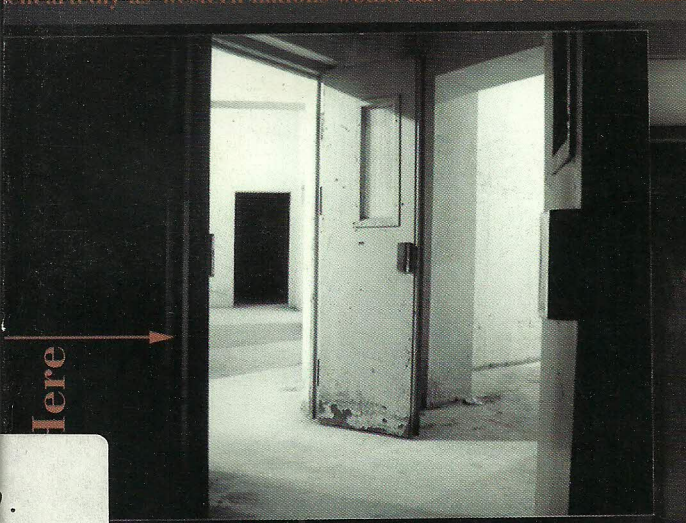


public. Although the demand for and interest in new Chinese art is booming right now in China, 3000 Years in New York this northern spring also...
 The encouraging... the...
 The contemporary Chinese art community has been...
 institutions to specifically foster and collect contemporary work...
 Art in the new year. The controversy which surrounded the...
 without substantial or reliable sources of financial patronage...
 Chinese art community... and their... situation for new art...
 collect contemporary...
 prevents international viewers...
 seemingly insurmountable cultural gap prevents international view...
The Moment of Exposure □ By Zhang Zhaohui
 is emerging directly from...
 roots; that the art is emerging directly from...
 engaging in many different pro... historical context, and so can...
 re... of more... universal relevance. It's as if we're all audience...
 ny view, what we are witnessing here is of more universal relev...
 a cathartic experience for the participants and it is for the vi...
 both those recently received and long repressed, in a perpetua...

CORRUPTIONISTS

第1版
 特稿
 偏执



CORRUPTIONISTS

state...
 spect...
 corrupt

corrupt [kə'rupt] 1 a. ① 腐败的; 贪污的: the ~ system of capitalism 腐败的资本主义制度 / ~ officials 贪污官吏 / ~ practices 腐败的行径 (尤指行贿受贿) ② (语言、版本等) 讹用的; 多讹误的: the ~ form of a word 一个词的讹用形式 / a ~ text (因传抄等而) 错误百出的文本 ③ 腐烂的; 污浊的: ~ air 污浊的空气 ④ vt. ① 使腐败, 腐蚀: Pornographic literature and art ~ the minds of young people. 色情文艺腐蚀年轻人的心灵。 ② 贿赂, 收买 ③ 使腐坏, 使污浊 ④ 讹用 (语、词等); 使 (稿本等) 掺杂讹误 ⑤ vi. ① 腐坏; 腐烂 ② 腐败, 堕落 ③ ~ly ad. / ~ness n.

corruptible [kə'ruptəbl] a. ① 易腐坏的 ② 可收买的, 易腐化的 ③ corruptibility [kə'ruptə'biliti] n. / corruptibly ad.

corruption [kə'rupʃən] n. ① 腐坏; 腐化; 败坏: ~ of social morals 社会道德的败坏 ② [古] 起腐化作用的东西 ③ 贪污; 贿赂 ④ (语词的) 讹用, 讹误 ⑤ [美方] 脓 ~ of blood [英] [律] 血统玷污 (禁止重罪犯享有、继承、传授财产、称号等的法律规定)

corruptionists [kə'rupʃənɪsts] n. ① 腐坏分子

corruptive [kə'ruptɪv] a. 引起腐坏的; 引起腐化的 ② ~ly ad.

