日光
- 1.19 行程单，无意间，他的手指停留在一张照片
- 1.20 有那么一瞬间，她想看一下手机，因为直觉告
- 1.21 有些东西，总在你不需要的时候出现，又总在
- 1.22 退缩了。
- 1.23 她不喜欢求助于科技……她甚至讨厌这个想
- 1.24 沉默打断了他的思绪。有时候沉默比任何能
- 1.25 看着天空，看起来像是可爱的春天，阳光晴
- 1.26 墙上独自挂着的那块钟。时间到了。
- 1.27 走进地铁站时，他差点撞到入口处那个演奏
- 1.28 有那么一种时刻，当它来临时，你可以采取任
- 1.29 同是永恒的，仅此而已。
- 1.30 但他却像是给自己带上了一副冰冷的手铐，像
- 1.28 是时候了，带上行李，甩上门，在寒冷中登上
- 1.29 空白的一天
- 1.30 “你好，北京”，开门，关门。又一次面对这个

单，两眼半睁，半闭。他分不清窗外传来的声音是风还是雨。不过，分清分不清又有什么所谓？  
捉摸，即便抽干所有氧气，它也不会停止挣扎。至于其他的东西，一件衣服，一双鞋，或者一本日记，带上这些又有什么意义呢？她的旅程已经被空虚填满了。象。但是这种行为，无非只是确认自己失眠者的身份罢了：不知道时间，分不清是晚上还是早上。他睁开的一只眼盯着房间内的天花板，但他却不在房里。晰而有力。凌晨两点，在有些地方，黑夜正在呼唤着黎明，而黎明却迟迟不肯露面，白天似乎永远不会到来。黑夜是他，黎明是她，而白天是什么？升到了房间大概3.3米高的地方；轻轻的，静静的，漂着，浮着。下面的他遍体鳞伤，各种伤疤和血淋淋的伤口随处可见。

了，亲吻着大地、草木、空气，把一切都变成了水晶。窗外的世界全白了，让她想起有些凌乱的白色床单。一张床，一颗星。一个屋檐。行李箱，开着。知道最好的麻醉，就是关闭自己的意识，让虚无充满整个大脑。

后一点的白色也变的灰暗了。她朝床边走去，渴望找到一丝温暖的痕迹，亦或是一些梦里的线索，将它们放进行李箱中，但床是空的，什么也没有留下。

体，像一涡旋转的树叶从天上飘落，在落地之前，停在那里，等着下一缕微风，等着下一次的翻滚，颤抖，喘息。

在格林街一家经营惨淡的画廊上面。听着街上不时传来的嘈杂声，他知道已经迟了，但他却一动不动地静静地躺着，什么也不想。一切是如此的完美。

黑夜像往常一样寂静。满天的橙色，映入半透的窗帘。白色去了哪里？在行李箱里，半满的。

板，冲进了卫生间。对着镜子，他寻找着昨晚看到的那些鲜活的伤口。疼痛依旧剧烈的翻滚着，他看着镜子里雪一般苍白的自己。

她求水若渴，即便是窗上那层薄薄的水气，也能平复她体内的灼烧感。但这绝不会发生，在这样的一座城市。

的自己仔细地打量了5分钟，试图将眼前惨白的自己和印象中那副伤痕累累的模样联系起来。疼痛清晰刻骨，却又无从解释。

者沙尘暴。这些她总能看得很清楚的，向来都是隔着玻璃看的，这才是问题所在。这才是为什么她在这个城市、这个世界如此不适的缘由，也许。

开水龙头开始洗刷，似乎忘记了昨天夜里发生的一切，像从前一样。出门之前，他的指尖在iphone上快速滑动着，找寻着今天早上的

下的白色是如此耀眼。白色又回来了……？她想了又想，看了又看。一定是那灼热感在作怪，她想，其实白色一直都在。

上，那是一张去年十月份在穆拉诺岛看日落时的照片。突然间，时间与他一起屏住了呼吸。顺着门框，他慢慢滑坐到地上，脱离了现实与时间的轨道。

诉她，她可能会收到一条简讯。她摇了摇头试图甩掉这个可笑的想法。因为手机坏掉有已经一阵子了，而她也甚至从未考虑过修好它。

你最需要的时候消失不见。不知道过了几秒还是几个小时，他突然不由自主的想给她传简讯。但是她那些警告的话语，却又清晰而响亮的在他耳边响起，他

法。被一个小小的屏幕左右心情，是多么的愚蠢。她很少渴望寂静以外的声音。特别是在这个干燥而喧嚣的城市，她的住所虽然狭小但却安静。

想象到的声音都要强烈。他目无表情的把自己从地板上拉起来，整理好自己的白衬衫和灰围巾，夺门而出。

朗，零星的云朵像天鹅湖里的芭蕾舞者们一样漂浮着。从光着的大树到那些包裹严实楼下玩耍的孩子们，她才恍然意识到其实现在是十二月。她看了眼

小提琴的人。听到琴弦上扬起“平安夜”的旋律，他隐约的记起今天好像是圣诞节。

何行动或事件，体会任何疼痛或愉悦。这不取决于我们，是时间让一切变得不同，更不同。所以是否真的没有永恒，没有永久？终有一天，你会发现，只有不

瘾君子那样，等待着欲望自己退去。

班机。飞到哪里并不重要，重要的是不管空也好，满也好，该把箱子关上了。她知道这箱子重过不能忘却之重，也轻过不能承受之轻。

熟悉而又陌生的城市。“再见，冬天”，她边想边系上了安全带。还是同一个机舱，带着她飞往另一个未知而又相识的地方。

1.01 The clock reads 12:08. He lies there in bed, with wrinkled white sheets, with one eye open and one eye closed. He cannot decide whether it's the rain or the wind that is making the sound from the other side of the window. In fact, who is to say what is what with any authority?

Suitcase is open. What to put inside for this journey? Memories are too light to be stored. Even by taking out all oxygen, memories still keep on breathing. So, what's the meaning, to put a piece of clothing, a pair of shoes or a diary. It is already full and empty, her journey.

1.03 The clock reads 1:24. He is looking for a sign to show that he has fallen asleep. But to ask such a question only confirms yet another insomniac in-between: night/morning; late/early. The one eye that is open gazes at the ceiling that shelters the room. But he is not in the room.

Suitcase is empty. She stares at it, feeling her heart beating heavily. It's 2am, in some part of the world, a night that is calling the morning, a morning that declares a delay, a day that seems endless before its start. Is he the night, is she the morning, and what's a day?

1.05 In a dreamlike state, he is shifted and lifted, about 3.3 meters above the room; floating, flowing, quietly, weightlessly. The figure below looks terribly wounded, with scars and open flesh cuts on all visible body parts. But he hears no cry, no whimper.

All of a sudden, the day is there, all in white, elegantly, silently, she arrived, greeting soil, trees, air, making everything crystallized. Outside, the world became white, she recalls some wrinkled white sheets. A bed, a planet. A shelter. A suitcase, open.

1.07 The pain is so excruciating, it is beyond the extent where any scream is necessary. He knows he has the best anesthesia: a shut down system of memory. It is nothingness that occupies the space in his head.

Bit after bit, light gets stolen, the last ray disappears into nothing, the last white looks gray. Approaching her bed, she wonders if there are some traces of warmth? Any hint of a dream? No idea for the suitcase, empty.

1.09 Nothingness.

Rolling, trembling, exhilarating, the sheets around her body were like a swirl of leaves falling from heaven, turning on themselves before touching ground, and then pausing, waiting for another breeze to make them roll, tremble, exhilarate.

1.11 It's a foggy day in downtown New York. His loft is above a poorly run art gallery on Green Street. He knows he is late by the noise from the street below, but he takes his time. Inhaling the nothingness he recalls. Just lying there without moving, is perfect.

Fever trapped her in a euphoric sleep/awake mood. The night was silent, as usual. An unusual orange light was reflecting through veiled curtains. Where had the white gone? Into the suitcase. Half full.

1.13 Suddenly, awkwardly, he lands on the cold wooden floor and dashes to the bathroom. Facing the mirror, he looks for the fresh cuts he vividly remembers from last night. The pain is still burning like hot oil. He sees perfectly pale, winter, flesh reflecting from the mirror. Wind was blowing, mixed to frozen drops and was nourishing the flame in her inner body. She yearned for a sign of hydration, even a thin layer of humidity on the window pane would calm down her burning, dried-up feeling. This will never happen, in such a city.

1.15 No cut. No wound. No trace of physical abnormality. He stares at himself for a good 5 minutes, trying to reconcile the pale reflection in front of him with the scarred imprint left in his mind. The burning pain is clearly there, but he witnesses nothing to explain the source.

Through her windows, she always could see clearly, blue sky or a sand storm. She could see too clearly, but never without the glass filter, this was the issue. This was the thing that made her uncomfortable in this city, in this world. Maybe.

1.17 A car honking from down below brings him back to real time, mechanically he starts the wash up routine, as if all the usual strangeness from last night is forgotten, again. Before shutting the door, he flipped through his iphone looking for the address of this morning's...

It was a sunny day after the snow. Through the window she saw all white shining even brighter under the daylight. All white again...?

1.19 She paused again in her pausing, she wondered again in her wondering. It's the fever, she thought, white has always been there. appointment, then unintentionally, he paused on that photo from Murano's sunset last October. All of a sudden, time stopped and everything froze. Slowly gliding himself to safety on the floor, leaning by the door frame, he sat down to what seemed like an eternity, again.

For a second, she wanted to check her mobile phone, having the feeling that a message was calling her. She shook her head about this stupid idea. The phone had been broken for days, she didn't even have the will to have it repaired.

1.21 Eternity is like numbness, it comes when you least expect it, and disappears when you are finally prepared to accept it. This one, either a few seconds or over an hour, makes him instinctively want to message her. But then, he hears her warning words loud and clear. He withdraws.

A rare time that she desired technology to help her out. She hated the idea. It is such a sad truth that a display is controlling our mood. A rare time that she desired to hear something else than silence. In such a dry and chaotic city, her place is small but quiet. The sound of silence broke the withdrawal. Sometimes intense silence is louder than anything imaginable. Again, mechanically, he picks himself up from the floor, fixed his white shirt and grey scarf, dashed out the door.

1.23 Looking at the sky, it seemed a lovely spring day, sunny, few clouds floating like ballerinas swirling in Swan Lake. From naked trees and overcovered children playing downstairs, she realized it's December. She checked the only time display hanging on the wall. It's time.

1.25 Before entering the subway, he almost ran into a violinist by the entry. Silent Night was playing. He vaguely remembers that this was Christmas morn.

There is a time for any action, any event, any beginning and end, any pain or joy. It does not depend on us, time just makes everything different, evolving. So, nothing is really stable, nothing is really lasting. One day, you just realize that it is different. That's all.

1.27 But conversely locks a mental handcuff on both hands, and, like a drug addict, momentarily waits for the urge to subside.

It's time, for her, to take the luggage, slam the door, feel the freeze and take a flight. A wherever- destination flight. It's time to close the luggage, full or empty, she knew the weight of it, much heavier than something forgettable, much lighter than something unbearable.

1.29 One empty day...

"Hello Beijing", she said opening and closing the door. It was she was again facing the unfamiliar familiar of this city. "Goodbye winter", she thought sitting down and fastening seat belt. It was the same aircraft cabin again flying her to a known unknown place.

C H A P T E R



从前有个可爱的小姑娘，谁见了都喜欢，但最喜欢她的是她的奶奶。

一次，奶奶送给小姑娘一件红色的连帽斗篷，穿在她的身上特别合适，从此大家便叫她“小红帽”。

# Марина Абрамовић

B E I N G - P R E S E N T

## 此刻

2010年春季，在纽约现代艺术博物馆，玛莉娜·阿布拉莫维奇以自己的方式回顾了她近四十年的行为艺术之旅，包括与早期的合作伙伴，也是昔日情人乌勒的动情一刻。玛莉娜静静地坐在展厅中央，对面的一张空椅子向参观的人们发出无声的邀请。不同的参观者与她共同营造并分享了这一独特而又难以描述的瞬间体验。展演的全过程都有完整的记录，一幕幕迥异的场景真实的再现在我们的眼前，其中有些人竟感极而泣。每天七小时，持续三个月，阿布拉莫维奇不间断地重复着她的创作，唯一的变化是她着装的颜色。各种背景和年龄段的观众趋之若鹜，只为参与这一纽约现代艺术博物馆史上最大规模的行为艺术盛事，其中也包括如LADY GAGA这样的各界名流。而如此高的社会关注度也使得该展演名声大噪，如催化剂一般激发了更多的人蜂拥而至。时至今日，这次展演已经成为一个传奇，而有关它的内容以及构成反思的讨论仍在继续。

对纽约策展人阿历克斯·特普里斯基来说，情感的体验源于两个极端。他曾以局外人的角度分析那些参观者以及他们后续对展演的解读。这次对公众完全开放的展演很自然地遭遇到了很多的误解与不屑，其中大多数人都抱着一种“噢，这大概就是艺术”的态度；还

有些观众甚至分不清对坐的两人中哪一位是行为艺术家；还有的在仔细打量，好奇而执着地想发现被掩饰的动作；剩下的那些则心存悬念，期待着接下来会发生点什么不同寻常的事，等等这些都在由泛光照明、录像设备、严格的安防构成的背景下上演着。然而，阿历克斯相信，只有直面阿布拉莫维奇，才能领会作品朴素的真意。从她的坐姿到她目光的移动，阿历克斯都曾细细观察，揣度阿布拉莫维奇在身体上感觉舒适或疲劳的程度，他更想知道这样一场漫长的游戏对阿布拉莫维奇来说是一种享受还是一种消耗。对于那些有机会坐在阿布拉莫维奇对面的参与者，阿历克斯从心底里生出一丝轻慢，这并非出于嫉妒，而是阿历克斯发自内心地认为那些参与者根本就不理解他们对面的阿布拉莫维奇。对他们来说这只不过是一次和她偶然的相遇，但对她来说，这意味着与不同的人之间一次又一次的邂逅。也许我们不该用“捕获”这个词，不容置疑的是阿布拉莫维奇的确有一种传道的风范，即便通过展演的录像，也能看到她眼神里的奉献与牺牲，在她出现的每一刻，无不以此令人动容。

马塞尔·普雷斯特曾写到：“发现之旅不在于寻找更多的目标，而在于拥有一双全新的眼睛。”或许这正是阿

ON UPRIGHT  
manifesto

During spring 2010 the MoMa in New York gave Marina Abramovic a platform to showcase a retrospective of her work spanning three decades including pieces forged with her former lover and collaborative partner Ulay (Uwe Laysiepen) during earlier stages of her career. At the center of the MoMa show was Abramovic herself, sitting in silence whilst museum visitors were invited to sit opposite. What manifested is not necessarily easy to articulate considering it is driven by the individuality of each person that shared that moment with her. The documented events that unfolded are testament to the varied effects of a piece that sometimes brought participants to the point of tears. Abramovic replicated the work nonstop for three months, seven hours a day with the only alteration being the color of her dress. To date it stands as the largest performance work shown at MoMa and as such drew crowds from a range of backgrounds and ages including celebrities such as Lady Gaga. Such attention naturally enforced the show's reputation and acted as catalyst to draw in ever more people. Despite the now legendary sphere the show occupies, one can still bring the discussion back to its raw components.

For New York based curator Alex Teplitsky emotions were drawn from two poles. As a bystander he witnessed others observing the show and subsequently their varied interpretations. Naturally as with any exhibition open to the cross section of the public, misunderstandings and blasé attitudes formed parts of the crux. There were those who dismissed it with an 'oh it must be art' response and those who even failed to recognize who the artist actually was. Others studied the two figures that sat at the table aiming to discover if something tangible beyond what they saw was actually happening. For some there was the expectation of things to come, akin to a moment of suspense in a thriller. This all played out against the backdrop of flood lights, recording devices and tight security which somehow merged into the fabric of the experience. However for Alex, it was standing by Abramovic that made him contemplate the succinct complexity of the work. From a physical point of view he noticed her studied posture and her gaze that hovered slightly. His questions raced towards the naturally logical regarding her comfort or level of fatigue. But he also felt an element of contempt for those that sat across from her, not born out of jealousy but rather because he sensed they were not going through what Abramovic was. Whereas their moment consisted of a singular encounter hers was a relentless absorption of one after the next. Maybe we cannot use the word trapped but undoubtedly she was bound by a sense of mission. Watching over recordings of the show one gets a sense of commitment in her eyes, a statement that marks each moment with her presence.

布拉莫维奇作品打动人心之处。参观者置身于此，眼睛成为感知外界唯一信息的来源，视觉由此被赋予自己独特的语言，“看”这样一个平淡无奇的行为突然变得前所未有的精致。格里高利·艾伦，来自密西根的一位30岁的造型设计师，认为他观察到了发生在观众中的这种变化，同样让他印象深刻的是阿布拉莫维奇和参与者之间发生的能量交换“空前的强度”。人们似乎被“吸入真空，从而无视周遭的一切”。艾伦曾注意到一般情形下被凝视会引发一种被侵犯的反应，而那些和阿布拉莫维奇对视的参与者却仿佛得到某种解脱。进而言之，人们似乎感觉到这样一种心无旁骛的凝视，能唤醒自我的认知，或使时光倒流，回想起婴儿般清澈温顺的目光。西雅图的行为艺术家达维儿·夏尔曾两度坐在阿布拉莫维奇面前，其中一次持续了近两个小时，她当时根本没注意到时间的流逝。夏尔还谈到整个过程中身体消耗很大，阿布拉莫维奇的精力也存在波动，起伏之间有过渡和转移，夏尔说她能感知两人之间的某种互动，如果需要，她能够借出自己的一部分能量去帮助阿布拉莫维奇。

鉴于作品的开放性，策展人设计了一个相对受控的环境，以便对意外事件进行适度管理，但仍不断有人前来挑衅。一名频繁来访的观众每次戴着不同的假发，另一位则在面具上涂写着各种文字，对于这种种的试探，阿布拉莫维奇始终平情如水，反应几乎难以察觉，只有一次例外，那就是乌勒的出现。四目相对之时，阿布拉莫维奇的眼睛第一次定格/闪亮，情感的火花刹那间绽放，泪水滑落脸颊，也划破了阿布拉莫维奇的自持，她终于探身前倾，慢慢向乌勒伸出了双手，在现场响起的一片掌声与欢呼中，乌勒将他们的双手紧紧握住。稍后，阿布拉莫维奇恢复了先前的坐姿，只是她的身体仍在轻轻地颤抖。

超越自我使得这样的邂逅也产生出某种亲近感。阿历克斯·特普里斯基就是一个例证，他后来写了一封情书给阿布拉莫维奇，还有更多见诸于不同的博客和文章。也许可以断言，想要全面探寻人与人之间亲密关系的种种表现与可能，比如爱情，就必须打破某些特定的障碍。正如达维儿·夏尔注意到的，展演中的双方进入到某种意境，并传导、扩散，感染了一旁排队等候的人群，实质上，所有的参观者都是作品的一部分。天赋异禀，它冲击人类固有的种种阻挡，并使观众及参与者都能从中获取力量去撕下伪装，回归最本质的情感，我们也因此最终得以充分理解和欣赏人性的复杂与深邃。这或许只是一种暂时的解放，却成就了阿布拉莫维奇作品的永恒之美。



| image by Gastrodamus (via Flickr) |

Marcel Proust wrote 'the voyage of discovery consists not in seeking new landscapes, but having new eyes' and perhaps this is a striking component of Abramovic's work. It placed the viewer in a situation where their vision was ratcheted up as the main source of sensory input. Suddenly the everyday act of viewing others evolved into something far more delicate. It granted once assumed characteristics of viewing the ability to take on a language of their own. Gregory Allen, a 30 year old stylist from Michigan felt he observed this from the crowds. What also struck him 'was the overall intensity' that was being exchanged

between Abramovic and those seated in front of her. People were 'drawn into a vacuum, oblivious to their environment'. Alan noted how being gazed at directly can often encroach on one's space but those in front of Abramovic found themselves in a realm that granted access to this behavior. Furthermore, one could consider if being stared at so intently acts as a tool for self-reflection or alternatively acts as a regressive tool that brings us to an infant like state because it reminds some of a time when being watched carried the weight of obedience. David Shy is a performance artist from Chicago that experienced two sittings with Abramovic. One of them lasted for more than an hour and she noted how oblivious time became. Shy mentioned how physical the process became and that Abramovic's energy seemed to ebb and flow.



| image by Byusi71 (via Flickr) |

'There was a transmission' between the two of sorts, and in response to Abramovic's slight wavering Shy felt she could lend energy as a sort of crutch to help her through.

Placing such a work in a controlled environment means that the unexpected is managed to a degree and there were those who tested the limits of these rules. One frequent visitor donned different wigs each time whilst another had words scrawled across a face mask. Abramovic's face reacted to these developments with subtlety except when faced with her one time companion Ulay. Her eyes first focused downwards it was evident to see the flash of emotion that passed through the two upon first seeing each other. With tears rolling down her face Abramovic broke cover and reached out for him which simultaneously erupted in a round of applause from those watching. And then she returned to her prior state still visibly shaken.

Beyond self-reflection is the sense of intimacy such an encounter generates. Alex Teplytsky demonstrated this in a Love Letter he later penned to Abramovic as have others in various blogs and articles since. It might be concluded that like love, breaking certain barriers are necessary to fully explore the many shades of intimacy. Both parties join a narrative, one that extended to those waiting in line too as David Shy noted. In essence everyone watching became part of the work. Perhaps the beauty of Abramovic's performances is that they possess a gift that attacks the barriers we generate and grant viewers and participants alike the ability to surpass them for a moment. They strip back emotions to their most basic and this ultimately allows us to fully appreciate their complexity.

# 用视觉 说故事的人

V I S U A L \_ S T O R Y T E L L E R

## Ina Jang

纽约韩籍摄影师张仁雅使用拼叠人物、场所和物件的方法来制作各种简洁的二维图像，通过摒弃多余的元素，来准确实现自己的构思。

呈现的过程通常包括剪、粘、贴日常生活中的小物，比如纸和棉球。通过那些隐喻的，不可言状的物件，为照片蒙上一层悬疑的色彩。好奇的观众可以询问作者哪些是真实的物品，哪些不是。

Photographer Ina Jang makes images that are minimal and two-dimensional by layering people, places and things to precisely execute ideas, but with the intention of discarding information.

Wanting the ideas to be tangible, the process often involves cutting, gluing and pasting mundane objects from real life, such as paper and cotton balls. The photographs are often figurative and unidentified, casting a suspicion upon the photograph's agenda. Viewers are allowed to question whether they are truly subjects or merely objects.



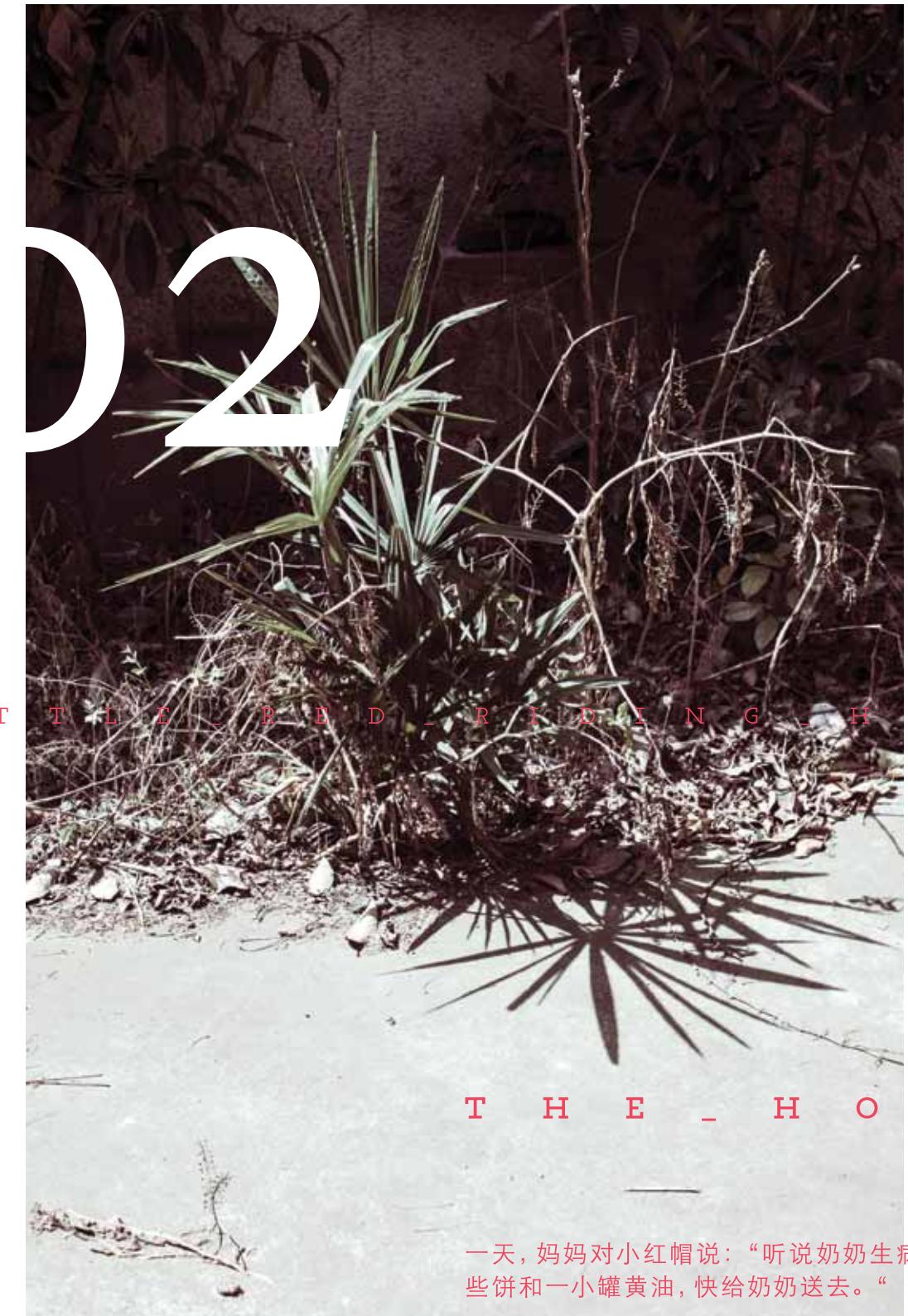
| Ina Jang \_ Bw, 2011 |

| Ina Jang \_ A Guy, 2009 |





| Ina Jang - Onigiri, 2009 |



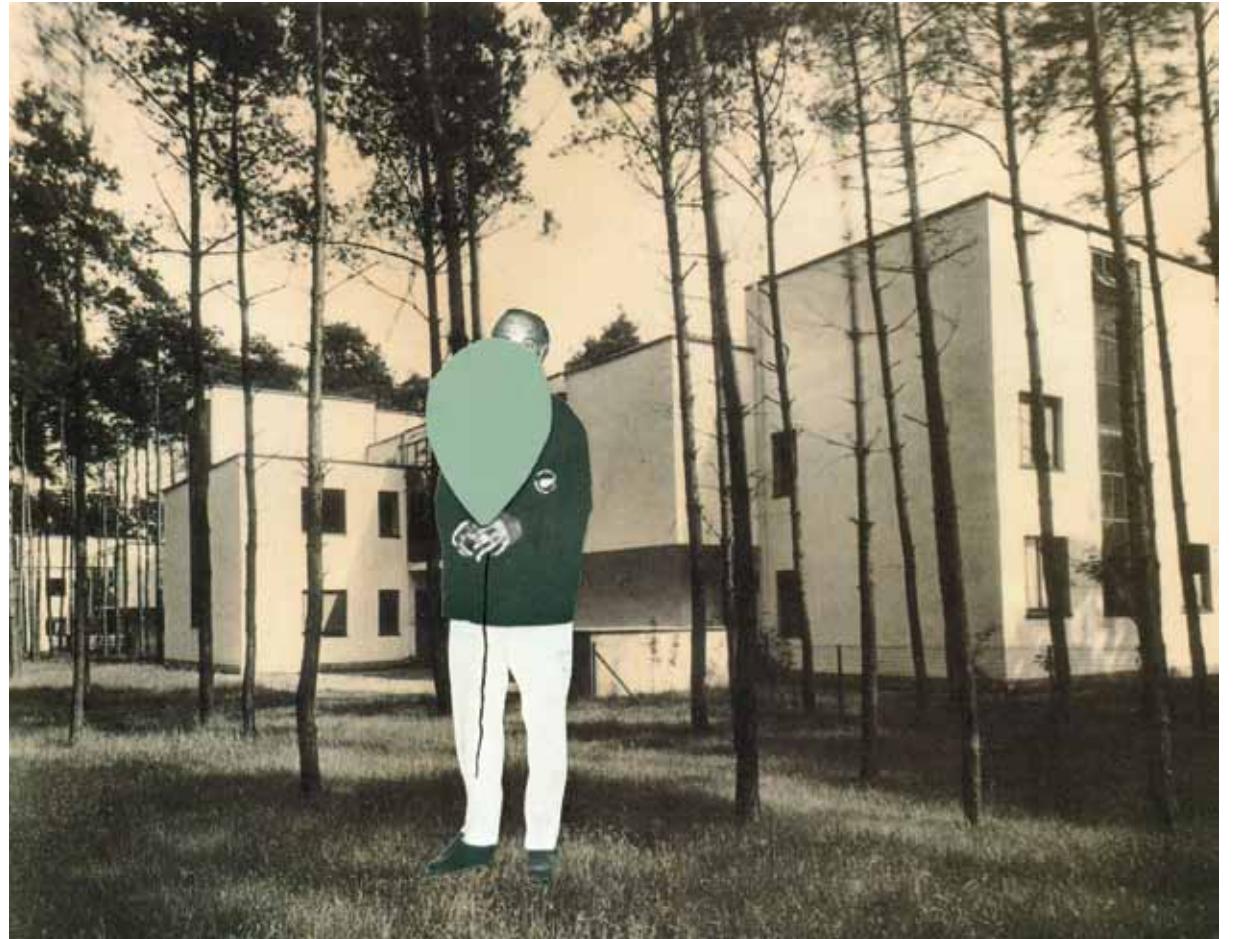
一天，妈妈对小红帽说：“听说奶奶生病了，这里有些饼和一小罐黄油，快给奶奶送去。”

奶奶住在村子外面的森林里，离小红帽家有很长一段路。

# Doing good, doing better

N A R R A T I V E S - I N - A R C H I T E C T U R E

## 做好,做到更好



| Max-o-matic "Lima Analogue Set" |

在欧洲，建筑在童话里多只是浪漫的故事背景，很少能成为主题。有一个例外，三只小猪的故事。三只小猪分别为自己建了一间屋子，一只小猪盖了茅草房，另一只搭了小木屋，最后一只小猪砌了一座石头房，后来它们遭到了一只恶狼可怕的袭击。狼吹倒了草房和木屋，吃掉了那两只小猪，但在第三只这儿失手，小猪安全的躲在它坚固的屋子里。故事的最后这只聪明的小猪甚至捕狼成功，美餐了一顿。故事里捕食者与被捕食者角色发生了转换，而更为重要的是它涉及到工程行为中的耐久性以及明智的决策。这个故事提示我们勿惜余力，未雨绸缪，三思而后行。尤其最后一点，思而后行，正是建筑师所以能有所贡献的准则。世人皆公认只有建筑师（过去是现在仍然是）才能以更明智优美的方法来构筑建筑空间，而他的雇主或业主永远也想不到。也只有他能确保后续使用正确的构造和适当的材料进行安全可靠的建造。

这听上去简单明了。但事实如此吗？建筑师在当今的社会生活中扮演着什么样的角色呢？

几百年来，许多建筑师的创意只是为权势代言。建筑从来供达官富人所用，他们也正利用了这一点将自己的

权势展现到了极致，建筑师的任务就是设计合适的代言物。建筑业对于实现社会公正（如为贫民提供居所）和经济问题（如城市发展和基础设施建设）从来不感兴趣，更不在乎政治。它只关心如何彰显雇主的社会地位并将其附会为真理。比如说宣称上帝创造的万物有一定的比例和结构关系，因此人类的建筑也应该如法炮制，才能体现这种世界秩序；或者相信通过模仿某种古老的建筑风格（例如罗马式），就能实现雇主对历史延续的期望。

伴随着二十世纪发生的社会剧变和现代主义思潮的出现，这一切总算结束了。实际上的变化开始得更早，大多数历史学家赞同法国大革命和启蒙运动是西方社会转型大戏的催化剂，不过在建筑界，业内人士过了更长一段的时间才开始思考建筑的戏份。

随着现代主义的启蒙，建筑师看待自己的眼光就已然不同。他们的焦点从服务于皇亲国戚转向服务于社会大众。研究与设计的全新领域由此展开：房屋、基础设施和城市化建设成为主要的研究对象，也是建筑师主要的委托来源，传统的雇主如国王或贵族正越来越没落。建筑业变得具有意识形态特征，重视社会参与，

There are not many fairy tales in Europe that focus on architecture, though many have a romantic architectural setting. One of the few exceptions is the story of three little pigs. In this tale each pig builds a home for himself; one uses straw, one applies wood and the third builds from stone. They are all exposed to the wolf's ferocious attacks. He swallows the first two after blowing down their houses, but fails to do so with the third pig, that is safely hiding in his solid stone house. In the end this clever pig even catches the wolf, cooks and eats him. It is a story wherein predator and prey switch roles, but more importantly it is a story on sustainability and wise decision making. A story about walking an extra mile, about investing in the future and about thinking before you act.

