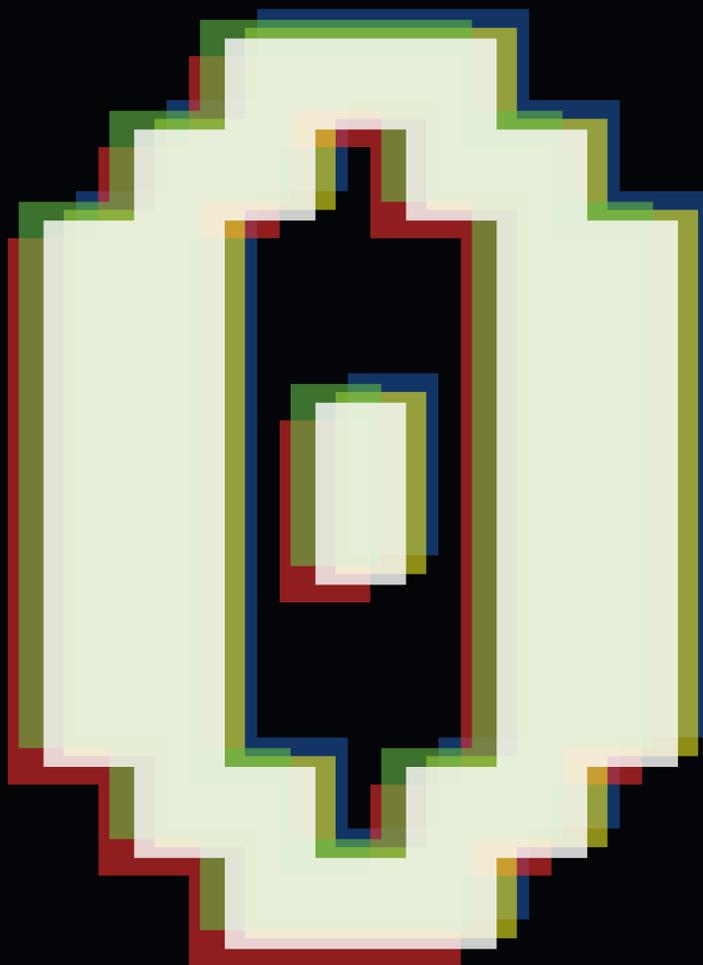


ARTZIP



**ANDREAS GURSKY**  
安德烈亞斯·古爾斯基

**VINYL FACTORY: HUB OF  
CREATIVE COLLABORATION**  
黑膠創意夢工場

**START FROM ZERO: PINGYAO  
INTERNATIONAL FILM FESTIVAL**  
從零出發：平遙國際電影展

**BASQUIAT: BOOM FOR REAL**  
巴斯奎特：真正的繁榮

**DIGITAL ART:  
A META-MORDEN VIEW**  
數字藝術：元現代視野？

**SOUK, DERIVATIVES, SIMULATION:  
THE WORLD CREATED IN ART**  
市場、衍生、擬像：藝術所建構的世界

ISSUE 16, 2017  
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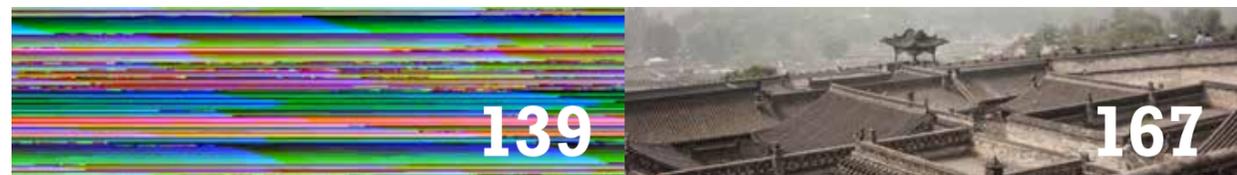


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# ART.ZIP

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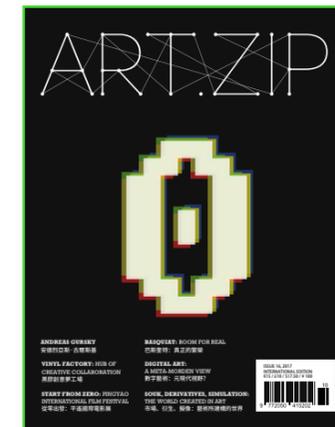
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Pingyao International Film Festival 平遙國際電影展  
Royal Academy of Arts 皇家藝術學會  
Sedition 數字藝術平台  
Serpentine Gallery 蛇形畫廊  
Sonica 索尼卡聲音藝術節  
Tate Modern 泰特現代美術館  
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Vinyl Factory 黑膠創意夢工場  
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Whitechapel Gallery 白教堂畫廊  
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Zabludowicz Collection 薩布多維奇典藏館

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# THIS MAGAZINE LOOKS AMAZING

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## EDITOR'S NOTE 主編寄語

In a sense, the history of humanity is a history of technology. Presumably, early humans had begun to take the path unparalleled by other species the moment they learned to set a bonfire. With the unceasing upgrading of technologies, human life has been transforming all the time.

In the wake of internal combustion engine and nuclear power, digital technology and network communication technology have the most disruptive power in modern times. They fundamentally change the way we relate to life and the world, and consequently has thoroughly altered how we view ourselves as well as the world. The emergence and popularization of new words like computer, mobile phone, Internet, Bitcoin and App not only make our life easier, but also transform everything around us, and art is no exception. In this issue, we bring together the digitalization trend in various art circles, followed by an exploration of how digital revolution plays a role in British art scenes through an investigation into the formulation and presentation of art as well as academic discussions and artists' arguments about digital art. Hopefully this will reveal an art world of 0s and 1s to you.

人類的發展史某種意義上來說就是一部科技發展史，也許從原始人第一次升起篝火那一刻，便踏上了人之所以為人的與眾不同的發展路徑。伴隨著人類所掌握的科技的不斷升級，人類的生活也在發生著翻天覆地的變化。

在內燃機和核能之後，數字科技和網絡通訊技術的發展是近代最具有顛覆性的科技成果了，它從最深層次改變了我們與生活和世界的關係，人們看待自身和世界的方式也發生了徹底的改變，電腦、手機、互聯網、比特幣、APP等等名詞的出現和普及不僅僅是讓我們的生活變得更加輕鬆便捷，也同時顛覆著我們周遭的一切，藝術當然也不例外。在這期雜誌當中，我們將為大家帶來一系列出現在藝術領域中的“數字化”新動向，從藝術的組織形式、展示方式、學術探討以及藝術家對數碼藝術的爭論中來一窺數字化革命是如何在英國藝術領域中發揮作用的，展現零與一之間的藝術世界。

HARRY LIU 劉競晨

Editor-in-chief 主編

# Can Graphic Design Save Your Life?

## 平面設計可以拯救你的生命嗎？

The first major exhibition exploring the relationship between graphic design and health opens at Wellcome Collection in September 2017. Comprising some 200 objects including hardhitting posters, flashing pharmacy signs, and digital teaching aids, *Can Graphic Design Save Your Life?* considers the role of graphic design in constructing and communicating healthcare messages around the world and shows how graphic design has been used to persuade, to inform and to empower.

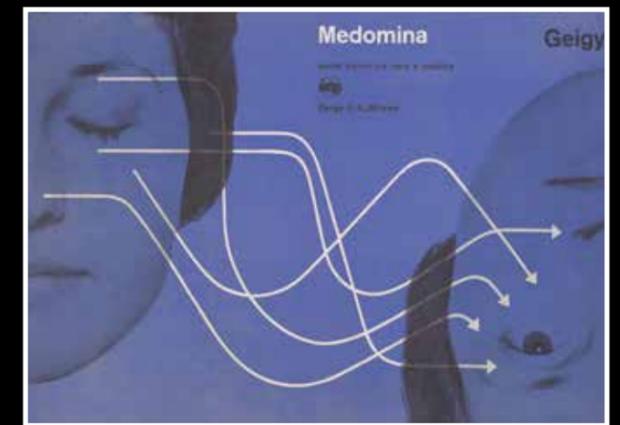
The exhibition considers the persuasive strategies employed in shaping public perceptions around smoking, featuring luxuriant advertising campaigns from the 1980s. It also reveals the imaginative educational approaches taken to instruct us about our bodies, from 16th century anatomical pop-up books to 21st century apps, through to comic books advocating safe sex. The role that design plays in informing and orientating people in medicalised spaces is also explored. These include the use of brightly coloured design schemes in children's wards to transform the hospital experience and improve patient wellbeing in settings traditionally considered to be intimidating and unpleasant.