corset ['kɔ:sɛk] n. [动] 紧身衣

corsetage [kə'sɔ:ʒ] n. ① 女服的胸部; 胸衣 ② [美] 装饰女服胸部 (或腰部) 的花束

无论他们是多么频繁地出出进进在世界各地参加联...
 形态的陌生与创作者的执着之间的...
 独》中, 奥雷良诺将军在经历了几十次起...
 出于生存的勇气还是精神的坚韧, 终于定下身...
 或是生活勇气。做了小“金”鱼换金子, 换来...
 示了一种关注。奥雷良诺将军的偏执就其个...
 开放结构。在各执一端的偏执...
 当代艺术的展示方式, 甚至可能是艺术走...
 定的主题, 没有集体性的...
 点害怕自己以及“不期而遇”的...
 陌生与创作者的执着之间的落...
 奥雷良诺将军在经历了几十次...
 勇气还是精神的队落... 竣工自息

浏览“偏执”
 正金地呕心沥血或多...
 展或举办个展, 对于...
 总会有“不期而遇”的...
 确造成一种“偏执”的印象。《...
 后, 不知是人老了还是心...
 多小镇, 开始了做小金鱼的...
 小金鱼……。这种极具隐喻性的...
 为主题的这个艺术展。似乎尝...
 这不仅是当代思想家讨论的...
 境。这个策划思路其实意味着...
 怎么着都行。这倒有些后现代...
 够偏执, 而有些作品偏执得让人...
 点害怕自己以及“不期而遇”...
 陌生与创作者的执着之间的落...
 奥雷良诺将军在经历了几十次...
 勇气还是精神的队落... 竣工自息

张大力 Zhang Dali
黄岩 Huang Yan
赵半狄 Zhao Bandi
郑国谷 Zheng Guogu
卢昊 Lu Hao
王兴伟 Wang Xingwei
赵勤 刘健 Zhao Qin Liu Jian
波尔坦斯基(Christian Boltansky)
徐若涛 Xu Ruotao
徐一晖 Xu Yihui
曹小冬 Cao Xiaodong
徐舜 Xu Shun
徐宏民 Xu Hongmin
赵亮 Zhao Liang
王强 Wang Qiang
刘峥 Liu Zheng
吴小军 Wu Xiaojun
Nadine Minkwitz
刘波 Liu Bo
陈庆庆 Cheng Qingqing
焦应奇 Jiao Yinqi
顾德鑫 Gu Dexin
辛勤 Xin Qin
子曰 Zi Yue

偏执
Corruptionists

The Moment of Exposure

By Zhang Zhaohui

Exposure is a word which has widely used in Chinese mass media in recent years, such as in the course of the exposure of the former mayor of Beijing, Chen Xitong's degenerate lifestyle and practices, as well as most recently in local reports on the latest Clinton sex scandal. In Chinese context, exposure means to uncover, depose, document, present, and express. In this short essay, exposure refers to the moment that artists who have hitherto remained on the margins of society have the opportunity to express themselves and their ideas by showing their works in public.

In 1998, contemporary Chinese art has attained a new position of prominence in the international art world. The work of Chinese artists has become increasingly more visible in a good number of international art events - the highlight perhaps being the huge Inside Out exhibitions held by the Asia Society in New York this Fall which will head to the San Francisco Museum of Modern Art in the new year. The controversy which surrounded the choice by the Guggenheim Museum of contemporary works that had the approval of the Chinese government for inclusion in their mammoth China 5000 Years in New York this northern spring also drew attention to the state and circumstances of contemporary art in China.

The encouraging news of these events and their success has been sent back to China across the Pacific Ocean. The contemporary Chinese art community has been engaging in many different projects since the beginning of the summer, echoing the big events on the other side of the globe. Without having institutions to specifically foster and collect contemporary work - or any other official support or even sanction for that matter - and without substantial or reliable sources of financial patronage coming from the private sector, the situation for new art in China still remains very hard.

Nevertheless, the contemporary Chinese art is doing what it can to respond to and express the circumstances endured under and created by the remarkable transformation continuing apace in the People's Republic. Although the demand for and interest in new Chinese art is booming outside China, a seemingly insurmountable cultural gap prevents international viewers from truly understanding the work being produced. The suggestion is that Chinese art cannot be separated from its social context and cultural roots; that the art is emerging directly from China's specific contemporary and historical context, and so cannot be otherwise comprehended.