This last element, think before you act, is traditionally the architect's contribution to construction. He is supposed to come up with cleverer and more beautiful solutions for spatial problems than the client or the user might have thought of. And next, ascertain that these solutions are constructed with the right detailing and material quality (to be safe and sound of course).

That may sound simple and straightforward. But is it? What is the architect's role in society today?

For centuries a lot of the architect's inventiveness went into representational power. Architecture was used by the rich and famous, or rather the rich and powerful to display that power to the max, and it was the architect's task to provide the right kind of representation. Architecture had little interest in social justice (like housing the poor) or economical issues (urban development and infrastructure) but far more in political ones. It would focus on ways to display the client's social position and relate that to ideas of truth. For instance that God created the world with numerical proportions and relations, so architecture should do the same as a reflection and representation of that worldly order. Or that in using form and style of an older civilization (ancient Rome for instance) the client's claim to historic continuity could be expressed.

This all more or less ended in the twentieth century with the advent of Modernism, when society radically changed. This change started much earlier of course, most historians agree that the French Revolution and the Enlightenment were catalysts in the process of transformation, but in architecture it took a little longer before the profession started to reconsider its role.



| Max-o-matic "Lima Analogue Set" |

Roughly at the same time that Modernism appeared on the scene, architects started to see their role differently. From serving the interests of a rich clientele their focus changed to serving civil society at large. Complete new terrains for research and design lay open: housing, infrastructure and urbanism as major tasks, but also as major opportunities to acquire assignments while the traditional client (kings and nobility) became less and less important. Architecture became ideological and socially engaged and explicitly required taking a stance. Architects would propose differently if they were focusing on equality, emancipation, and progress in their designs, than when taking the 'wisdom of history' as their point of departure. It produced different projects, different schemes and different stories. Concrete, glass and steel became synonymous with progress and modern society, brick and thatched roofs with values of the past.

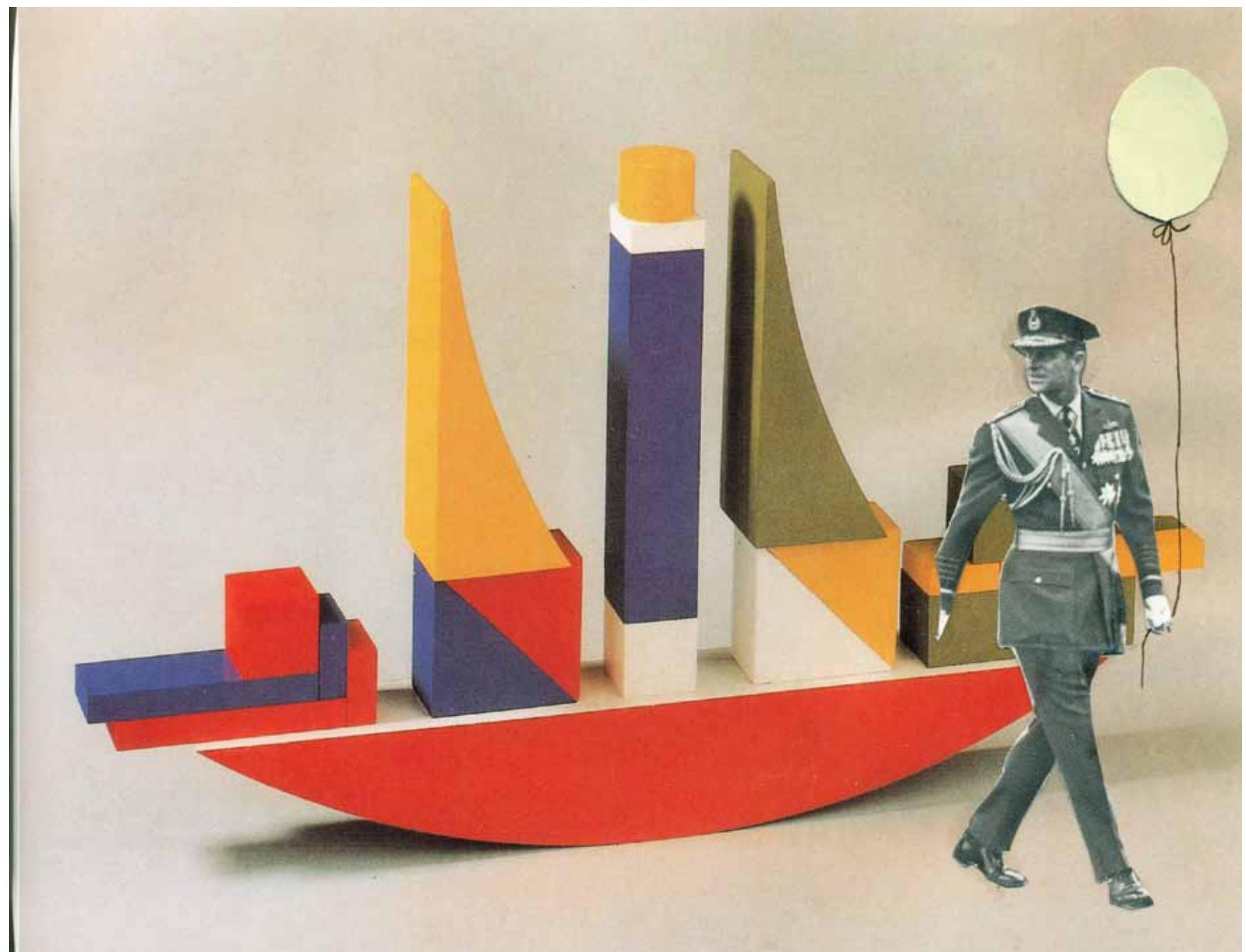
In the early days of modernism this sometimes led to funny projects that were handmade and traditionally constructed out of brick, but covered in whitewashed plaster to mimic the looks of concrete. After the Second World War however, modernism proved to be the more efficient option to deliver the badly needed huge numbers of houses, factories, offices and commercial spaces. So the story of modernism won. Well, did it?

Looking back, we see that western modernizing societies were happy with the results modern architects came up with as long as they catered for a better material life. But we also see that when society as a whole reached a certain level of welfare and affluence, individualism and personal expression became more important. Postmodernism was quick to replace the story of the successful collective with the story of individual identity and success. It marked the change from an industrial society to a consumer and service-based society, more and more focused on here and now. 'Difference' and 'unique experience' became prime points of attention for architects. The ascendance of 'starchitects' and 'icon buildings' during the 1990s and early 2000s was a direct consequence of these changes in culture and society.

So what has this all to do with China? And what does this tell us about the role of architecture and the architect today? China is in the unique situation that it compresses the transformation of its society into a globally competitive, modern and urban economy into the time span of only a few decades, while it took the West two centuries to complete that process. It transforms from an agricultural society with some heavy industry into an urbanized society with second and third phase industrial production. It faces the task to house the millions and combines it with ideas on identity and place; it houses preindustrial, industrial and postindustrial realities, all with their own spatial logic and expression, and faces the challenge to integrate all this. And it faces the added challenge, like the rest of the world, to integrate sustainability in its development strategies, to reduce its carbon footprint and its need for limited resources. On the level of storytelling and identity, this is a complex, complicated and partly contradictory set of ingredients. And this is reflected in the stories architects present in their designs of prestigious buildings.

Take the Olympic Stadium as designed by the Swiss firm Herzog & de Meuron with advice from Chinese artist Ai Wei Wei. To make it Chinese, to give it local identity and to make it a unique object, the metaphor of the bird's nest was used and literally translated into steel. It worked, the world was impressed, but would it still be considered 'Chinese' if copied in Sochi? In another country and location Herzog & de Meuron would not have used (or even thought of) this metaphor – in that sense their design was specific.

The multi tower 'Porosity Block' project in Chengdu, designed by the American architect Steven Holl shows a different strategy. He applies his typical Holl handwriting in the tower designs and creates (including some formal references to OMA's CCTV tower in Beijing) a recognizable Holl project. He makes the project site specific by using a famous Chinese poem to program the square. Again the literary metaphor is used to ground the project.



并且勇于争取话语权。建筑师不再因循守旧于所谓“历史的智慧”，对于强调公平、要旨和社会进步的设计理念，他们能提出各种不同的设想。这期间涌现了不同类型的项目，不同的设计方案和不同的故事演绎。混凝土、玻璃和钢材成为进步与现代社会的象征，砖墙和茅屋只代表过去。

在现代主义的早期，甚至出现了一些滑稽的案例。一幢原本人工砌筑的砖房，仅仅为了模仿混凝土的外观，就抹上一层白色的灰泥。第二次世界大战后，为满足社会对住宅、工厂、办公和商业建筑大量而迫切的需要，现代主义建筑显得的确很有效率。似乎有关现代主义的故事以胜利结束，但，果真如此吗？

回顾过去，当初处于现代化进程中的西方社会的确对现代主义建筑师的成果乐见其成，因为它们一直能够提供更优越的物质生活条件。但我们也同样注意到，当一个社会从整体上达到某

程度的富足以后，独立和个性的表达就变得更为重要。后现代主义就这样讲了一个新故事，以个性的张扬迅速取代了共性的平衡。它标志着从工业社会向消费和服务型社会的转型，社会越来越关注“当下”这一语境。“差异性”和“独特体验”为建筑师所大力标榜。在上世纪90年代和本世纪初出现的“明星建筑师”和“招牌式建筑”正是这一文化和社会转型的直接后果。这一切和中国有什么关系？关于当今建筑及建筑师的角色，它又能告诉我们什么？中国的情况很特殊，西方用了两百年的时间完成社会转型，建立起以全球竞争、现代化为特征的城市经济模式，而在我国，全部过程被压缩到了几十年，中国很快就从一个仅有少量重工业的传统农业社会发展为经历第二次及第三次工业革命洗礼的城市化社会。

它面临着艰巨的任务：为千百万人提供房屋，以及对自己身份和地域归属的认同。它要分别针对前工业化、工业化、后工业化的



| Max-o-matic "Lima Analogue Set" |

But the identity issue is less interesting here, than what actually has been produced. To what degree was Holl successful in creating an open project, expressing the values of the Democratic People's Republic, a truly public urban square? Are all Chinese (starting with those in Chengdu) invited or some more than others?

A third project starts from yet another angle. Pritzker Prize laureate Wang Xu's Ningbo Museum demonstrates that with the application of local material, construction and formal characteristics a 'critical regional' project can be created. Critical here means that the project doesn't copy old examples, but uses certain elements from the location and combines them with modern requirements into something new and unprecedented. For unique, 'one off' buildings this seems an internationally acclaimed way to create identity and specificity, but 'for the great number' it is hardly a way to go.

And that is one of the major challenges China is facing: housing hundreds of millions of people that are coming to the city. How to take that challenge on? Should China continue to construct often short lived, relatively cheap structures and replace them by newer ones after maybe two or three decades? Or would it be an option to invest in solid, time resisting structures that can be used time and again? Or are there ways to activate the capital of the people? Should it, like the West has done for over a century continue top-down planning, decide where people can live and how they should live, leaving it to developers to produce sufficient amounts of housing and all you need for city life? Or should it change that old policy and provide conditions for personal involvement and initiative and have people create the spaces they need themselves? And in doing so, create more resilient and flexible environments? China has the option not to repeat the mistakes of the United States (a car and urban sprawl based society that needs large scale reconstruction) and of Europe (overregulation), so maybe it is time for a new fairy tale, a new inspiring story.

That story could be one about a Chinese city where people share and collaborate, a city that is earnest about its ambition to be energy neutral and a city that has a balanced relation with the neighboring farmland. And it will have architects that help people create the intelligent environments they need, it will have buildings and infrastructure that are there because they are useful, not because an investor sees profit. It won't be about winning or losing, about virtue and evil, it'll present an ideal to embrace. Yes you can.

不同社会发展阶段来进行建设,采用相应的空间逻辑和表达方式,并把它们糅合在一起。象世界上其他地方一样,中国也面临额外的挑战,即在发展战略中纳入可持续性的考量,降低碳排放,减少对有限资源的消耗。如果是一个故事,这些因素就是复合、复杂、甚至部分矛盾的故事组成,并全部展现在建筑师在中国完成的颇负盛名的项目中。

比如中国国家体育场,由瑞士团队赫尔佐格和卡梅隆及其中国艺术家顾问艾未未共同设计。为了使之更有中国味,更富于地域特征,以及更独特,设计方案引入了“鸟巢”的意象并艺术化地通过钢架来实现。它赢了,世界为之震撼,但如果在索契复制一个还会有人认为它有中国味吗?在其他任何一个国家和地点,赫尔佐格和卡梅隆不会采纳(甚至根本不会想到)这样一个喻象,在这个意义上,这个设计的确非常特别。

斯蒂芬·霍尔采取了不同的策略,这位美国建筑师把极具个人色彩的手法应用到成都“泡沫街区”塔楼的设计之中,他借鉴了OMA(大都会建筑事务所)的新央视大楼的造型,设计出典型的霍尔式建筑。并在广场策划中引用一首中国著名的古诗来赋予项目独特的地理属性,文学意象再一次被用来定位建筑的本土特征,不过与实际效果相比,其趣味性略显不足。霍尔试图突出项目的开放性,打造一个真正面向公众的城市广场,并借此表达“人民民主共和国”的理念,霍尔在多大程度上取得了成功呢?是否全中国人(先从成都人开始)都能感受到这种氛围,或是仍只有一部分?

第三个案例提供了另一个审视的角度,普利策建筑奖获得者王澍通过他所设计的宁波博物馆证明,选择性地使用当地的建筑材料、营造习惯和固有特征可以成功建成一个“批判地域主义”的建筑。“批判”就意味着不是抱残守缺,而是善于利用本土的特定元素并将其与现实需求相结合从而达到一种前无古人的创新。对于个案,以设计的独特来表现建筑个性是国际上颇受称道的做法,但如果对象是“大众”,这办法可能就行不通。

而这正是当今中国所面临的主要挑战之一:为千百万进入城市的人口提供住房。该如何应对这个挑战?中国应该继续建造那些短命、廉价、二三十年后就推倒重来的房屋吗?或是中国应该考虑投资于那些坚固、耐久、可以长期使用的建筑?或者有什么方法可以激活民间资本?抑或中国该仿效西方近百年来做法,政府只负责制定由上而下的规划,界定人们该在哪里生活,以及该怎样生活,而把为市民提供足够数量的房屋及其它城市生活所需的一切都交给开发商去解决?或是应该改变现有政策,创造条件,鼓励人们积极参与创造自己需要的空间,并以此创建更有适应力和富有弹性的人居环境?中国可以选择不再重犯美国式(汽车依赖结果城市无序扩张最终导致大规模的重建)和欧洲式(规划过度监管)的错误。这个时代需要一个属于它自己的童话,一个灵感飞扬,情节精彩的故事。

这将是一个中国城市的故事,这座城市的居民共同劳作,彼此分享;这座城市野心勃勃,致力于实现能源的自我供给与平衡;这座城市谋划改善并维系和谐的城乡关系;这里有建筑师帮助人们营造理想的环境,这里的设施建设关注于造福市民,而非摄取利润。在这个故事里没有胜与败,没有善与恶,只一个梦想初升,张开双臂拥抱它吧,是的,你可以!



# Secret Nature

CHINESE\_THINGS\_BETWEEN\_ENCHANTMENT\_AND\_DISAPPEARANCE

自然的秘密



中 国 的 " 东 西 " 在 虚 实 的 辩 证 转 换 之 间

| Fang Jing Feng \_ A Stone Mountain, photo courtesy of designer |



| Jamie Yang \_Bench with a View, photo courtesy of designer |

汉字的“物”称“东西”，由来已久，其词源亦蕴含有多重渊源。它是万物的集合，起源于古代频繁祭祀活动中的动物、人和物品，由有生命的生物和无生命的物质共同成形的实体。

在著作“道德经”里诠释的“万物”，即众生被理解为在宇宙间不断重复优胜劣汰的规则之下，人类被赋予融入这个共同的规范伦理（理）且统治“天与地”。

这种概念的转换渗透了中国几世纪的哲学辩论。成长的社会和审美的层次在艺术间物质和非物质之间的结合密不可分。在物体关系的研究中，“东西”因此被用作媒介工具存在于一个特定的主体-对象关系-映像与物体，作为事件的代码穿越于物质和非物质之间，留下感知的记录，诠释超越它们本质的奇妙碰撞。

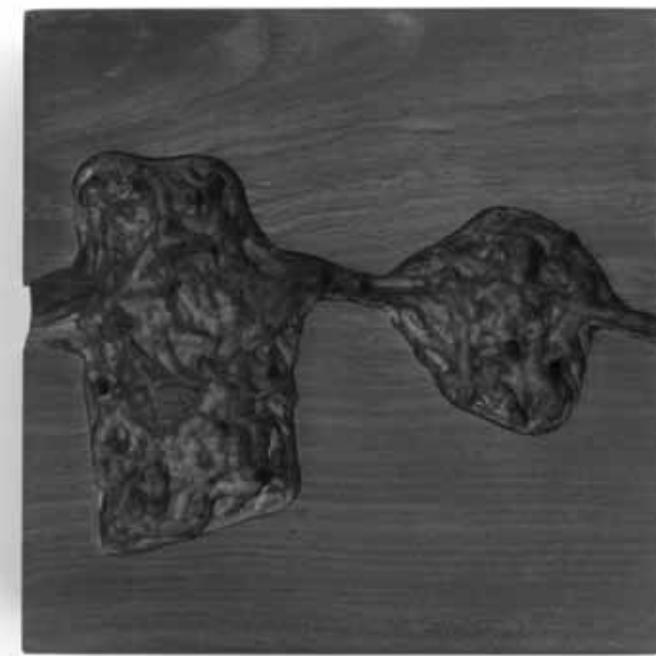
这种哲学关系是理解近代中国传统人文形象和欣赏艺术品的关键。当艺术品被理解为时间化的体现在一个联系社会条件和艺术造诣内在协调的规则里。它蕴涵了艺术家的个人喜好，为有感情素养的人或者上社会阶层的成员而欣赏。在历史学家乔迅（Jonathan Hay）的权威著作《感性的表面：早期现代中国的装饰品》一书里，深入讨论了装饰品在明清城市生活中的重要性。无论是制造者和消费者都把社会文化的图案和相关的环境符号融入于装饰品中，即所谓的“自我意识和自主性相关的能力”。

物，蕴含于其它非物质状态的活动中。渗入日常范范的礼仪中。它们的形状、描述和材料工艺在相互影响，它们拥有的符号和图标被一种愿望所塑造而形成一个不对称的另外的物。“就主体性而言，明清的人造器物的这个特性已经兴起或者说形成了。（乔迅，2010）

品质的呈现和物的拥有者密切相关，感谢他们将想象制作、感知联系在一起付诸于现实世界中。其实，这还可以在当代的中国艺术家和设计师中找到痕迹。他们在在一个跨学科的思考形态下，分别工作于自己的领域，他们关注对物质复杂性的实践而非视觉表现力。

几乎艾未未所有的陶瓷作品都可以与经济利用联系起来。雕刻的呈现，尤以“彩色花瓶”系列（2006/2008）更加注重视觉和物质不完整的感觉以及之间的位移与转换。艺术的表达全然至于物上，而参观者，则置身于一次疑惑却极具吸引力的欣赏旅程。就像原始的新石器时代的容器（公元前5000–3000年）突然重获生气，当它们被鲜艳的色彩所覆盖，颜色滴在它们的表面，抽象的图案以及质感的色彩层次把它们展现出超“系列文物”的状态而蜕变成充满神秘感的作者的杰作。

这种价值和情感意义的运用代表鉴赏性和技巧的合二为一。最具代表性要数《鬼谷子下山》（2005）。青花瓷花瓶变成彻底的图罐描述着一个古代的传说。



| Fang Jing Feng \_Bug Story 2\_ Cicada, photo courtesy of designer |

The etymological beginning of the character wu (物) - 'thing' in Chinese - harbors a plural root denoting a congregation of 'things in general' originally associated to sacrificial rituals - events that involved animals, people and objects in a dynamic assembly where living creatures and inert matter both partook in the gestational formation of reality. As the expression wanwu (the 10,000 Things) found in the classic Daode Jing came to signify, the 'totality of worldly beings' is understood within a cosmological order of constant rearrangement and designates human beings' embedment into normative principles (li) of universal connectedness ruling 'heaven-and-earth'.

Such transformational perspective has permeated philosophical debates in China over centuries, growing social and aesthetic hierarchies inextricably connected within an interlinked web of associations at work between the material and immaterial worlds. In the context of objects studies, 'things' are therefore intended as mediating devices that exist in a particular subject-object relation – images and objects that perform across both physical and psychic registers of perception as coded events, crafting enigmatic encounters beyond the realm of their immediate presence. This relational perspective was central to the understanding of traditional literati image-making and the appreciation of decorative objects in early modern China, when works of art

and craft were understood as temporalized embodiments giving access to an immanent harmonious order linking social condition and artistic achievement, which infused their enjoyment with a sense of individual, psychophysical agency reserved for educated sensibilities or members of higher classes. Discussed in depth and with overwhelming breadth by historian Jonathan Hay in his book *Sensuous Surfaces* (2010), the importance of decorative items in the urbanized environments of the Ming-Qing era resided in their speaking to the "capacity for relative psychic autonomy and self-determination" of both producers and consumers, drawn upon evolving socio-cultural patterns and collectively shared symbolic environments. Objects were implicated in the activation of other immaterial orders: blended in the ritual of everydayness, their interplay of forms, depiction and material engineering, the symbols and icons they carried were shaped by a desire to make them temporarily vanish into an asymmetrical (subjective) 'other'. "As bodily objects, Ming-Qing artifacts tend(ed) to be in a state of potential or just completed movement" (Hay, 2010).

This performative quality that involved the beholder and the beheld in a conspiratorial process of simultaneous imagining, making and sensing the real world, can also be found at play in works by contemporary Chinese artists and designers, which operate discretely at an interdisciplinary



| Xie Dong\_Cup, 2012, photo courtesy of designer |

故事运用暗花的技法描饰于花瓶内壁，“暗花”曾是用于皇家瓷器物装饰的一种技法；由此可见，此物也传递出拥有者的一种特殊的权贵。主要的几种传统材质如陶瓷、漆器、原木，经常是精湛技艺的实验，也是隐藏物性潜力的条件形态。乔迅称之为“双面性”“如恩制作”的甜甜圈漆器（2008），是他们和考古学家Pia Pierre一起合作的成果。甜甜圈漆器的原型是古代贵族摆放珠宝首饰的器物，也经常可以在文人墨客的案头。“如恩制作”运用鲜艳的色彩（绿松石色和橘色）并以传统抛光工艺收尾，保留上下两部分的原始结构且无缝合成于一体，成为一款与众不同的多功能当代实用器物。陶艺家谢东的作品，“褶皱”白瓷器花瓶、器皿以及餐具，基于模拟生活中的水纹或风动等自然肌理 – 她将自然媒介的气质，用一种精细的视觉手法以不同程度透明褶皱表现于生动的瓷器表面。

过去和现在，视觉和触觉相互转换概念被广泛运用于创造性伪装物的创作中。玻璃釉如同玉石、木雕如同石雕 – 以观赏者的动摇情绪激发他们愉悦且极具诱惑的观觉。杭州的“物品流行”，就把这种手法出色地运用在他们的设计中，“露”桌子系列（2012）。把平整的陶瓷板安置于木质结构上。陶瓷圆润的表面就像静止水滴的倒影（“露”是露珠的意思），同样，他们用竹浆纸手工制成的椅子，坚固和稳定的实质以其轻盈和脆弱的外表予以强烈地反面衬托。同样的，在台湾设计师石大宇的几件竹子作品里可以找到同样的踪影。

材料的触觉质地自然、直接地影响到物品功能和外形的塑造。曲线轮廓的椅子和结构稳固的桌子都归功于竹子的弹性和柔韧性。其多空隙和质朴的结构赋予了作品的装饰性。和其他的作品在色彩、形状、纹理以及图案上形成了对比。它就好像是在寻找探索平衡和共存之间新关系的一次实践。宋涛长椅和椅子是硬木和金属完美结合的佳作；而解析年轻设计师肖天宇的“融合”系列（2010）设计制作的背后，则是用中国明式座椅靠背的线条取代西方沙发舒适的靠背。作品仿佛停止在运动中，它们似乎魔幻般的从自身安静的功能

里摇曳出活泼的一面。

自然的境界历来被认为是大众运作的舞台来保护世界的完美谐音和和谐秩序，协调和观察在人工作品（包括上水画）里可以给予的工艺技术。花园和家庭环境就像一个为了装东西的建筑信封，它的功能就是一个体现个人品味和人格的“空间”。家 和装饰品机械地成为了主要的布景，同样也是场面和风景的写照。

吕永中的作品“禅榻”是专门为“自己”使用设计的，它的宽敞和纯天然麻质面料，传达了中国经典家具的特点“比例恰当”。“禅榻”是一方属于自己内心修行的纯净天地。

关于这个理念的有两个有趣的探索者：Jamie Yang的“长椅与景”（2012）和卢志荣的“旋转百宝柜”（2013）。Jamie Yang 把所有东西置于一体：一把椅子、一个抽屉、一张桌子、一个衣架和一展书柜，就像一个盆景，它们紧凑地围绕着一把长椅；而卢志荣的“旋转百宝柜”可以说麻雀虽小，五脏俱全。传统开放式的橱柜摒弃几何的比例，取而代之的是圆形就像展示物品的一个框架。实与虚的相互交错令使用者掌控其中的互动功能。这个橱柜有一个旋转门，里面的物件必需经由此门的转动，才能显现或者被提取。开放橱柜这样的戏剧性功能令其功能既实用又丰富。背面的镜子实现了其传统的作用，通过它你可以看清百宝柜内所有的角落。自然就像充满一个无尽灵感、记忆符号闪现和触觉经验的蓄水池。

这种共鸣，还出现在张永和为 Alessi设计的荷叶托盘（2011）和葫芦系列（2008-2010）餐具和酒器的设计里，这款葫芦系列深受国人喜爱。我想再重复的是：这种材料品质和形状技艺的对比（叶子的纹理，葫芦不规则的形状）是一个双重作用下的结果，即通过本土的手工艺技术将普通的荷叶和葫芦形状作为食品盛器。将不锈钢和中国骨瓷一起运用于同一件器物的设计和制造里，这种“发现物”存在于创作者的日常生活里。

boundary of thought-forms, less concerned with the visual power of representation than the experiential complexity of materiality.

Almost the totality of ceramic works by artists Ai Weiwei could be associated to this economy of use and sculptural presence yet the Colored Vases series (2006/2008) more emphatically conjure such sense of visual and physical incompleteness and intellectual displacement. The artistic gesture embarks the objects, and the viewers, on a bewildering and captivating journey, as the violated Neolithic vessels (5000-3000 BC) are suddenly re-enlivened when drowned into vivid industrial colors which, dripping along the surfaces, impress abstract patterns and textured painterly layers that displace them out of their status of 'serial relics' into the secret aura of the authorial masterpiece. This mobilization of value and affective meaning that leverages connoisseurship and technical complexity is even more poignant in the piece Ghost Gu Coming Down the Mountain (2005) where 96 blue-and-white porcelain vases are turned into 'inside-out' jars depicted with scenes from the eponymous ancient tale, a motif painted inside the object-body that references a type of decoration called 'anhua' (secret narrative) which, once used for imperial porcelains, transferred to the privileged owner exclusive access to its content. The critical employment of traditional materials such as porcelain, lacquer or wood is often both an exercise in technical virtuosity



| Liang Shuo\_I am Fucking Beautiful no. 2, photo courtesy of designer |



| Fang Jing Feng \_Bug Story 2\_ Cicada, photo courtesy of designer |

一片荷叶可能是在临近建筑师工作室附近的颐和园的湖里捡到的；一个“飘”碗，是多么传统的中国北方风格啊。工作于中国和瑞典之间的青年设计师方静峰的“虫蛀的故事”承载着他儿时的记忆。通过电钻和打磨工具在抽屉上模拟出仿似虫蛀的痕迹，就像设计者回忆起家乡那次虫蛹咬噬木头的情景。

这个于断片和空间叙述的转移，把收集来的无形回忆和载体的有型材料结合成为一体，因此有了看得见的“虫蛀的故事”。很多本土艺术家在尝试探索“用载体来呈现想法”技法，（乔迅，2010），也就是在物的利用价值和它们传递无形情感的潜力。称得上审美共鸣的，如汪建伟的“1970年的生活家具”，梁硕在珍奇异宝的陈列室里的来自“2000年的塑胶蜉蝣”，以及梁远苇跨越纹理表面的“植物的诱导”。同样的，生活在北京市郊的设计师Li Yongling搜索生活中最本土的素材，如排水管（吊钩和烛台，2010）和报纸（新闻凳的时代系列，2011），以一个人往来于城市范围为背景，运用这些现成的素材来延续再利用、转移和构筑的循环来还原城市生活。

这些叙述清晰的艺术和设计的作品案例在这里代表了中国哲学传统的延续，即，对“物”的注重。在短暂时间里将“物”迷幻般的诠释出来。它是通过感性上的模棱两可，以及未决方面的经验，这种含糊不清暂时传达给予我们某种内在新的领域，既“物”与“自身”之间的关系可以被不断地重新唤醒。

and a form of conditioning their metaphorical potentiality, therefore acting upon what Hay calls their constitutive 'double-sidedness'. Neri&Hu's Lacquer Doughnut (2008), the result of a collaboration with archeologist Pia Pierre, revives a Qing dynasty relic used to contain jewelry worn by the nobility often found sitting on scholars' desks, by coupling a traditional finishing process to solid chromatic coating, in turquoise and orange, by preserving its original double character in a seamless fusion of functional purpose and distinctive form. Ceramist Xie Dong's works, rigorously white porcelain vases, pots and tableware utensils, come to life as if forged by the forces of water waves and whiffs of wind - the animated surfaces crisped in various degrees of transparency materialize such movements in a delicate play of visual associations that literally embody the qualities of natural agents.

Permutations between opticality and tactility have widely been adopted as creative strategies of disguise in times present and past – for example glass glazed so to resemble jade, or wood sculpted as rock – which meant to induce a pleasurable, seductive feeling of destabilization in the viewer.