第一個探討平面設計與健康之間關係的大型展覽《平面設計可以拯救你的生命嗎？》將於2017年9月在惠康收藏館開幕。該展覽匯集了包括措辭激烈的海報、閃爍的藥店標誌和數字化的教學器材在內近200件物品，展現了平面設計在世界各地構建和傳播衛生保健信息方面的作用，以及它如何被用於說服、宣傳和賦權。

通過回顧20世紀80年代以來豐富的廣告宣傳活動，這個展覽討論了那些為引導公眾對吸煙的觀念而採用的勸說策略。該展覽還將展出多種富有想像力的教育方式，從16世紀的解剖立體書到21世紀的應用軟件再到倡導安全性行為的漫畫書，目的是教導人們正確地認識自己的身體。展覽還將關注平面設計在醫療空間中為人們傳達信息和導向的作用，包括在兒童病房中使用鮮豔顏色的設計方案，以及通過改善那些傳統上被認為令人不安的醫療環境來轉變病人在醫院的體驗，還有提高他們的福祉。

Tips 小貼示

展覽場地: Wellcome Collection 惠康收藏館  
展覽時間: 07 September 2017 – 14 January 2018  
更多信息: [www.wellcomecollection.org](http://www.wellcomecollection.org)

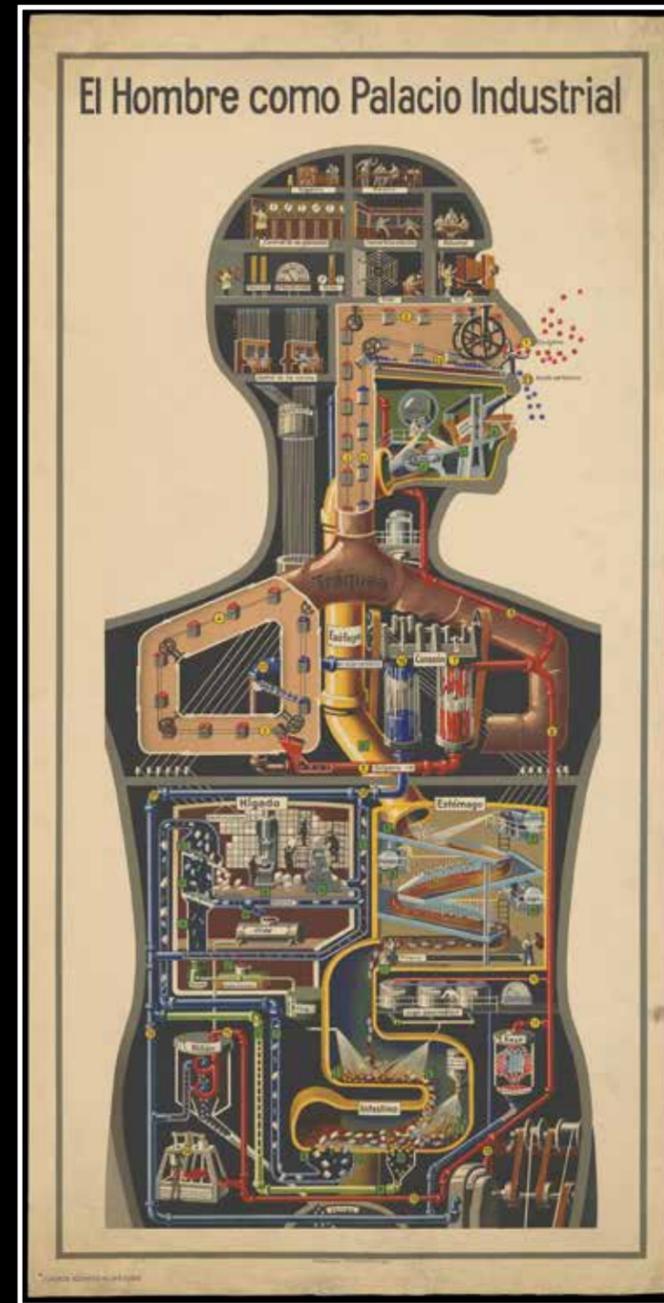
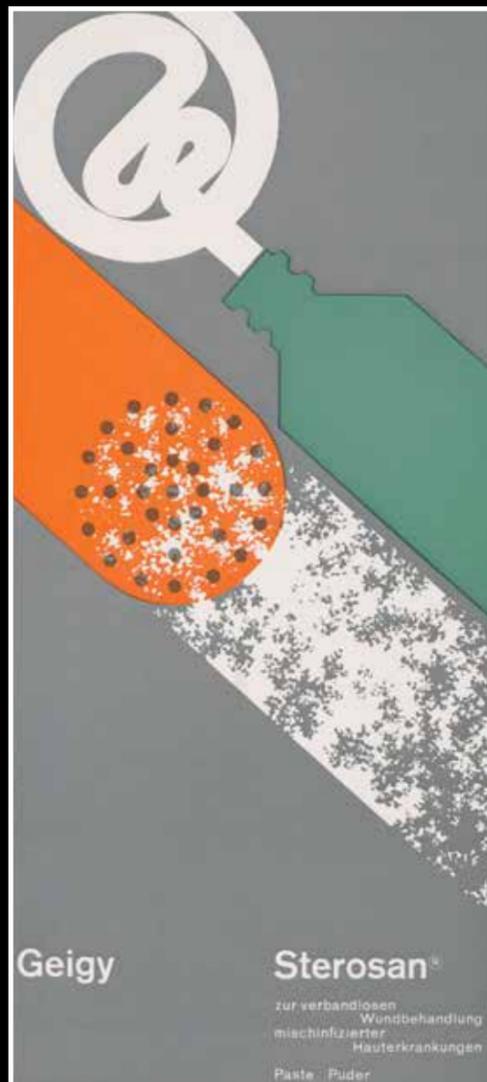


The exhibition covers corporate identity in the pharmaceutical industry, and considers how graphic designers deliver clear healthcare instructions to consumers through carefully designed colour coding systems, written instructions and pill packaging. The front-line response in battling epidemics continues to be crucial in global health. Renaissance plague notices and Victorian quarantine bills are displayed alongside global public health campaigns sparked by the emergence of HIV/AIDS in the 1980s and Ebola and Zika in Africa and Brazil respectively in the last few years.

The final part of the exhibition considers how graphic design can empower people and provoke an individual response. Inspired by a contemporary reimagining of Ken Garland's *First Things First* manifesto (1964), this section includes powerful campaigns focused on raising awareness of breast cancer, and other complex conditions.

該展覽也涵蓋了製藥行業的企業形象設計，探討平面設計師如何使用設計在色彩編碼系統、書面說明和藥丸包裝上向消費者傳遞明確的醫療信息。展覽中同時呈現的還有：文藝復興時期的瘟疫通知、維多利亞時期的檢疫法案以及和愛滋病、埃博拉、寨卡病毒相關的宣傳設計。

展覽的最後一部分將討論平面設計如何賦予人們權力和激發回應。受到肯加蘭的《當務之急宣言》(1964)的一個當代重塑版本啟發，這部分將包括針對提高對乳腺癌和其他複雜疾病認識的有力宣傳。



# Basquiat: Boom for Real 巴斯奎特：真正的繁榮



*Basquiat: Boom for Real* is the first large-scale exhibition in the UK of the work of American artist Jean-Michel Basquiat (1960-1988). One of the most significant painters of the 20th century, Basquiat came of age in the late 1970s in the post-punk underground art scene in downtown New York. By 1982, he had gained international recognition and was the youngest ever artist to participate in Documenta 7 in Kassel. His vibrant, raw imagery, abounding with fragments of bold capitalised text, offers insights into both his encyclopaedic interests and his experience as a young black artist with no formal training. Since his tragic death in 1988, Basquiat has had remarkably little exposure in the UK.

Bringing together an outstanding selection of more than 100 works, *Basquiat: Boom for Real* focuses on the artist's relationship to music, writing, performance, film and television, placing him within the wider cultural context of the time.

《巴斯奎特：真正的繁榮》是美國藝術家讓·米切爾·巴斯奎特 (1960-1988) 在英國的首次大型展覽。巴斯奎特是二十世紀最重要的畫家之一。他在1970年代後期紐約下城的後朋克地下藝術氛圍中成長。到1982年，他已蜚聲國際，是第七屆卡塞爾文獻展中最年輕的藝術家。他的視覺語言充滿活力，粗獷而不雕飾，加上碎片化的粗體大寫的文本，讓我們得以看出他那百科全書式的興趣及未受過正規藝術教育的個人經歷。但自其死於1988年後，在英國關於他的一切便幾乎無人談起。

Basquiat first came to the media's attention in 1978, when he teamed up with his classmate Al Diaz to graffiti enigmatic statements across the city under the collective pseudonym SAMO© (a contraction of 'same old, same old shit'). He collaborated with other artists, most famously with Andy Warhol, created murals and installations for notorious New York nightclubs including the Mudd Club, Area and Palladium, and in 1983 produced 'Beat Bop', a classic hip hop record with K-Rob and Rammellzee.

Highlights of this Barbican's exhibition include a partial reconstruction of Basquiat's first body of exhibited work, made for Diego Cortez's watershed group show *New York / New Wave* at P.S.1 in February 1981. Fifteen works are brought together for the first time in over 35 years, allowing visitors to understand how Basquiat so quickly won the admiration of fellow artists and critics.



Tips 小貼示

展覽場地: Barbican Art Gallery 巴比肯藝術中心  
展覽時間: 21 September 2017 – 28 January 2018  
更多信息: [www.barbican.org.uk](http://www.barbican.org.uk)



此次巴比肯藝術中心將展出巴斯奎特逾百件作品，凸顯其作品與音樂、寫作、表演、電影和電視等藝術門類之間的關係，把他放到了更廣闊的時代文化語境中進行討論。

巴斯奎特在1978年首次為媒體所關注，當時他和同學阿爾·迪亞茲的合作以“SAMO©”為名，在紐約各地塗鴉神秘的宣言。他還和其他藝術家合作過，其中最著名的有安迪·沃霍爾，還為臭名昭著的紐約夜總會，包括穆德俱樂部、地域俱樂部和帕拉斯神像俱樂部，創作壁畫和裝置作品。在1983年他還與K-Rob和Rammellzee創作了《Beat Bop》，一張經典的嘻哈音樂唱片。

此次展覽的亮點包括巴斯奎特最早期作品的部分重現，原作當初是為1981年二月份在紐約P.S.1迭戈·科爾特斯策劃的群展《紐約/新浪潮》所創作的。展覽當中有15件重要展品是35年來首次進行展出，這將有助於觀者更好地理解巴斯奎特何以如此快速地贏得藝術家同行及批評家的讚許。

# Jasper Johns: 'Something Resembling Truth'

## 賈斯培·瓊斯：近似真相之物

The Royal Academy of Arts presents an exhibition of the Honorary Royal Academician, Jasper Johns. *Jasper Johns: 'Something Resembling Truth'* is the first comprehensive survey of the artist's work to be held in the UK in 40 years. The exhibition comprises over 150 works including sculpture, drawings and prints, together with new work from the artist. Johns is recognised as one of the most significant and influential artists of the twentieth and twenty-first centuries and the exhibition will span over 60 years from his early career, right up to the present time.

Widely known for his iconic images of flags, targets, numbers, maps and light bulbs, Johns has occupied a central position in American contemporary art since his arrival in New York in the 1950s. By 1955 his use of accessible and familiar motifs established a new vocabulary in painting. Johns' treatment of iconography and the appropriation of objects and symbols made the familiar unfamiliar, achieving this through the distinctive, complex textures of his works. Through his ground-breaking paintings and sculptures, Johns established a decisive new direction in an art world that had previously been dominated by Abstract Expressionism.