In my view, what we are witnessing here is of more universal relevance. It's as if we're all audience at a colossal performance work - perhaps not unlike the social sculptures of the German artist-shaman Joseph Beuys - which is as much a cathartic experience for the participants and it is for the viewer. Like Beuys' signature work, Chinese modernization has been an extraordinary working through of so many ideas and desires, both those recently received and long repressed, in a perpetual state of near full-blown trauma.

For the outside spectator, there has not merely be the thrill to be had of watching a society reconstituting itself - its most fundamental anatomical details and existential tenets all on display - but also the affront of dealing with the Chinese way of doing things differently. Coming up against many of the same challenges which increasingly face societies and individuals the world over similarly beset the

tensions and temptations of modernity and postmodernity, China's leaders, dissidents and artists have all refused to embrace Western solutions as wholeheartedly as Western nations would have liked. The non-Chinese spectator finds him or herself presented with and even challenged by alternative answers to common problems - not only revealing the different cultural factors at play in China, but also relativising the decisions made and practices pursued in the comparative societies.

At the turn of the century, with international community's focus on China, for reasons artistic and otherwise, young Chinese artists seem very lucky. In the process of ongoing global reconfigurations, new Chinese art is still itself developing, the contemporary internationalization of culture worldwide has in fact drawn new Chinese art out from a provincial phenomenon into an global affair.

How can Chinese artists deal with all these situations?

Within China, they are confronted by events and circumstances which are both globally and universally experienced, such as those of pollution, urban congestion, mass unemployment, economic downturns, environmental destruction and the internationalization of markets and cultures. Added to this, are other incidences and factors which are particular to China and its situation, such as overpopulation, massive infrastructural change being wrought in state industries, the economy and the government, the propensity for natural disasters like the flooding of China's major rivers and the dismantling or at least re-constitution of the governing state ideology while maintaining an authoritarian state. In course of meeting all of these challenges, China charges forward. An analogy might be drawn from the decision to raise the speed limit of the nation's inter-city trains twice in the last ten months: from 80 to 120 kilometers an hour in April, and then in October again up to 150 kilometers an hour.

How to contend with all of these problems, both those globally shared and specifically Chinese, and how live at peace in the modern world, is the question that perplexes the serious artist. Rather than attempting to fit their own ideas within any received theories or perspectives, the artists in this exhibition have instead turned to their own thoughts and consciences, in the attempt to elicit a genuine and unusual responses to the problems faced.

Accordingly, within the show, there are a wide variety of styles, genres, and methodologies. It is impossible to generalize a common logic and criterion, and neither have the participating artists been content to simply juxtapose ephemeral phenomena but rather have each tried to present a portrait the diversity of the world. Whether they have succeeded or not, one can feel the strong emotion and incisive opinion in which has gone into all the work presented.

If they all share one feature, then it's humor, which they include in the hope of delighting the viewer and putting him or her at ease, or to provoke a sense of self-consciousness and re-examination. Although their work is primarily based in Chinese reality, the artists do not limit themselves within these geographical boundary. Rather, they would like to depart from China and extend their concerns to the wider domain.

The participating artists emphasize their own distinctive ideas, their own instincts and sense of detachment from the materialism-oriented secular world, but they do so not to offer a new set of social conventions. At the most, they want to find an alternative approach to understand the world. Thanks to their own individual perspectives, they have been able to see through the sophisticated social complexity, the problems of all the world and of China, and express something unexpected, unconsidered and unresolved.