Hangzhou-based design studio Pinwu, has applied it in the creation of furniture pieces, for example the Lu Tables Series (2012), where compact porcelain slabs are posited on smoothened wooden structures – the lactigenous rounded surfaces evoking the reflective stillness of a water drop (Lu meaning dew in Chinese); equally in the hand-made bamboo paper compound used to mold chairs, the lightness and fragile-looking pallor defy their actual material sturdiness and stability. Similarly the bamboo furniture pieces of Taiwanese designer Jeff Shi Dayu inhabit this affective dimension where the haptic qualities of materials are inherently involved in the narrative shaping of form and function. The curvilinear contours of chairs and the structural firmness of tables are achieved thanks to the flexibility and resilience of bamboo, whose porous and patterned organic structure serves as in-built decorative dispositif. In other cases, it is the contrasting quality of colors, forms, texture or patterning, that is explored as if an exercise in finding new relations of balance and coexistence. Song Tao's benches and chairs fusing hardwood and steel are an example, while formal deconstruction is the crafting process behind young designer Xiao Tianyu's Harmony Series (2010), where western-styled pouf seats are combined with softened back-rests of Ming-inspired lines. As if suspended in motion, these pieces seem to magically leap out of their functional stillness into swinging vivacity.

The realm of nature has traditionally been considered theatre of universal operations sheltering a world of perfect assonance and harmonious order, rendered accessible by technologies of mediation and observation in which artefactual things (including landscape painting) were involved. Gardens and domestic environments were so designed as architectural envelopes for moving objects and subjects, and functioned as 'scapes' for the articulation of both taste and personhood. Furniture and decorative objects were instrumental in evoking scenic principles, also referred to as jing, scene or landscape. Aptly named Zen Couch, this piece by Lv Yongzhong is intended for solitary use, an abode for the body and the mind - with its largesse and natural linen cover, it lends itself to the enjoyment of an inner moment of relaxation and meditation insulated from the outer world. Refined Chinese classical furniture was characterized by a 'lightening of proportions', endowing it with an impression of aliveness that asked for a participatory engagement of their users in a way that could metaphorically make them 'move' inside 'interior landscapes'. Two interesting explorations of this concept are Jamie Yang's Bench with A View (2012) and

# Qiu Hao

I N T E R V I E W - F A S H I O N - D E S I G N



Chiwing Lo's Circular Cabinet (2013). Yang's all-in-one piece, integrates a chair, drawer, table, hanger and bookshelf, as well as a bonsai, around a bench in a compact, self-contained scenic system. Lo's cabinet instead reverses the geometrical proportions found in traditional open cabinets, where embedded circle-shaped openings functioned as frames for the display of objects, and rather renders the interplay of solids and voids an interactive function controlled by the user. The cabinet is provided with a revolving door that must be turned to reveal or access its content, thus making the scenic function of the cabinet open to a constant literal, turn-over. The rear mirror further integrates its traditional function as an object that multiplies visual 'experience' by framing hidden or inaccessible corners. Nature represents an endless reservoir of inspiration and symbolic refraction of memories and haptic experiences. Such synesthetic thinking is present in Yung Ho-Chang's Lotus Leaf (2011) tray for Alessi and the Hulu Series (2008-2010) of tableware and wine sets shaped after the gourd (hulu), a fruit widely found at Chinese tables and markets. Again the contrasting quality of materials and the engineering of shapes (the veins of leaves, the irregular shapes of the hulu) are the result of a double process of appropriation from vernacular handicrafts, being both the lotus leaf and the hulu dried shell commonly used as food containers. Respectively reproduced in stainless steel and bone china, these are 'found things' pertaining to the creator's everyday life. A leaf picked from the lake in the Summer Palace adjacent to the architect's studio, and

the piao bowl, so typical of northern China. Young designer Fang Jingfeng, based between China and Sweden, has unearthed childhood memories in his Bug Story series (2012), carefully chiseled wooden boxes that identical in their outer shape reveal instead diverse, meticulously hand-carved interiors, as if dug by the cicadas the designer associates to hometown memories. This transfer between disrupted temporal and spatial narratives is therefore reconciled in the sensuous appearance of the object, mediated by its embedment within a circulatory system of material and intangible collective references. Many local artists have ventured in this exploration of the function of "mediation as connective thinking" (Hay, 2010), which operates in-between things' use-value and their metaphorical-affective potential. Comparable aesthetic operations resonate, for example, in Wang Jianwei's appropriations of 1970s households furniture, in Liang Shuo's wunderkammers of plastic ephemera from the 2000s, and across the textured surfaces of Liang Yuanwei's floral canvases. Similarly Beijing-based designer Li Yongling, living and working on the outskirts of the city, sources the most vernacular of materials like plumbing tubes (Hanger and Candle Holder, 2010) and newspapers (The Age of Press Stools series, 2011), reviving them in a bricolage of unexpected forms that speak to the incessant cycles of construction, demise and re-appropriation perpetuated by man across the scenic backdrop of the urban realm.

The examples of art and design works presented here allude to forms of narrative articulations that are continuous with a Chinese philosophical tradition that has always looked at 'objects' as offering themselves to a temporally confined, momentous revelation as enchanted 'things'. That is through perceptual relations that point to ambiguous, unresolved dimensions of experience, which temporarily convey us in ever new realms of interiority where we are with-things - fellow bodily-objects that can be constantly re-awakened.





1978年出生于江苏太仓，上海向西1个小时车程的城市。邱昊的第一个成衣女装品牌“neither nor”是在2001年创立的，紧接着两年后他与合伙人在上海创建了名为ONEBYONE设计概念店。2006年从中央圣马丁女装设计专业取得硕士学位后，他再次回到上海开创了以自己名字命名的时装品牌“QIUHAO”

邱昊喜欢使用黑色和白色两种极端色彩表现他的作品，独特的设计风格使他的作品从一般的服装系列中脱颖而出。服装的褶皱、拉扯、膨胀，冻结的卷曲与单色的寂静，将模特扮作超现实的空想者。他的设计中透着一种极致的寂静，并且体现了一种令人不可忽视的强劲的雕塑感。

2008年邱昊的作品赢得了国际著名的Woolmark大奖，他与时装界Karl Lagerfeld、Donna Karan以及Giorgio Armani等设计巨匠一起共同入主Woolmark名人堂；近期，邱昊在2010年被福布斯杂志评选为中国最重要的二十五位时尚业人士，随后在2011年他还被被全球最为知名及权威的时尚奖项WGSN授予了“突破设计师”奖。



Qiu Hao was born in 1978 in Taicang, a city an hour west of Shanghai. In 2001, Qiu Hao launched his first ready-to-wear line "Neither Nor". After five seasons, in 2003, Qiu with his partner opened ONEBYONE Boutique in Shanghai. In 2006, after graduating with an MA in Fashion Womenswear at Central Saint Martins, he returned to Shanghai to officially establish his own label "QIUHAO".

Qiu Hao likes to present his work in stark black and white photographs and makes it a point to stay away from the typical fashion presentation of a collection. His models come off as surreal otherworldly beings while his clothes become these precisely draped, pulled, puffed immovable volumes perfectly frozen in monochromatic silence. In as much as there is a pervading silence in his work, the sculptural forms of his pieces embody a strength that cannot be dismissed.

In 2008 Qiu Hao won the prestigious Woolmark Prize, placing him among a group of designers such as Karl Lagerfeld, Donna Karan, and Giorgio Armani in the Woolmark Hall of Fame. More recently, Qiu Hao was named by Forbes as one of the top 25 most important people in the Chinese fashion industry in 2010 and was nominated for the "Breakthrough Designer Award" at the Global Fashion Awards by WGSN in 2011.

是什么原因促使你从室内设计转入服装设计？

只是在当时自我表达的一种通路。并非刻意选择转向时装。

周围的环境对你的作品是否会有一定的影响？

周遭的一切都会自然而然的影响我们，过去现在，一切的经历都是如此。

你的设计理念被描述为雕塑版的形式，那作品和身体之间是否有什么关联？

身体是一个承载设计的载体。服装设计首先是要考虑的是功能性，而这种功用是身体所赋予的，我必须尊敬她。无论怎样的设计还是为身体服务的。之所以我开始创作，就是想不考虑功能的前提下完全的自由表达。

在您设计一件作品的过程当中，哪一个环节对您来说是最具挑战的？

整个工作的过程每一个环节都充满了挑战，很多意想不到的变化，有可能来自自身有可能来自外部。但正是这些挑战才是意义所在。

在你的工作或者作品中有没有特别想要强调或者分享的？

有很多故事，但我想每个的世界都是他自己认知的世界，个有不同。所以那只是属于我身，很难与他人真正分享产生共鸣。

如果小红帽的故事发生在当今中国，你想为她设计什么样的服装？

我不喜欢打扮别人，因为我不了解，也不想去揣测。她应该是什么样就什么样吧。

我们听说您平时很喜欢听音乐，它对您的作品有什么影响？

现在我正听着David Darling的Cello Blue，我觉得音乐是一种自然而然的，没有意识的需求，就象氧气一样。音乐带给的有可能是一个氛围，一个意境，一个情绪，一些无形却有无穷能量的因素。

You started by studying interior design, why did you turn to fashion?

It was just an outlet then to present my expression. I did not turn deliberately to fashion.

How has your past and the environment you lived in shaped the work you do?

Everything around naturally affects us, past or present, everything we experience is like that.

The approach of your work can be considered sculptural with its forms and volumes, what is the relationship between your work and the human body?

The body is a frame for design. In fashion design you have to consider the function, and function is conferred by the body, I have to respect it. No matter what, the design serves the body. Art, on the other hand can be expressed freely without the consideration of practical function.

What are the challenges you encounter in the process of making your work?

The entire process is filled with challenges, many unexpected things happen, some changes come from myself and some are external. But it is these challenges that make the work meaningful.

Are there specific narratives that underline your work?

There are many stories, but I think they all exist within their own world, they are all different. Therefore they belong to me and is hard to share with others.

If Little Red Riding Hood was in China today, how would you dress her?

I don't like to dress up other people, because I don't know them and I also don't want to conjecture, she can be anyway she chooses.

We read somewhere that you like listening to music, how does it influence your work?

I'm currently listening to David Darling's Cello Blue. I think music comes naturally, like breathing. It brings me an ambiance, a feeling, an emotional, something invisible but powerful.



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**MINI PACEMAN. 多谢观赏.**

让我们什么事都不退而求其次.让我们不跟随任何意见领袖.让我们用别人的非议证明自己的观点.  
让我们做仅占人口2.5%的步调引领者.让我们禁用红酒燕尾服表达品味.让我们在自己的城市微旅行。  
让我们第一个吃螃蟹.让我们抢先欣赏MINI新款轿跑型SUV 360度全方位无死角的美。



# Shanghai:

T H E \_ C O M P L E X I T Y \_ O F \_ B E I N G

# 上海

复 杂 的 存 在

本文从上海展览史的角度,以先锋实验艺术家们的实践当研究起点,对上海的艺术文化发展历程作了一个历史性陈述。

上海作为典型的“口岸文化”城市,经历了剧烈的历史变迁。这些变化不仅影响到了这座城市本身,也对整个中国产生了深远的影响。从1874年英国皇家亚洲协会在上海建立中国第一个公共博物馆、到早期先锋派展览实验兴起,这是一段讲述上海城市文化版图嬗变的复杂故事,开启现代性的历史档案,而这一段历史在官方史述中尚未得到全面的描述和充分的反思。

本文的撰写缘于伯尔尼博物馆2010年的一次约稿,此番经过重新修订刊于《Manifesto》杂志上,向读者介绍扎根于这座城市文化传统的独立艺术家和策展实践,而文本叙述口吻更像是以一位警世者的身份,提醒后来者切勿遗忘历史留下的宝贵财富。

从策展史的角度来分析中国艺术史,这在以前几乎绝无仅有。大部分时候,历史都是围绕着一小部分杰出艺术家和他们的某些作品来撰写的,而作品产生和呈现的背景则鲜少被提及。事实上,自80年代初以来,上海艺术界就不断进行着各种关于策展框架和展览实践的实验。

曾经有位艺术家跟我说,纵观上海的发展历史,一直以来这里

Shanghai: The Complexity of Being, displays an art historical narrative through exhibition-making in Shanghai, taking innovative and experimental artists' actions as a point of departure.

Shanghai being a representative city of the so-called “口岸文化” port culture has experienced drastic changes that has not only influenced the city itself but also different parts of China. From the formation of China's first public museum in 1874, established by Royal Asiatic Society in Shanghai, till the early avant-garde experiments in exhibition-making, it is a complex story of the city's cultural oeuvre, an opening of modernity's archives that has not been fully described or reflected on in official historical canons.

Originally commissioned for Bern Museum in 2010, this edited text in Manifesto reminds us of the independent artists and curatorial practices that are deeply embedded in the cultural traditions of this city and its narrative serves as a reminder for generations to come as an urgent protest against forgetting.

都像是中国的附加部分，不太“中国”。但今天的上海虽然依然保持了一些独特的自豪感，却变得越来越“中国”。上海依然是中国现代化建设的典范，但同时，其在东亚地区的文化影响力却日渐式微。要知道，20世纪初叶，上海在东亚文化圈的地位举足轻重。

一座城市要想成为当今世界真正的文化中心，必须具备多元性。著名诗人、文学批评家Edouard Glissant曾经说过，一个国家之所以变得伟大，并不是源于它的军事、经济力量，而在于它对差异的接受程度。这也是为什么上海在历史上曾占据如此显赫的地位、能够吸引众多知识分子慕名而来的主要因素之一。它既不是原汁原味的“中国”，也不是彻彻底底的“西方”；它是一个独一无二的文化环境，多元文化在这里碰撞、融汇，其影响辐射整个中国和周边地区。

上世纪80年代，上海的文化氛围催生出机构和个人层面的各种艺术体系实验。改革开放政策亦为中断了数十载的新的学术对话提供了可能性。

同样在80年代，西方哲学、文学和视觉艺术实践 - 以及中国传统文著作 - 在中国的广泛传播，推动了“八五新潮”的萌芽与发展。在这段时期内，新想法和求变的迫切心愿在上海文艺圈的方方面面都得到体现。从机构层面来看，最大变化之一就是于1986年成立了上海美术馆，其前身为50年代中期开馆的上海美术展览馆。

1985年，方增先任上海美术馆馆长，成立学术部，聘请张健君担任主任，并协助筹备上海美术馆开馆展。此举将上海的许多年轻画家带入公众视野。上海美术馆是最早展示当代艺术家和作品的机构之一，并于1996年举办首届上海双年展。2000年是上海双年展历史上一个重要的转折点：各种不同的当代艺术媒介首次在展览中呈现。对于原本多处于“地下”的当代艺术来说，这是一次重大突破，说明这些实践获得了官方的接受和认可（虽然还不全面）。这次展览让艺术家从“地下”走到“地上”，但是很多人立刻感觉到自己迷失在这种全新的格局中，仿佛处在一种介乎于“地下”和“地上”之间的状态。

与上海美术馆崛起同时发生的，是80年代中期上海戏剧学院、复旦大学等上海高校和社区文化中心开始成为艺术家重要的聚点。明显的证据就是，当时许多艺术家都倾向于作为团体来创作，团体能够给予他们创作动力和强烈的归属感。频繁的交流探讨催生了80年代中期一系列展览活动，虽然许多艺术家是画家出身，但都纷纷开始尝试行为艺术。

复旦大学学生活动中心曾作为早期行为作品的展出地，周铁海、赵川、汤光明等一批上戏年轻学生在这里展示了现成品和行为作品，引起巨大争议。这次名为《创造行动》的展出之后发展为“M观念艺术表演展”，在虹口区第二工人文化宫进行，这其实是上海最早的、有组织的行为表演之一。部分参与者包括：杨晖、宋海东、赵川、胡日龙、李祖明、龚建庆、汪谷清、申凡、汤光明、杨旭、翁立平、付跃慧、秦一峰、杨冬白、周铁海等。

这次展示可以视作最早的由艺术家组织的项目之一，甚至可以视为艺术家开始参与策展的前奏。值得注意的是，80年代上海艺术

The history of exhibition-making as a point of departure for an analysis of art history in China is rarely, if ever, taken into account. Most of the time the history is written around certain prominent artists and their specific bodies of the work, but within what framework this work was presented or took place is rarely considered. In truth, the Shanghai art scene has been experimenting with curatorial frameworks and exhibition-making practices since the early 80s.

Throughout its history, as an artist once told me in conversation, Shanghai has always been like an additional part of China, not Chinese specifically. But today Shanghai is becoming more and more Chinese, so to speak, while maintaining something of its own pride. It still remains a model of modernization for the rest of China, but at the same time it has lost its cultural importance within the East Asian region, for which it was a major player in the early 20th century.

In order to become a true cultural hub in the world today a city needs diversity. What makes one country great, as (poet and literary critic) Edouard Glissant said, is not its military and economic power, but its ability to accept difference. This is one of the main reasons why Shanghai was so important and attracted so many intellectuals. It wasn't China, but it also wasn't the West; it was a unique cultural environment that brought together and introduced different cultural contributions to both China and the region.

The cultural climate of Shanghai in the 80s brought about an increase of institutional and independent artistic systems of experimentation. The open door policy paved the way for greater possibilities for new intellectual discourses that had not been in circulation for decades previously. In the 80s, the flow of Western philosophy, literature, and visual art practices - including writings on traditional Chinese culture - helped to fuel the development of a new movement called the '85 New Art Movement. The influence of new ideas and an underlying urge for change could be seen on many levels in the art and cultural circles of Shanghai during this time. From an institutional level, one of the big changes that occurred was the establishment of the Shanghai Art Museum in 1986, which had previously existed as the Shanghai Art Exhibition Hall since the mid 50s.

In 1985, Fang Zengxian assumed the position of Museum Director and established a research oriented department by recruiting Zhang Jianjun to prepare the first exhibitions at the museum giving visibility to many of the young painters in Shanghai. The Shanghai Art Museum was one of the earliest institutions that showed contemporary artists, and this would evolve in 1996 into the Shanghai Biennale. In 2000, the Shanghai Biennale went through a major transition when for the first time different contemporary art mediums were

界经历了这一系列发展，并由此形成独特的艺术氛围，而当时人们对艺术其实还很懵懂，更没有艺术市场价值的概念。对于那一时期的许多实践者、艺术家、诗人、作者而言，强烈的表达自我的愿望激励着他们进行各种创作和实践。从各个方面来看，这都是一个自发的过程，而非基于对西方观念艺术运动的认识或响应。但这丝毫不影响他们利用这些活动来互相交流。

1988年，上海美术馆举办的行为艺术《最后的晚餐》是最早的行为艺术群展活动之一，也是上美第一次展示行为作品。展览组织者包括：张健君、孙良、吴亮、萧小兰、李山等人；活动让博物馆工作人员、艺术批评家和策展人都参与到活动中来。

不过，1987年艺术领域的大环境发生了变化，导致原本一片繁荣的艺术家团体创作遽然停摆，艺术家返回各自的家乡，回归工作室、重新开始绘画创作。

1991年汾阳路教育会堂下面的一个车库里举行的“车库艺术展”是较早的上海艺术家与外地艺术家联展，展览由宋海东策划，参展艺术家里包括一些后来中国当代艺术的标杆人物，包括：张培力、耿建翌、龚建庆、胡建平、何旸、孙良、宋海东和倪海峰等。

90年代早期，国外策展人开始对中国当代艺术产生浓厚兴趣；“政治波普艺术”和“玩世现实主义”也让中国当代艺术获得了更多国际认可。北京艺术家是这两项运动的主要发起人。上海仅有余友涵、李山等少数艺术家尝试过“政治波普”风格，可以说，从未在上海艺术界形成过气候。这与抽象艺术大相径庭。许多上海艺术家在抽象艺术中找到了表达和创作的自由，并带动了90年代对装置艺术和艺术品材料实验的兴趣。

上海艺术家参加1993年由Achille Bonito Oliva策划的威尼斯双年展是当时上海艺术界的大事件。受邀参展的艺术家包括宋海东、孙良、余友涵等。

90年代早期，华山美校成为新的实验艺术中心。著名上海艺术家施勇开始就在华山美校执教。学校拥有一个地下画廊空间（90年代由钱喂康负责管理），这个空间如今依然在运作。

他们组织的最重要的一次展览当属“形象的两次态度93 - 施勇、钱喂康装置作品展”。时至今日，这个展览依旧被认为是中国最有影响力的实验展之一，关注装置艺术，展现了艺术家卓越的前瞻眼光。

在90年代中期，中国各地的艺术家越来越多地通过艺术图书项目展开更为虚拟的协作。早期合作成果包括：《黑皮书》（1994）、《白皮书》（1995）、《灰皮书》（1997）。这些都是艾未未在自己编辑的“地下”刊物上发起的项目，介绍装置艺术和行为艺术，其中也收录了关于上海艺术家的资料。

早期展览组织者中，朱其是较早对自己的这一身份有明确定义的。他策划的“以艺术的名义”在刘海粟美术馆展出，是90年代上海最重要的展览之一。“以艺术的名义”是国内最早的聚焦中国装置艺术发展的展览之一，试图在机构体系之内探讨装置艺术的价值和潜力。

accepted into the exhibition. This was a major breakthrough for contemporary art, and its underground existence in the local scene, a move that effectively brought these practices official acceptance and recognition (although never complete). This brought artists up from the underground, yet many soon found themselves feeling lost in this new situation where its status became something between above ground and underground.

Parallel to the Shanghai Art Museum's rise in the mid-80s, the Universities in Shanghai became very important gathering points for artists, such as the Shanghai Theater Academy, Shanghai Fudan University, and many community cultural centers. Very evident was that at that time artists worked as a collective and had a strong notion of belonging to a certain group that gave them energy to act. Frequent discussions brought to a series of events in mid 80's where artists started experimenting with performance although many of them come from painting backgrounds.

One of the early performance/action-based works was shown in the Fu Dan University students' club, where a group of young students from the Shanghai Art Academy—including Zhou Tiehai, Zhao Chuan, and Tang Guangming—exhibited ready-made, performative works that caused a great deal of controversy. An event called Creative Action later evolved into the M conceptual group performance, which was one of the earliest organized performance projects in Shanghai, and took place in the Hong Kou Second Cultural Workers Palace. Some of the project participants were Yang Hui, Song Haidong, Zhao Chuan, Hu Rilong, Li Zuming, Gong Jianging, Wang Guqing, Shen Fan, Tang Guangming, Yang Xu, Wen Liping, Fu Yuehui, Qin Yifeng, Yang Dongbai, and Zhou Tiehai.

This event could be considered one of the earliest artist-organized projects, and further can be seen as a very early moment in which artists became involved in curatorial practices. It is very important to keep in mind that this developmental period within the Shanghai art scene, and the foundation of its unique nature and characteristics, took place in the 80s without any knowledge or understanding of art and its market value. The urge to act for the many practitioners, artists, poets, and writers at that time was the very urge to express themselves. In many ways this was an intuitive process without a strong sense of the conceptual art movements of the West, but this did not dissuade them from communicating amongst themselves through such events.

In 1988, the Shanghai Art Museum hosted one of the first performance art works organized collectively, called The Last Supper, it was the first performance piece to take place in that institution. The project was organized by Zhang Jianjun, Sun Liang, Wu Liang, Xiao Xiaolan, and Li Shan, among others, and brought the museum staff, art critics and

90年代中期，中国艺术家日益认识到国际策展人的重要性，希望吸引他们的关注（最著名的例子当属周铁海1996年创作的无声电影《意志/我们》，其中便涉及中国艺术家等着与国外策展人见面的场景）。周铁海把国外策展人塑造为一个医生，艺术家排着队等待医生一个一个为他们体检。90年代晚期，市场的影响力开始作用于中国艺术界，并影响其整体结构，导致一批活跃于八、九十年代的艺术家相继退出。与此同时，更年轻一代的上海艺术家们开始成为展览组织者，创造属于自己的空间，探索新的理念。

对于更年轻一代人来说，1999年举办的“超市：当代艺术展”具有里程碑式的意义。徐震、杨振中、飞苹果担任策划，展览选在一个购物中心举办。展览的形式很有冲击力，突破传统理论的约束。对于“超市：当代艺术展”这类要突出展览应把艺术家展示作品和销售作品的需求相结合的展览，这种突破性的模式是必要的。同样，在双胞胎展览“范明珍和范明珠”中，也体现了突破传统的展览模式。双胞胎展览在两个一模一样的空间内举行，参展艺术家在两个空间中展示自己的作品。“62761232（快递展）”也是一次摆脱传统展览模式的尝试。一个装着一台电话的手提箱在艺术家手中传递，只要拨一通电话，“快递员”就会把一个当代艺术的展览快递到你面前（让人不禁联想到杜尚的手提箱和其他激浪派项目）。在许多年轻艺术家、特别是上海艺术家中，这种展览模式一度非常盛行，展览形式的重要性超过了展示的艺术品。

上海艺术家自任策展人，这与上海缺少能够和艺术家保持亲密合作的本土策展人不无关系。这些自发/自主的策展实践对于整个艺术圈来说至关重要，因为许多博物馆展览几乎不展示本地艺术家，或者仅仅展示一小部分本地艺术家。

从很多方面来说，上海艺术界的这种团体化展览奠定了本地艺术圈的本质，决定了上海艺术界的走向。许多年轻的和资深的艺术家都选择与香格纳画廊合作，过去十年里，香格纳已然成为推广上海艺术家最重要的平台之一。在各大博物馆中，多伦现代美术馆曾经是唯一一个与上海当代艺术圈保持良好关系的机构，但在2007年美术馆策展和领导团队发生变动后，多伦的这一特质也不复存在。

2005年左右，上海艺术界见证了多家私人美术馆的成立，如上海当代艺术馆和证大现代艺术馆；但是它们从未真正和本地艺术圈建立密切联系。这些场馆主要举办能够提供经费的国外展览项目。这也引出了这些场馆究竟需不需要策展人的问题。

同样需要注意的是，中国当代艺术的热潮毫无疑问也影响了上海艺术界。虽然与商业中心北京距离相当遥远，但在一片繁荣的泡沫下，可以感受到艺术创作的疲态。在过去十年里，绝大多数艺术家都在过度生产中被过度消费。另一方面，也缺乏对平台建设的认知，良好的平台对于艺术家和文化实践者持续发展自己的创作具有至关重要的意义。与此同时，艺术家和作家之间没有形成有效的交流，批评的重要性被市场成功所取代，沦入无用之地。多元化声音的普遍缺失，其结果是市场成不成功成为衡量艺术家及其作品的唯一价值体系。

知识生产不仅对上海、而且对整个中国都具有至关重要的意义。

curators into the event as participants. However, the general climate around art began to change in 1987 and as a result, the growing collective actions by artists stopped and artists returned to their homes and studios and started painting again.

One of the first exhibitions that brought Shanghai-based artists together with artists from other cities was the Garage exhibition in 1991 in the Fen Yang Road's Garage of Education Hall, which was organized by Song Haidong; the exhibition showed the works of some of the key figures in the contemporary art scene including artists like Zhang Peili, Geng Jianyi, Gong Jianqing, Hu Jianping, He Yang, Sun Liang, Song Haidong and Ni Haifeng.

During the early 90s, foreign curators began raising a lot of interest around contemporary art in China, and the scene gained a lot of international recognition through its Political Pop Art and Cynical Realism movements, which were mainly rooted in the artists working in Beijing. Since only a few of the artists in Shanghai—like Yu Youhan and Li Shan—went through a stage in their career when they painted in the style of Political Pop, it never became a real trend in the art circles of Shanghai, which is different from what happened with abstraction, where many Shanghai artists found their freedom of expression and which also helped develop interest in installation art and the material experimentation of artistic works in the 90s.

Another important event for the Shanghai art scene was the participation of Shanghai-based artists in the Venice Biennale of 1993, curated by Achille Bonito Oliva. Artists like Song Haidong, Sun Liang, and Yu Youhan were among the artists invited to Venice in 1993.

In the early 90s a new center for experimental practices grew out of the Hua Shan Art School. Shi Yong, one of the most well-known artists to remain based in Shanghai, began teaching in the Hua Shan School. The school had an underground gallery space (then managed by Qian Weikang in the 90s) that still exists and remains functional even today.

One of the most important exhibitions that they organized was The Art Segments Two Men exhibition, which was put on by Shi Yong and Qian Weikang. Today, this exhibition is still considered to be one of the most influential experimental exhibitions, focusing on installation art that set a course that was followed for years to come.

In the mid-90s there was also an increase in more virtual collaborations between artists around the different cities of China through artist's book projects. One of the early ones was the Black Cover book in 1994 (Hei Pishu), the White Cover book in 1995 (Bai Pishu), and the Grey Cover book in

在过去几十年里，我们借鉴西方现代主义传统；如今，我们身处充满可能性（转折）的时代，我们必须寻求不同的知识形式，塑造一种存在于“地上”的本地艺术圈面貌。但是由于缺少基础设施，所以并不存在适应这一转折的理想环境。总的来说，中国社会更看重成绩，许多艺术家都有一种非常民族主义的观念，并会体现在本地艺术界可能出现的新的对话和交流中；这可能导致一种危险的倾向—即出现许多各自为政的小圈子，而没有激发多元化的声音。

当前的上海艺术圈其实非常小；同一种声音回荡其中，可能会导致这个圈子变得更小—因为它缺少对自我形势的一种意识和醒悟，此外，它的基础设施发展还停留在十年前的水平。

目前，上海最缺少的是知识生产的平台，从长远角度来看，这个平台应能够推动本地艺术圈的发展，包容并推动不同的自发/自主基础设施模式、为年轻一代艺术家的发展提供基本环境。上海需要一个可供探讨和争鸣的平台，或者至少需要一种新的方式，去激发人们意识到多元化声音的重要性，这些声音能够引入更多不同的视角，并且推动对话向新的方向深入。

过去两年里，通过共同组织活动，在年轻艺术家群体中存在一股强烈的集体主义气氛。这种团体创作的复苏是艺术家们为了凸显自身的存在、并吸引关注所作出的尝试。这些艺术家发起的活动与他们所宣称的活动目的之间往往没有清晰的联系，但它们最大的意义就在于分享体验的过程。

这类活动体现了在大家认为已经没有生命力、或暮气沉沉的环境中想要采取行动的欲望；与其说是一种观念输出，不如说是一时冲动；它们也让人警醒：艺术家需要调整自己的工作策略，思考自己实践的可持续性。上海年轻艺术家唐狄鑫曾做过一个项目：他想拍摄地铁列车底部的灯光，于是在列车进站时带着相机跳下站台。从这个例子可以看出，有些年轻艺术家并不在乎自己行动的实际性，也不在乎自己公民的角色，或者说，他在社会中的角色和权利。与现实世界非常隔膜，在疾行的列车前他选择纵身一跃，跳入轨道，以这种方式进入大众的视线。因此，重新建立与现实的联系也是我们必须关注的一个重要方面。

这个问题在中国当代艺术领域很普遍。有些问题被反复提及，比如：你会如何对全球艺术界作出应有的贡献？我们会生产怎样的“当代性”？这些问题与上海息息相关，也关系到上海是否有朝一日会成为当代艺术中心。最后，我借用贾樟柯电影《海上传奇》的英文片名来为本文作结：“I wish I knew”（我也想知道）。

1997. These projects were privately initiated journals by the artist Ai Weiwei, which were presented as an introduction to installation and performance art at that time, which included materials from Shanghai-based artists as well.

One of the first exhibition organizers that more clearly defined his role was Zhu Qi, who curated one of the most important exhibitions of the mid-90s in Shanghai called: In the Name of Art, at the Liu Haisu Art Museum. In the Name of Art was one of the first exhibitions in the country to look at the development of installation art practices in China, that attempted to negotiate the legacy of installation art within the institutional system.

During the mid-90s, the importance and attention of international curators was rising in the minds of Chinese artists (the best example is Zhou Tiehai's silent film Will/We in which he addresses the issue of Chinese artists waiting to visit with foreign curators from 1996). Zhou Tiehai positions the foreign curator in the role of a doctor performing a health check up on the artists who are waiting in line, entering the room one by one. In the late 90s the influence of the market began affecting the art scene in China and its very structure, causing groups of artists who were active in the 80s and 90s to resign from their activities. At the same time, the younger generation of Shanghai-based artists began working as exhibition organizers creating their own spaces to explore these new ideas.