*Jasper Johns: 'Something Resembling Truth'* reveals the continuities and changes that have occurred over the past six decades, and the curiosity and experimentation that Johns continues to apply to his current practice. The exhibition is arranged thematically, encompassing the full range of Johns' materials, motifs and techniques including his unique use of encaustic (heated beeswax) and collage in paintings, and the innovations he has achieved in sculpture and the graphic arts by expanding the possibilities of traditional media. The title of the exhibition comes from a statement by Johns in 2006: 'One hopes for something resembling truth, some sense of life, even of grace, to flicker, at least, in the work.'



### Tips 小貼示

展覽場地: Royal Academy of Arts 英国皇家藝術學會  
展覽時間: 23 September-10 October 2017  
更多信息: [www.royalacademy.org.uk](http://www.royalacademy.org.uk)

英國皇家美術學會將為榮譽皇家院士賈斯培·瓊斯舉辦展覽《賈斯培·瓊斯：近似真相之物》。這是英國40年來首次為瓊斯的作品進行全面的梳理。該展覽將展出包括雕塑、繪畫以及版畫作品等逾150件重要作品，其中還包括其最新的作品。瓊斯被認為是二十及二十一世紀最重要、最具影響力的藝術家之一，他過去60年的創作，從藝術生涯起始到最新的創作都將在展覽中呈現。

瓊斯最廣為人知的代表圖像有旗子、靶子、數字、地圖和燈泡。自1950年代來到紐約後，他便是美國當代藝術的中心人物。到1955年，他採用唾手可得的日常圖像給繪畫藝術帶來了新語言。他對圖像進行處理，對物品和符號進行挪用，通過作品中獨特而複雜的結構，讓熟

悉的東西變得陌生。通過開創性的繪畫和雕塑，瓊斯在藝術世界中開闢了關鍵性的新方向，一改此前抽象表現主義領頭的局面。

《賈斯培·瓊斯：近似真相之物》揭示了過去六十年藝術世界裡的變遷與發展，也揭示了瓊斯一直在作品中秉持著好奇和實驗的精神。該展覽按照主題進行策展，例如瓊斯所採用的材料、圖形和技巧，其中包括他對蠟彩獨特的使用方法，在繪畫中採用拼貼，通過拓寬傳統媒介可能性在雕塑和圖形藝術中所採用的創新方法等等。展覽的標題來自瓊斯2006年的一份聲明：“人們總是希望有近似真相之物的存在，表現生命，傳達優雅，至少在藝術作品裡能留下吉光片羽”。

Jasper Johns, Flag, 1958. Encaustic on canvas. 105.1 x 154.9 cm.  
Private collection © Jasper Johns / VAGA, New York / DACS, London. Photo: © 2017.  
Photo: Jamie Stukenberg © The Wildenstein Platter Institute, 2017.

Jasper Johns, Target, 1961. Encaustic and collage on canvas. 167.6 x 167.6 cm. The Art Institute of Chicago © Jasper Johns / VAGA, New York / DACS, London. Photo: © 2017.  
The Art Institute of Chicago / Art Resource, NY / Scala, Florence

# South Asia Art and Culture Programme

## 南亞藝術文化項目



This September Manchester's cultural institutions welcome leading South Asian and British artists of South Asian descent in a celebration of shared heritage and historic connections through a series of exhibitions and performances across the city. Marking the 70th anniversary of the creation of India, Pakistan and later Bangladesh, eight exhibitions present both new and seminal works, while a wider programme of music, film and performances for the opening weekend invited audiences to experience a wealth of South Asian culture.

今年九月，曼徹斯特的文化機構將迎來多位傑出的南亞和南亞裔英國藝術家，為了慶祝彼此共有的遺產和歷史淵源，各機構屆時會在全城展開一系列的展覽和表演。值印度、巴基斯坦和後來的孟加拉國成立七十週年之際，八大展覽將呈現全新並具有開創性的作品，而開幕式上還會舉辦更加多樣的音樂、電影和表演節目，邀請觀眾體驗豐富的南亞文化。

“新南北”是由十一個南亞和英格蘭北部的藝術機構所組成的網絡。展覽和活動場地分別在惠特沃斯美術館、曼徹斯特美術館、曼徹斯特博物館、科學與工業博物館和HOME文化中心。這個為期三年的項目旨在為兩大洲的不同觀眾建立聯繫，展示來自孟加拉國、印度、巴基斯坦、斯里蘭卡以及英國最傑出的當代藝術作品。

Tips 小貼示

展覽場地: Manchester 曼徹斯特  
展覽時間: 29 September 2017  
更多信息: [www.newnorthandsouth.org](http://www.newnorthandsouth.org)

*New North and South* is a network of eleven arts organisations from South Asia and the North of England. The exhibitions and events will take place at the Whitworth, Manchester Art Gallery, Manchester Museum, Museum of Science and Industry and HOME. The three-year project aims to connect with diverse audiences on both continents that showcase the best of contemporary art from Bangladesh, India, Pakistan, Sri Lanka and the UK.

2017 programme highlights include the Whitworth to present the first major UK exhibition by Raqs Media Collective and the work of South Asian Modernists 1953-63; Solo exhibitions from Neha Choksi, Waqas Khan, Mehreen Murtaza, Hetain Patel, Risham Syed and a one-off performance lecture by Tentative Collective at Manchester Art Gallery; 48hr one-off performance by Nikhil Chopra at the Museum of Science and Industry; Solo show and interventions at Manchester Museum by Reena Saini Kallat.



*Raqs Media Collective: Twilight Language* (30 September 2017 – 25 February 2018) at the Whitworth and throughout Whitworth Park explores the history of Suffrage and the birth of the labour movement. The exhibition includes new commissions inspired by Manchester's industrial heritage. In the Collective's own words, 'unravel worlds, make questions, haunt memorials, and follow the tangled threads of how histories and ways of thinking about emancipation intersect.'



2017年的項目亮點包括惠特沃斯美術館的印度藝術團體Raqs媒體小組的首個英國大展，以及群展《南亞現代主義1953-63》；曼徹斯特美術館舉辦的藝術家妮哈·喬克茜、瓦卡斯·卡恩、赫雷恩·穆爾塔扎、赫頓·帕特爾、瑞尚賽義德個展以及藝術團體試驗小組的一次性表演講座；科學與工業博物館中尼赫·喬普拉的48小時一次性表演；曼徹斯特博物館，由瑞娜·卡蕾特帶來的個人展覽和藝術介入。

《Raqs媒體小組：暮光語》（2017年9月30日至2018年2月25日）將在惠特沃斯美術館和惠特沃斯公園內探討選舉權的歷史和工人運動的誕生。其中還包括了受曼徹斯特工業啟發的全新委託作品。Raqs媒體小組說：“揭開世界，創設問題，在紀念碑徘徊，分析交錯纏繞的解放歷史與思路。”

# Opera: Passion, Power and Politics

## 歌劇：激情、權力和政治



The Victoria and Albert Museum, in collaboration with the Royal Opera House, creates a vivid and immersive journey through nearly 400 years of opera, exploring its passion, power and politics.

*Opera: Passion, Power and Politics* is the only exhibition ever to explore opera on a grand scale, it immerses visitors in some key moments of the history of European opera from its roots in Renaissance Italy to its present-day form, by focusing on seven operatic premieres in seven cities. It reveals how opera brings together multiple art forms to create a multi-sensory work of art, and show how social, political, artistic and economic factors interact with great moments in the history of opera to tell a story of Europe over hundreds of years.

英國維多利亞和阿爾伯特博物館和皇家歌劇院合作共同設計了一個鮮活的、沉浸式的、橫跨了近400年的歌劇歷史展覽《歌劇：激情、權力和政治》，從中探索了歌劇中的激情、權力和政治三元素。

該展覽是歷史上唯一一個以歌劇為主題的大型展覽，它聚焦七座城市的七場歌劇首演，讓觀者穿梭在歐洲歌劇歷史發展的各個重要時期裡，從文藝復興發展到當代。它展示了歌劇是如何結合多種藝術形式來創造多感官的藝術作品，以及社會、政治、藝術和經濟因素是如何影響歌劇史上最偉大的瞬間，從而使得歌劇得以述說歐洲幾百年的歷史。



### Tips 小貼示

展覽場地: V&A Museum 維多利亞與阿爾伯特博物館  
展覽時間: 30 September 2017 – 25 February 2018  
更多信息: [www.vam.ac.uk](http://www.vam.ac.uk)

More than 300 extraordinary objects are shown alongside digital footage of compelling opera performances. Objects on display include Salvador Dali's costume design for Peter Brook's 1949 production of *Salome*; *Music in the Tuileries Gardens* by Edouard Manet, a masterpiece of modernist painting contextualising Wagner's modern approach to music in 1860s Paris; the original score of Verdi's *Nabucco* from the Archivio Storico Ricordi in Milan; and one of two surviving scores from the first public opera *L'incoronazione di Poppea*. Original material from the 1934 St Petersburg premiere of Shostakovich's avant-garde *Lady Macbeth of Mtsensk* is reunited and displayed outside Russia for the first time.

The seven cities and premieres are: Venice - Monteverdi's *L'incoronazione di Poppea*, 1642; London - Handel's *Rinaldo*, 1711; Vienna - Mozart's *Le nozze di Figaro*, 1786; Milan - Verdi's *Nabucco*, 1842; Paris - Wagner's *Tannhäuser*, 1861; Dresden - Strauss' *Salome*, 1905; St Petersburg - Shostakovich's *Lady Macbeth of Mtsensk*, 1934. World-leading opera performances are played via headphones, dynamically changing as you explore the cities and objects, to create an evocative and fully immersive sound experience.