浏览“偏执”

舒可文

中国的当代艺术无论在艺术家之间是多么一本正经地呕心沥血或多么开心的起哄，也无论他们是多么频繁地出出进进在世界各地参加联展或举办个展，对于中国公众来说，面对它总会有“不期而遇”的哑然失语。作品形态的陌生与创作者的执着之间的落差，的确造成一种“偏执”的印象。《百年孤独》中，奥雷良诺将军在经历了几十次起义之后，不知是人老了还是心老了，不知是出于生存的勇气还是精神的坠落，终于定身于马孔多小镇，开始了做小金鱼的循环游戏亦或是生活方式。做了小“金鱼”换金子，换来金子做小金鱼……。这种极具隐喻性的情节提示了一种关注。奥雷良诺将军的偏执就其个人而言，我们无法评判其价值，但在马孔多的百年背景中，在公共性的开放结构中，造成了一种差异，也随之具有了观赏和阅读的价值。

以“偏执”为主题的这个艺术展，似乎尝试着一种开放结构。在各执一端的偏执之间构成公共性，这不仅是当代思想家讨论的话题，也是当代艺术的展示方式，甚至可能是艺术走向的必备环境。这个策划思路其实意味着它没有确定的主题，没有集体性的一致趣味，只要偏执就行，怎么着都行。这倒有些后现代的“why not”的宽容。虽然有些作品还不够偏执，而有些作品偏执得让人心烦。

使我想到中国当代艺术与公众的“不期而遇”的失语状态的正是吴小军的泥塑《不期而遇》。这个作品中的两尊人像虽然有陕西民间泥塑的粗拙外表，但其神韵却完全不同，它把“粗”推到了“糙”，把“拙”推到了“无耻”。在两个人形化的粗糙灵魂背后却有一个那么如梦如幻的绚丽背景。如果有必要，我们能就此附会出有关人类精神与我们生存现状的多重意义，如果仅仅让我多看几眼，我竟有点害怕自己以及“不期而遇”的同类。

徐宏民的油画《暗灰》、刘波的油画《五角星》和曹小冬的纸本水墨《水》都是在平面上凝结粘液质般的专注。《五角星》的符号作为一种主化的代码是我们极为熟悉的，它虽然与我们的生命不同构但却几乎是一部分。五角星在画面的中心，占有一个最为稳固的地位，然而它放射的光芒冲溢四周，对中心并且也是其来源形成的压迫和漠视虽然没有造成消解，但时间的不可阻挡的流动感和空间的无限扩张尽显其中。

《水》是由淡墨在水中漫漫洇化而成，相同的过程得到不同的印痕，其恬淡轻闲之中的自敛与《五角星》同有动态又大异其趣。说《水》有顺其自然已经是种奢侈，所以它的恬淡其实映显示着其一个亚文化群的无望的努力。因此其中的轻闲不仅不能让人轻闲，倒是叙说出一种悲壮和疲惫。

《暗灰》的浓色和执一如果不把人逼疯，也会让人在视觉有暂时失明的错觉。这是另一种疲惫。它很容易地让我想到后现代文化思潮对现代性的批判。后现代思潮所能利用的全部资源皆来自于现代性，所以，它没有超出现代性的语境，也没有关于未来的明确方案，它眺望的是一个没有图景的未来，它的创新和反叛常常以歪曲现代价值的形式出现，在现代价值的脸上抹黑却没画出另一张脸，只能一层一层地抹黑。

或者使严肃的困境变成可笑的玩闹。这是摄影《平民时代》的手段。赵勤、刘健在这一套作品中不厌其烦地复制着不同年代里的具体而典型的记忆，只是用了“后现代”的脸孔。经由现代武器——电脑的这一复制，按他们自己的话说“人跟周围的背景就错位了”，荒诞性和戏剧性以及偶然性出现了。他们愿意把这叫“起哄”。因为这个由平民的笑构成的平民时代跟起哄有点关系，他们跟着大家一起起哄好像是为了摆脱“累”的状态，同时也能“近距离”地挠挠社会的痒痒。