One of the milestones for the younger generation was the Art for Sale exhibition in 1999, which took place in a shopping mall, organized by Xu Zhen, Yang Zhenzhong, and Fei Pingguo, among others. The format of the exhibition is so strong that it maintains a structure that is not necessarily preoccupied with theoretical pretense. This approach could be seen as necessary in exhibitions like Art For Sale, where an important part of the exhibition entailed the artists' need to show their works and sell them, as well as in Fang Mingzheng/Fang Mingzhu—twin exhibitions that took place in two identical spaces, asking artists to show work in both spaces. This is also true of the Dial 62761232 exhibition, where a suitcase was circulated containing a phone to dial after which a courier would come and bring an exhibition to you (strongly referencing Duchamp's suitcases as well as other fluxus related projects). This kind of exhibition format was prevalent for a long time within many of the young artists' circles, especially those based in Shanghai, where the overarching strength of the exhibition format became more important than the works of art in the exhibition.

This approach to the curatorial role by artists in Shanghai has its roots in the general lack of curators based in Shanghai who are able to work closely with the artists. This self-organized/determined curatorial work became very important for the

scene as many of the museums rarely curated exhibitions that included local artists, or gave exposure only to a very small group of local artists. The collective strategies that are present in the Shanghai art scene in many ways created the very nature of that scene, guiding the way that scene has and continues to operate. The emerging and established artists work around and through the ShanghART Gallery, which has been a major force in the promotion of Shanghai-based artists for over a decade now. In the museum world, one of the rare institutions that had maintained very good relationships with the contemporary artistic community in Shanghai was Duolun MoMA, but they have since lost this quality after a change in their curatorial team and directorship in 2007.

Since around 2005 those of us rooted here in Shanghai have witnessed the opening of several private museums, such as the Shanghai MoCA and Zendai MoMA, but they never really managed to establish the same type of relations with the local scene. Rather these venues are mostly hosts to foreign projects that provide their own funding, which also raises the question of whether or not we even need curators in these museums at all.

It should also be noted that the boom of contemporary Chinese art has no doubt influenced the Shanghai art scene as well. Although far from the commercial center that is Beijing, there was still a lingering feeling of exhaustion in artistic production after the bubble of attention burst. During the last 10 years or so, most of the artists were very much consumed in over production. On the other hand, there was also a lack of knowledge producing platforms that are crucial for artists and cultural practitioners to continue to develop their work. At the same time the relationship between many of the writers and artists became devoid of any real exchange of discourse, and the importance of a critical view was overtaken by the importance of market success. A general lack of diverse voices has created an atmosphere in which this is the only value system for artists and their works.

Knowledge production is something that is not only critical in Shanghai, however, but in the whole of China. After drawing from the Western modernist tradition as a reference for decades, we are now living in a time of possibility (for transition), and we must seek the different forms of knowledge that will help to produce a local scene that exists above ground. But because of the lack of infrastructure there are no ideal conditions for this transition. As Chinese society in general is more oriented towards achievement, many artists have a very nationalistic notion that colors the new possible discourses in the local scenes, which, again, may involve the dangerous tendency of creating small, isolated circles instead of cultivating diverse voices.

The current Shanghai art scene is very small and has the tendency to grow even smaller with the same voices echoing throughout, lacking awareness of its own situation, with the same level of infrastructural development as it had ten years ago.

What Shanghai lacks in this moment is a platform for knowledge production that will, in the long term, develop a local scene that involves different forms of self-organized/determined infrastructure, and that will provide the basic conditions for the development of the next generation of young artists. Shanghai needs a platform for discussion and debate, or at least a way in which to cultivate the awareness of multiple voices that could introduce different perspectives, pushing the dialogues further and in new directions.

In the last two years there has been a strong atmosphere of collectivism among the younger artists through the events they organize together. This revival of collectivity is also the attempt by these artists to vocalize their existence and to bring attention to themselves. These artist-initiated events do not reveal any particular or clear intention in relation to some supposed goal of the event, but the very outcome of such situations is the very sharing of that experience.

These kinds of actions convey the desire to act out in a situation perceived as dead or dying, and they are more of an impulsive rather than a conceptual output, they are a sign that artists need to change their working strategy and consider the longevity of their practice. This kind of impulsive action can sometimes bring about very extreme situations. Tang Dixin, a young Shanghai-based artist, came up with the idea to photograph the light underneath the subway train as it runs along the tracks and jumped in front of a train in the subway station with his camera. Here is an example of a young artist that does not have much interest in the practicality of his action, or any sense of what it means to be a citizen, that is, his right and his role within society. Very much detached from the real world, he made a leap in front of a train and was thus thrust into the glaring eye of the nation. Re-connecting with reality is also one of the aspects that we must focus on.

This is a problem in general within the Chinese contemporary art scene. Questions resound, like how will you contribute to the global scene, and what are the contemporaneity that will be produced? This line of inquiry is directly connected to a city like Shanghai, and the question as to whether or not it will one day be a center for contemporary art. Just as Jia Zhangke's title of his film says "I wish I knew."



小红帽刚走进森林就碰到了一只大灰狼。小红帽不知道大灰狼是坏家伙，所以一点也不怕它。

“小红帽，你这是要去哪儿啊”大灰狼问。

“妈妈让我送一些饼和一小罐黄油给我的奶奶。”小红帽说。

“你奶奶住的离这里远吗？”大灰狼问  
“是啊，小红帽答道，进了林子还有一段路呢。你看到前面的那个磨坊了吗？再远一点地方的那个村子的第一户就是。啊，我也正好要去那里，大灰狼说到。那这样吧我走这条路，你走那边那条路，我们看看谁最先到，大灰狼说完便抄着小道一路跑远了。”

# Impact of Scale

CHINA'S DEVELOPMENT OF EMERGING MEGACITIES

## 比例的冲击

中 国 的 城 市 化 进 程 及 超 级 城 市 的 出 现

### 丹-诺格温 简介

丹-诺格温是一名在上海工作的建筑师，他和记者米切尔-胡肖夫一起，组织并管理着“西行”研究计划，旨在针对超级城市的出现和发展进行多学科的综合研究与设计探讨，研究者对于都市文化有着深入的兴趣，希望通过建筑结合媒体的研究方式进一步了解中国都市文化，并有助于其发展。

“西行”计划在过去几年间以不同形式完成了大量工作：演讲、博客、图片、散文、装置艺术、行为艺术、事件报道、建筑设计、城市规划、书籍出版以及政策建议等等。其中很多在中国和欧洲都受到广泛关注，并获得多个奖项。2011年，“西行”出版了新书《一个人和一个城市的变迁-中国的新都市》，得到国际出版商的欢迎，该书中文版预计在2013年春季发行。目前，“西行”成员正在中国开展建筑和城市规划设计，同时在准备它的第二本书。诺格温同时还是香港大学上海研究中心的负责人，还主持着该中心的一个公共课题。在他的策划下，这所学校最近举办了系列讲座“紧跟资金的脚步”，以及主题为“奥运城市”和“明天的博物馆”的展览。

Daan Roggeveen is a Shanghai-based architect. Together with journalist Michiel Hulshof, he founded and oversees the Go West Project, a multidisciplinary research and design studio focusing on emerging megacities. The studio has a deep interest in urban cultures and wants to understand and contribute to them through research, architecture and media.

The body of work produced by Go West Project over the past years is extensive and varied: lectures, blogs, (photo) essays, installations, performances, events, architectural designs, urban plans, books and policy proposals. The work has been widely published in both China and Europe and won various awards.

In 2011, Go West launched the book *How the City Moved to Mr Sun – China's New Megacities*, which was well received by the international press. The Dutch edition of the book was launched in spring 2012, the Chinese edition is due spring 2013. Currently, Go West is working on architectural and

urban design projects in China, and preparing its second book. Roggeveen is also the Curator at the Hong Kong University / Shanghai Study Centre, where he leads the public program. Under his curatorship the school recently hosted the lecture series 'Follow the Money' and the exhibitions 'Olympic Cities' and 'The Future of the Museum'.

Photostory "How the City moved to Mr Sun"  
images taken from the book  
"How the City moved to Mr Sun"  
by Michiel Hulshof & Daan Roggeveen



| 01. Mr. Sun (far right) is a farmer who has been living in the village of Jianling all his life |

说到事物的规模，中国总是与众不同。这里一个省的人口数量或许相当于其他国家一个国家。这也意味着在中国各方面存在极大的差异，甚至包括不同的发展方式。在中国的城市化进程中超级城市正在不断出现，请问这些地区特有的问题是什么？或者从相反的角度，中国城市发展面临的普遍性问题是什么？

总体上看，中国城市发展面临的主要挑战是环境问题和巨大的贫富差距。两者都关系到每一个人，因此显得都很迫切。环境因素，诸如饮用水、食品和空气质量，必须得到解决才能为中国的城市生活提供最基本的保障。另外，中国几乎每一个城市都面临相关的交通问题。中国大陆的城市交通过多地关注私人汽车，而不是像东京或香港那样主要依靠轨道交通。

城市中收入差距在不断拉大，这在城乡之间显得更为突出。这种差距威胁到了城市作为一个集合体的理念以及城市的核心价值。有人或许会说环境问题在这方面倒是不错，因为它对城市里的所有人都是公平的。

这些新兴的超级城市往往是生硬地建设在一个没有城市历史渊源的地点，一夜之间就建筑林立，市民该怎样来认知这个他们一无所知的城市呢？

你所说的并不完全准确，中国的许多城市有很好的发展层次。其中一些，主要是在城市的外围建设新辟的开发区。这些地方实际上是在原有城市的架构上创造一种“城市新区”的模式，举例说比如昆明、贵阳、郑州等等。

的确第一眼看上去，中国大城市的面貌呈现出一种可疑的相似性。这是继三十年偏激的大一统政策之后三十年国家资本主义侵略性扩张的结果。在上世纪五十和六十年代的“苏维埃模式”以后，中国城市发展遵循的新标准是从1978年开始，而现在更强调“效率”的理念。虽然外表差不多，但中国的城市内涵却各具特色，城市、地区之间的地理环境、气候、语言、食品以及历史都有很大不同。

The scale of things in China is very different than anywhere else. Each province contains populations large enough to be a whole country compared to the rest of the world. This means great diversity within one country – even in the way it grows. In the urban development of emerging megacities of China, what are unique problems to certain regions and conversely, what are some common problems that China faces as a whole?

The two most pressing urban challenges for China as a whole are environmental issues and the deepening gap between the rich and the poor. Both issues are pressing because they concern everyone. Environmental issues, like water, food and air quality, need to be solved to make life in Chinese cities basically possible. Moreover, there is a related question around transportation that every city in China is facing. The Chinese cities are too focused on car traffic, and not – for example like Tokyo or Hong Kong – on subway systems.

The growing income gap within cities – but even more between the city and the countryside for that matter – jeopardizes the city as a collective notion, and therefore threatens the core of its essence. One could argue that is the advantage of environmental problems – that it creates a common ground of shared interests in cities.

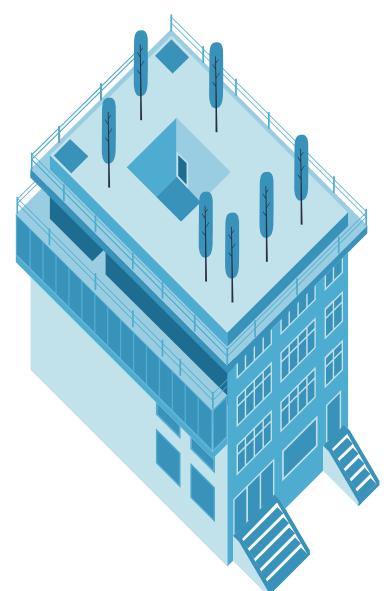
These new urban megacities are developed from a place where all history is eradicated and new structure built directly upon – how do the inhabitants of these new cities identify to these anonymous cities?

What you suggest is not always the case: a lot of cities in China are pretty layered. And on the opposite, some of them – or at least their extensions – are simply green field developments, where the city basically creates a 'body double' next to the existing settlement. We saw this model in Kunming, Guiyang and Zhengzhou to name a few.

At first sight, China's metropolises indeed suspiciously resemble each other. This is the result of thirty years of radical policies of conformity, followed by three decades of aggressive state capitalism. After the 'Soviet-urbanism' of the 1950s and 1960s, further standardization of Chinese cities followed from 1978- now driven by ideas of efficiency. Although cities seem to look alike, they differ strongly. Their topography, climate, language, food, and history vary from region to region and city to city.



| 02. In the mid-nineties, the expanding city greedily eyes the farmland |



ON URBAN  
manifesto

| 03. Sun decides to break down his farm,  
and builds a new four story house of 800 square meters |

中国人认为什么地方是他们城市发展的先行标杆呢？

中国的城市规划师，建筑师以及政府官员都很推崇香港和新加坡，这是两个成功的超级都市，而且拥有相近的文化基础。甚至可以说，在对外开放不久，它们就毫无争议地成为了中国人学习的范例，他们没有选择西方城市的代表，如纽约、伦敦等等。更为重要的是，新加坡证明了创新型城市发展的成功可能，在三十年中，新加坡从一片沼泽地发展为世界上人均GDP最高的地区之一。

我们曾经见识过一些由所谓现代主义建筑师主导的理想化乃至乌托邦式的城市规划设想，历史证明现实与设想之间存在很大的不同，你认为我们应该从中汲取什么样的教训？

在很大程度上，20世纪上半叶出现在欧洲和苏联的这种现代化思潮带有明显的意识形态特征。1949年后，中国部分接受了这种思想，并逐渐对于现代化与乌托邦形成了自己的一套很模棱两可的认识。在1949年以后，以现代化之名，一种又一种的乌托邦理念被引入中国。不过，七十年代末

期之后，现代化思想中的意识形态成分在中国突然消失。今天我们看到的是不带乌托邦色彩的现代化。在世界很多地方，至今人们仍然在实践这种现代化-使一切更现代-的大构想，不过是以一种更加务实的方式。城市发展中的务实表现在以经济建设为基本，比如说上海，各种经济开发区占据了土地总面积的20%，这充分说明是资金，而不是意识形态，在主导着当今中国城市发展。

都市化和城市建设历来属于公共及政府机构的权力范围，并为所牢牢控制，但现在，特别是在中国，随着私人投资在新的发展阶段中作用日益突出，商业考量逐渐获得了一定的话语权，你认为这两种力量将构成一个什么样的城市发展决策机构，以及在这两个因素的影响下最终会导致怎样的结果？

显然，私人投资者和城市公共机构在城市发展所关注的目标完全不一样。私人投资纯粹受投资回报所驱动，而政府则偏重于政治角度：在城市建设中突出政绩。政府主要依靠吸引外资、加强基础设施建设、创建令人印象深刻的城市天际线等来达到这一目的。现阶段我们发现一个明显的转变：城市发展的重点从具体的基础设施项目，比如道路、桥梁、天际线、中央商务区等，转向“软环境”的建设。政府尝试着从文化和环境等方面打造城市自己的特色。

Urbanism and city development have always been held tightly in the domain of the public and government institutions and now, especially in China, we are witnessing a process where there is a shift into the domain of the commercial sector with private investors pulling major role in new developments. What are the narratives that inform the decision-making from both sectors and what would you say are the major results between these two different approaches?

Obviously, the agendas of private parties are totally different than those of public institutions when it comes to urban development. Whereas private investors are first and foremost driven by return on investment, the agenda of city governments is more political: making their city as outstanding as possible. City governments try to do this by attracting foreign investment, improving infrastructure, creating impressive skylines etc.

We currently see a clear shift from the focus on concrete infrastructural development – roads, bridges, skylines, CBDs – towards the 'soft side'. City governments try to distinguish themselves through cultural and environmental programs.

至少在经济发展的角度，世人见证了中国高速的现代化进程，从传统的农业社会转型到工业社会再进而成为消费型社会，对此你有什么样的看法？你对中国城市的发展模式是否感到乐观？

总而言之，我认为城市化的进程的确改善了千百万中国人生活。城市的机能造福于无数的中国人。他们能接受更好的教育，找到更好的工作，住进有厨房和卫生间的房子，他们的孩子也拥有更光明的未来。在这个意义上，中国的城市化进程和其他国家相比取得了巨大的成功。当然，这样的发展并不仅仅只有胜利者，由于户籍制度的约束，土地的被剥夺以及其他的各种苛政，有相当多的人没有能赶上现代化的步伐，甚至直接被排除在外。

中国式的大规模城市发展计划已经成为一些国家学习的范例，在非洲和南美已经有中国建筑师在进行新兴城市的设计工作，当地的民众会和中国人分享什么样的城市构成，以及中国模式会在其他国家取得多大的成功呢？

我们正在进行一个课题的研究：“中国城市与非洲”。我们花了两年多的时间调查中国模式对于非洲城市发展的影响。到目前为止的研究表明，这种影响是巨大的，但在非洲与中国之间也存在着显著的不同。所以很难将中国城市发展模式简单的植入非洲，其成功的几率在不同的国家也不一样。有些非洲国家由衷地欢迎中国人，以及中国式的城市，而另一些则相反。

一般来说，人们比较容易安于现状，所谓知足常乐，在你的研究中，你接触到很多中国人，他们的环境发生了翻天覆地的变化，可以介绍一些这方面的例子吗？

我们印象最深刻的正是中国城市居民调整自己去适应变化的能力，而且是不断的调整。我们在郑州调查的一个家庭正是这方面的典例，一家三代女性，外婆以前在传统的“单位”上班，她



| 04. Mr. Sun became a self-made architect and landlord, creating a city from the bottom up |

#### Where does China look to as precedents of their megacities?

Urban planners, architects and government officials in Chinese cities all looked at Hong Kong and Singapore – two successful metropolises with a similar cultural background. Moreover, just after the opening up, these were 'unsuspicious' examples to refer to – as opposed to the Western urban examples of New York, London etc.

But more importantly, Singapore has proven to be a successful model of urban (re)-invention. The city was able to transform itself from a swamp to a city with one of the highest GDPs per capita in the world within three decades.

In the past we have witnessed idealistic and utopian models in urban planning imposed by the architects of modernism, and history has shown that reality is somewhat different than what was envisioned, what would you say are the most important lessons we should learn from that?

The ideological agenda of modernism has in large parts been created in Europe and in the Soviet Union in the first half of the 20th century. After embracing parts of this after 1949, China has developed a very ambiguous relationship vis à vis modernism and utopian models. In the years after 1949, one after another, utopian ideas were introduced into the country

through modernism. However, after the end of the 70's, the ideological part of modernism vanished in China.

What we see right now is modernization without utopianism. Throughout large parts of the world, the project of modernism – the big idea to modernize things – is still being pursued, with a much more pragmatic agenda. This pragmatic economic agenda basically dictates urban development. In Shanghai for example, 20% of the land is an Economic Zone of some sort. That means that money, much more than ideology, is determining urban development these days.



| 05. He decides to rent out the first and second floor to an internet bar |



| 06. On the rooftop, he creates an organic farmland. As he eats the fruits of his new field, he looks out over his old land, which has now turned into a golf course. |

Having witnessed a rapid process of modernization, from economic growth, transformation from rural society into industrial and into a consumer one – regarding the current models of urban developments in China, what is your personal take of this? Are you optimistic of China's urbanization models?

All in all, I think the process of urbanization has improved the lives of millions of Chinese. Cities act as machines for the emancipation of millions of people, that have better jobs and education, houses with kitchens and bathrooms and a better future for their child. In that sense, the urbanization project in China is much more successful than in other countries. However, this model doesn't only have winners. There are a lot of people who cannot catch up with the pace

of modernization, or are simply excluded from it – because of the hukou system, land grabs or other abuses.

China's large scale urban development plans have become a model for other countries; Chinese architects are designing new cities in Africa and South America. How close are the narratives of these people to those in China and how successful is the Chinese model in other countries?

We're currently working on a new research project, with the working title 'Chinese cities in Africa'. In this two year research, we investigate the impact of the Chinese presence in African cities. Based on our work so far, we can say that that impact is enormous, but that there are obviously big differences between Chinese and the African conditions. It

is therefore very hard to implement Chinese urban models directly into the African context. Their success rate also differs strongly per country. Some African countries welcome the Chinese – and their urban models warmly, others act the opposite way.

As humans we easily get comfortable in our existing environment and everyday habits. In your research, you have encountered numerous examples of people whose environment has drastically changed, can you give few examples of the kind of resourcefulness you have witnessed?

What impressed us the most is the ability of the inhabitants of Chinese megacities to adapt to change – over and over again. We met three generations of women in Zhengzhou who

曾是一个卷烟厂的生产标兵，甚至得到过毛主席的接见；她的女儿是这个城市里的第一位女出租车司机，孙女在英国上过学，最近和一个美国小伙子结婚，现在在城里的酒吧一条街开了一家酒吧。我们还在呼和浩特见到了布赫，他出生在蒙古大草原的蒙古包里，现在在学习成为一名口译员。还有孙先生，那可是最让人惊讶的例子，一个出生在农村的65岁的老人，从一个农民变成一个白手起家的建造商和小老板，他建成了自己的房子，还经营着一家网吧，成了城市居民，而这一切变化都发生在最近二十年。

你的新书《一个人与一个城市的变迁》包含了关于中国超级城市发展诸多研究，你和米切尔为此进行了两年多的工作，其中很多是居民个体层面的信息积累，你是怎样应用它们来进行大尺度的城市发展模式研究呢？

我们深信从新闻入手是进行中国都市研究的最佳途径。由于城市变化如此迅速，常规的研究方法比如地图或数据分析都显得不够准确和及时。我们的方式是构筑一些能够引发讨论的故事，通过专题采访和街头报道收集素材。我们希望通过中国老百姓自己的故事来说明和解释一个宏观的重要命题：关于一个正在建设中的社会。

你们写作这本书的意图是什么？你认为自己是中国城市发展中的局外人还是局内人？

我们的意图说到底就是为了更好地了解中国。我们对于在陌生的地域发生的陌生的故事特别感兴趣，我们认为在中国的中西部—当今地球上城市化进程发展最快的地区，还没有人认真记录过那里发生的一切。当然，这也是一个很好的理由让我们可以做一些真正有趣的事，比如在中国旅游以及和许多很有趣的人聊聊。至于局外人与否一直是个很有意思的问题。我们遇到过不少人对此有极富诗意的描述。我想我们是了解一些真相的局外人。当然，作为局外人并不是一点不好。2009年我们去成都采访当地建筑师刘家琨时，他把我们的工作称为“洋人看中国”，意思是旁观者清，因为他们不会受到习惯性思维的约束。



| 07. In 2009, the city starts to demolish the village of Mr. Sun, replacing it for a shopping mall and residential development |

Your book 'How the City Moved to Mr Sun' covers a lot of the research regarding China's emerging megacities. You and Michiel had been gathering this for over a 2 year period. To gather information from such a personal level, how do you turn it into something that can be applied to a larger scale model?

We strongly believe that journalism is a great way to do urban research in China. In a context that is changing so quickly traditional techniques like mapping and data analysis are not always accurate. In our method of working, we construct stories to make an argument, and we use interviews and street reports as elements. We use personal stories of people to explain and illustrate a bigger overarching narrative, that of a society under construction.

What is your intention for the book? Do you see yourself as an outsider looking into China or an insider?

Our intention was first and foremost to understand China better. We are highly interested in places and stories that not have been told, and we felt that the story about cities in central and western China – the fastest urbanizing region on the planet – was not satisfactorily described. Moreover it was a great excuse to do something truly amazing: travel China and talk to anyone remotely interesting.

The question of the outsider is always an intriguing one. We came across a couple of people who made poetic remarks about this. I believe we're outsiders that know quite a bit about what's going on. However, being an outsider is not necessarily a disadvantage. When we interviewed Chengdu based architect Liu Jiakun in 2009, he called our work 'Looking at China with blue eyes', which is an expression that means that outsiders have a clear view on issues, because they're not distracted by conventions.

# Narratives

I N - U R B A N - I N T E R V E N T I O N

'BEFORE - IN - DINE'  
TANIA RUIZ'S 'ELSEWHERE'  
SLINKACHU'S 'LITTLE PEOPLE PROJECT'

城 市 介 入

本篇讲述了三个不同的“介入”城市公共空间的艺术项目。它们讲述着完全不同的故事，却并不约而同的期望城市的居住者们能够在作品前停留片刻，不只为了思考其中的寓意，更使其能对身边的种种环境进行反思。

This is a collection of three narrative-based projects that intervene upon the urban public space. While all of them may tell very different stories, each work encourages the city dwellers to pause, to reflect not only upon the story told but also to reflect upon their surroundings.

夙愿

# Before I Die

photo courtesy of \_ Civic Center



“夙愿”系列，作为一次全球性艺术活动，邀请人们在公共空间内分享他们的生活及个人愿望。最初，张凯蒂为了悼念失去的亲人，在邻近一幢弃屋的墙壁上开始创作，该项目用于记录人们在离世之前的愿望清单。墙壁一旁备有粉笔，方便人们在经过时写下自己的愿望，随着一面又一面被填满的墙壁，活动变成了对周围生活的一种审视，以及对发生在该地居民身上那些故事的一次讲述。

The 'Before I Die' project is a global art project that invites people to reflect on their lives and to share their personal aspirations in a public space. Originally created by Candy Chang on an abandoned house in her neighborhood in New Orleans after she lost someone she loved, the project is about making a public record of one's desire before one dies. Chalk is left by the wall for passersby to fill in the wall. The wall becomes an examination of the surrounding lives, a story reflective of the people of that community.

# Tania Ruiz's 'Elsewhere'

photo courtesy of artist \_ www.elsewhere.info



影像艺术作品“他乡”，以其投射出的并排画面，占据着瑞典马尔莫地铁中央车站的两壁。等候在站台两侧的“观赏者们”置身其中，随着画面的转换，想象和讲述着各自不同的故事。人们像乘上了一列火车，透过窗口的各种画面，在世界中不停穿梭：从乌尤尼的盐湖到西贡的街道，从西伯利亚到巴塔哥尼亚的平原，从斋普尔到吉隆坡，到肯辛顿街……由于巧妙的设定，乘客们即使在固定的时间出行，也能每天都欣赏到不同的画面。

'Elsewhere' is a multi-projection video artwork that occupies Malmö C underground station. Viewers waiting upon the platform are invited to lose themselves in the images of the work, to imagine and to form narratives of their own as the surroundings change. The projections act as windows to a train and the viewer is allowed to travel across the world; from the salt flats of Uyuni to the roads of Saigon, from the plains of Siberia to those of Patagonia, to a Kensington Street, to Jalpur to Kuala Lumpur. The installation is elaborated in such a way that it is unlikely that a viewer on a fixed schedule will see the same image time and again.



塔尼娅·瑞兹的“他乡”

斯林卡楚的“小小居民”

# Slinkachu's 'Little People Project'

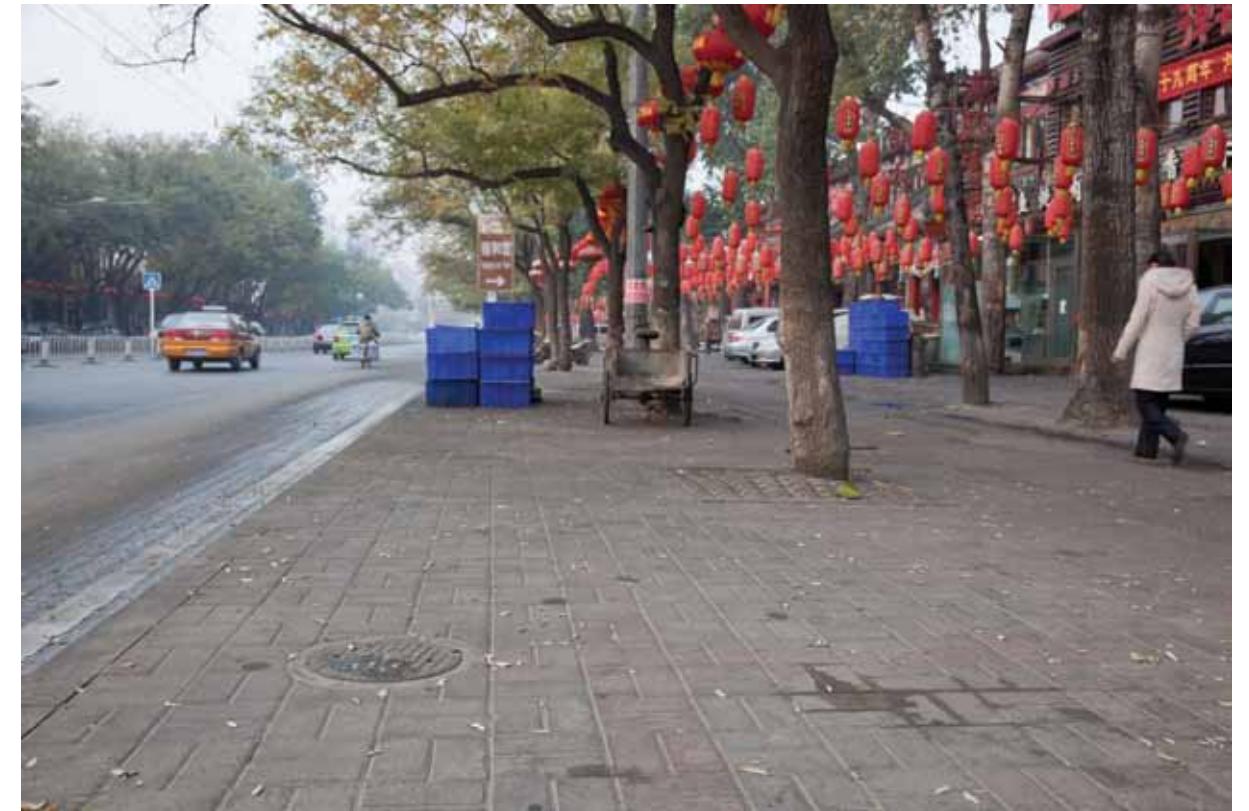
[www.slinkachu.com](http://www.slinkachu.com)  
[www.andipa.com](http://www.andipa.com)

对迷你火车场景中的人物模型重塑、上色，斯林卡楚创作了“小小居民”系列。这些“小人”被放置于街上的某个“场景”中，拍照后就被留在那里。作者希望城市的居住者们能够被他们身边的环境引起注意，在突然进入这些场景时“睁大眼睛”。小小的调侃，放大了人们在都市生活中容易产生的孤独和忧郁，迷失与妥协。

The work of Slinkachu's 'Little People Project' begins by the remodeling and painting of miniature model train set characters. These characters are then placed into a scene, photographed, and left upon the street. The works play with a notion of surprise as one falls upon these scenes, whilst making the city dwellers more aware of their surroundings. Often humorous, it belies a sense of the loneliness and melancholy of living in a big city, where one is easily lost or overwhelmed. This is only to be further emphasized by the titles given to their photographs.



| They're not pets, Susan |



| The Food Chain |

# 用视觉 说故事的人

V I S U A L \_ S T O R Y T E L L E R

## Ernesto Artillo

埃内斯托·阿提罗是一位生活在马德里的艺术家，他用纸和剪刀创造出的拼贴作品，将周围充满想象力的世界，变为独特的时尚元素，其背后的含义耐人寻味。

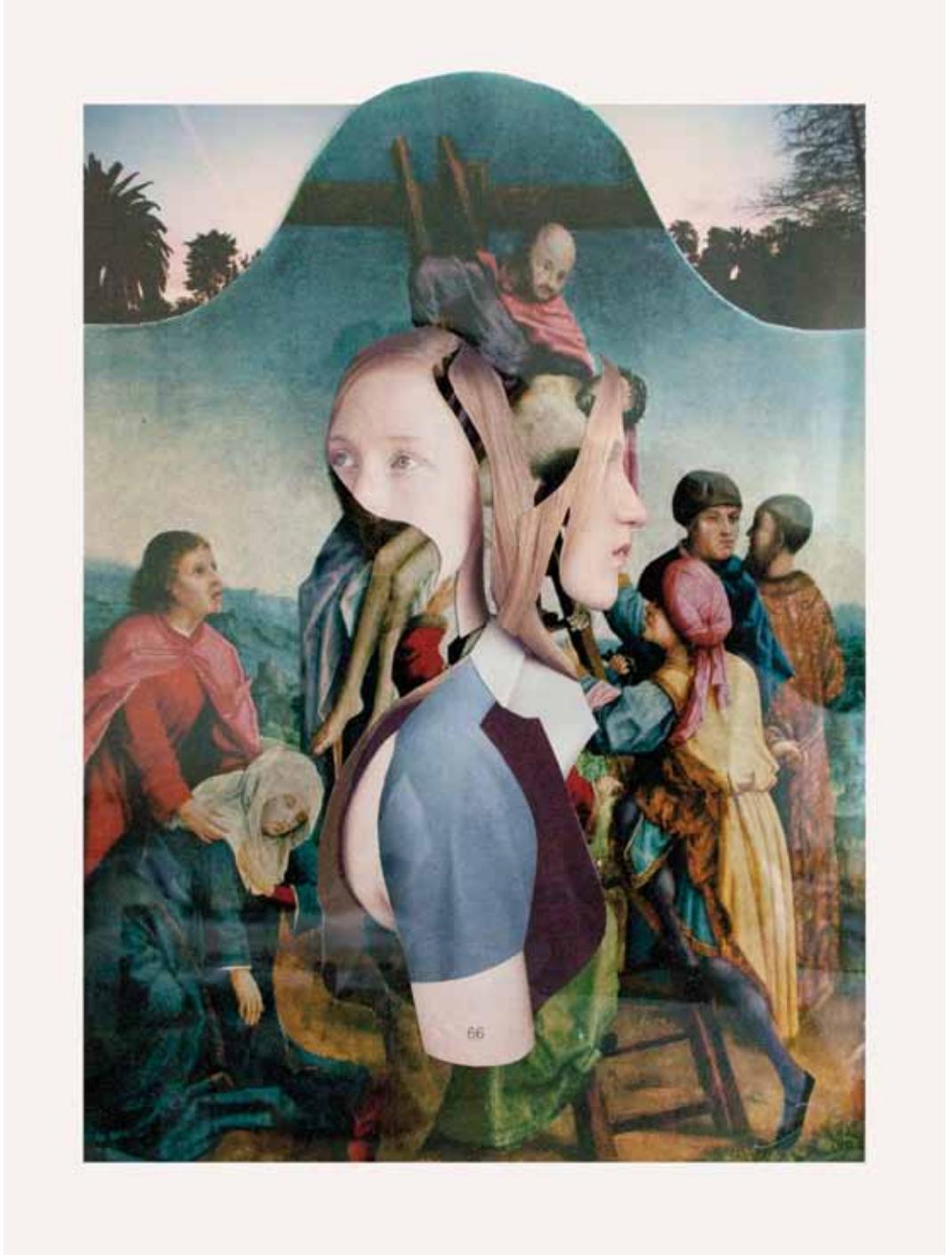
阿提罗自幼喜爱绘画，在大学期间，他开始涉足广告业，并为其拍摄各种时尚图片。他的绘画及摄影背景使他的拼贴艺术受益匪浅。埃内斯托目前供职于西班牙潮流杂志《Tenmag》，此外，他还经常与D&G与Rabenda等时尚品牌合作。

Ernesto Artillo is a Madrid-based artist who creates thought-provoking collages cutting out shapes using scissors and paper to create imaginative worlds that transform a typical fashion editorial.