該展覽將展出超過300件物品，同時也有歌劇表演的影片播放。展品包括薩爾瓦多·達利為彼得·布魯克1949年的《莎樂美》所作的服飾設計；愛德華·馬奈的《杜伊勒里花園音樂會》，這是他1860年代於巴黎採用瓦格納現代音樂理念創作的現代主義繪畫傑作；藏於音樂歷史收藏館的威爾第的《拿布果》原譜；首場公共歌劇《珀貝兒的加冕》僅存的兩本曲譜之一；1934年聖彼得堡首演的肖斯塔科維奇的先鋒歌劇《姆欽斯克縣的麥克白夫人》原始資料也將重新整理並首次在俄羅斯之外展出。

展覽的七場城市首演包括：威尼斯——蒙特韋爾迪的《珀貝兒的加冕》（1642）；倫敦——亨德爾的《里納爾多》（1711）；維也納——莫扎特的《費加羅的婚禮》（1786）；米蘭——威爾第的《拿布果》（1842）；巴黎——瓦格納的《唐豪瑟》（1861）；德累斯頓——斯特勞斯的《莎樂美》（1905）；聖彼得堡——肖斯塔科維奇的《姆欽斯克縣的麥克白夫人》（1934）。你可以通過耳機欣賞世界首屈一指的歌劇表演，隨著你觀看某座城市和展品，音樂都會有戲劇性地變化，創造出一種沉浸式的聲音體驗。

# Tove Jansson (1914-2001)

## 托芙·揚松



The Dulwich Picture Gallery presents the first major UK retrospective of work by one of the most celebrated illustrators of the 20th century, Tove Jansson (1914-2001). Known internationally as the creator of the Moomin characters and books, a phenomenon which continues to stretch across generations, Jansson's wider outputs of graphic illustration and painting are relatively unseen outside her home country of Finland.

*Tove Jansson* brings together 150 works to reintroduce Jansson as an artist of exceptional breadth and talent, tracing the key stages of her prolific career including her surrealist-inspired paintings of the 1930s and abstract work of the '60s, her satirical anti-war cartoons and book jacket designs, as well as a comprehensive display of early sketches for the Moomin characters and original comic strips.

達利奇畫廊為二十世紀最著名的插畫家之一托芙·揚松舉辦了其在英國的首次大型回顧展《托芙·揚松 (1914-2001)》。揚松因為創作姆明這個風靡數代人的漫畫形象和書籍而享譽世界，實際上她的創作還涉及到平面插畫和油畫，然而它們在揚松的祖國芬蘭之外相對並未受到關注。



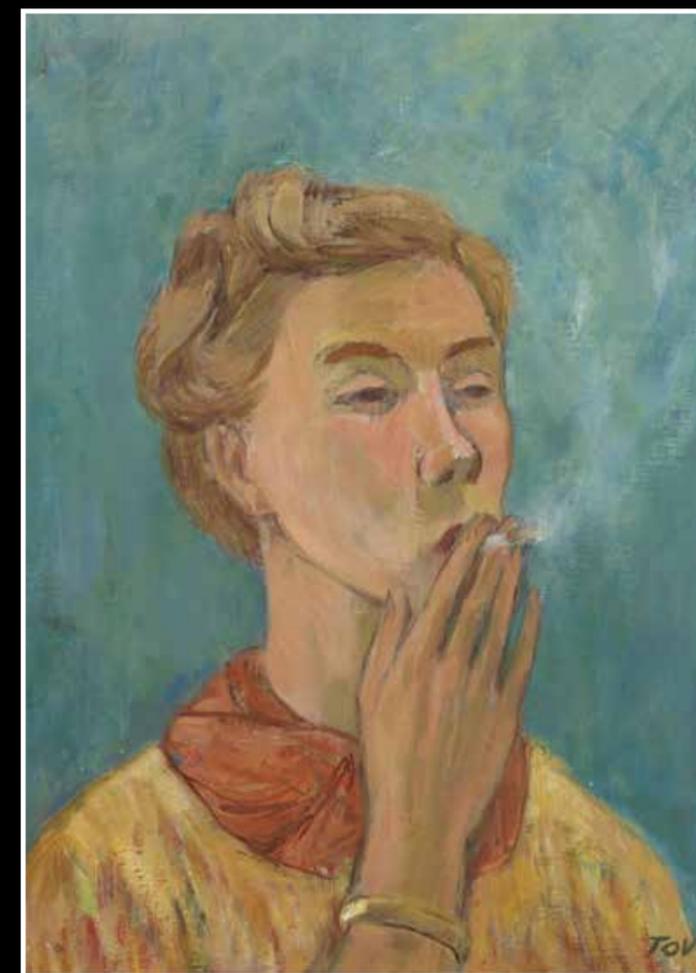
為了讓公眾重新認識這位多才多藝的藝術家，《托芙·揚松》展覽匯集了150件作品，追溯了她多產的職業生涯中的關鍵時期，包括她在1930年代的受超現實主義影響的繪畫、1960年代的抽象作品、諷刺性的反戰漫畫和書封設計，並全面展示了姆明的早期草圖和連環畫原稿。

這次展覽還會展出揚松的自畫像、風景和靜物畫，其中許多從未在英國展出。揚松一直視自己是一位畫家，在其藝術生涯的第一個十年裡，她創作了種類多得驚人的插畫，它們顯示了揚松敢作敢為與堅決反對戰爭、法西斯主義和極權主義的態度。揚松在戰爭期間便開始撰寫姆明的故事，這個漫畫形象結合了她過人的藝術天分與流暢的文筆。在原版圖書插畫的展示中觀眾可以進一步了解姆明風潮的起源。

### Tips 小貼示

展覽場地: Dulwich Picture Gallery 達利奇畫廊  
展覽時間: 25 October 2017 - 28 January 2018  
更多信息: [www.dulwichpicturegallery.org.uk](http://www.dulwichpicturegallery.org.uk)

The exhibition opens with Jansson's self-portraits, landscapes, and still-lives, many of which have never been seen before in the UK. She always considered herself primarily a painter. During her first decades as an artist, Jansson produced an astonishing variety of illustrations which reveal Jansson's boldness and staunch opposition to war, fascism, and totalitarianism. The Moomin characters brought together Jansson's gifts as an artist with her fluency as a writer. Jansson began writing stories about the Moomin during the war. A display of original book illustrations provides an insight into the genesis of the Moomin phenomenon.



Tove Jansson, *Smoking Girl (Self-Portrait)*, 1940, Private Collection.  
Photo: Finnish National Gallery / Yehia Eweis. ©Moomin Characters

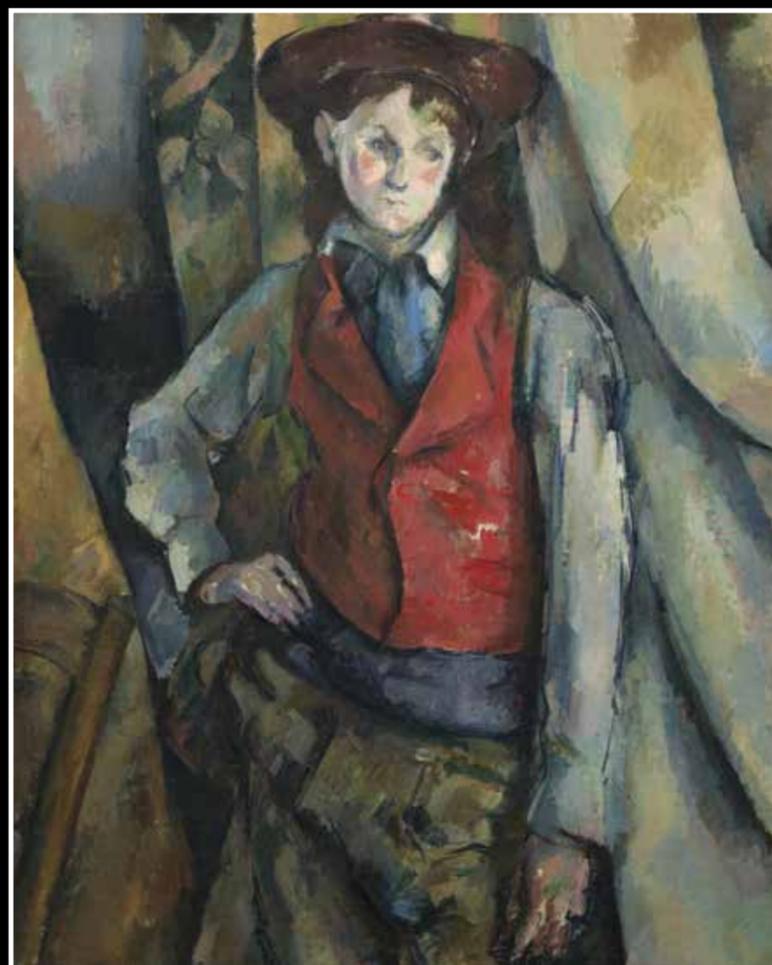
Tove Jansson, *Illustration for the book Comet in Moonland*, 1946, wash and Indian ink, 15.8 x 13.8 cm, Moomin Museum, Tampere Art Museum, Moominvalley Collection.  
Photo: Finnish National Gallery / Hannu Aaltonen.

# Cézanne Portraits

## 塞尚之肖像

Tips 小貼示

展覽場地: National Portrait Gallery 英國國家肖像畫廊  
展覽時間: 26 October 2017 - 11 February 2018  
更多信息: [www.npg.org.uk](http://www.npg.org.uk)



Boy in a Red Waistcoat, 1888-90 by Paul Cézanne  
National Gallery of Art, Washington. Collection of Mr. and Mrs. Paul Mellon,  
in Honor of the 50th Anniversary of the National Gallery of Art, 1995.47.5

The National Portrait Gallery is to stage the first exhibition devoted entirely to portraits by Paul Cézanne. This major new exhibition, *Cézanne Portraits*, brings together for the first time over 50 of Cézanne's portraits from collections across the world.

Portraits previously unseen in the UK include the artist's arresting *Self Portrait in a Bowler Hat* (1885-6). Also on UK display for the first time since the 1930s is *Boy in a Red Waistcoat* (1888-90), one of a series of paintings of a young man in Italian clothes identified as Michelangelo de Rosa, and *Madame Cézanne in a Yellow Chair* (1888-90) last exhibited in London in 1936 and 1939 respectively.

