

大卫·乔斯利特：这些作品的生命在话语中得以延续|展前访谈

2016-07-01 北京民生现代美术馆



《关系》

Q：我知道您对杜尚有很深的研究。杜尚在中国当代艺术中有着特殊地位，作为一位先锋艺术家、奇人与反媚俗主义者，他的艺术似乎也有恒久与无常的意味。您认为什么是当代艺术中的永恒与无常？

A：杜尚发明了几种表达时间的方式。在现成品成为艺术之前，杜尚就通过刻字或命名的方式创造过现成

品，他认为《大玻璃》是一种玻璃中的“延迟”。对于杜尚而言，艺术作品始终离不开时代。例如，他选择的现成品经常在命名之后不知去向，但杜尚多年来一直坚持复制和出版这些作品——换言之，这些作品的生命在话语中得以延续。杜尚认为如果一个作品的话语环境恒久不变，那么艺术的客体则不需要永存，这正是很多现成品实现永恒的方式。



《第二历史》

Q：改革开放三十余年以来，中国已经从大众社会转型成极端市场化的社会。张大力的艺术一直在抨击中国社会，《第二历史》和《我们》等作品引发人们思考、让人们感受痛苦，但这些作品此次无法参展，您认为艺术家应肩负社会批评的责任吗？

A：张大力的早期作品无法参展实属遗憾，但所幸其中一些作品因被出版而为人所知，甚至在西方可以见到。很多权力的形式只能通过视觉呈现——例如政治家发言、大众文化、广告，以及艺术内在的威望。借用这些视觉形式理解和批评社会是艺术家工作中的一个重要维度。



《我们》 WE 材料：人体标本 2009

Q：作为一名经验丰富的资深策展家，您如何建立不同艺术家之间的联系从而安排展览的架构？

A：展览的沟通方式不同于论文和书籍。在一个优秀的展览中，艺术家和作品共同建立的是文字叙事无法或很难实现的回应和联系。展览应该讲述的是一个文字永远无法传递的彻头彻尾的视觉故事。



《广场》

Q: We know you are an expert on Duchamp. Duchamp has a special place in Chinese contemporary art. He is considered avant guard, strange, anti conformist it looks like his art has the taste of permanence and impermanence. What do you think is permanence and impermanence in contemporary art?

A: Duchamp invented several ways of addressing time. He spoke of conceiving readymades in advance of claiming them as artworks through his act of inscription or nomination, and he spoke of his Large Glass as a "delay" in glass. For him, the work of art was always contingent within time. For instance, the readymades he chose were often lost soon after he named them, but they persisted in their reproduction and publication over time—in other words, they lived on in discourse. For Duchamp, the object of art could be impermanent if the discourse surrounding that work became permanent, as it has with many readymades.



《第二历史》

Q:After over thirty years of reforms and opening up China has transformed from a common people society into a extreme marketization society. Zhang Dali's art has always criticized this society, he has created works such as A Second History and Us, works that make people think and make people feel pain, these works can't be exhibited, do you think an artist has the responsibility to criticize society or should only express himself?

A:It is a pity that Zhang Dali's early works cannot be exhibited, though some are known through publication, even in the West. There are many forms of power that are specifically visual—these include the rhetoric of political leaders, mass culture, advertising, and the prestige carried by art itself. Addressing these visual forms of power as a way to understand and criticize society is an important dimension of the artist's work.



《我们》 WE 材料：人体标本 2009

You have curated many exhibitions, how do you put different artists in relation to each other and create the structure of the exhibition?

Exhibitions communicate differently from essays or books. In a good exhibition the juxtaposition of artists and artworks creates a relay of echoes and relationships that would be hard, if not impossible to establish in a textual narrative. An exhibition should tell a story that is entirely visual and could never be fully translated into words.



《第二历史》



大卫·乔斯利特 (David Joselit) 是纽约市立大学研究生院艺术史专业的卓越教授，他曾在加州大学，加州尔湾大学任教，2006-2009年担任耶鲁大学系主任。他是《无限回归：杜尚1910-1941》，《1945年以来的美国艺术》，《反馈：电视对抗民主》和《艺术之后》的作者。他是2015年在慕尼黑布兰德霍斯特美术馆举办的“绘画2.0:信息时代的表达”的策展人。大卫·乔斯利特还是《十月》杂志的编委。

David Joselit is Distinguished Professor in the Art History PhD Program at the CUNY Graduate Center. He has taught at the University of California, Irvine, and Yale University where he was Department Chair from 2006-09. Joselit is author of *Infinite Regress: Marcel Duchamp 1910-1941* (MIT, 1998), *American Art Since 1945* (Thames and Hudson, 2003), *Feedback: Television Against Democracy* (MIT, 2007), and *After Art* (Princeton University Press, 2012). He co-organized the exhibition, "Painting 2.0: Expression in the Information Age," which opened at the Brandhorst Museum in Munich in 2015. He is an editor of the journal *OCTOBER* and writes regularly on contemporary art and culture.



恒久与无常

张大力新作展

Permanence And Impermanence

New Works By Zhang Dali

总策划 周旭君
Chief Curator **Zhou Xujun**

策展人/学术主持 吴洪
Curator/Academic Director **Wu Hong**

策展助理 李珂珂
Co-curator Assistant **Li Keke**

主办
中国民生银行
北京民生现代美术馆
Organizers:
China Minsheng Bank
Beijing Minsheng Art Museum

协办
博洛尼亚美术馆协会(意大利)
海牙雕塑美术馆(荷兰)
武汉·合美术馆(中国)
in collaboration with
Genus Bononiae (Italy)
Beelden Aan Zee (Netherlands)
United Art Museum (China)



展览主题
当代艺术中的恒久与无常
Permanence and Impermanence
in Contemporary Art
展览时间
吴洪 袁浩群 大卫·乔斯利特
李珂珂 李昊 王冬 王冬
策展人
Wu Hong, John Clark, David Joselit,
Christian Scheidegger, Lu Hong, Yu Ke,
Gary Xu, Peggy Wang
展览地点
北京民生现代美术馆二展厅
Venue
Conference Hall at Beijing
Minsheng Art Museum 2nd
Floor
2016年7月2日
9:30-12:30 14:00-17:00
Date
July 2, 2016
9:30-12:30
14:00-17:00

2016/7/2—2016/8/3

开放时间
2016年7月2日 下午15:30
Opening
July 2, 2016 15:30 pm

展览地点
北京民生现代美术馆—展厅
Venue
Beijing Minsheng Art Museum Hall 1

地址
北京古观复艺术中心
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