As a child, Artillo enjoyed painting and later during university took up advertising where he began taking fashion photos. He now utilizes his background in painting and photography when creating his collages. He currently works for Tenmag, a Spanish magazine following global trends. Apart from his magazine work, Ernesto often collaborates with fashion brands such as Dolce & Gabbana and Rabenda.







小红帽顺着大灰狼指的那条远路一边走一边看…  
早间的阳光在树木间来回跳荡，美丽的鲜花在四周  
开放，她一边采着坚果，一边跑着追着蝴蝶，一  
边收集着路边看到各种漂亮的鲜花。

# You Are Here

M A P I N G

## 你在这里

生活中总会有意无意遇到需要查找地理坐标，或者具体行车路线的时候，这样，地图搜索就成了你每天必不可少的实用工具。事实上，从本质上来说，地图只是一个帮助大家观察、理解、体验我们周边环境的不可缺少的媒介。从一开始，你会逐渐意识到现有的环境对于我们人类的生存来说至关重要，比如说，你每天都要喝水，就必须获悉水从哪里来，以及在迫切需要它的时候应该通过什么样的方式来获得；再者，在如今这样一个科技发展得日新月异的现实世界里，人们已经渐趋习惯了接受难度系数呈几何级递增的任务和使命。

总而言之，我们身处的环境变得愈发错综复杂，我们每天获得和处理的大量信息也是困难叠加，最终都是为了利用它们实现功能最大化。我们每天生活的环境不断变化，告别了以往那个由五条街鱼贯交错而成的村落，并且我们的机动性水平已经发生了具有革新意义的提高。一个常规大小城市，负载着我们每天生活的全部内容与职责，同时需要我们每天马不停蹄地前往未知的、不熟悉的地方。为了能够在新环境中发挥自身更完整的能力，我们必须首先获取关于这些环境的详细的地理信息，比如说，部分空间外形构造、为

我们联系日常熟知事物所提供的交互联系，以及收集其他信息，最终帮助我们最快、最好地处理好这个适应过程。因为这个过程是地图绘制不可缺少的一个重要组成部分，为你将一个全新的、未知的环境转变成一个你熟稔到极致的世界。

历史上，制作地图是一份十分庄重的工程，需要专门分配给一支特定的工作团队去执行。在测绘所有详细信息的过程中，他们需要跑遍现实中的每一寸土地，收集齐全所有完整的地理数据。总的来说，这样一项进展缓慢的任务通常充满着不可预知的危险和痛苦，却又是人类文明进步不可缺少的前提。在此期间，他们遇到的各种错综复杂的事物也会让他们拥有一段非比寻常的宝贵经历，既完成了预期的工作目标，又完善其身。

随着人类科学技术迅猛发展，地图制作的流程和方式也发生了翻天覆地的变化。如今的地图测绘工作，我们不再需要专门派遣人员进行实地考察测量；相反，只需要呆在一个固定的地方，借助于通络通讯设备和高科技术卫星技术，采用高分辨率图像远距离传输，即可实现在短时间内获取大批量地理环境信息，并且进行相

应的后期处理。然而，倘若换成以前，单单这些工作尚需花费好几年的时间才能完成。

此外，复制、更新和进入地图数据库的权限不再仅仅属于某一群特定的团体成员。迄今为止，发生过的最有意义的变化莫过于 - 我们每个人都可以成为地图制作者。所需工具对于我们来说唾手可得，我们只需要在现有地图上确定添加我们的个人信息和经验，就可以打造出属于我们自己的定制化地图。

早在2005年1月，美国谷歌（Google）公司正式对外发布第一版“谷歌地图（Google Maps）”，这是一款前所未有的数字化版本地图服务，在短时间内彻底革新了我们日常感知环境，并与之发生交互影响的方式。黄色的街道，浅灰色的楼群，诸如此类的标记都定义了数字化地图搜索服务中的基本框架。在这点上，相比那些我们现在已经所熟悉的完全交互式体验，它们还是距离传统地图更加接近一些。很快地，互联网利用社交网络将我们用户紧密粘合进虚拟空间里，并且和数字化科技一起联手，将地图定位搜索体验调转换成一个将我们周围环境和我们自己紧密联系在一起的交互式即时信息源，具体来说，它主要通过增加一层一层的信息来扩大地图搜索的功能性，同时允许用户挑选多层信息来找到他们各自所需要的确切东西。时至今日，虚拟和现实世界之间的边界线都已经氤氲得模糊不清，因为我们现在进入虚拟信息世界所获得的体验，就如同我们走进了另外一个真实世界。

实际上，增加的信息量彻底打通了这些新近形成的虚拟空间的创作潜能。许多艺术家们发现，虚拟地图的构思可以帮助将现实世界的表达变得异常迷人有趣，于是他们决意打算探索这一领域的巨大潜能。举例来说，在其中的一个项目中，作者直接采用了谷歌街景上的图片 - 这是一张由Paolo Cirio拍摄的鬼街（Street Ghosts），其中，这位艺术家浏览了谷歌街景相机拍摄的图片，目的是为了搜索偶然出现在那里的人们，而且，地图定位的过程也在同一时间发生。当时，他们虚拟出现的形象，被按照真实的尺寸而打印出来，并放置在现实环境中的同一个场所地点。

另外一个项目是由法国艺术家Julien Levesque完成的“街景拼缀图”，作者将谷歌街景拍摄的图片的不同部分集合在一起，然后粘合成一副拼接画，最后形成一个只存在于虚拟世界王国里的新街景。

不过，还有一个引人注意的案例：创作者使用谷歌地图和街景视图的数据，其实是对Arcade Fire歌曲《我们习惯了等待》的一种交互式翻译；在该项目中，每一个浏览者都被邀请进入他们各自童年成长的地方 - 主要借助于谷歌地图，将相关具体地理位置的图片集聚在一起，打造各自独有的专属定制版地图。如此一来，谷歌街景视图将他们带回儿时熟悉的美好环境。谷歌地球（Google Earth）发布于2005年6月，增加了我们对周围环境的全新立体化视角，你只需要轻轻点击鼠标，就可以查找你置身于这个现实世界中的任何一个角落是什么样子。该产品现在已然成长为一个非常实用、趣味横生的工具，它可以帮助你发现并体验一种被称为“大地艺术（landart）”的形式艺术；毕竟针对这一领域来说，在现实生活中，一件艺术品的尺寸和

规模很难去实地进行亲身体验和观摩。2012年，在西撒哈拉，一位名叫Santiago Sierra的艺术家完成了一条震撼磅礴的信息艺术创作。当时，在萨玛拉难民营（Smara refugee camp），他在地上雕刻了一个巨大的“S.O.S.”符号。该作品不仅在于这条信息的简约性，而且还因为它的巨大尺寸，这条信息长度为5千米长，高度为1.7千米。

近几年，地图定位在移动领域的发展也是非常迅速，主要借助于智能手机、平板电脑和其他移动终端硬件设备，允许用户访问虚拟数据，最终为其现有的实际经验或者环境增加一个额外的信息层。实际上，基于定位功能的移动应用出现了一个极具意义的进步，那就是它们可以提供一个进入具体信息层的途径，这与用户的直接环境紧密相联。这些信息层的适用范围涵盖公共运输信息，额外的文化历史信息，甚至更加个人化信息，以及娱乐、营销策略等领域。在移动终端领域，人们已经发现了地图定位的所有创造潜能，但是它同时也证明，一种高层次的交互水平已经得到实现，比如说，“地主应用”可以将一座城市瞬间转变为一个众所周知的大富翁游戏，亦或者一款能够帮助你发现一个弹窗式餐厅的应用，在这家餐厅中，有一个隐蔽的被抛弃的空间，甚至你可以获许和你邻居一起享用午餐。现在，这些类型的应用已经成为我们社交生活中司空见惯、不可缺少的重要组成部分，刷新、定义了我们和现实世界产生相互作用的社交方式。

如今，平均每个人会拥有一大堆的位置信息，都是我们从未抵达过的，或许以后也不会去的地方，但是无论如何，所有的这些信息聚集在一起，始终可以帮助我们更加熟悉我们每天身处的这个真实世界。今天，任何一个人如果“迷了路”也大可不必担心，甚至我们还能够表现得更加粗心大意，因为只要有因特网扮演我们出行的安全带，我们能够很容易发现返回的路途。



Matthew Cusick. Mylan's Wave, 2012, Inlaid maps, acrylic on panel 24 x 36 inches |

Mapping is something we are all familiar with, it is a way we see, understand and experience our environment. From the beginning awareness of our environment was crucial to our survival, from knowing where the water is and how to reach it in time of need, to far more complex tasks that we are accustomed to in today's world. As our environment gets more and more complex so does the quantity of information we need to possess and process in order to function within it. Our daily environment is no longer a village with five streets and our level of mobility has increased significantly, the sheer size of a regular city with the responsibilities of our everyday life requires that we go to unknown and unfamiliar places on a daily basis. To be able to function properly in new environments we need first to get informed about them, starting from the spatial configuration and making connections to things we are familiar with, to gathering additional information that will make our process of adaptation as quick and smooth as possible. This process is an essential part of mapping, turning a new and unknown environment into a known one.

In history, map making was reserved for a select group of people, and the process of making a map would often involve a whole expedition, it necessitates a visit to an actual place in order to gather information about it, which was often a dangerous and painfully slow task. The complexity connected with making a map made them a very valuable possession, and they were often used as an advantage in accomplishing the interests and goals of various individuals.

As our technology progressed the process of making a map has changed drastically. We no longer need to physically be at the place we are mapping. Through satellite technology and high resolution image making from great distances, we can be in the possession of a great amount of information that would otherwise take years to accumulate. Moreover, reproductions, updates and access are no longer restricted to only a select group of people. The most significant change today perhaps is that we are all map makers; we are given tools that allow us to lay our own information and experiences on to the existing one, creating our own custom maps.

In January 2005 Google launched its first version of Google Maps, a digital version of maps that will soon change the way we perceive and interact with our environment. With its yellow streets and light gray blocks they marked the basic frame. At this point they were closer to traditional maps than the fully interactive experience that we are used to now. Soon the advantage of digital technology and internet combined with social networking and our involvement in the virtual space, switched the experience of the map into an interactive real time source of information about our environment and us. Layers upon layers of information were added in order to increase the functionality of the map, by putting all information in relation to a place, it allows the user to select through layers of information finding only the ones that he needs. The boundaries of the virtual and the real are now blurred as we now have access to extra layers of virtual information as we experience the real.

The added layers of information also opened doors to the creative potential of this newly formed virtual space. Many artists found the idea of the virtual map as a representation of the real to be intriguing and they started to explore the vast potential of it. One of the projects that directly uses images from Google Street view is Street Ghosts by Paolo Ciro in which the artist browses through images captured by Google's Street view cameras in search of people who happened to be there while the process of mapping was taking place. Their virtual presence is then printed in real size and placed in the exact same spot in the real environment.



| Matthew Cusick. *The Mind Is Its Own Place*, 2012, Inlaid maps, engravings, dye, ink on panel, 18 x 32 inches |



| Matthew Cusick. Chasing the Dragon, 2006, Inlaid maps and acrylic on wood panel 40 x 64 inches |

Another project Street Views Patchwork by French artist Julien Levesque takes different parts of the Google Street view images together and are collaged to form a new landscape that exists only in the realm of the virtual world.

A notable example in using data from Google maps and Street view is an interactive interpretation of Arcade Fire's song "We Used To Wait" where viewers are asked to enter the location of their childhood home to create a custom version where shots and images of their home taken from Google Street View are incorporated into the video. The viewer can then watch the character in the video run through their neighborhood.

Google Earth launched in June 2005 adding a whole new perspective to our environment, with a click of a mouse you could find yourself in any corner of the world. This became a very useful and interesting tool in finding and experiencing a form of art known as Land Art, where the scale and size of an artwork may be hard to experience on site. A powerful message was done by artist Santiago Sierra in Western Sahara in 2012, on the site of a Smara refugee camp where he carved S.O.S. into the ground. The impact lies not only in the simplicity of the message but also in its size where the message is 5 km long and 1.7 km high.

Development in the area of mobile technology, through smart phones, tablets and other devices allowed virtual data to be accessed by adding an extra layer to our current physical experience or environment. Significant progress in location-based apps provides access to a specific layer of information that is closely linked to the user's immediate environment. These layers can range from public transport information, to additional cultural and historical information, to the more personal and fun, and to marketing ploys. This field has yet to discover its full creative potential but it has already shown that a level of interaction can be achieved, for example the Landlord app that turns a city into a familiar monopoly game, or an app where you can find a pop-up restaurant, a hidden abandoned space or even join in for your neighbor's lunch. These apps have begun to be an integral part of our social experience, forming the way we interact with our real environment.

The average person now possesses a vast of amount of information about places that we have never been and might never go and all that information makes the world a more familiar place. Today, one is allowed the freedom to simply get 'lost', we can afford to be more careless, with a simple access to the internet, one can easily find the way back.

# Piet Hein Eek

S C R A P - F R O M - S C R A T C H

碎木情结



| Boiler room cupboard |



| Garden House |

这些破旧的木地板，是在附近的木材场发现的，它们都是在翻新房子时被主人“扫地出门”的。Piet Hein Eek惊叹于这些废弃木材上那种颜色斑驳的美感：“我们已经习惯了大批量的生产，因为这样生产出来的产品整齐划一，完美无瑕。但是我认为也不应该排斥那些不完美的产品。那些用你的双手和天然材料一点点做出来的家具，在经过岁月的侵蚀和人为的刮擦后，会变得更有味道——它们的美学价值将会有增无减。1990年，这位荷兰设计师利用这些木材完成了他在埃因霍恩设计学院的毕业作品“碎木橱”。这件作品摇摇欲坠，嘎嘎作响，但这不仅无关紧要，反而与木板上那些剥落的油漆一起，成为体现其美学特质的必要因素，在升华美感的同时，更赋予它独特的物格。

在“极简主义美学”主导设计界的时期，“碎木橱”的出现如同投下了一枚重磅炸弹，勇敢而大胆。直至三年后，荷兰概念设计公司“Droog”才开始在设计界朝着其它的方向探索和实践。对Eek而言，这件作品是他第一次利用废旧木材创造美的低调尝试。这使他立刻变得引人注目起来，而“碎木橱”也成为他在设计界的形象与标志。那种简单的美，使作品在保留功能性的同时，更像在讲述一段动听的故事。当今社会一如既往的对于工业化大批量生产的鼓励态度有增无减，各种崭新完美的产品每天被源源不断的制造出来，这种设计产业中的主流行为却从未改变。Eek的作品则体现了他对这一浪费现象的反思。

由此，在新的作品中，Eek更加注重于选择那些简单的、带有特殊地域性色彩的废弃材料，并且在作品的创作过程中极力的去展现那些独特的制作工艺，而不是想方设法的遮瑕挡丑。木



| Scrapwood cupboard |

He spotted them in a neighboring lumberyard: old floorboards from houses due for demolition. Piet Hein Eek was struck by the beauty of the discarded timber with the paint peeling off. “We are used to wanting mass products that are perfectly produced and look exactly the same. But I thought that there was space for imperfection. If you make honest furniture with natural materials and it gets old or scratched, it still looks beautiful – its aesthetic value never diminishes.” The Dutch designer picked the timber and reworked it into his final exam project at Design Academy Eindhoven in 1990, named ‘Scrapwood Cupboard’. The cupboard had splits and cracks all over, but this didn’t seem to matter. On the contrary, it was an integral part of its aesthetic as the coming through of the paint flaking off the wood only enhanced its qualities, giving it its own identity.

‘Scrapwood Cupboard’ was a brave and bold statement in a time when a slick minimalist aesthetic still ruled the designscape, three years before the conceptual Dutch design company Droog started pioneering new directions for the industry. For Eek, the cupboard was an honest first attempt on his humble mission to create beauty from waste wood. It instantly earned him a good deal of attention and became his signature mark. Beautifully simple, the project retains its functionality while knowingly suggesting something more, carrying a narrative meaning. It was his reaction against society’s wasteful attitude towards production and its constant craving for the new and flawless, which were then – and still are – prevailing doctrines in the design industry. In Eek’s eyes, the re-use of material is not fashionable but a plain necessity in a rapidly moving world and should hence be part of each design and every production process.

Consequently, in every new project Eek focuses on simple, regionally available waste materials and works with construction techniques that expose the creation process, rather than hide it. The rich patina of foregone wear-and-tear on the wood’s surface confidently celebrates the material’s previous life. This is also evident in another early work, his self-initiated ‘Doors Project’. Fascinated and intrigued by the many stories old discarded doors and windows can tell, Eek had been collecting various samples at every given opportunity over a number of years and reworked them into a series of cabinets that are one-offs by nature, with the found parts always acting as the centerpiece. The series culminated in Eek’s first solo exhibition at the renowned Stedelijk Museum in Amsterdam in 1996.

Following the success of the ‘Doors Project’, Eek transformed some of the bigger doors and windows that he had gathered into garden houses. The exterior and interior were based upon their chosen purpose, such as a classic tearoom garden house or a simple tar working garden shed. As the forerunning project the cottages resulted in an exhibition at the Groninger Museum in North Holland in 1998. The show illustrated Eek’s design approach in a more architectural way and subsequently interior furnishings and architectural projects started being commissioned.



| Tubes Chair no.1 |

Just like the ‘Doors Project’ developed into the ‘Garden House Project’ and more recently into the ‘Beam Project’, for which he bought an enormous amount of beams and converted them into monumental furniture pieces, a logical progression of ‘Scrapwood Cupboard’ saw the gradual introduction of various sizes and pieces of furniture into a full range furniture collection, named ‘Waste Material Project’ which became a bestseller to date. In any of Eek’s designs the material remains the most important element. The motivation behind his choice to recycle is not to save on labour time but to craft seemingly worthless materials with tremendous care and attention, using every little piece, avoiding waste, and by doing so adding value and meaning to each piece of furniture.

Also in his custom work, regardless of scale, the narrative of the material meets the right context; the latter arriving with the individual client’s request together with the site and conditions. This mélange inspires Eek to create a unique anecdote into a tailor-made design celebrating the everyday. An example par excellence is the commission by a company director, who asked Eek to design a new filing cabinet to archive the paperwork in his office. The result had a functional, slightly anonymous and typical office appearance built in steel. The twist however was Eek’s rather tongue-in-cheek use of an old office door with the words ‘Assistant Manager’ still inscribed, functioning as one of the two cabinet doors. A unique one-off toned down for everyday use, not taking

板上那些斑驳而古旧的纹理似乎在大声的礼赞着它们曾经光辉的岁月。另一个能够体现这一想法的例子，是他早期“门”系列的作品。由于醉心于那些老旧的废弃门窗讲述的故事，多年来，Eek一直想方设法收集不同的素材，并通过在作品中突出这些捡来的门窗，制作出各种独一无二的橱柜。1996年Eek在阿姆斯特丹著名的Stedelijk博物馆举办个展，则将该系列作品推向巅峰。

在“门”系列获得成功后，Eek开始转向利用所收集到的一些较大的门和窗来搭建花房。一间经典的花房茶室或者一所简单的花园棚屋，通过区分室内室外两种形态，来满足不同的功能和目的性。作为之前作品的延续，这些花房于1998年在北荷兰省的Groninger博物馆展出。Eek的作品在建筑方面表现出的独特设计观，使得他受到众多室内家具和建筑项目的委托。

从“门”系列到“花房”系列，再到后来由Eek购入大量梁木、并将其转化为巨大家具部件的“梁”系列。在这种合理的持续演变中，他的作品从早期单一的“碎木橱”发展到拥有各式各样全套家具的“废木”系列——时至今日，该系列仍是最畅销的家具作品之一。作品中材料的运用无疑是Eek设计理念中最重要的元素，选择使用废弃材料的动机不是为了节约制作时间，而是为了体现自己在看似无用的材料上的精心打磨和细心态度。物尽其材，绝不浪费，为每一片材料赋予更多的价值和意义。

无论尺寸大小，无论客户的要求以及场地和环境的限制，在Eek的定制作品中，材料的运用都表现的恰到好处。这使得他在对作品的处理上变的更加得心应手，他试图在每件定制的作品中描绘一个独特的故事。举一个最典型的例子：有一位公司的总监，他委托Eek为他的办公室制作一个用来存放档案的文件柜。结果他得到了一个由钢铁制得看上去有些平常，却独具功能性和商务感的柜子。Eek故意用一扇刻有“助理经理”字样的办公室旧门板，做为两扇柜门中的其中一扇。这独特而应景的表现，让人看了不免会心一笑，充分的体现了Eek以及荷兰设计中看似严肃的加尔文主义，以及那种一本正经的幽默感。

Cok de Rooy，是阿姆斯特丹“The Frozen Fountain”设计商店的创办者，他曾在早期赞助和支持Eek的创作活动，但长期以来，Eek的作品从未在荷兰之外甚至是欧洲展出过。直到2004年，日本东京设计潮流店“Cibone”的经营者横川正纪，才首次将Piet Hein Eek的作品介绍到日本。长久以来，日本人一直以精湛的技艺及其对自然的眷恋与欣赏著称，其中较为典型的比如wabi-sabi，一种源于自然的日本传统美学价值。它提倡人们接受生活中的残缺与无常变化之美：wabi（宅），包含了梭罗式的那种简单的质朴，sabi（寂）暗示了生命历尽沧桑后所表现出的自然而短暂之美，寂静之美。这个理念在某种程度上与Eek的想法不谋而合，于是在这种特殊背景下，他的设计在当地一举成名并广受好评。时隔一年后，在意大利家具博览会期间，Eek就与米兰著名的Rossana Orlandi合作，成功举办了他的首次个展。



| Exhibition |



| Doors project \_ cabinet |

itself too serious – typical for Eek and Dutch Design's austere Calvinist approach and dry humor.

It comes as little surprise that – after Cok de Rooy, owner of design store The Frozen Fountain in Amsterdam and Eek's supporter from early on – the first international dealer who discovered Piet Hein Eek's work to be presented outside the Netherlands and Europe was Masaki Yokokawa, owner of the design gallery Cibone in Tokyo, in 2004. Japan has a long tradition of sophisticated craftsmanship and love and appreciation for nature. An example is wabi-sabi, a nature-based and traditional Japanese aesthetic and way of life that centers around the acceptance of transience and imperfection: wabi connotes a Thoreau-like, rustic simplicity, and sabi implies a beauty or serenity that comes with age, when the life of an object and its impermanence are evidenced by its natural patina and wear, or any visible

repairs. Against this background, Eek's design approach fell on fertile ground. Only within a year later Eek held his very first presentation in Milan, during the furniture fair, with renowned Rossana Orlandi.

Around that time, exploring the idea of 'welding' flat ceramic parts together with visible seams, Eek's famed flat clay sheet ceramics collection – jugs, vases, bowls and tableware – emerged: Wet clay being rolled into thin slabs and placed in the right shape on the cardboard. Along with the cardboard it is then curved by hand and the ends of the clay are pressed together. This way each part of the tableware has a light and unique appearance and the construction becomes ornamental. It demonstrates how instinctively Eek is always opting for the simplest possible and most integer solution, which results in simple, everyday, almost archetypal and familiar forms.

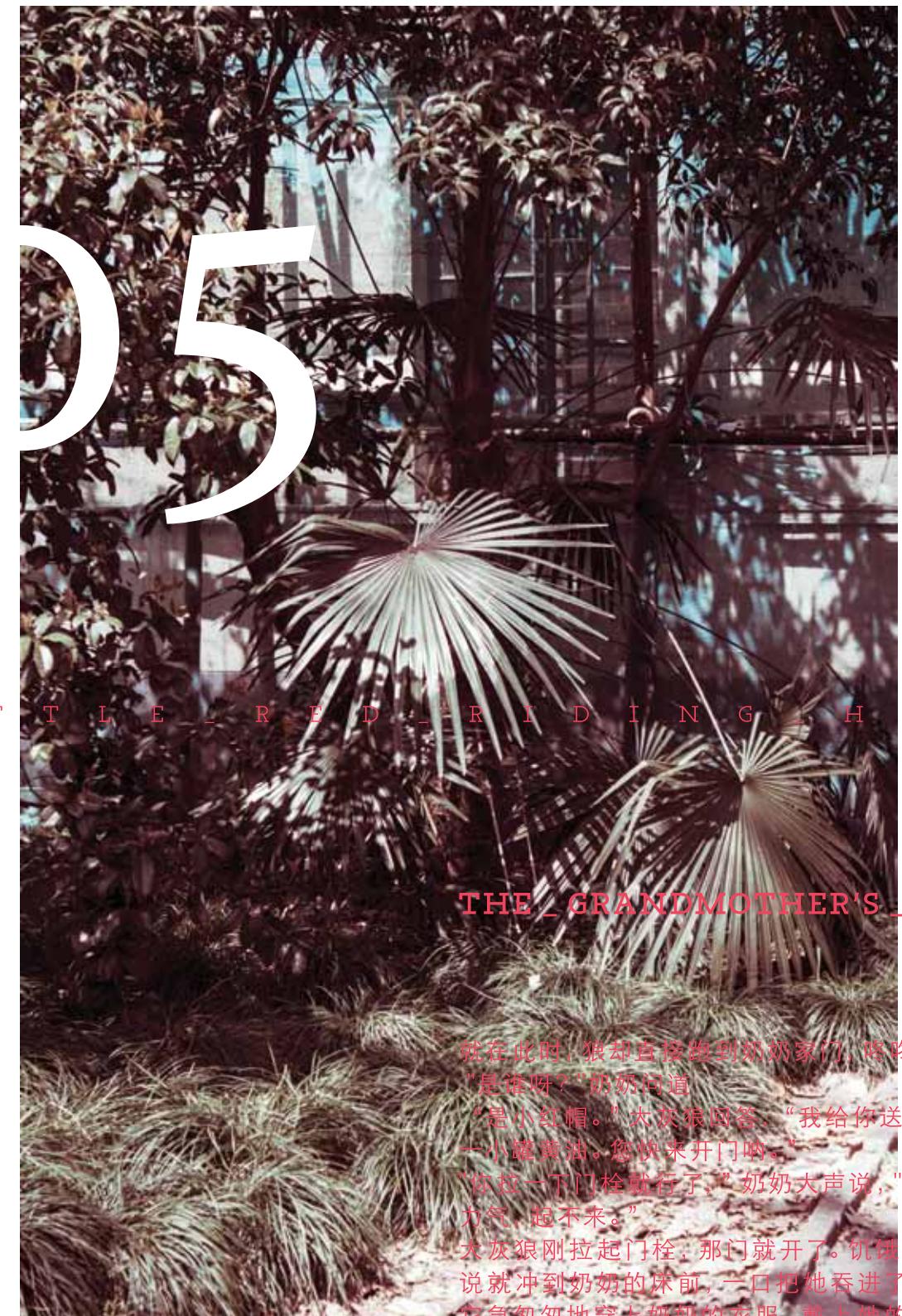


| Large Scrapwood chair |

就在同一时期，在探索平板陶瓷有缝衔接的过程中，Eek著名的“平板陶瓷”系列诞生了 – 花瓶，碗罐，各种餐具……潮湿的陶土先是被卷成一张薄板，再被放入不同形状的纸板中。与纸板一起，陶土被双手弯曲着，然后被首尾相接的按到一起。这种方式做出的容器外观轻巧，独具一格。从中可以看出，Eek总是本能的尝试用最简单的方法达到最完美的效果，从而创造出那些简洁的，日常的，熟悉的，近乎原点的作品。

尽管形式对他来说不是首要考虑因素，Eek的作品总能通过其质朴的结构，表现出一种永恒的美学特征 – 从陶瓷制品到其他大型作品，这种特征反复出现。他那朴实的表达方式，和对正在等待变成其作品的那些废弃材料的深深的爱与敬意，有时会让人忽略他作为一名设计师的其他特质 – 细致，简洁，精确。对他来说，几乎所有有价值的知识，都是在长期的不懈工作和辛劳多产的过程中获得的，20多年来，出自Eek之手的作品不计其数。他以一己之力，践行着企业式生产的精神与严苛。Droog的合作创始人、荷兰设计历史学家Renny Ramakers曾这样描述他：完美与不完美不是绝对对立的。这听上去有些矛盾，但有时对不完美的坚持不懈，终将超越一切完美。

Although form is of secondary thought for him, Eek's designs possess a timeless aesthetic that is characterized by the honest exposure of its construction – from ceramics to large-scale projects – a recurrent trait in all of his work. His unpretentious approach and profound love and respect for readily available, often discarded materials may distract from the fact that he truly is a designer with an eye for detail, reduction and precision. He gained all his valuable knowledge simply through experience over time, through working and making excessively, producing countless designs and commissions for more than twenty years. In this way he became a master of his own work coupled with an entrepreneurial manufacturing mentality and rigor. As design historian Renny Ramakers, co-founder of Droog describes him: 'Perfection and imperfection are not entirely separate domains. It sounds paradoxical, but striving after imperfection is only of interest if done with the greatest possible perfection.'