Paul Cézanne (1839-1906) painted almost 200 portraits during his career, including 26 of himself and 29 of his wife. *Cézanne Portraits* explores the

英國國家肖像畫廊將舉辦首個保羅·塞尚肖像展。這個名為《塞尚之肖像》的大型展覽將展出來自全世界的逾50幅塞尚創作的肖像畫。

該展覽展出了之前從未在英國展出的《圓頂禮帽自畫像》(1885-86)；同時，也有1930年代後就未曾在英國展出的《穿紅色馬甲的男孩》(1888-90)，這是塞尚為一身著意大利服飾的男青年所作的系列畫作之一，經過辨認，這位男青年是米開朗基羅·德·羅薩；還有早在1936年和1939年曾於倫敦展出過的《黃椅上的塞尚夫人》(1888-90)。

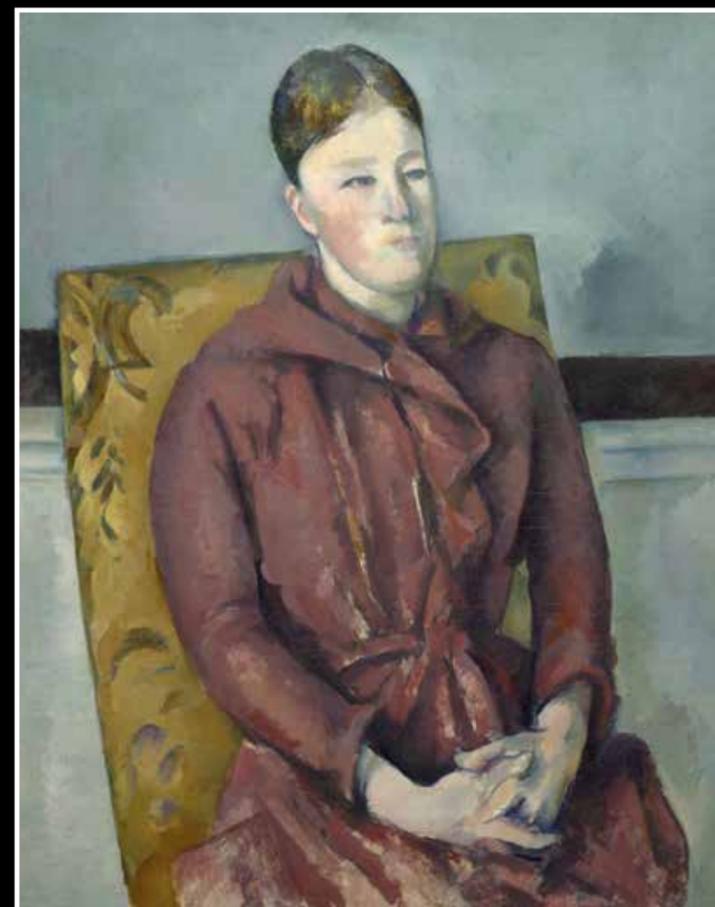
special pictorial and thematic characteristics of Cézanne's portraiture, including his creation of complementary pairs and multiple versions of the same subject. The chronological development of Cézanne's portraiture is considered, with an examination of the changes that occurred with respect to his style and method, and his understanding of resemblance and identity. The exhibition also discusses the extent to which particular sitters inflected the characteristics and development of his practice.

Works included in the exhibition range from Cézanne's remarkable portraits of his Uncle Dominique, dating from the 1860s, through to his final portraits of Vallier, who helped Cézanne in his garden and studio, made shortly before the artist's death in 1906.

Cézanne is widely understood to be one of the most influential artists of the nineteenth century. Generally categorised as a Post-Impressionist, his unique method of building form with colour, and his analytical approach to nature influenced the art of Cubists, Fauvists, and successive generations of avant-garde artists. Both Matisse and Picasso called Cézanne 'the father of us all.'



Self Portrait in a Bowler Hat, 1885-86 by Paul Cézanne  
Ny Carlsberg Glyptotek, Copenhagen. Photo: Ole Haupt



Madame Cézanne in a Yellow Chair, 1888-90 by Paul Cézanne  
Wilson L. Mead Fund, 1948.54, The Art Institute of Chicago

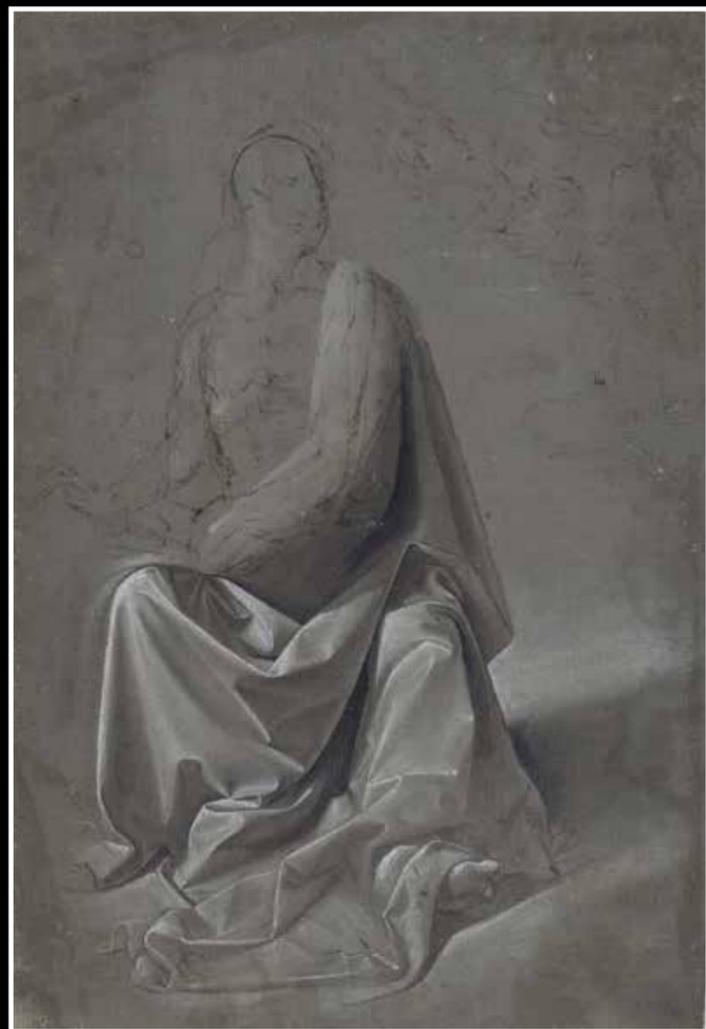
保羅·塞尚 (1839-1906) 一生中畫過約200幅肖像畫，其中自畫像26幅，其夫人的畫像29幅。《塞尚之肖像》探索了其肖像畫的繪畫特徵及主題特徵，包括他所創的互補色彩，以及對同個主題的多版本創作。通過審視塞尚藝術風格和創作方法的變化，以及他對相像性和一致性的理解，該展覽回顧了塞尚肖像藝術的時間性發展。展覽還討論了一些模特在一定程度上影響了塞尚藝術實踐的特色和發展。

該展覽展品包括塞尚1860年代為其叔叔多米尼克繪製的出色肖像畫，到1906年塞尚死前不久為園丁和畫室助手瓦里爾所作的作品。

塞尚被廣泛認為是十九世紀最有影響力的畫家之一。一般認為他是後印象派畫家，其用色塑形以及用分析方法描繪自然的獨特方法影響了立體派、野獸派及後世的眾多前鋒藝術家。馬蒂斯和畢加索都把塞尚稱作“現代繪畫之父”。

# Monochrome: Painting in Black and White

## 單色：黑白繪畫



Domenico Ghirlandaio or workshop of Andrea del Verrocchio, *Diapery Study (possibly study for Saint Matthew and an Angel)*, about 1477. Brown and black wash heightened with white on brown linen, 26.2 x 17.1 cm. © Kupferstichkabinett, Staatliche Museen zu Berlin / Photo: Jörg P. Anders

This autumn, the National Gallery presents a journey through a world of shadow and light: *Monochrome: Painting in Black and White*. With more than fifty painted objects created over 700 years, it is a radical new look at what happens when artists cast aside the colour spectrum and focus on the visual power of black, white, and everything in between.

Paintings and drawings by Old Masters such as Jan van Eyck, Albrecht Dürer, Rembrandt van Rijn, and Jean-Auguste-Dominique Ingres appear alongside works by some of the most exciting contemporary artists working today including Gerhard Richter, Chuck Close, Bridget Riley, and an immersive light installation by Olafur Eliasson.

*Monochrome* reveals fresh insights into the use of colour as a choice rather than a necessity. Through five themes *Sacred subjects, Studying light and shade, An artistic aesthetic, Challenging other media and Abstraction*, *Monochrome* addresses a different aspect of painting in black, white and grey, also known as grisaille.