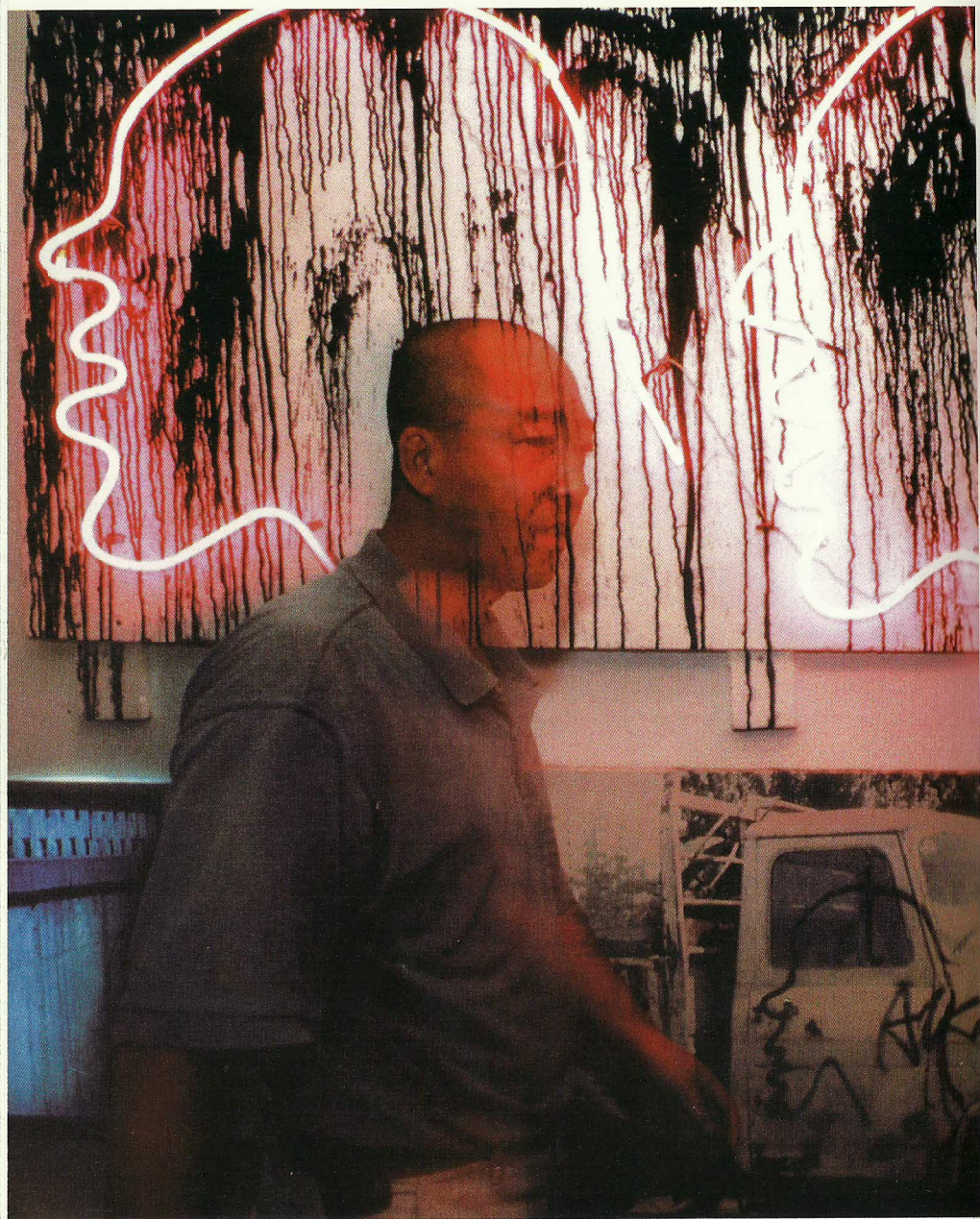
郑国谷的摄影作品《太阳照耀》选取了一个最有普遍性也是最抽象的符号作为对象。虽说“太阳每天都是新的”，但我们每天都叫它太阳，每天都不给它改名，永远永远。些微的差别在摄影机看来有差别，在阳光照耀下的人们看来无差别。就像“杰克逊将军的马”故事中的病人和医生。这病人是精神病人，医生看他每天在努力地写作认为他可能痊愈了，就问他在写什么，病人答：“在写小说。”医生拿过手稿看到：“杰克逊将军骑上马，吆喝道‘走！走！走！走！……’”如此“走”了几十页，医生问这是怎么回事，病人答：“那匹马硬是不走。”结果是医生继续把这个“作家”扣留在医院。医生和病人孰是孰非，谁明白谁糊涂，谁无视生活谁敏锐认真，双方都难以设身处地。拿这个故事和郑国谷的作品比较并无深意，只是在“偏执”的题目下让人浮想泛滥。