L I T T L E \_ R E D \_ R I D I N G \_ H O O D

THE \_ GRANDMOTHER'S \_ HOUSE

就在此时，狼却直接跑到奶奶家门，咚咚地敲着门  
“是谁呀？”奶奶问道

“是小红帽。”大灰狼回答，“我给你送了些饼还有一小罐黄油。您快来开门呐。”

“你拉一下门栓就行了。”奶奶大声说，“我身上没有力气，起不来。”

大灰狼刚拉起门栓，那门就开了。饥饿的它二话没说就冲到奶奶的床前，一口把她吞进了肚子。然后它急匆匆地穿上奶奶的衣服，戴上她的帽子，躺在床上，等着小红帽。

没等一会儿，小红帽也到了。  
她站在奶奶家的门前，轻轻地敲了敲门。

# Lobmeyr

S T O R Y - O F A B R A N D

1885年，鲁道夫在给科堡的姐夫菲利普亲王的家书中，关于庆祝比利时国王50周年生日时这样写道

“亲爱的菲利普，关于父王的50岁生日礼物经过百般斟酌，我觉得Lobmeyr的精美玻璃制品应该会是最好的选择。因为它们是奥地利的特色同时也是我们国家最杰出的工业产品…”

玻璃的生产究竟源于何时何地虽已无从稽考。但其最遥远的历史可以追溯到公元前3500年的美索不达米亚，这可以被称作是人类着迷于玻璃的伊始。作为一个特殊时期的奢侈材料，融化石英并铸成各种形状的技术还相当缓慢而谨慎，所需物质时常可以从钻石和水晶中提炼出来，使玻璃变得通透明亮。

将历史的长河快进五千年，玻璃制品的发展及其制作工艺已经普及到了世界的各个角落，我们窗户、水杯、果酱瓶都是玻璃制成的。玻璃作为一种材料而言我们已经不再陌生，实际上可能已经觉得它的存在是理所当然的了。然而对于一个家庭来说，他们对玻璃的热情依然犹如180多年前一样从未退却。

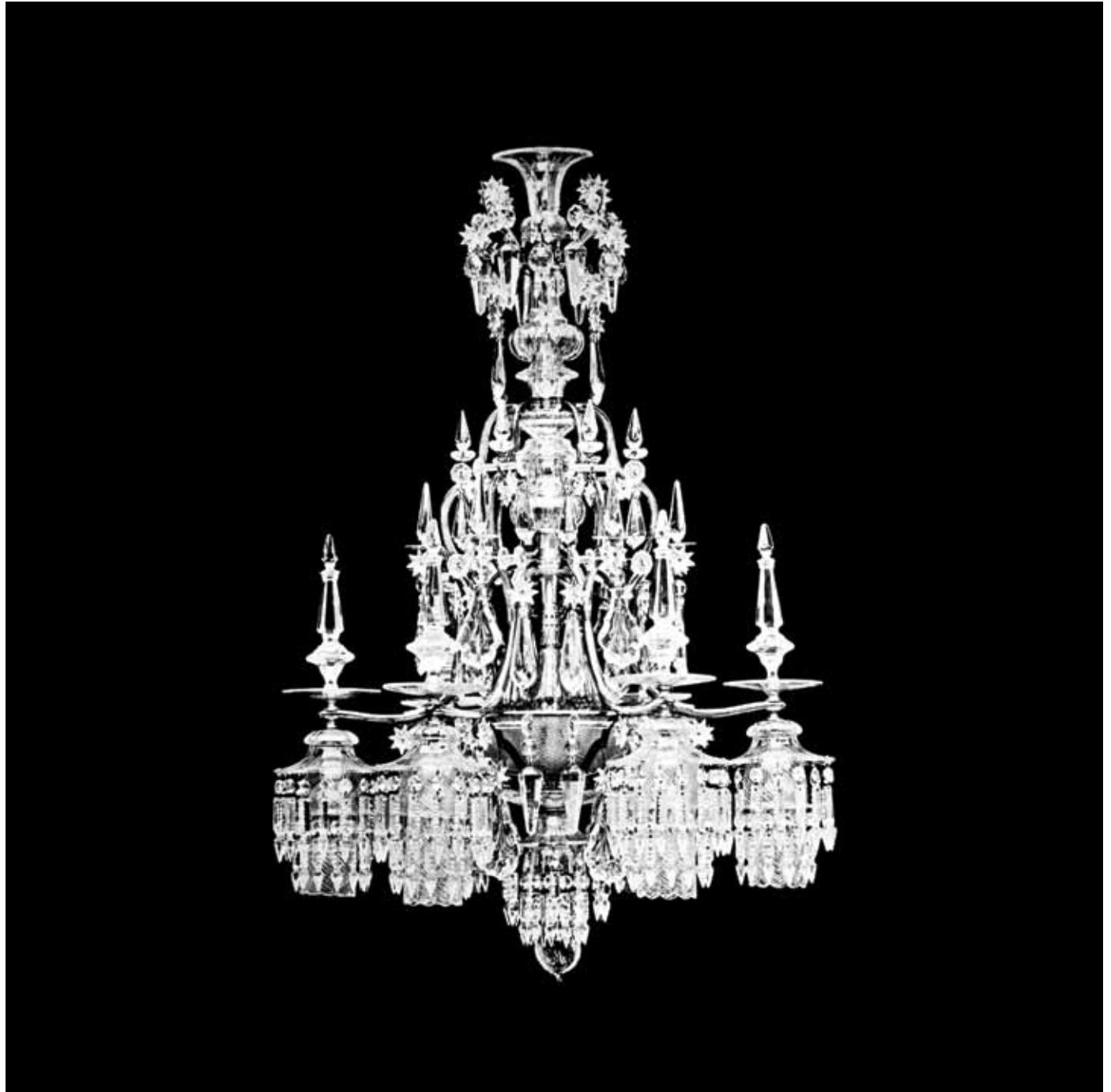
Lobmeyr公司始于1823年，当时一个名叫约瑟夫·罗伯迈，出生于从事玻璃切割贸易的家族的奥地利本地人最开始在维也纳的Weihburggasse开了一家小型的玻璃器皿店。这个店一开始是靠着销售波希米亚制造商的玻璃制品而一举闻名的。随着店铺的成功，很快地第二年他就在Kärntnerstraße开了一家更大的店。直至1895年时搬迁至现在位于Kärntnerstraße 26号（仍在同一条街）的店铺之前，这两家店一直保持着原样。约瑟夫·罗伯迈于1865年逝世后，店铺便传给了他的儿子们——小约瑟夫和路德维格。随着生意逐渐扩大，他们也开始向欧洲、美洲和近东的其他地区出口玻璃制品。世纪之交之时，路德维格·罗伯迈最小的侄子——史蒂芬·拉斯接手了公司，自那以后拉斯家族便开始掌管Lobmeyr公司。

Lobmeyr公司至今已经传到第六代，并由拉斯家族现代管理者掌管——里奥尼德·拉斯、安德里亚斯·拉斯和约翰内斯·拉斯几个表亲们，公司的成功不单单取决于他们对玻璃真心的热爱，而是因为他们坚持不懈地去追求探寻符合当代的对玻璃制品的阐释。

当他们开始用“不可思议”、“钟爱”、“神奇”等诸如此类的词汇去描述玻璃和他们的产品时，你便可以得知他们对于自家生产的玻璃制品无可争辩的骄傲以及对玻璃的亲密与熟悉。他们十分清楚自己的传统，以至于可以很快地向你诉说其创始人路德维格·罗伯迈是如何被授予了“帝国及皇家宫廷承办商”的称号，亦或是他们家族是如何与托马斯·A·爱迪生合作，并在1883年采用了第一个用电枝形吊灯，又或者是奥斯卡·瓦德·哈尔德塔球形糖果盘是如何在1925年的法国巴黎“装饰艺术”展览国际评审委员会大奖赛上得奖的等等。

Lobmeyr的故事听起来近乎完美，但Lobmeyr却不是一个感情用事的公司——在这里，传统不会仅仅因为是传统而保留下来。在对里奥尼德和约翰内斯的一个采访中他们提到“与时俱进才合乎情理”。确实，可能是因为他们敢于用符合当下的概念重新阐释经典玻璃制品，这才能让他们在这个狭小的行业里长期生存下去。当我们听到Lobmeyr第一次为枝形吊灯装上电灯的原因只是因为“这才说得通”时，我们才想起来创新和实用是这个家族企业能够长久不衰的特征。

对于这样精致的产品，其实用性看起来或许和材料恰



| First Electrical Ludwig Lobmeyr |

In his letter dated 1885 Rudolph Habsburg writes to this brother-in-law Prince Philipp of Coburg regarding the 50th birthday of the Belgian King:

"Dear Philipp, I have gone into some trouble regarding the gift for the 50th birthday of our father-in-law, and have come to the conclusion that beautiful objects of glass from the Lobmeyr factory would be most suitable. They are an Austrian speciality and represent the best that our industry produces..."



| Haerdtl Oswald Haerdtl |

恰相反。实则不然，Lobmeyr的玻璃制品提倡的是生产就是为了使用。例如“Alpha”系列是受到中世纪的一个铜断路器的启发，它非常像20世纪50年代的产品。这个时代经历过战后时期的年轻家庭正在重新装修家，而这个产品设计细密周到，人们可以非常舒适地将之握在手中，并且其易堆叠放置的特性也满足了当时人们对器皿既要优雅又要实用的需要。

而外部设计师的融入一直以来都占据了Lobmeyr发展的很大部分。在19世纪末期，有一位名叫特奥费尔·翰森的“Ringstraßen时期”著名建筑师，他曾是路德维格·罗伯迈的艺术顾问。到了20世纪初，约瑟夫·霍夫曼和其他维也纳工坊的成员们忙于穆斯林饮用玻璃杯的制作。穆斯林玻璃杯得名于编织精致的法国布料‘穆斯林’，是一个吹制而成的水晶器皿，只有0.7到1.1毫米厚。这需要多年的经验才能完成制作。无比精准的外观使得穆斯林玻璃杯看起来十分精致，取决于它内部的弹性以及形状构造，这款玻璃杯的弹力也非常引人注目。1931年，由建筑师阿道夫·路斯操刀设计这个饮用玻璃杯系列的第248号产品。跨越在

时代的前端，并带着清晰简洁的设计概念，这个系列的设计提前使用了现代饮用玻璃杯的形状，从这一角度来看它便已经是一个经典作品。如同约瑟夫·霍夫曼于1901年所说，“...我们应避免华而不实，坚持采用一个更上佳的材料和一个更富有技巧的设计。只要认真慎重地看待生活，我们的生活终究会从朴素、实诚和纯真中收获高贵。”

现在，Lobmeyr 仍继续精准地测试并研究玻璃及其他的设计产品。有许多设计师向Lobmeyr提出合作意向，但Lobmeyr仍细心从全世界设计师中精心甄选，旨为找到一个合适的合作伙伴。一个设计项目是否可以展开都需要先从测试评估开始。

合作始于询问设计师Lobmeyr 馆藏中缺少的是什么，以及他们私下喜欢拥有和使用哪个作品；这需要设计师对Lobmeyr 的馆藏有一个整体的概念，还有就是他们的作坊可以达到何种要求，这样一来就可以确保这个产品是在Lobmeyr和设计师共同的设

The exact place and date of when glass production first began is uncertain. However, the furthest history of the material traces back to 3500 BCE Mesopotamia and that perhaps is when one can say man's fascination with glass first began. A luxury material for a fair period, the technique of melting quartz to form into shapes was slow and careful and with the resulting transparency and shine, it played with properties often found in diamonds and rock crystals which led to its appeal.

Fast forward over five millennia of development and glass making skills can now be found in any and all parts of the world, a ubiquitous material that makes our windows, our drinking glasses, our jam jars. It may no longer be a material that we pay too much attention to, and in fact may even take a bit for granted. However, to one family, their passion for glass remains as enduring as when they started over 180 years ago.

Lobmeyr began in 1823 when Josef Lobmeyr, a native Austrian born into the family glass cutting trade, first opened a small glassware shop in Weihburgasse, Vienna. The shop began by selling exquisite works produced by the most important Bohemian glass manufacturers of the day. The immediate success of the shop led to the opening of a larger one in Kärntnerstraße within the next year. They remained there until 1895 before finally moving (still on the same street) to their present, now-historic location at Kärntnerstraße 26. Upon Josef Lobmeyr's death in 1855, succession was passed to his sons Josef Jr. and Ludwig. The business grew and they began exporting to other parts of Europe, America and the near East. At the turn of the century the youngest nephew of Ludwig Lobmeyr, Stefan Rath, took over the firm and since then Lobmeyr has been under the responsible directorship of the Rath family.

Now in its sixth generation, Lobmeyr today is run by the current generation of Rath family Directors, cousins Leonid, Andreas and Johannes Rath and the firm's success lies not only in a genuine love of glass but also their passion to constantly push for its relevant contemporary interpretation.

One senses an undeniable pride within the family of their products and an intimacy with the material when they start describing glass and their production with words like 'magic', 'lovingly' and 'miracle.' Fully aware of their own traditions, they are quick to recount tales about how their founding father Ludwig Lobmeyr had been honoured with the title of "Purveyor to the Imperial and Royal Court," or how the family in cooperation with Thomas A. Edison introduced the first electric chandelier in 1883 or how Oswald Haerdtl's spherical candy dishes were awarded the Grand Prix of the International Jury at the "Art Deco" exhibition in Paris in 1925.

The stories of Lobmeyr may be full and many but Lobmeyr is not sentimental – the traditional is not kept simply because it is how it has always been. In an interview with Johannes and Leonid Rath, they mention that 'it only makes sense to keep what is needed today.' Indeed it is probably their openness to pushing a reinterpretation of their classic products to something that fit the context of the present that explains their longevity within this niched field. We are reminded of how innovation and practicality are both longstanding characteristics of this family business when told that Lobmeyr was the first to use electric light for chandeliers simply because 'it made sense.'

For such delicate products, functionality may seem contradictory to the material. However, Lobmeyr glass is made to be used. The 'Alpha' set, inspired by a copper beaker from the Middle Ages, was very much a product of the 1950s. A time when young families in the postwar period were just setting up their homes again, both the deliberate shape that fit snugly to the hand and its stackability supplied the need then for products that would be both elegant and practical.

The input of external designers has always formed a big part of Lobmeyr's development. In the late 19th century, there was Theophil Hansen, a prominent architect of the "Ringstraßen Period", who had been a kind of artistic advisor to Ludwig Lobmeyr. Then, in the early 20th century, Joseph Hoffmann worked on a muslin drinking glass set together with other members of the Wiener Werkstätte. Muslin glass named after the finely woven French fabric 'muslin' is a crystal blown to a thickness of only 0.7-1.1 mm. This requires years of experience to make. Stunningly precise, muslin glass appears delicate, but is remarkably resilient due to its inner elasticity and formal construction. In 1931, the drinking set no.248 was designed by the architect Adolf Loos. Ahead of its time with a clear, uncompromising concept of form, the set anticipated the shape of the modern drinking glass design and is considered a classic since. As Josef Hoffmann said in 1901, "...we should always avoid the pompous and continually strive towards a better material and a more accomplished construction. After all our life, insofar as it can be taken seriously, obtains dignity through simplicity, honesty and purity."

Today, Lobmeyr continues to test and research glass and their designs rigorously. Requests from designers who would like to work with them are plentiful and even as they screen the design world for matching partners, a trial is required to assess whether the project can evolve or not.



| Bohemian Glass Arm 'Musseline', Stefan Rath |

计理念里形成的。之后根据设计师的想法和构想来设计草图。真正作品的设计基本上要等到这个产品理念发展、并且有无数个设计理念完成后才开始，以至于和设计师的合作不会不通过试用期。而对已经获得认可的这些设计构思，先要用塑料或3D印刷来制作产品样品。接着，从设计理念到玻璃成品的转换则需要通过丰富的经验来完成，这远比想象要复杂许多。从视觉错觉到光泽和反光，细节和设计都会影响水晶所有的属性。

关于圆柱形玻璃杯的设计问题，里奥尼德·拉斯告诉了我们一个他的祖父和阿道夫·路斯之间的一个重要探讨。水晶的属性决定了其是否可以产生完美的球体形状，而实际上，在操作的时候绝不能够把它制做一个精准的球形。在这个当时的案例中，为了设计出看起来是圆柱形的平底玻璃杯，那么，就不应该把玻璃

杯做一个看起来完美的圆柱形，或者看起来在杯子顶部形状应该是趋于汇合的。尽管经过了长时间且复杂的讨论，他的祖父还是拒绝将这个玻璃杯系列做成完美的圆柱形，因此路斯很不高兴。然而随着这个设计最终定稿，这一系列已经成为目前Lobmeyr最畅销的系列之一。这个平底玻璃杯还是没有被做成精确的圆柱形，当然，你可以肯定地说它看起来就是精确的圆柱形。这个故事听起来或许引人发笑，但是这个家族对保持罗伯迈精神的渴望和他们固执的性情，展示了他们追求完美的欲望。这个故事延续至今，他们也继续寻找着独一无二的并且能够理解Lobmeyr理念的设计师们。现在和Lobmeyr合作的一些设计师们有泰德·穆棱、斯巴斯蒂安·蒙什赫恩、马克思·兰姆、迈克尔·阿纳斯塔斯·阿德斯、马克·保恩、波尔卡以及克雷森·奎维斯塔·卢恩等等。



| Serie 'B' by Josef Hoffmann |

The collaboration begins by asking what the designer thinks is a piece that is missing within the Lobmeyr collection and then what they personally would love to own and use; this requires the designer to gather a knowledge of Lobmeyr's collection and what their workshop can achieve, ensuring that the product is framed within the contexts of both Lobmeyr and the designer. Rough sketches begin with the designer's thoughts and ideas. The actual product design seldom begins until a product idea is evolved and countless do not make it past the trial period. For approved ideas, samples are first made using plastic or 3D print. Following, the translation from design to glass requires much experience and is more complicated than one imagines. Details and construction affect all the properties of crystal from its optical illusion to its shine and reflectiveness.

Leonid Rath tells the story of a big discussion between his grandfather and Adolf Loos in the 1930s regarding the construction of cylindrical glasses. Properties of crystal dictate that if trying to achieve the look of a perfect sphere, in actual fact, it must not be made as an exact sphere. Or in the case of this story, to construct tumblers that looked cylindrical, it should not actually be a perfect cylinder to look like one, or they would look as if it was converging at the top. Despite the long and complicated discussions, his grandfather refused to create the set as perfect cylinders and Loos was upset. However, a design was finally made and the set has become one of Lobmeyr's bestsellers today. The tumblers are still not made exactly cylindrical, but of course you can be assured that they look perfectly cylindrical. Amusing as the story may be, the desire of the family to keep the Lobmeyr's spirit and their stubborn streak show a drive for perfection.



| Kugeldose1 |

2006年，奥地利设计工作室POLKA为Lobmeyr设计了“Josephine”这个作品，其意图在于开拓一个可以改善每日惯例的物品。这个饮水玻璃杯像一个软木塞一样倒置于玻璃水瓶之上。经典的玻璃杯底部，玻璃水瓶和玻璃杯融为一体，强调了延续Lobmeyr正式传统的优雅品质。不但美观，设计简单但却仍然精确地保证了实用性。这个玻璃水瓶的曲线使得人们可以很容易地握住它，并且经过手工打磨的边缘可以确保水不会溢出去。而且从倒置在玻璃水瓶之上的水杯中倒进水，水会流回到原来的器皿中去。斯巴斯蒂安·蒙什赫恩以粗犷和温柔相结合的理念，创造了Gletscher这个系列作品，从一个相当不一样的角度去处理玻璃。先使劲用嘴吹一个水晶作品，再打磨其外表直至呈现粗糙而方正的形状，这与内部柔软而圆滑构成器皿的形状形成了对比，其中最主要的还是在玻璃杯中勾勒出了雕塑元素。笨重而粗犷，以一种大不寻常的方式探索了水晶的另一种美感。然而，如果少了对顾客需求的理解，Lobmeyr的故事便不会完整。毕竟，顾客赋予了Lobmeyr去创造作品的奢华，他们坦率地提供了反馈，顾客和这个家庭有着密切的关系也是理所当然的。反过来，Lobmeyr很享受制造既实用又美观的玻璃制品的这个过程。实际上，他们推荐顾客只购买一个或两个玻璃杯，并且是通常会拿来私下自用的那种形状。产品被制造出来就是为了让顾客感到自己是独特的，也是为了给他们一个可以长久赏心悦目的物品。

穆雷·莫斯，作为在纽约颇具影响力的莫斯零售店的老板，于2006年为Lobmeyr举办了一个展览。他说到，“从一个普通正常的杯子到一件艺术作品，整个制造过程会改变你的行为。会使你变得优雅...”或许Lobmeyr的愿望可以像在玻璃杯使用者的生活中添光溢彩那样简单，为了给顾客一种精致优雅的感触，但Lobmeyr更希望通过玻璃这种简单的材料，让顾客的生活“更加明亮，更有热情”。在这个玻璃本身不会引起大众注意的世界里，Lobmeyr的热情将地推动并将玻璃设计成一种持久的、有视觉感的、优雅而精致的物件。

1963年，Lobmeyr被委派设计纽约新的歌剧院-纽约大都会歌剧院的舞台灯光。汉斯·哈拉尔德·拉斯设计了惊天动地的“Starburst”枝形吊灯，此设计成为了大都会歌剧院的一个标志，同时也创造了Lobmeyr的又一个经典的畅销产品。1966年，歌剧院最后安装了31盏枝形吊灯和332盏壁灯。在开幕庆典中，当12盏主体灯向天花板升起的那一瞬间，台下掌声雷动。可以说，最终是设计产品本身在向您讲述罗伯迈家族的故事。



| ts283 series with gold dot |

This story continues till today as they continue to seek only the designers that are able to understand the spirit of Lobmeyr. Some of the designers that Lobmeyr work with today include Ted Muehling, Sebastian Menschhorn, Max Lamb, Michael Anastassiades, Mark Braun, POLKA, and Claesson-Koivisto-Rune among others.

In 2006, Austrian design office POLKA designed 'Josephine' for Lobmeyr, with the intention to develop an object that would refine the everyday ritual. The drinking glass, inverted, sits atop the carafe like a cork. The classic base, a feature of both the carafe and glass emphasizes an elegance that continues the formal tradition of Lobmeyr. Not only beautiful, the form though simple has also been precisely calculated to be practical. The curve of the carafe allows for an easy grip and its hand-polished rim ensures no spillage. Any water remaining in the cup when inverted upon the carafe returns all the water to its original container.



Playing with the idea of the crude versus the tender, Sebastian Menschhorn, with his Gletscher series, approaches glass from quite a different direction. By taking a heavy mouth-blown piece of crystal and cutting the outside until a crude and squared shape, it contrasts with the soft and round inner shape that forms the vessel, essentially drawing a sculptural character in glass. Heavy and robust, it examines the beauty of crystal in a manner not often explored.

However, the story of Lobmeyr is incomplete without understanding the input and considerations that their customers possess. The customers are granted an intimacy with the family where their feedback is openly received for after all, they are the ones who give Lobmeyr the luxury to produce their products. In return, Lobmeyr takes pleasure in producing products that attend both to their practical and aesthetic needs. In fact, customers are recommended to buy only one or two glasses of a shape that would commonly be more for private use. The products are made to make their customers feel special, to give them an object that would fascinate them for a long time.

Murray Moss, of the influential Moss retail store in New York, presented an exhibition for Lobmeyr in 2006. He is quoted, "When you go from a normal glass to this, it modifies your behavior. You become graceful..." To return to the customer a sense of refinement, perhaps the wishes of Lobmeyr can ever be so simply said as to create an impact in the lives of their users, to bring about making their lives 'brighter and more intense' through the simple material of glass. In a world where glass in itself may no longer hold the attention of the masses, Lobmeyr passionately pushes to expose and form glass into something enduring, visible, elegant and refined.

In 1963, Lobmeyr was assigned to design the lighting of the new opera house in New York, the Metropolitan Opera. Hans Harald Rath designed the groundbreaking "Starburst" chandelier which was to become a symbol of the Met and a classic bestseller of Lobmeyr. In 1966, 31 chandeliers and 332 wall lights were finally installed. During the opening celebrations the first applause was directed at the 12 bodies of light rising towards the ceilings. One could say, the end product itself speaks the story of the Lobmeyr family.

# Jason Miller

I N T E R V I E W - D E S I G N



| Endless |

Jason Miller Studio was founded in 2001. Jason's designs often draw on everyday aspects of contemporary American culture to create objects that are sometimes as much conceptual art as they are contemporary design. He has exhibited internationally, including solo shows in Tokyo, Milan, Istanbul, New York, Miami, Los Angeles and Toronto and has work in the permanent collections of the Museum of Arts and Design, the Corning Museum of Glass and the Brooklyn Museum. As a complement to his studio, Jason founded Roll & Hill, a contemporary lighting company producing work by a select group of designers. Jason is the Creative Director and CEO. He lives and works in Brooklyn, New York.

ON UPRIGHT  
manifesto



杰森·米勒工作室成立于2001年。杰森的设计通常以美国现代文化中的日常生活为原点，其作品除具备现代设计的质素以外，更符合概念艺术的美学特征。除了在东京、米兰、伊斯坦布尔、纽约、迈阿密、洛杉矶和多伦多等国际城市举办个展以外，他的作品还被纽约“艺术设计博物馆”、“康宁玻璃博物馆”及“布鲁克林博物馆”作为“永久性藏品”收藏。作为工作室的有益补充，杰森创立了灯具公司“Roll & Hill”，作为公司的CEO与创意总监，他与不同设计师们一起，创造出各种具有现代风格的灯具产品。杰森·米勒目前生活和工作于纽约布鲁克林。

您认为当今美国设计的趋势是什么？美国设计试着为人们讲述什么样的故事，而您的故事又是如何与之契合的呢？

我始终认为美国设计和斯堪的那维亚设计有许多共同之处。从审美的角度看，它们虽然大相径庭，但是无论是精神还是身体上来看，都蕴含着舒适的理念。我认为这就是美国设计的强人之处。

您创办了Roll & Hill公司，旨在在灯饰市场上展示与众不同的美国视角。您曾经提到过，这个公司成立的初衷就是为了填补美国设计市场的这一空白，创建介于大众消费产品（如塔吉特百货及宜家）以及超级富豪为定位的利基市场之间的中型设计公司。为什么您要接手这项不可能的任务呢？您认为Roll & Hill在美国设计市场中的主要作用是什么？

我并不认为这是一个不可能的任务。实际上，我觉得恰恰相反。没有别的灯饰公司在生产迎合美国市场的当代灯饰。在美国是由消费者引导设计。

您的作品中时常充满故事般的色彩，比如您的“Daydreams”镜子，或是“I was Here”桌子 - 在构思作品的过程中，您有清晰地考虑过这些故事的特征吗？或者您是在完成作品后才意识到这个？在您更有兴趣从事的生活框架或特定的框架中，您更进一步的理想是什么？

在创作像“Daydreams”这样的作品的时候，我是肯定有意识到其中蕴含着的故事，但是，随着创作的进行，这些故事常常会超越我原本的想法。我喜欢这种感觉。

| Endless |



在您的一些作品中，比如“Dusty”、“Duct Tape”和“Seconds”，都采用了重新诠释废弃物品或是对被堆积到阁楼上破损物品二次加工的理念。如此一来，这些物品便被赋予了新的生命，变成艺术设计作品。这样对废旧物品的加工或二次加工的方式是如何引起您的兴趣的？

这些东西大部分都源于我几年前做的一个叫做“Ok As Is”的一个作品。这其中的基本理念是探索利用我们家中自用、却不展示给客人的空间，比如说地下室或车库。其中蕴含的理念在于赞美在这些空间里发现的物品。

您的作品带有与生俱来的幽默 – 其中一些幽默感却在像“Odds & Ends”这样的灯饰系列作品中相当好地隐藏了起来，因为这些作品与牙膏相似，所以您分别称之为Teardrop、Rainbow和Aquafresh。在您的作品中，您最喜欢的“玩笑”是什么？在您的概念中，它们又是如何展开的呢？

我觉得Aquafresh可能是我最喜欢的小玩笑了吧。我也曾经安装了“Odds & Ends”这个作品，其中的两个“Teardrops”以两个尖角装裱起来。我将之称作“Kissing Teardrops”。对待这种事物不需要太认真



What direction do you think design in America takes today? What story is American design trying to tell us and how does your story fit into this?

I have always believed that American design has a lot in common with Scandinavian design. Aesthetically, there are some big differences, however they share the idea of comfort, both mental comfort and physical comfort. I think this is the strength of American design.

You started Roll & Hill, a company to present a uniquely American perspective to the lighting market. You mentioned that it came about to fill a void in the American design market, to create a mid-size design company between the mass-marketed items (like Target and Ikea) and exclusive niche markets targeting the super-rich. Why take on this impossible task? What do you see as Roll & Hill's main role in the field of American design?

I don't see this as an impossible task. In fact, I think just the opposite. There are no other lighting companies that are producing contemporary lighting design for the American market. The consumer design is there.

There is also often a strong narrative quality to your works, such as with your 'Daydreams' mirror or the 'I was Here' table – do you see clear narratives during the conception of your work or is this something you are aware of only after? What are some larger ideas of living or specific frameworks that you find yourself more interested in working with?

I am definitely aware of the narratives while I am creating projects like "Daydreams," however, the narratives often expand beyond my original ideas as the project grows. I like when that happens.

Quite a few of your works like Dusty, Duct Tape and Seconds uses the idea of reinterpreting abandoned items or reworking broken objects usually relegated to the attic. These objects are allowed a second life as a design object. What about this way of working or reworking of an old piece interests you?

These pieces mostly stem from a project I did a few years back called "Ok As Is." The basic idea was to explore the spaces in our houses that we use ourselves, but don't show to guest, for example the basement or garage. The idea was to celebrate the items found in these spaces.

Humor is inherent in your work – some are quite hidden like the "Odds and Ends" light series where you've named them Teardrop, Rainbow and especially Aquafresh because of its resemblance to toothpaste. What's your favourite little 'joke' amongst your work? How do they play out in your concepts?

I think Aquafresh might be my favorite little joke. I also did an installation of "Odds & Ends" where two Teardrops were mounted together tip to tip. I called it "Kissing Teardrops." There is no need to take things too seriously.

EVERY PIECE  
COMES WITH  
A STORY



**CH24** | THE WISHBONE CHAIR  
DESIGN: HANS J. WEGNER, 1949

"Master of the Chair": that is how Danish furniture designer Hans J. Wegner is known all over the world. The CH24, popularly known as the Wishbone chair, exemplifies this with excellence. Created from pure natural materials, it is a brilliant example of Danish cabinetmaking traditions represented for generations by Carl Hansen & Søn.

Carl Hansen & Søn  
PASSIONATE CRAFTSMANSHIP

interview art Hiraki Sawa \_ translated by Colin Sze \_ images: courtesy of the artist, James Cohan Gallery and Ota Fine Arts \_ Copyright Hiraki Sawa 2013

# Hiraki Sawa

I N T E R V I E W \_ A R T



| Video still, Going Places Sitting Down, 2004, courtesy of the artist, Copyright Hiraki Sawa 2013 |

Hiraki Sawa was born in Ishikawa, Japan in 1977 and is currently based in London. He received his master's degree in sculpture in 2003 from the Slade School of Fine Art, University College in London. Currently showing at New York Gallery, he had recent solo exhibitions at Shiseido Gallery in Tokyo, Japan and Kresge Art Museum, Michigan State University in East Lansing, MI USA.