今年秋天，國家畫廊帶來了一場通往光影世界的旅程《單色：黑白繪畫》。匯聚了五十幾件誕生於700多年前的作品，這趟旅程將以一個全新、前衛的角度看待藝術家們從拋棄色譜，到集中於黑白的視覺衝擊，以及介於兩色之間的任何可能。

早期的大師們如揚·範·艾克、丟勒、倫勃朗和安格爾的油畫及素描作品將與當下最活躍的當代藝術家的作品一同展出，其中包括格哈德·里希特、查克·克洛斯、布里奇特·賴利的作品，以及奧拉維爾·埃利亞松的沉浸式燈光裝置。



Jan van Eyck, *The Annunciation Diptych (The Archangel Gabriel, The Virgin Mary)*, about 1433-5. Oil on panel, left wing 38.8 x 23.2 cm, right wing 39 x 24 cm. © Museo Thyssen-Bornemisza, Madrid

《單色》傳達了把顏色的使用作為選擇而不是必然的新見解。通過五大主題：神聖題材、光影研究、藝術審美、挑戰其他媒體和抽象，該展覽研究了黑、白和灰繪畫的另一領域，又稱灰色彩繪法。

現存最早採用灰色模擬浮雕畫法的西方藝術品誕生於中世紀，這是一種出於虔誠才創造的作品，目的為了做到驅除心中的雜念，做到心無旁騖。從15世紀起，藝術家們就通過創作黑白素描去突破畫作主題和構圖所提出的挑戰。

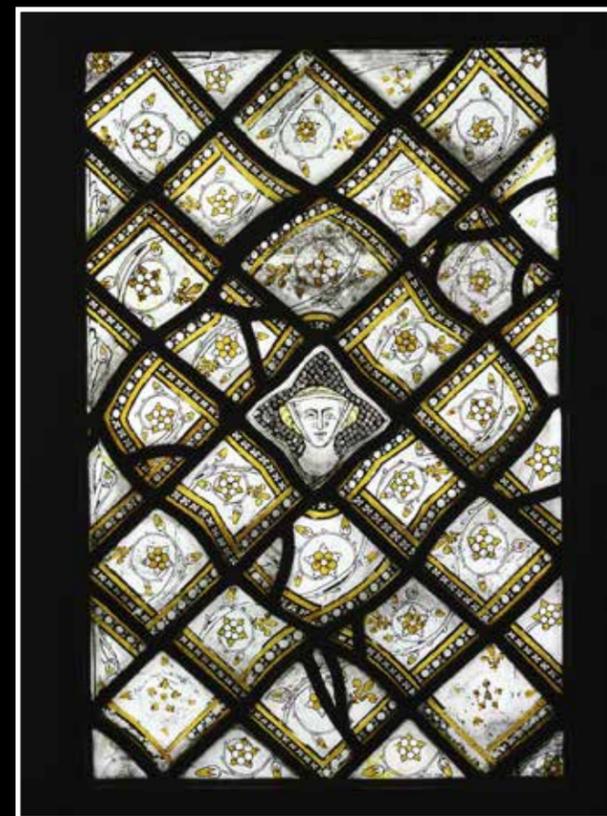
之後，越來越多的純灰色畫作品被作為獨立的藝術品來創作。幾個世紀以來，藝術家們在繪畫中通過模仿石彫的外觀來進行自我挑戰，同時與版畫、攝影和電影的新發展相互競爭。同樣地，抽象和裝置藝術家一直被黑白所吸引。當藝術家們已經能隨意使用任何一種可能的色調時，色彩的消失反而會更令人震驚或發人深省。

### Tips 小貼示

展覽場地：National Gallery 英國國家畫廊  
展覽時間：30 October 2017 - 18 February 2018  
更多信息：[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

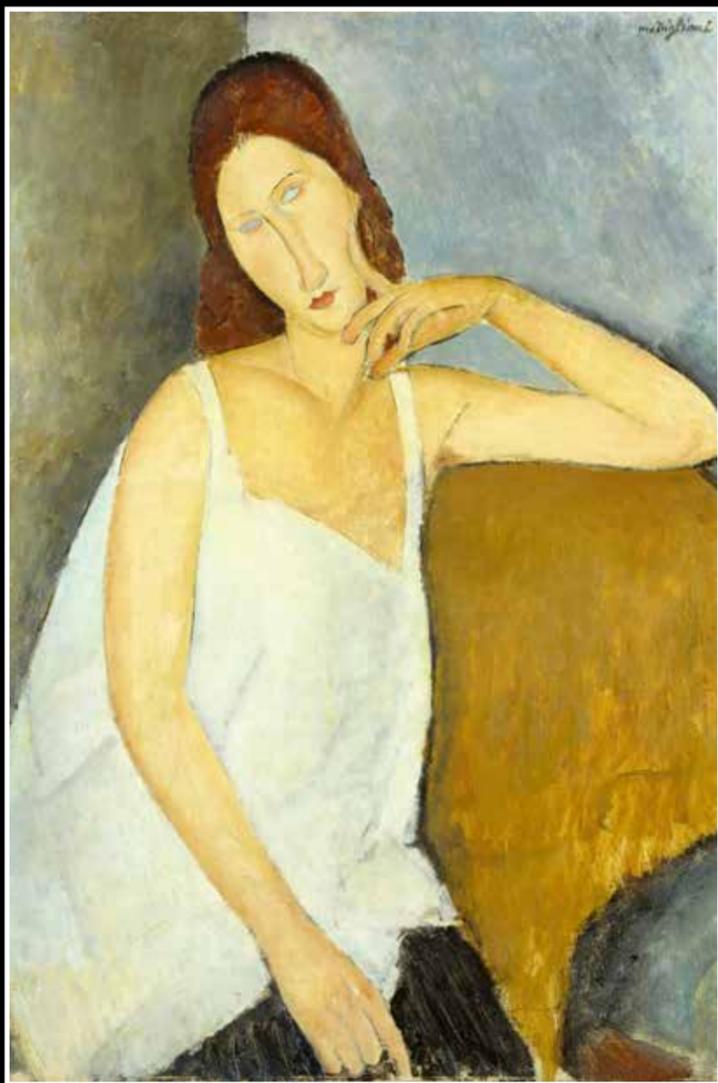
The earliest surviving works of Western art made in grisaille were created in the Middle Ages for devotional purposes, to eliminate distractions, and focus the mind. From the 15th century onward artists made drawings in black and white to work through challenges posed by their subjects and compositions.

Increasingly, paintings in grisaille were made as independent works of art, complete unto themselves. For centuries artists have challenged themselves to mimic the appearance of stone sculpture in painting, to compete with new developments in printmaking, photography and film. Abstract and installation artists have always been drawn to black and white. When artists have ready access to every possible hue, the absence of colour can be all the more shocking or thought-provoking.



Stained Glass Panel with Quarries and a Female Head, about 1320-4, Paris. Grisaille glass with silver stain, 59.5 x 39 cm. © Victoria and Albert Museum, London

# Modigliani 莫迪里阿尼



Tate Modern stages the most comprehensive Modigliani exhibition ever held in the UK, bringing together a dazzling range of his iconic portraits, sculptures and the largest ever group of nudes to be shown in this country. Including almost 100 works, the exhibition *Modigliani* re-evaluates this familiar figure, looking afresh at the experimentation that shaped his career and made Modigliani one of the greatest artists of the twentieth century.

A section devoted to Modigliani's nudes is a major highlight. In these striking canvases Modigliani invented shocking new compositions that modernised figurative painting. A group of 10 nudes will be the largest group ever seen in the UK, with paintings including *Seated Nude* (1917) and *Reclining Nude* (1919).

泰特現代美術館舉辦了英國迄今最全面的莫迪里阿尼作品展《莫迪里阿尼》，展出的作品包括其最具標誌性的肖像畫、雕塑及英國迄今最大規模的裸體畫像。這次展覽展出約100件作品，重新評估了這位為人熟悉的藝術家，用全新的方式看待他所採用的實驗手法，而正是這些手法成就了他的事業，並使他成為二十世紀最偉大的藝術家之一。

該展覽以藝術家到達巴黎為起點，探討了對其生活和作品起到重要影響的創新環境和流行文化元素。受保羅·塞尚、亨利·德·圖盧茲-羅特列克和帕布洛·畢加索的啟發，莫迪里阿尼開始實驗並形成自己獨特的視覺語言。該展覽也重新審視了莫迪里阿尼藝術實踐中的女性角色，尤其是其中一位重要女性——詩人和作家碧翠絲·海斯丁斯。



## Tips 小貼示

展覽場地: Tate Modern 泰特現代美術館  
展覽時間: 23 November 2017 – 02 April 2018  
更多信息: [www.tate.org.uk](http://www.tate.org.uk)

The exhibition begins with the artist's arrival in Paris, exploring the creative environments and elements of popular culture that were central to his life and work. Inspired by the art of Paul Cézanne, Henri Toulouse-Lautrec and Pablo Picasso, Modigliani began to experiment and develop his own distinctive visual language. The exhibition is also reconsidered the role of women in Modigliani's practice, particularly an important figure -poet and writer Beatrice Hastings.

The exhibition concludes with some of Modigliani's best-known depictions of his closest circle. Friends and lovers provided him with much-needed financial and emotional support during his turbulent life while also serving as models. Jeanne Hébuterne, the mother of Modigliani's child and one of the most important women in his life. When Modigliani died in 1920 from tubercular meningitis, Jeanne tragically committed suicide. Tate Modern brings together several searching portraits of her from Modigliani's final years, which depict her in a range of guises from young girl to mother.

莫迪里阿尼的裸體畫像是本次展出的重頭戲。在這些令人驚異的作品上，莫迪里阿尼發明了全新的構圖法，並使具象繪畫得以現代化。共有包括《坐姿裸體像 (1917)》和《倚姿裸體像 (1919)》在內的十幅裸體作品被展出，這是歷史上英國展出該藝術家作品最多的一次。

展覽的結束部分將展出部分莫迪里阿尼描繪身邊最親近的人物作品。他的朋友和愛人在他動盪不安的生活中給予他經濟和情感上的支持，同時又是他的模特。其中珍妮·赫布特尼是莫迪里阿尼孩子的母親，同時也是他生活中最重要的女性之一。當1920年莫迪里阿尼死於結核性腦膜炎時，珍妮也悲慘地選擇了自殺。泰特現代美術館展出了莫迪里阿尼最後歲月里以她為原型所繪的肖像，畫面中他所採用的障眼法將她裝束成年輕少女和母親的形象。

# Andreas Gursky 安德烈亞斯·古爾斯基



The Hayward Gallery stages the first major retrospective in a UK institution of the work of acclaimed German photographer Andreas Gursky (Germany, 1955). Widely regarded as one of the most significant photographers of our time, Gursky is known for his large-scale, often spectacular pictures that portray emblematic sites and scenes of the global economy and contemporary life.

The exhibition *Andreas Gursky* will feature approximately 60 of the artist's ground-breaking photographs, from the 1980s through to his most recent work, which continues to push the boundaries of the medium. Gursky's art is driven by an interest, and insight, into forms of collective existence and includes depictions of massive man-made structures and huge gatherings of people in nightclubs, factories, arenas, and vast landscapes. As he has stated: "I only pursue one goal: the encyclopedia of life."