王强的作品，两件西装，直白地明喻着当下的“接轨”欲望。一件西装上绣着龙凤图案，似乎是中国传统文化与西方传统文化的混杂；另一件西装半边中国的世俗方格布，半边西式的世俗灰毛料，像是中西平民文化的拼凑。正襟危座中见滑稽，中庸周到中露谗妄。一片“接轨”声中，私人性、差异性被文化殖民的一方与被殖民的一方同时关注到，如何保存文化差异在必须建立公共性的世界环境中已经是一个重大的话题。至少，像这两件西装昭示出的生硬组合是令人不满的。不过，对于连体人也未尝不可一试。

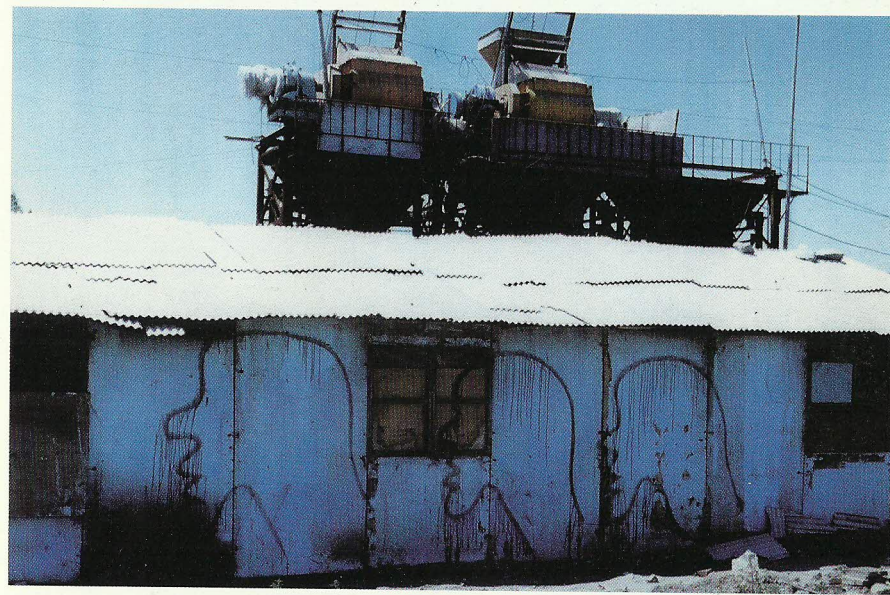
徐一暉的装置《乌托邦验钞机》依然走“艳俗”偏锋。整个作品金光灿灿，其中设一按钮，所验之钞被萤光粉做了手脚，按一下按钮，1元的人民币被“验”成百元大票。乌托邦曾是多么令人想往，就像今天腰缠万贯令人想往，区别在于乌托邦是公正、和平、安宁的理想国，那里没有欺诈，所以也没有验钞机；而“乌托邦验钞机”的弄虚作假本身正是对公正、和平、安宁的颠覆。乌托邦也就不择手段了。呜呼，此想往不是彼想往。为了乌托邦，我不下地狱让谁下地狱；为了乌托邦，我不欺诈谁来欺诈。艳俗到了这一步，也就凸现出对艳俗的批判了。

在中国当代艺术中，对中国文化符号的使用也是一类。如陈庆庆的装置作品《女性系列之二，棺》的缠足人的鞋，如卢昊作品中的天安门，无不叙说着自身文化在世界语境和当下生活中的深重与无奈。这种文化身份不是埋葬一双缠足小鞋就可以改变的。也许解决这其中的问题不是艺术家的天职，但是如何认同自己如何使用自己的文化代码的确是所有文化参与者面临的问题。

偏执，在葛洛夫手里是生存的开道利斧，在医生们眼里是病态的失常。偏执，可以是勇气的体现，也可以是坠落的借口。但偏执是有潜力的。



张大力
Zhang Dali



对话 1997年 北京
Dialogue 1997 Beijing