Working primarily with video and sound installations, Sawa's grainy black and white videos feel deeply personal. Using his home as backdrop and inspiration, his rooms are transformed by swarms of model airplanes flying or camels traversing the landscape of his bathroom sink. His body of work is at once meditative, mesmerizing and comical, edging towards the surreal...

你之前曾在另一次采访中提到，你的作品中有许多与自己孩提时的一些幻想有关，这些幻想来自于你的想象和“记忆”，而这些都是不受时间和逻辑束缚的。能不能向我们谈一下你是如何运用自己的记忆，以及为何选用视觉装置来作为讲述那些幻想媒介的呢？

我不确定这些是否源自我的记忆，如果有，应该也是无意识的。它突如其来，视觉想象力，图像什么的自己跳了出来，就如一个说书人在讲述一个故事，这显然应该是来自于我过去的经历、思维以及潜意识吧。我的作品都跟我过去的经历和记忆有关，而视觉装置的美妙之处在于你可以通过它来创造一段经历。如果我想表现一种沉浸式的影像经历，我就会使用视觉装置来表达，而有些作品仅需要通过单通道影像模式来实现。装置、投影、屏幕——它们都是用不同的方式去探索时空。

你的作品中有不少使用了多通道影像，每个屏幕都像你某个想法的一块碎片。人们在空间中围绕这些屏幕行走，在行走的过程中他们会经历一段真实的旅程，而不是机械的将一段段影像自始至终的看完，有时人们不得不把自己的注意力在两段影像间来回切换。我想知道你这种想法是如何产生的？

在开始创作一件作品之前，它的表现形式就已经完全呈现在我的脑子里了——无论是单通道的作品，还是多通道的装置。拿“轮廓”举个例子，我最初就知道自己要把它做成一件双通道的投影作品。线性的，空间的，片段的——这些作品的制作方式都是完全不同的。

人们往往喜欢通过创造超现实的、非逻辑的故事来表达自己的想法，绕着房子飞行的飞机，浴缸中漫步的木马，这些在你的作品中体现的非常充分。你在创作前会不会构思一个清晰的故事，还是你对此并没有考虑太多？

我更喜欢让作品自身来决定走向，在创作的过程中我会不断有新的发现，这比一开始就按照完整清晰的想法来实现要有趣多了。我会从一个角色，一个符号，或者一个简单的想法开始做起，剩下的就看它们自己了。

有没有什么特别的故事对你的作品影响比较大？  
安部公房的《燃烧的地图》对我来说影响比较大。

| Video still, Lineament, 2012, courtesy of the artist, Copyright Hiraki Sawa 2013 |

泽拓，1977年生于日本石川，目前生活在伦敦。2003年毕业于伦敦大学斯莱德美术学院，取得硕士学位。近期连续在日本东京的“资生堂画廊”和美国密歇根州立大学的“格里斯吉艺术博物馆”举办个展，其作品目前在“纽约画廊”展出。

利用视觉和声音装置，制作出具有胶片颗粒感的黑白影像，泽拓的作品带有很深的个人印记。作为作品的灵感和背景，他的房间里挤满了各种稀奇古怪的东西，比如展翅高飞的飞机模型，比如在浴室中横穿浴缸的骆驼……看到他的作品，你会立即沉浸其中，四处探寻，游走在梦境与现实之间……

01. As you once mentioned in another interview, there is a lot in your work that is about your fantasies as a child, taken from the imagination and "memory". Fantasies and imaginations are restrained by neither time nor logic. Tell us a bit about your use of your own memories and why do you choose video installations as the medium to narrate these fantasies?

I'm not sure I use my own memories – at least it's not a conscious thing. Stuff comes out, visual imagination, images come out, like a storyteller telling a story. This obviously does all come from my experiences and thoughts and subconscious. All my work comes out through my own experiences and memories. Video installation is good because you can really create an experience. If I think a work needs this kind of immersive, visual experience, then I use video installation. Other works call for a single-channel mode of presentation. Installations, projections, monitors – they all explore or work with time in a different way.





| Video still, Lineament, 2012, courtesy of the artist, Copyright Hiraki Sawa 2013 |

In quite a few of your works, you make use of multi-channel videos. Each screen seems like a fragment of an idea. There is a spatial aspect where one has to walk around these screens experiencing a physical journey within the work which in turn deforms the linear aspect of watching a video from beginning to end, as one has to shift their attention between one video to the next and back. At which point does the concept of installation occur in the progress of the work?

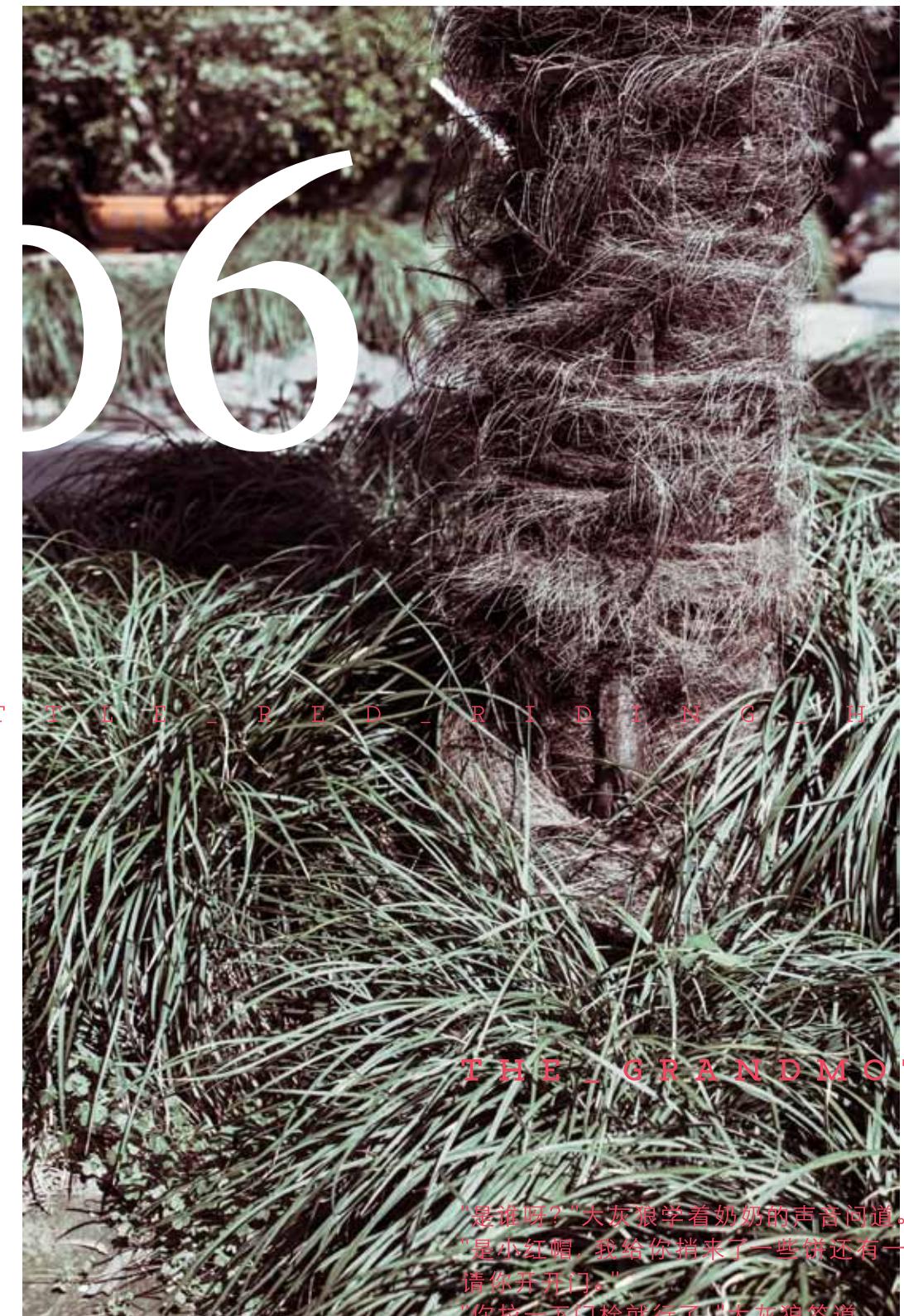
From the beginning of a piece; when I start making something, I'm making it with how I want to show it in mind - I'm either working on a single-channel work or a multi-channel installation. For Lineament for example, I knew from the beginning I wanted it to be a two-channel projection work. The way of working is completely different - linear or spatial and fragmented.

It is a common human response to try to make sense out of things that are surreal or illogical by attempting to create stories out of these situations. Your work has a surrealist quality to it, where planes fly around the house and rocking horses roam the sink, do you usually start your work with a clear idea of a narrative or is this something that you are not too concerned about?

I prefer to let the work go - to see what happens when I'm making it, rather than having a clear idea of what I'm doing or trying to say from the beginning. I start with a character, a symbol, an idea and let it walk around.

**Are there particular stories that inform your work?**

Kobo Abe's Ruined Map is an important story to me



# Err

J E R E M Y - H U T C H I S O N



## 犯错

2010年5月，我读到一篇关于深圳富士康的文章。由于消费者对iPad的渴求近乎疯狂，造成其中国装配线上工人们的生活不堪重负。许多人选择了跳楼。一名工人告诉《南方周末》的记者，有时为了能够弯下腰喘口气，他会故意不小心把零件丢到地上。

这引起了我的注意：为了达到目的而有意识的犯错，这虽然有些矛盾，却恰好是一种典型的人类行为。如果让这个想法得到进一步延伸，把世界看作是一台巨大的“超高效全球化机器”，再把各种有意识的混乱，输入到它有序的流水线上，将会发生什么？在未来的世界里，工人们是否会代替机器，成为产品真正的创造者呢？会不会他们的任务将不再是无休止的复制产品，而是不停的生产瑕疵？

manifesto  
ON UPRIGHT

In May 2010, I read an article about the Foxconn factory in Shenzhen. Consumer hunger for iPads had reached such dizzying heights that life on the Chinese assembly line had become devastating. Workers were throwing themselves off the roof. One worker told the Southern Weekend newspaper that 'sometimes he would deliberately drop something on the ground so that he could have a few seconds of rest while picking it up.'

This caught my attention: an intentional error is an oxymoron. Which is also what makes it a fundamentally human act. I wanted to know what would happen if I took this further, and commissioned nonsense into the smooth logic of a hyper-efficient globalised machine. What if we lived in a world where factory workers claimed authorship over their creations? What if their task was to produce endless flaws, rather than endless replicas?



| Mole Skin |





| Chair |

manifesto  
ON LPRH

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Mon, Apr 18, 2011 at 2:15 PM

etia <etia@chinashowown.com>  
Reply-To: etia@chinashowown.com  
To: Jeremy Hutchison <jeremyhutchisonresearch@gmail.com>

Dear Jeremy

Thank you for your quicky reply. I'm glad to be told that you are satisfied with the destroyed chair.

The worker who destroyed the chair is Lee Ming in Chinese name, when I told him you need to make errors on the chair, he was puzzled just like me when I was told by you. And I transferred your meaning to him, he still can't understand you, but he said it really no person like you to concern the workers, like you said workers have many constraints in production, and also if busy month coming, sometimes they work in extra working time. Anyway, he asked me to say "thank you" to you, and he was happy and enjoyed the process.

And you know, the chair is strong enough, first time he want to destroy it by a **big stone**, but failed, then he use a cutting machine. The feeling is great he said after he cut the chair piece to piece.

You are really a strange man, but it's interesting to cooperate with you.

Waiting for your reply soon!

Best wishes  
Ella

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Website: <http://www.chinashowown.com>







manifesto  
ON LPRH

manifesto  
ON LPRH

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Starred ★  
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Bible  
Bicycles  
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**Comb**  
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Dustpan / brush  
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Dear Jeremy

Find attached the invoice and details you asked for.....

coming to your order it was really difficult initially everyone thought i have gone mad or i have miss read your [enquiry.as](#) everyone in the world strives to improve not to create error

that too knowingly but when all my workers saw it themselves they were really surprised but didnt had any idea how to create it as your requirement was IMPOSSIBLE TO USE ,

so i sat with the worker who cuts manually the wood and asked him give the shape as he does normally then i took the piece and gave it the workers to gives the final polishing

and all and finally the IMPOSSIBLE TO USE COMB WAS CREATED FOR YOU.everyone was astonished and all were happy to see the product in the end it was an amazing experience for everyone involved and we have also named it "IMPICO" .

i m sorry to say that i cant send you pictures due to some technical reasons as all the members involved had reservations and i cant go against them . hope you will understand sir.

Regards

Manoj





written by John Vincent Aranda \_ translated by Colin Sze

# 拼贴的艺术

SONYA - RUMYANTSEVA  
AGNES - MONTGOMERY  
VALERIE - DOVALL  
JULIEN - PACCAUD

— 种 叙 述 形 式 的 演 变

| Sonya Rumyantseva |



written by John Vincent Aranda \_ translated by Colin Sze

# The Art of Collage

SONYA\_RUMYANTSEVA  
AGNES\_MONTGOMERY  
VALEIRO\_DOVVAL  
JULIENNE\_PACAUD

AN\_EVOLVING\_FORM\_OF\_STORYTELLING

| Sonya Rumyantseva |



有一种抽象的、复杂的美感，在20世纪第一波先锋拼贴艺术家的作品中随处可见，他们借由这种媒介表现出来的视觉噪音，来传达他们的思想。这对后来的艺术家影响极大，他们在前辈奠定的基础上，发展出更为高超的技艺和表现形式，并使拼贴艺术的叙事功能进一步加强。这些现代艺术家们不再只是表现拼贴艺术中那些奇怪、恶俗、荒诞的特点，也为其实现了更强的叙事性和社会批判性，这无疑给那些从前被人嗤之以鼻的艺术形式，带来了一丝新的曙光。在面对这些作品时，人们不仅能够看到它叙事性的潜质，更能感受到它所承载的那种独特使命——在全球范围内探索和分享不同地区在视觉表现方面的历史。在向一些伟大作品致敬的同时，艺术家们经常通过一些巧妙的方式，表达出不同于原作的意图和目的。

起初，艺术家们利用拼贴这一形式，借助剪、撕、粘等技法，围绕图形、色彩和文字等元素进行探索性实验，创造出大量较为抽象的作品。立体派艺术家通过拼贴报纸以及绘画作品中的图形，为他们的作品增加层次和质感；而达达主义者将它作为一种媒介，用来反映他们不同的思想。他们作品中所表现出的那些荒诞不经的内容，有效的讲述了所处时代背景下的各种故事，也是对那个时代政治混乱的一种影射。而波普艺术的流行，又将达达主义者们信奉的“一切皆艺术”这一思想推上了一个全新的层面，他们采用拼贴艺术中改造和颠覆的理念，结合绘画、集合艺术等许多其它媒介，将波普文化中的绘画感进一步放大。他们希望让人们，尤其是艺术界的人们看到，在写实主义和商业作品日渐泛滥的大环境下，流行文化中图形图像的设计依然可以具有很强的艺术价值。

有意思的是，受二十世纪六七十年代繁荣的唱片业影响，大量拼贴艺术家被唱片公司雇佣，为其创作旗下的各种唱片封套，使他们得以超越之前作品中一味追求单纯抽象性的表现，在推广流行艺术的同时，进一步开发这一艺术形式在叙事性方面的潜质。皮特·布莱克为披头士知名专辑“Sgt. Pepper's Lonely Hearts Club Band”所设计的封面，就是一个很好的例子。作者通过剪贴大量人物形象，将歌曲中的感情和故事表达的惟妙惟肖，这对于那种认为“拼贴”毫无技术含量的传统论调，无疑是一个强有力的回答；也有效的证明了跟其它艺术形式相比，拼贴的创作技法也同样可以复杂而缜密。不仅如此，作者需要从大量不同年代、不同介质的素材中选出图片，再将它们融合在一起，要让歌迷在拿到唱片的那一刻，便立刻领会专辑中音

乐所表达的内容，难度可想而知。专辑封面在拼贴艺术历史中的地位举足轻重，这些广为流传的视觉形象，影响着一代又一代的艺术家们，他们将会利用不断到来的各种新技术，为拼贴艺术的持续注入活力。

如今，网络的发展为新一代的艺术家们提供了更多便利的条件，比如寻找素材，购买各种老旧或稀缺的刊物，以及进入各种对公众开放的数位档案馆，艺术家们可以在无边无尽的图像库中自由驰骋，这是他们的前辈们做梦也想象不到的。此外，在数位摄影技术和快节奏生活的影响下，如今的社会中随处充斥着取之不尽、用之不竭的图片资源，这也得以让艺术家们可以将目光转向过去，以拼贴的方式保存和抢救那些可能失传或被人们遗忘的珍贵图片。也让他们可以在利用最新技术讲述多样化故事的同时，向过去那些伟大的先驱者们致敬。

拼贴艺术在网络时代发生了巨大的变革，由美国艺术家阿格尼丝·蒙哥马莉为Panda Bear乐队的专辑“Person Pitch”创作的封面“Pool Party”（泳池派对）就是一个著名的例子。专辑中那些通过拼凑和循环等技术做成的歌曲，具有与拼贴艺术相符的独特氛围。而蒙哥马莉也从中得到了灵感，她在一个挤满儿童的普通泳池里，塞入了各种动物和物品，以营造一种类似波西米亚集会的感觉，这种异想天开、趣味十足的叙事形式成为Pander Bear这张专辑的完美体现，也成为在数位技术的帮助下，人们能够更好的探寻不同文化和彼此间差异的一种象征。与照片的处理方法类似，阿格尼丝·蒙哥马莉先用手把各种元素组织到一起，用扫描仪扫描后，再用印刷机制成品——这是如今制作拼贴艺术的典型方法。这种对实物和数位技术的广泛应用，在阿格尼丝的作品中随处可见。

印度艺术家 Nandan Ghiya的作品，也很好的体现出“作品总能反映时代特征”这一思想。她利用拼贴的手法，将照片、绘画和集合艺术品巧妙的融合在一起，创作出类似由数位错误产生的像素化效果——一种由现代科技造成的错误之美。Ghiya在探索印度文化遗产的过程中，颇有创意的将老式印度肖像照加以改造，从而产生了“肖像”系列。这些部分被像素化了的照片，讲述和评判着媒体数字化是如何影响着我们对过去和自我的认知。Ghiya 在她的博客中进一步阐述了现代科技对激发艺术家灵感的作用：“科技的无限可能性对创意有着巨大的影响。它改变了我们对事物的本来看法。它化腐朽为神奇，让我们的作品不断推陈



While there is a complex beauty in the more abstract-leaning works of the first wave of Fine Art collagists from the 20th century who used the medium to express a visual cacophony of ideas, the new generation of artists they have influenced, who have a greater arsenal of techniques and resources at their disposal, are now experimenting more with the medium's function as a storytelling device. These contemporary collagists have also created a light at the end of the tunnel for a medium that had previously been disregarded by some as a lesser art form, one that had more to do with novelty, kitsch and absurdity, rather than its ability to tell stories and capture social commentary. It has allowed a new audience to not only see the medium's narrative potential, but one with the unique capacity to explore our shared visual history on a global scale, paying homage to the work of others while often telling a story that's elaborately different from the used imagery's original intention or purpose.

At its inception, artists using collage tended to create more abstract works, focusing on experimenting with shapes, color and text, while primarily using the techniques of cutting, ripping and pasting. Cubist artists used collage as a method to add texture and depth to their work by incorporating newsprint and graphic forms to paintings; while the Dadaists used the medium to reflect their ideas on using nonsense and irrationality in art as a reaction to the political chaos of the times, effectively telling the story of their era by reacting to it through their work. The Pop Art movement then took the Dadaist notion that "anything can be art" one step further, adapting collage's ideas on re-appropriation and subversion through a variety of additional mediums, such as Assemblage and Painting, magnifying the graphic beauty inherent in Pop culture media in order to make an argument to the Fine Art world, that the imagery and graphic design from popular culture had artistic merit, while depicting the story of the increasing materialism and commercialization of the world at the time.

Interestingly enough, it was the recording industry's influence that began to encourage collage artists, who were increasingly employed in the 1960's and 70's to create album sleeve artwork, to go beyond the abstract and really begin exploring the narrative potential of the medium, while increasing its popularity as an art form. Peter Blake's iconic cover for The Beatles' "Sgt. Pepper's Lonely Hearts Club Band" is a great example of how collage-based album artwork aimed to represent both the mood and narrative of a collection of songs, while dispelling the notion on a high-profile scale that the medium was technically "easy" or "random," proving that collage artists' craft compositions as intensely as artists of any other medium. It additionally had the unique and difficult task of taking imagery from disparate sources and time periods to create a cohesive whole that in this context, gave consumers an immediate visual indication of the album's musical content. Album artwork was pivotal in the history of collage as it sustained the visibility of the medium and influenced a new generation of artists, who would eventually utilize the forthcoming advances in technology to reinvigorate the medium.

The new wave of artists currently practicing collage can be attributed to a number of factors: the internet has created increased accessibility to both sourcing and purchasing vintage and rare publications, in addition to the construction of digital archives available to the public, which has allowed artists to explore and investigate an innumerable amount of images that had previously been much more difficult to gain access to. Additionally, digital photography and the rapid generation, disposability and accumulation of imagery in this modern age has caused artists to react by investigating the past, with collage being a way to salvage imagery that would potentially otherwise go forgotten and unseen, allowing artists the opportunity to not only use this imagery to tell a greater variety of stories but to also pay homage to society's visual history using the new techniques that digital technology has made possible.



| Valero Doval |

| previous page Agnes Montgomery Home Sweet Home |





| previous spread Agnes Montgomery \_Pool Party, 2007. |

出新，使工作充满乐趣。我们分不清作品是古老的，还是现代的，我们想赋予它一种全新的定义，一切从此不同。”这份大胆的艺术宣言，证明了当前的艺术家们是如何希望借助拼贴艺术的形式，去讲述和评论我们今天的世界。

有许多拼贴艺术家与爱好者，对是否使用数位技术争议很大，许多人更加崇尚传统拼贴艺术中那些粗糙的实物质感和剪贴技法。但是比起那些无法复制的手工作品，数位艺术家们的作品往往更加准确、整洁，易于传播。因此，数位拼贴艺术的存在，更像是为了表现一种不同的风格，而不是为了与传统的剪贴作品一争高低。数位技术可以帮助艺术家们更好的控制图像的大小及编排的合理，并且可以随意更替颜色。法国艺术家 Julien Pacaud 就很好的利用了这些技术，来实现他作品中纯朴自然的构图。精准的数位剪切，精致的边缘柔化，精巧的图层混合，没有任何一点传统拼贴艺术中那些杂乱的元素，pacaud试图让人们更多的去关注作品本身的故事。从黑白的影像到简单的几何形体，从自然元素到多维空间，这种超现实结构的组合，让那些围绕人类与周围世界之间关系的故事，在他的作品中娓娓道来。

虽然是数位作品，Pacaud 仍然保留了拼贴艺术固有的剪切与粘贴的感觉。然而，许多艺术家却选择了更为极端的道路，他们对数位技术完全敞开了怀抱，其作品中使用的种种技法，是用传统手工方式无法实现的。其中，以澳大利亚艺术家 Tchmo 的作品尤为突出，他通过对图像的分层处理和颜色的大胆运用，让你仿佛在一种如梦如幻的环境中进行探索和认知。chmo 的作品所具有的那种神秘叙事性，可以引诱人们在玩笑式的浪漫氛围中，揣摩其中人物的心理，而这种技术只能由电脑来实现。与 Pacaud 干净朴实的作品相比，Tchmo 利用各种滤镜产生出的颗粒效果，又把我们带回到那个传统拼贴和丝网印刷盛行的年代。

数位技术不仅影响着拼贴艺术的技法、内容和叙事能力，也为众多艺术家们提供了一个又一个用来推出和展示他们作品的场所。举个例子，当你在像 Flickr 这样的创意社交媒体网站上搜索 “Collage”（拼贴艺术）时，你会看到许许多多艺术家的作品。现代科技也帮助艺术家们通过各种途径搜集那些可能被遗失的图片：除了之前提到的数位档案馆的建设以及获取和购买老旧出版物条件的不断完善，网上还出现了专门的资源小组，他们分门别类的收集各种免费图片，以供人

们在创作时随意使用。社交媒体在艺术社区中的作用变得逐渐有趣起来，越来越多的人们开始通过这一媒介，以视觉的方式彼此分享和探索着我们所处的这个世界的历史。

虽然没有得到广泛认可，但有人主张把拼贴艺术家们分为如下几类：管理人（负责筛选图片），雕刻家（使用粗糙的纸张和剪、撕、贴的技法创作出不同的图形和形状）和着色师（从指定和组织颜色到手工或数位上色）。通过这些不同的角色，拼贴艺术继续讲述着从抽象性到政治性的各种故事。过去的艺术家，只能根据他们身边可利用材料的特点进行创作，局限性很大；而现代科技的广泛应用和前所未有的丰富图片资源，让今天的艺术家们，无论在表达故事还是探索视觉风格等方面，都有了无限的可能性。

| JulienPacaud \_ Homesick, 2011 |

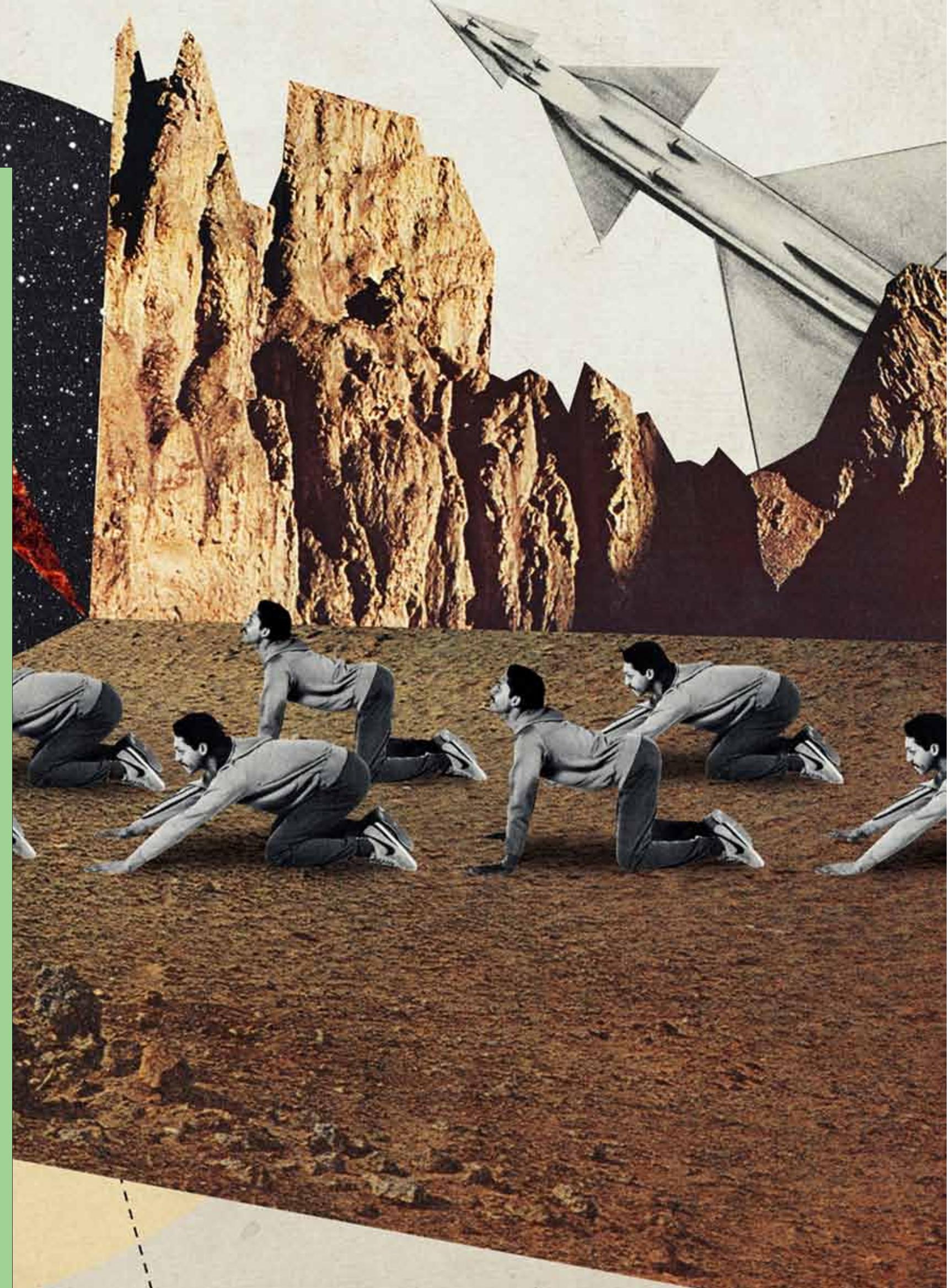
A notable example of the sea of change in the medium that occurred during the Internet age is "Pool Party," by American artist Agnes Montgomery, which was created for the cover of the band Panda Bear's album "Person Pitch," an album which interestingly uses the aural equivalent of collaging, through the techniques of sampling and looping. Using the songs as inspiration, Montgomery visually expresses the album's variety of musical influences, by subverting a photo of a children's pool party, littering objects and animals from around the world to create the sense of a global bohemian gathering, creating a whimsical and humorous narrative that is beautifully representative of Panda Bear's album and symbolic of how digital technology has allowed people increased accessibility to other cultures and one another. Agnes Montgomery's work also typifies the modern method of composing collages by hand, scanning the work and presenting the collages as prints, similar to the method of photographic scanning and printing, which she employs in exhibitions of her personal work, and is a great example of the combination of tactile and digital techniques that is widely used today.