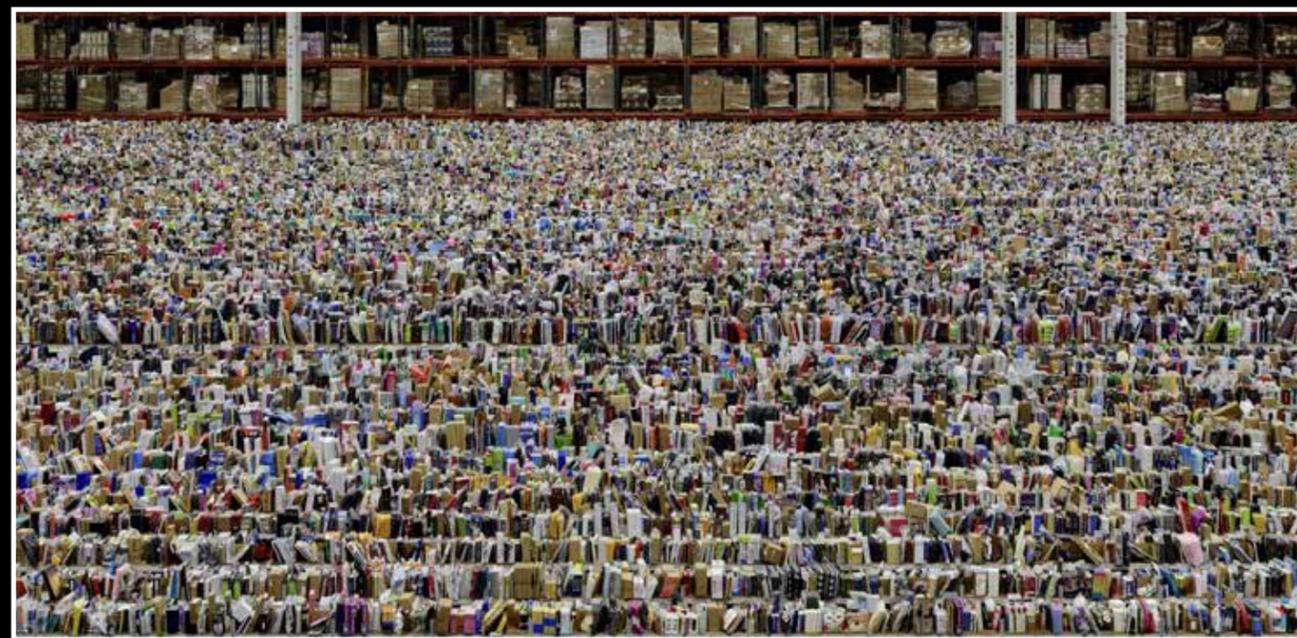
The exhibition includes some of the artist's most well-known works including *Paris, Montparnasse* (1993), *Rhine II* (1999/2015), *Kamiokande* (2007), and *May Day IV* (2000/2014). Often employing a bird's-eye perspective, these large-format pictures—which rival the scale of monumental paintings—boast an abundance of precisely captured details, all of which are uncannily in focus.

德國著名攝影師安德烈亞斯·古爾斯基的首個英國大型回顧展將在海沃德畫廊舉辦。古爾斯基被廣泛認為是我們時代最重要的攝影師之一，以他大規模的、壯觀的圖片而聞名，他的攝影作品描繪了世界經濟和當代生活的標誌性場景和場景。

該展覽將展出古爾斯基60余幅極具開創性意義的攝影作品，從1980年代到現在的創作都一直在推動攝影的界限。古爾斯基藝術的驅動力量來源於他對集體存在形式的興趣和洞悉，他的藝術描摹了大型人造結構，以及在夜總會、工廠、競技場和廣闊景觀中大量聚集的人群。正如他所說的：“我只追求一個目標：生活的百科全書。”

Tips 小貼示

展覽場地: Hayward Gallery 海沃德畫廊  
展覽時間: 25 January – 22 April 2018  
更多信息: [www.southbankcentre.co.uk](http://www.southbankcentre.co.uk)



From the frenzied stock exchange seen in *Chicago Board of Trade III* (2009) to the vast distribution centre shown in *Amazon* (2016), and from the sea of candy-coloured budget items featured in *99 Cent II, Diptych* (2001) to the eerily empty display shelves in *Prada II* (1997) his images provide a sweeping visual record of our age.

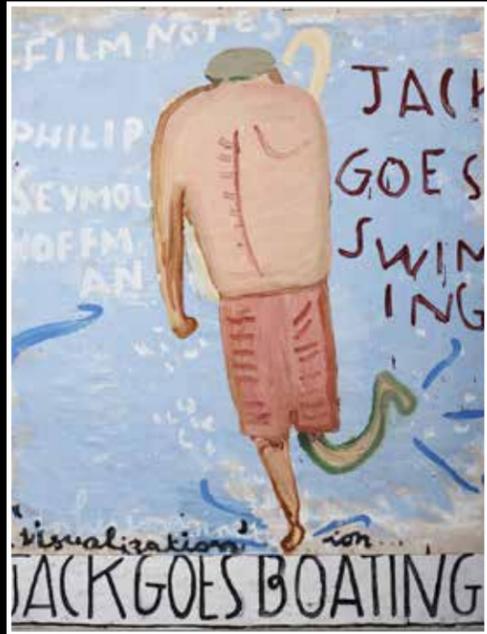
In recent years, Gursky's experiments in manipulating images have led him to create examples of 'fictional photography,' extending his implicit questioning of our faith in the factual veracity of images. As he has remarked, today, 'reality can only be shown by constructing it'.



該展覽展出了藝術家最著名的作品，包括《巴黎，蒙帕納斯》（1993）、《萊茵河II》（1999/2015）、《超級神岡探測器》（2007）以及《五一國際勞動節IV》（2000/2014）。他的作品經常採用鳥瞰視角，巨大的照片尺幅像巨型繪畫一樣震撼，其中有大量精確捕捉到的細節，而更令人驚異的是，這些細節無一例外都是清晰對焦的。

從《芝加哥交易所III》（2009）喧鬧的股市交易所，到《亞馬遜》（2016）中展示的大型配貨中心，再到《99分II，雙聯》（2001）中糖果色平價貨物的海洋，再到《普拉達II》（1997）中令人深感奇異的空空如也的貨架，他的作品是對我們時代的全景式視覺記錄。

近年來，古爾斯基實驗性的圖像處理方式令他創作出不少“虛構攝影”的作品，這些實驗讓他有更好的方法來提出自己含而不露的質疑，這種質疑針對的便是我們對影像真實性的信念。正如他所說，在今天，“只有通過構建，才能展示現實”。



**Alfredo Jaar:  
The Garden of Good and Evil**

14 October 2017–8 April 2018  
Yorkshire Sculpture Park



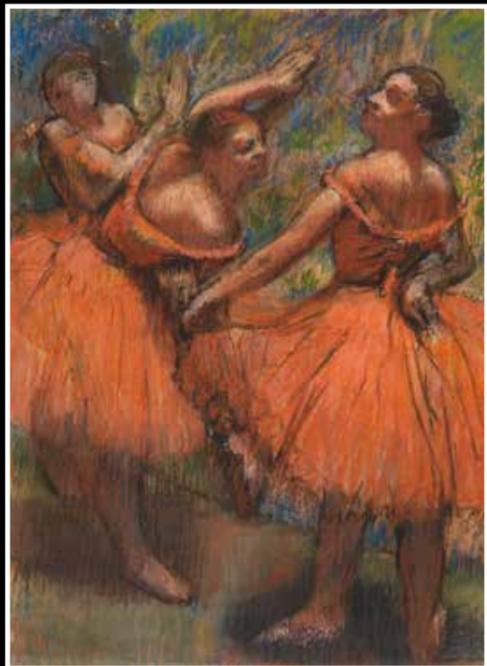
**Thomas Ruff: Photographs 1979–2017**

27 September 2017 – 21 January 2018  
Whitechapel Gallery



**Rose Wylie**

29 November 2017 – 4 February 2018  
Serpentine Sackler Gallery



**Drawn in Colour:  
Degas from the Burrell**

20 September 2017 – 1 April 2018  
National Gallery



**Dalí / Duchamp**

Royal Academy of Arts  
7 October 2017 – 3 January 2018

**Red Star Over Russia: A Revolution in Visual Culture 1905-55**

8 November 2017 – 18 February 2018  
Tate Modern



**Everything At Once**

October – December 2017  
Lisson Gallery x The Vinyl Factory

**Soutine's Portraits: Cooks, Waiters and Bellboys**

19 October 2017 – 21 January 2018  
Courtauld Gallery



**Ferrari: Under the Skin**

15 November 2017 – 15 April 2018  
Design museum



**Scythians: warriors of ancient Siberia**

14 September 2017 – 14 January 2018  
British Museum

# DIGITAL ART: A META-MODERN VIEW? 數字藝術： 元現代視野？超現代視野？後現代視野？

TEXT BY 撰文 x NILS JEAN 尼爾斯·吉恩  
TRANSLATED BY 翻譯 x CAI SUDONG 蔡蘇東

In June 2015, renowned new media art curator, Christiane Paul re-edited her book *Digital Art* for the third time. The new edition of this fundamental book, not only gives evidence of how rich the practices potentially labelled as digital art are, but it also indicates the constant need for new theoretical tools. In the introduction, Paul explains that the term *digital art* has become an umbrella for such a broad range of artistic works and practices that it simply cannot encompass a uniformed set of aesthetics. If the term *digital art* seems so elusive in describing a specific set of practices, one might wonder why we would choose it as the editorial line of this issue?