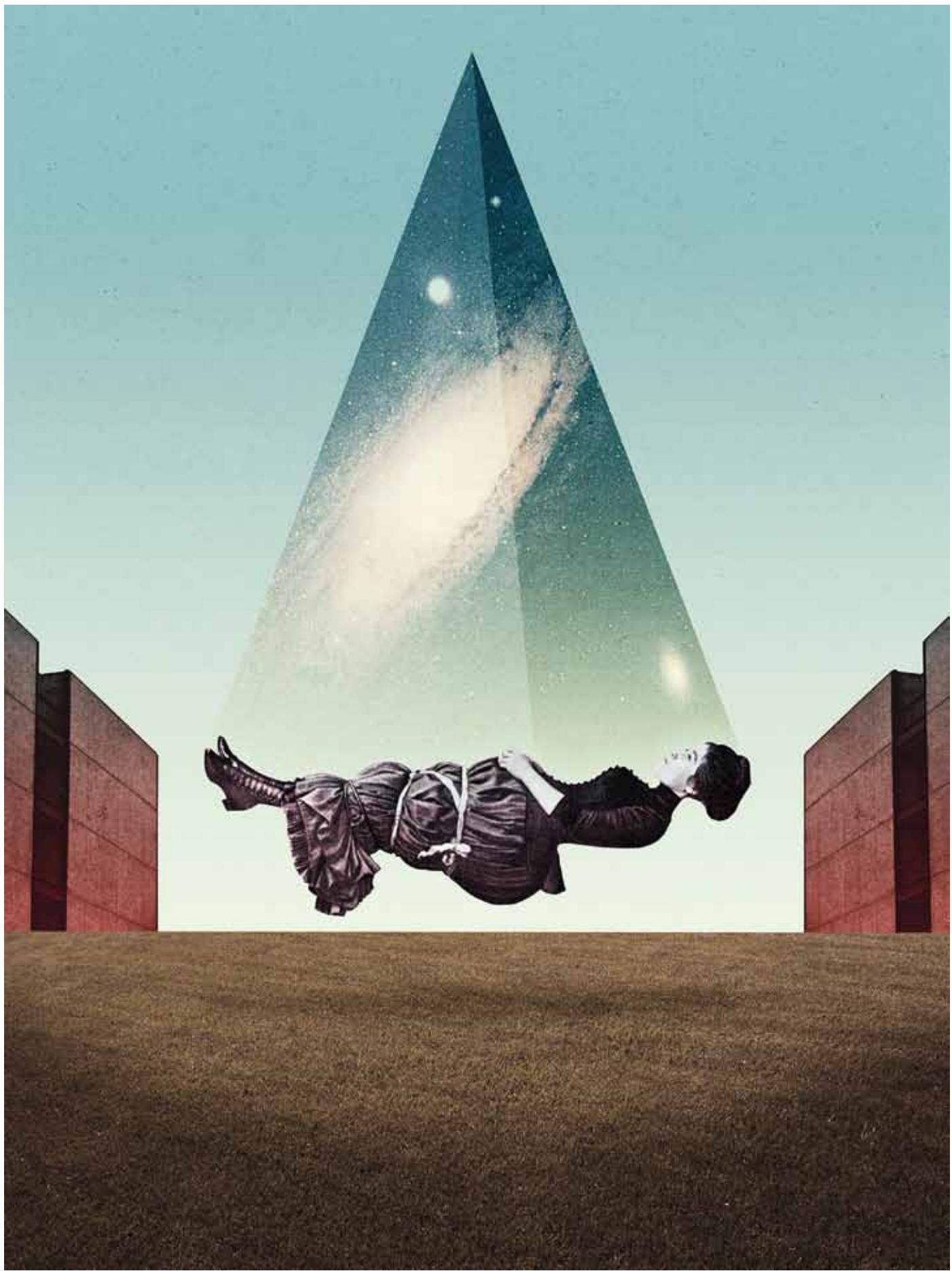
Another great example of how the medium can be used to tell the story of the time period they were created in is the work of Indian artist Nandan Ghiya, who, using a fascinating mix of photography, painting and assemblage, combined in a collage of techniques to mimic the pixelation caused by digital errors, essentially finds beauty in the mistakes caused by modern technology. Ghiya's "DeFacebook" series explores her cultural heritage, using creatively altered vintage Indian portrait photography to simultaneously comment and tell the story of how the digitization of media has affected both our connection to our past and our sense of identity. Ghiya further explains the effect of modern technology on artists and how it encourages creativity on her personal blog: "This technological potential has creative consequences. It changes our sense of what it means to make. It results in work that feels like play, work that turns

old into new, elevates the banal. Work that has a past but feels absolutely present. We want to give this work a new status. Things will be different from here on." A bold artistic statement that exemplifies how the current generation of artists using collage aim to use the medium to tell stories and comment on the current state of the world.

It should be acknowledged that digital techniques has been somewhat controversial within the medium of collage as one of the qualities that attracted many artists and admirers to the genre was the physical and rough quality produced by the classic cut and paste method of creating work, whereas digital collagists tend to produce work that is more precise, clean and print-based, rather than the unique one-offs that are the products of hand-composed work. However, working digitally should be seen as an additional technique to the medium that allows artists to create a different style of work, rather than one that is better or worse than physically cutting and pasting. Digital techniques have allowed collage artists a greater range of control over manipulating imagery, most notably allowing the ability to control the size and proportion of elements in relation to one another and the freedom to improve and experiment with color.

The work of French artist, Julien Pacaud, is a great example of how these techniques can be used to create pristine compositions. By combining precise digital cuts and the subtle blending and softening of edges and layers to help viewers to focus on a collage's narrative, it eliminates any visual distractions that the physical act of cutting and pasting would have created. Pacaud's work also incorporates a mixture of black & white photography and geometric shapes with elements of nature and space to create surreal compositions that can be seen as narratives exploring the relationship between humans and the world around them.





| JulienPacaud \_ Ceremony; 2010 |

《和子由踏青》

苏轼

大风歌一曲，子由同其声。

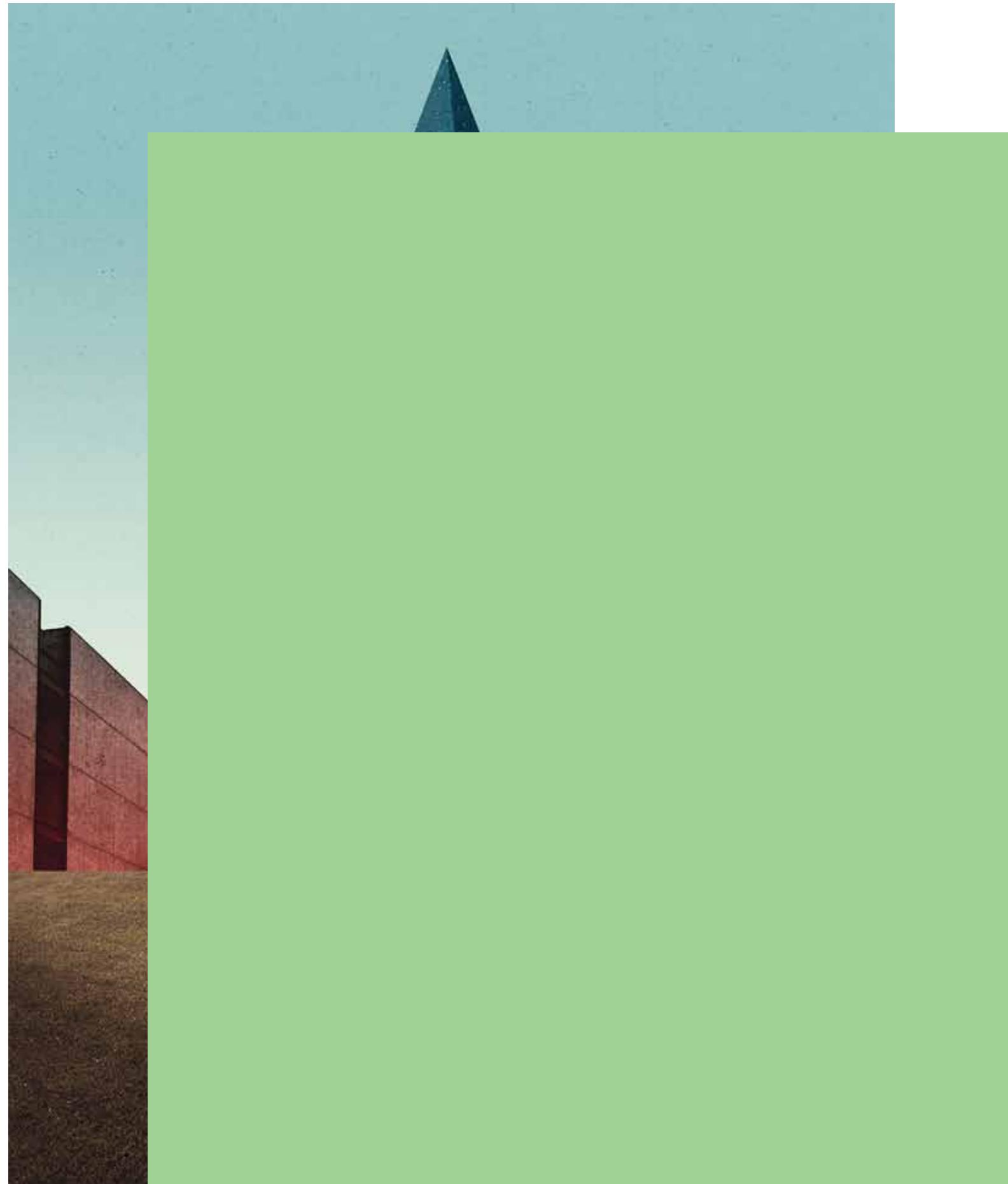
While Pacaud's digital work still retains a semblance to the general compositional feel of cut and paste collages, there are also a number of artists that fully embrace digital techniques, creating work that would otherwise be impossible to create physically by hand. The work of Australian artist, Tchmo, is a great example of this, employing digital techniques to layer imagery and manipulate color, resulting in works that construct a dream-like psychedelic environment exploring identity and perception. Tchmo's work suggestively creates mysterious narratives that cause the viewer to contemplate the mindset of the featured figures in playful and romantic compositions, using techniques that could only have been done in the digital age. Rather than creating pristine and "clean" looking imagery like Pacaud, Tchmo takes advantage of digital filters to reintroduce a variety of textures to his compositions that harkens back to the grittier visual style of cut and paste collages and screen printing.

Digital technology has not only affected the techniques, content and narrative capabilities of collage, but has also increased the venues that artists can use to release and bring exposure to their own work. For example, a quick search for "Collage" on creative social media sites like Flickr, yields a huge number of artists working in the medium. Modern technology has also allowed artists a greater variety of methods to gather imagery that would have potentially been forgotten: in addition to digital archives and the increased ability to obtain and purchase vintage publications, there is also an assortment of resource groups dedicated to compiling copyright-free imagery to be re-appropriated in collages, which is indicative of an interesting communal aspect that social media has created within the arts community on the internet and also how the medium could be seen as a shared exploration of the world's visual history.

Collage also allows artists to take on a number of roles which is often unacknowledged with the genre: such as curator (through the selection and filtering of imagery), sculptor (working with the tactile element of paper and the method of cutting, ripping and gluing to create new shapes and forms) and painter (from arranging and composing color to physically applying paint/digitally altering color). These are all roles that enable collages to tell a multitude of stories, from the abstract to the political. While artists in the past were limited to what they could obtain locally and the quality of those found materials, the techniques introduced by modern technology and the ever expanding abundance of image resources have created a truly endless amount of storytelling possibilities and visual styles to explore, further contributing to the harmonious collision of media, technique and history capable through collage.

He will go fill himself with wine  
And fall down drunk,  
Overcome by the magic of his own charms.

*Su Tung Po' translated by Kenneth Rexroth*



《和子由踏青》

苏轼

春风陌上惊微尘，游人初乐岁华新。  
人闲正好路旁饮，麦短未怕游车轮。  
城中居人厌城郭，喧阗晓出空四邻。  
歌鼓惊山草木动，筭瓢散野鸟鸢驯。  
何人聚众称道人，遮道卖符色怒嗔。  
宜蚕使汝茧如瓮，宜畜使汝羊如鹿。  
路人未必信此语，强为买符禳新春。  
道人得钱径沽酒，醉倒自谓吾符神。

# A walk in the country

article written by Arthur Solway \_ translated by 张译心

The spring wind raises fine dust from the road.  
Everybody is out, enjoying the new leaves.  
Strollers are drinking in the inns along the way.  
Cart wheels roll over the young grass.  
The whole town has gone to the suburbs.  
Children scamper everywhere and shout to the skies.  
Songs and drum beats scare the hills  
And make the leaves tremble on the trees.  
Picnic baskets and jugs litter the fields  
And put the crows and kites to flight.  
Who is that fellow who has gathered a crowd?  
He says he is a Taoist monk.  
He is selling charms to the passerby.  
He shouts, waves his hands, rolls his eyes.  
“If you raise silk, these will  
Grow cocoons as big as pitchers.  
If you raise stock, these will  
Make the sheep as big as elks.”  
Nobody believes him.  
It is the spirit of spring in him they are buying.  
As soon as he has enough money  
He will go fill himself with wine  
And fall down drunk,  
Overcome by the magic of his own charms.

另一种语言的转换都是相当复杂的，并且这个过程需要译者花费相当多的精力去思考感受。多年来，在批判文学界已探讨了许多翻译技巧和理论。《和子由踏青》的头十行营造氛围，描绘风景。之后，差不多是在诗的正中心部分，我们的注意力被一个非常简单的问题给左右了：“何人聚众？”就这样所有的要点都转移了。道人这个角色抓住了观众的注意力。随后简单朴素的踏青之旅便转换成了一个关于信仰的旅途。诗人当然知道这首诗的卖点是什么。诗人一直都知道。

苏东坡的原名苏轼（1036-1101）。他被认为是宋代最重要的，也是最具创新性的诗人之一。他来自四川，出生士家，不仅是一位作家、诗人，同时他还是一位艺术家、书法家、药理学家、美食家以及政治家。除了诗歌以外，苏东坡的其他关于11世纪中国的游记作品也相当盎然有趣。他因宋朝时期盐垄断和缺乏而写的严苛诗词而闻名却也因此而受到官僚们的弹劾，后来被流放至中国滨海的最边缘之地——旧称海南岛。在雷克罗斯的诗歌注释当中指出“宋朝初期便经历了贸易增长，人们的生活水平也有所改善，但时代却未如此开明，也就是因为苏东坡对政治和社会事务直言不讳地发表观点和评论，才导致了他人生的辗转起伏——被流放，后回朝当官，之后又被流放。”<sup>2</sup> 苏东坡在杭州的一段时期，西湖之美给予了他创作无限灵感，（并且也是在这里，在此生中他两次被任命为官员），他在这里撰写了2,700首诗歌作品中的大部分，还有其余800封存留下来的书信。

雷克罗斯特别喜欢宋代，他同时也认为苏东坡所做的诗词更加富有个性以及敏锐的洞察力。特别是他会把这些诗歌与唐代诸如杜甫这样的诗人所著的诗歌分开看，这些诗人的诗歌有一个更加清晰明确的道德基调。而苏东坡的诗更不会那么的压抑，反而充满了对佛教道教思想理论的价值思辨。雷克罗斯如是说，苏东坡的世界并不是那么的刻板，也不是那么的阴霾，就好像是我们自己的世界一样，哪怕是当今世界。<sup>3</sup>

《和子由踏青》是一个类似于小红帽童话主题的旅程，但却又不具有那样的神奇色彩。诗歌所表达的伦理道德或许是在质疑我们所听到的一切言论，亦或者是要让我们意识到有位道人在兜售能让我们的日常生活发生非凡改善的商品。也许这只会发生在童话故事中，但这些所有的故事、民间传说，亦或是诗歌，都是以某种特定的形式将人们联系在一起，也将我们和诗歌联系在一起。这些诗歌是如此奇妙的在我们故事般的生命中辗转反复，哪怕只是一些最细小的片段，都可以将我们引领到意料之外的画面中去，以至于我们会在生活的轨道中骤然驻步，去感受，去思考。当我再一次拜读这首诗，听之言，晓之语，品之味，便又一次沉迷于诗人那几近一千年前单纯的踏青之旅中。悄然然，我也像那踉跄的道人一样，也被它的魅力给征服了。

《和子由踏青》出自《中国古诗100首》一书，其译者是富有传奇色彩的美国诗人及翻译家肯尼斯·雷克罗斯，这是一本跨越数个朝代的古诗集，也是我所认为的古诗精髓，并且在近三十年中反复拜读。

我说的“精髓”，指的是在我们的生命中，读诗、关心诗歌的人会有幸读到一些诗歌，这些诗歌让我们的生活发生了一些改变——改变了我们对世界的看法，转而也影响着我们看待和理解自己的方式。

肯尼斯·雷克罗斯在旧金山文学界是一位核心人物，在20世纪50年代期间与垮掉的一代的诗人们相来往，其中包括艾伦·金斯伯格、杰克·凯鲁亚克、加里·斯奈德以及劳伦斯·弗林盖蒂等等，肯尼斯·雷克罗斯还常被称为“垮掉的一代之父”。随后，他脱离了这个群体，反而对特别是受到亚洲精神影响下的冥想派和抒情诗歌更为投契。他是美国第一批认真翻译中国及日本古诗词的诗人之一，出版发行了无数本广受好评的诗集，其中有1955年初版的《日本古诗100首》、《中国古诗100首》，以及1972年出版的《兰舟》，此书之后再版为《中国女诗人》。亚洲诗词对雷克罗斯来说有着一种特殊的吸引力，以至于他主要翻译来自中国和日本女诗人的作品。雷克罗斯的传记作者，琳达·哈玛丽安曾经提到，正是出于他对亚洲诗词的那种热切信奉和支持，才使他懂得如何去实现心灵和思维的转换：他翻译的8世纪唐代诗人杜甫的诗集被誉为是最出色的英语翻译作品。雷克罗斯对翻译的批判性认知，情感的生动表现是如此的令人惊讶。以至于出自他手的诗歌也被认为是迄今为止最为精炼纯粹的爱情之诗，超然卓越，富有着情欲和神秘色彩。

我对《和子由踏青》的喜爱，在于它电影艺术般的细节描写，亦或者说是诗的视角，通过对风景的涉略来构造成这样的抒情体——习习春风、尘土弥漫的道路、漫步饮水的人们，还有刚刚吹又生的青草、玩耍的孩童、在树上飘荡的叶子、星星点点的野餐厨余，还有乌鸦和风筝——直到我们将注意力转向中心人物，有一位道士正在兜售他那有神奇魔力的商品。我喜爱这首诗荒诞讽刺的风格。诗人苏东坡闻名于其晦涩的幽默感，这同时也时常给他带来诸多麻烦。

值得一提的是一个看似无名的评论者是如何诠释解读一首诗的。就像许多早期近现代的美国及欧洲诗人一样，雷克罗斯被亚洲诗歌的这种直白语调及其对细节和描述的朴素所深深吸引。但是他却拥有独一无二的天赋，为翻译作品添色加彩，使之富有涵延和淡释。所有的翻译——尤其是诗歌的翻译——从一种语言到

This poem comes from the slender and widely known collection 100 Poems from the Chinese, a classic anthology of poems spanning several dynasties and translated by the legendary American poet and translator Kenneth Rexroth (1905-1982). It is what I call an essential poem and one that I have studied, read and re-read now for nearly thirty years.

When I say 'essential' I mean how there are certain poems we come across in our lifetime—for those who read or care about poetry and what it brings to our lives—that can transform the way we see the world. And, in turn, how we see and understand ourselves.

Kenneth Rexroth was a key figure in the San Francisco literary world and associated with the Beat poets during the 1950s, which included Allen Ginsberg, Jack Kerouac, Gary Snyder, and Lawrence Ferlinghetti, among others, and is often referred to as the "Father of the Beat Generation." Rexroth later disassociated himself from the group feeling a closer kinship with meditative and lyric poetry that drew from the spiritual and especially from Asian influences. He was among the first poets in America to translate both traditional Chinese and Japanese poems in a serious way and published numerous critically acclaimed collections beginning in 1955 with One Hundred Poems from the Japanese, followed by 100 Poems from the Chinese, and later the *Orchid Boat* (1972) reprinted as *Women Poets of China*. He had a particular affinity for Asian forms with a focus on translating women poets from China and Japan. Linda Hamalian, Rexroth's biographer, has suggested how this intense engagement "reveals a transformation of both heart and mind."<sup>1</sup> His translations of eighth century Tang Dynasty poet Tu Fu 杜甫 are considered some of the best renderings in the English language. Rexroth's critical recognition for translating poems that so vividly expressed the observations and emotions of someone from another gender or culture is astonishing. His own poetry is some of the finest love poetry ever written and has been called transcendent, erotic, and mystical.

What I love about "A Walk In The Country" are its cinematic details, or the eye of the poem, as it pans the landscape to construct its narrative—the spring wind, a dusty road, people

<sup>1</sup> From the introduction of *Sacramental Acts: The Love Poems of Kenneth Rexroth*. Ed. Sam Hamill and Elaine Laura Kleiner. Copper Canyon Press, 1997. Copyright for the Introduction © 1997 by Sam Hamill and Elaine Laura Kleiner.

<sup>2</sup> Rexroth, Kenneth. *One Hundred Poems from the Chinese*. New Directions, 1971, p. 141

<sup>3</sup> Ibid.

strolling and drinking, the young grass, children playing, the trembling leaves on the trees, the scattered trash of a leftover picnic, the crows and kites—until we come to our central character, a Taoist monk hawking his magical wares. I love the poem's absurdity and satire. The poet Su Tung P'o was known to have a harsh sense of humor that often caused him a lot of trouble at times, too.

What's worth noting, too, is how the poem is spoken by a seemingly anonymous observer. Rexroth, like many early modern and contemporary American and European poets, had long been attracted to the straightforward tone and simplicity of detail and description in Asian poetry. But Rexroth had a unique flair for building the tension and release of his translations. All translation—and particularly with poetry—from one language to another is complex and requires a great deal of thought and sensitivity on the part of the translator. Over the years many different techniques or theories to the approach of translation have been explored and discussed in critical literary circles. The first ten lines of "A Walk In The Country" build the tension and scenery. Then, almost at the very center of the poem, our attention is diverted by the simple question: "Who is that fellow who has gathered a crowd?" All heads turn. The Taoist monk now has his captive audience. What begins as a simple walk in the country becomes a journey about belief. The poet, of course, knows what's really on sale. Poets always do.

Su Tung P'o, or Su Dongpo as he was also called, was originally named Su Shih (1036-1101). He is considered one of the most important and innovative poets of the Song Dynasty. He came from Sichuan, from a political family who were also scholars, and was not only a writer and poet, but also an artist, calligrapher, pharmacologist, gastronomist, and statesman. Besides his poetry, his other writings are of interest in the understanding of 11th century Chinese travel literature. He was known for writing scathing poems about the salt monopoly and shortages during the Song era, and not without repercussions from court officials. He was banished, exiled to the farthest areas of coastal China, which at the time was Hainan Island. In his notes on the poet, Rexroth cites how "the early years of Song witnessed an increase in trade and rise in the general standard of living, and because of Su's outspoken views and criticism on both political and social matters it led to a difficult life of ups and downs—out to exile, back to the court, back to exile again." But it was in Hangzhou, a place that inspired him with the beauty of its West Lake, (and where Su was an appointed official twice during his lifetime), that he composed most of his 2,700 poems and 800 surviving letters.

Rexroth was particularly fond of the Song period and saw Su's poetry as more personal and intuitive. In particular he saw how it differed from Tang dynasty poets like Tu Fu whose poems had a clearer moral tone. Su's poem were less compressed and filled with speculation about the value of Buddhism and Taoist philosophy. Su's world was a less precise or cloudy one, Rexroth thought, and much like our own even today.

"A Walk in the Country" is a journey that shares little with our Little Red Riding Hood fairytale theme, but is not without its own magic. The moral of the poem might be to question everything we hear, or beware of monks selling goods that promise to make miraculous improvements to our everyday lives. Perhaps it's merely in the telling, how all stories, folklore, or poems connect us in certain ways and how we connect with them. How those mysterious twists and turns through our own narrative forests lead us to unexpected images and descriptions, even the tiniest fragments, that can startle or stop us suddenly in our tracks to convey our feelings and thoughts. When I read this poem again, listening to what it says and sounds like, how it feels in my mouth, I am enchanted by the poet's simple tale of a walk in the countryside that took place nearly a thousand years ago. And, like our tipsy monk, I too am overcome by its charms.

自1978年起，亚瑟·索尔威的诗歌及散文便开始刊登在众多杂志刊物上。最新一期为《安提阿评论》(The Antioch Review)以及即将出版的《波士顿评论》(the Boston Review)。亚瑟担任上海詹姆斯·科恩画廊总监一职。该画廊是2008年首家从纽约搬迁至大陆成立的画廊，并为像理查德·隆、比拉·维奥拉、艾利克斯·卡兹、弗朗切斯科·克莱门特以及路易斯·布尔茹瓦这样的当代艺术家举办国际展览。画廊亦展出中国及其他亚洲地区的杰出的新兴艺术家的作品，如季云飞、泽拓、王曼达、邵柏模以及史志瑛。亚瑟·索尔威现在工作并居住于上海。

Arthur Solway's poems and essays have appeared in numerous publications since 1978. Most recently in The Antioch Review and forthcoming in the Boston Review. He is the director of James Cohan Gallery Shanghai, the first gallery from New York to establish itself in mainland China in 2008, exhibiting international contemporary artists such as Richard Long, Bill Viola, Alex Katz, Francesco Clemente, and Louise Bourgeois. The gallery also represents prominent and emerging artists from China and the Asian region such as Yun Fei Ji, Hiraku Sawa, Wang Xieda, Taibaimo, and Shi Zhiying. He lives and works in Shanghai.

C H A P T E R



# 用视觉 说故事的人

V I S U A L \_ S T O R Y T E L L E R

# Luis Sezões

F A L E N - E M P I R E

“落日帝国”展示了一系列“瘦骨仅存”的大型广告牌，透过它们，我们可以看到葡萄牙境内不同地区的各种景物。这些昔日风光无限的广告牌，曾经是用来宣传政治和产品营销活动，如今只能默默的伫立着，成为欧洲经济、政治和社会现状的旁观者，见证着市场崩溃、高失业率和繁华不再日渐衰落的“落日帝国”。框在黑白照片中的景物似乎正在恢复活力，透过前面的广告支架，看着眼前“后资本主义”时代的巨幅画面。我们不禁要问，后人将如何看待这个时代，以及这些破败的景象还会不会再延续下去。

In the “Fallen Empire” series we are presented with skeletal like poster boards set against different landscapes throughout Portugal. These advertising boards used to promote various political agendas, marketing campaigns and consumer products, now they bear as a witness to the current economic, political and social situation experienced in Europe, as reminders of crashed markets, unemployment and less prosperous times, that of the ruins of fallen empires. The black and white photographs frame the landscape in their new wake, perhaps offering a moment to consider the remains, the bigger picture of this future post-capitalism. This leads us to question how our successors will look upon this time and if there will be ruins to be seen.

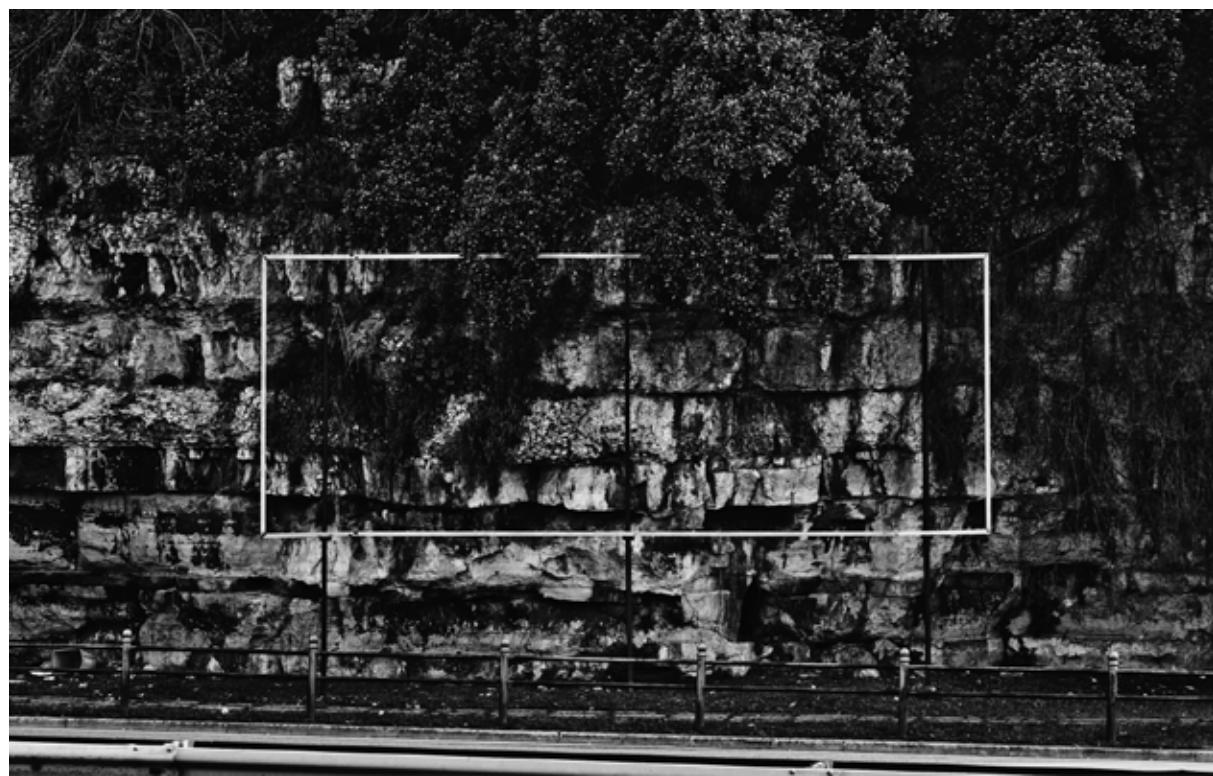




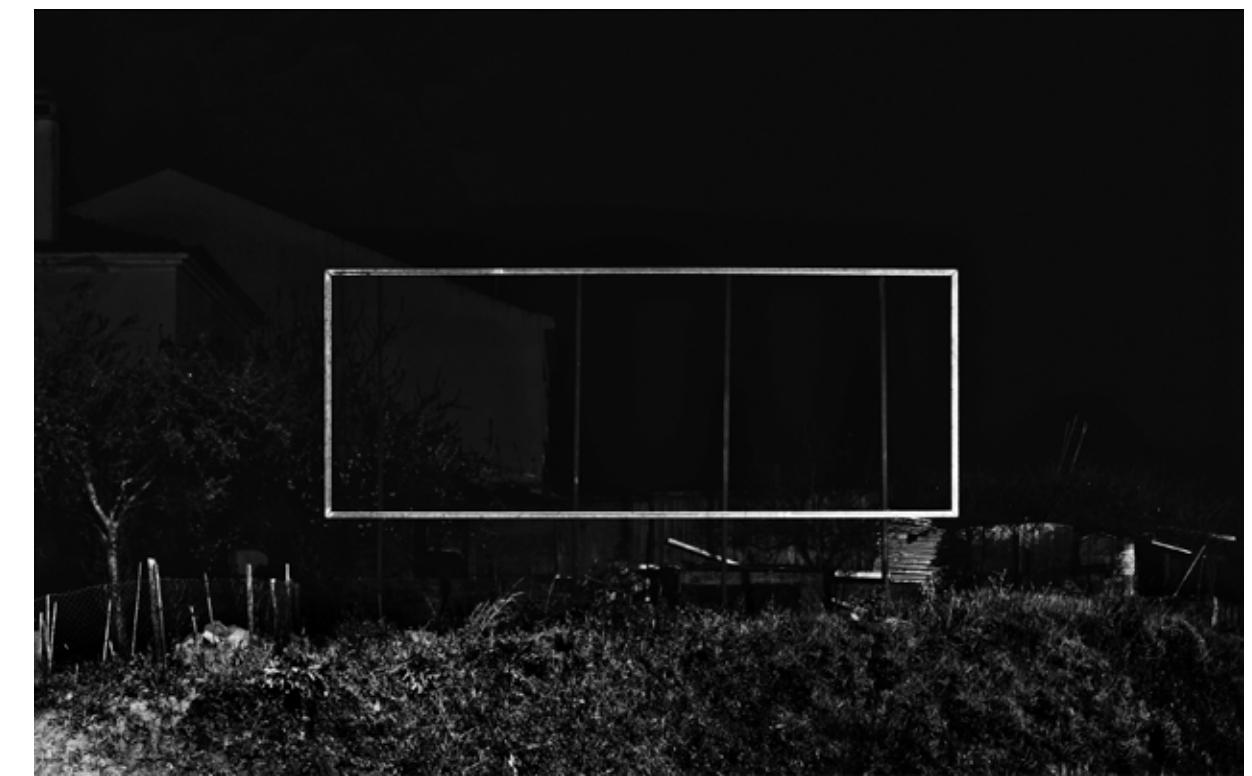
| # 4 |



| # 5 |



| #10 |



| #15 |

## THE END<sup>\*</sup>

Little Red Riding Hood took off her clothes and got into bed. She was greatly amazed to see how her grandmother looked in her nightclothes, and said to her:

“Grandmother, what big arms you have!”  
“All the better to hug you with, my dear.”  
“Grandmother, what big legs you have!”  
“All the better to run with, my child.”  
“Grandmother, what big ears you have!”  
“All the better to hear with, my child.”  
“Grandmother, what big eyes you have!”  
“All the better to see with, my child.”  
“Grandmother, what big teeth you have!”  
“All the better to eat you up with.”

And, saying these words, this wicked wolf fell upon Little Red Riding Hood, and ate her all up.

\* End taken from Charles Perrault's version of Little Red Riding Hood, 1697.  
original title "Le Petit Chaperon Rouge"

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