The idea of selecting digital art as a special feature is twofold. First, it is precisely the nature and capacity of the term to be able to include such a broad variety of practices, which ubiquitously blur the boundaries between the gallery space and the computer. The idea is also to acknowledge and embrace the paradoxes within all the works that can be classified as digital art. Our ambition for this issue is to generate a fruitful, playful, and dynamic set of conversations between curators, artists and collectives. Therefore practices embracing the term *digital art* will coexist alongside critical views of the term. Curator Hannah Redler, for example, who has been interviewed for this issue, will explain why the term *digital art* might be too deterministic. By

2015年6月，知名新媒體藝術策展人克里斯蒂安·保羅對《數字藝術》一書進行了第三次修訂。作為論述數字藝術基本問題的一部重要著作，《數字藝術》的第三版讓我們不僅看到了那些可能被標籤為“數字藝術”的藝術實踐有多麼豐富，同時亦指出了新理論工具的需求源源不斷。在引論部分，保羅解釋了“數字藝術”這個名稱的使用，它已經成為一個囊括眾多藝術作品和實踐的統稱，這些作品都無法用一套統一的美學系統來進行歸類。也許你會問，既然“數字藝術”一詞無法準確描述某種特定的藝術實踐，那麼我們為什麼還要把它作為本期的主題呢？

其實把“數字藝術”選作本期專題是出於兩點考慮。其一，因為“數字藝術”這個概念能夠囊括如此多樣化的藝術實踐，包括了那些模糊了畫廊空間與計算機的界線的實踐。其次，製作這一期“數字藝術”就是希望承認並接受這些所謂“數字藝術”裡所包含的各種矛盾。我們希望這一期能與相關策展人、藝術家還有藝術團體發生豐富、有趣又具活力的對話。因此本期提到的不僅僅是“數字藝術”實踐，還包括了對“數字藝術”這一稱謂的批判。比如說，本期採訪的策展人漢娜·瑞德勒就會解釋，為何“數字藝術”一詞會帶有過多的確定性意味。其次，伴隨科技的發生與支持，“數字藝術”有了新的含義，這個稱謂也幾乎成為了某種宣言。“數字藝術”這個稱謂有意地體現著兩方面的意願：其一，對科技特異性的重新關注；其二，（由於該稱謂本身有著特定的歷史含義）通過審視當下藝術實踐和過往藝術與科學技術之間的隱秘聯繫，從而理解當下的藝術實踐。



referring to the technology that supports it, digital art takes on a new meaning and appears almost as a statement. The term deliberately crystallises a will to pay new attention to the specificities of the technology but also, with its historical undertone, a will to understand contemporary practices by looking at the subterranean relations that connects them to previous incarnations of art and technology.

This is why it has been decided to, under the umbrella of digital art, map out the practices which are engaging with digital technology, and to reflect on the historical precedents of digital art. If new media, in its denomination, shifts the emphasis off the specificities of the technology to a more temporal definition, the term does not clarify what constitutes the newness of the technology. One can see digital art as a framework, which acknowledges and absorbs previous embodiments of art and technology, but which nonetheless inscribes it in a contemporary context.

To explore this question further, one of the features of the issue is the interview of Omar Kholeif, curator in chief of the *Electronic Superhighway* (2016-1966) exhibition held at the Whitechapel Gallery. This ambitious show sets a historical survey of proto and post-internet art, in a process of curatorial analepsis. This issue and the exhibition itself looks at digital art, as it is re-defined by both today's economical context and yesterday's experiments with computers. The non-didactic yet critical space that the curators of the exhibition have managed to create is worth examining. Yet, their exhibition seems to have received polarised reviews from experts in the field; as is evidenced by digital media theorist Mathew Fuller and his critique for *Mute*. The author wrote his review as an ironic guide in which he spells out 11 tips for curators. If the author criticises the exhibition *Electronic Superhighway* for its lack of scholarly accuracy and omitting certain artists, such as Alexei Shulgin, one response could be that the show takes a screen capture of past and present practices alike, as found in today's irregular online environment.

The show could be read as an example of the epistemological limitations of the internet, both as a curating platform and as a research tool. After the interview with Omar Kholeif, it becomes clear that one of the intentions for the show was to include those entangled and at times contradictory online concerns as a way of reflecting the relationship between art and network technologies. Fuller also starts his critique by pointing at how, as the exhibition unfolds, 'the inverse pyramid of art shown becomes smaller and the rooms get emptier as less work stands in for more art'. Perhaps, as the works shown towards the end of the exhibition (covering the 60s 70s and 80s) have already been established as museum pieces, as identifiable moments in the common history of art and technology. If the ratio of space/artwork in the upper galleries of the Whitechapel Gallery might allow the pieces to conceptually breathe for the viewer, their technological obsolescence might tint them with a nostalgic hue that contributes to the digital divide in contemporary art that Claire Bishop has coined.

這也是為什麼我們決定要在“數字藝術”這個統稱下，描繪那些與數字科技發生關係的藝術實踐，並回顧那些數字藝術的歷史先驅。如果“新媒體”並沒有如其名字那樣強調科技的特異性，而只是一段短暫的定義的話，那麼，它便等於沒有說明何以成就技術之“新”。我們可以把數字藝術看成是一個框架，它承認並吸取了過往藝術和技術的結晶，但在當代語境下，卻沒有向其致敬。

為了更深入地探討這個問題，這一期專題裡我們請來奧瑪·克雷夫接受我們的採訪。克雷夫是展覽《電子高速公路（2016-1966）》的首席策展人。這個展覽舉辦於白教堂畫廊，對早期互聯網藝術及後互聯網藝術進行了歷史回顧與調查。本期雜誌主題和上述展覽都在審視已被如今經濟語境和過去電腦實驗重新定義的“數字藝術”。策展人創造了一個沒有說教色彩、但又極具批判意味的空間。然而，藝術專家們對於該展覽的評價卻分成了兩個極端。數字媒體理論家馬修·富勒為《啞巴》雜誌撰寫了展評，以極具諷刺的方式為策展人做了一個包含11條貼士的指南手冊。如果說，他批評該展的原因是其缺乏學術準確性，以及遺漏了某些藝術家，比如阿雷謝·舒爾金，那麼回應也許是：該展只是從當今瞬息萬變的網絡環境裡選取了一個“屏幕截圖”，讓觀者瞅瞅過去與現在的數字藝術。

不管是作為策展平臺還是研究工具，這個展覽都可以看成是展現因特網認知局限的一個範例。與克雷夫的訪談清晰地表明了，該展的意圖之一，便是把那些糾纏不清甚至有時互相矛盾的網絡意見囊括進來，使之成為我們反思藝術和網絡技術關係的一種方法。富勒在他批判的一開始也提出了，隨著展覽的展開，“展覽的藝術作品像倒三角一樣越來越小，房間越來越空，因為越來越少的作品能夠成為代表”，而這種現象又是如何產生的卻沒有清楚地闡釋。也許，在展覽臨近結束部分（覆蓋60、70和80年代）的作品已經被收作博物館藏品，共同成為藝術史和技術史上具有標誌性的時刻。如果說白教堂的頂層畫廊有足夠的藝術品展出空間，那麼在觀看者面前，這些作品在概念上便能夠更加鮮活，它們落伍的技術或許還可以給它們帶來一點懷舊的氣息，造成克萊爾·畢夏普所謂的當代藝術中的“數字分裂”。

在2012年，藝術歷史學家克萊爾·畢夏普為《藝術論壇》寫了一篇有名的文章，談論到為什麼當代藝術雖然有著數字的結構，其本質卻是模擬的，並且忽視了數字革命及其對日常的影響。在她的文章裡，她描述了過時的媒體如何獲得自身的美學，並在當代藝術實踐中被當作懷舊手段重新使用。而作家娜塔莉·西格特寫作的一篇極具觀察力的文章裡，也提出一個補充性的觀點，即雖然數字已經成為當代藝術實踐的中心，但我們依舊無法清

In 2012, Art Historian Claire Bishop wrote for *Artforum* with a famous essay on why contemporary art despite being digital in structure is analogue in nature, and overlooks the digital revolution and its impact on everyday life. In her article she describes how once a medium has become obsolete, it gains an aesthetic of its own and becomes available for a nostalgic re-use in contemporary art practices. In her well observed review of the exhibition for MutualArt.com, writer Natalie Hegert provides a complementary perspective by underlining that, despite the fact that digital has become more central to contemporary fine art practices, we are still struggling to articulate what it means to think and see digitally. This is a struggle that is rendered more difficult by the ever-changing nature of the digital landscape. The contemporary pieces from 2000 to 2016 displayed at *Electronic Superhighway* reflect this



晰地表明何為數字化地思考和觀看。而這個困境，因為數字浪潮多變的本質，變得更加複雜。《數字高速公路》展出的2000至2016年當代作品中反映的便是這種困境，這些作品全都被放在畫廊的一號展廳，這給觀看者的感覺便是，當代藝術的布展是十分困難的，本該生效的時間過濾器效應並沒有在策展中起作用，而信息的泛濫也未得到處理。這種展覽上部分採用，同時也被富勒指出的“隨機模式”，可以被看成是後因特網方式的一個特徵。確實，如畢夏普和大衛·喬斯利特在2012年所說的，在一個圍繞著人工制品重新語境化和重新使用的藝術實踐大環境下，原創性和作者身份已經是過去的觀點了。

對“數字藝術”一詞的重新使用也是為了與“後因特網藝術”概念拉開距離，並從概念上把後因特網藝術所要決裂的東西看成是歷史延續和影響的一種方法。具體來說，本期主題意欲挑戰後因特網藝術想法中的相對主義。第一代的網絡藝術家抗拒媒體特異性這種觀念，正如藝術史學家何塞利托在《藝術之後》中解釋的那樣，採用諸多雜亂無序的藝術實踐取代了它。但是，這裡採用“數字藝術”的決定則是要嘗試在當代藝術實踐的內部樹立指向標，提出一個多樣平臺，在這裡，語言的使用作為一種媒介，是紮根於深入了解數字圖景組成成分的基礎上的。審視今天我們何以理解一個數字圖像能夠意指什麼，便是我們希望對數字藝術的物質化和反物質化過程進行深入理解。所謂反物質化，是通過從模擬系統到編碼過程實現的。但是，這個過程還是存在物質化，即使是最複雜的編程結構也是存於一個實體“盒子”之內，而這些結構之所以存在，也還是通過代表0和1的電源開關的變化實現的。說到底，我們的立場，就是要在藝術和技術實踐中重新建立客體和主體的對話。

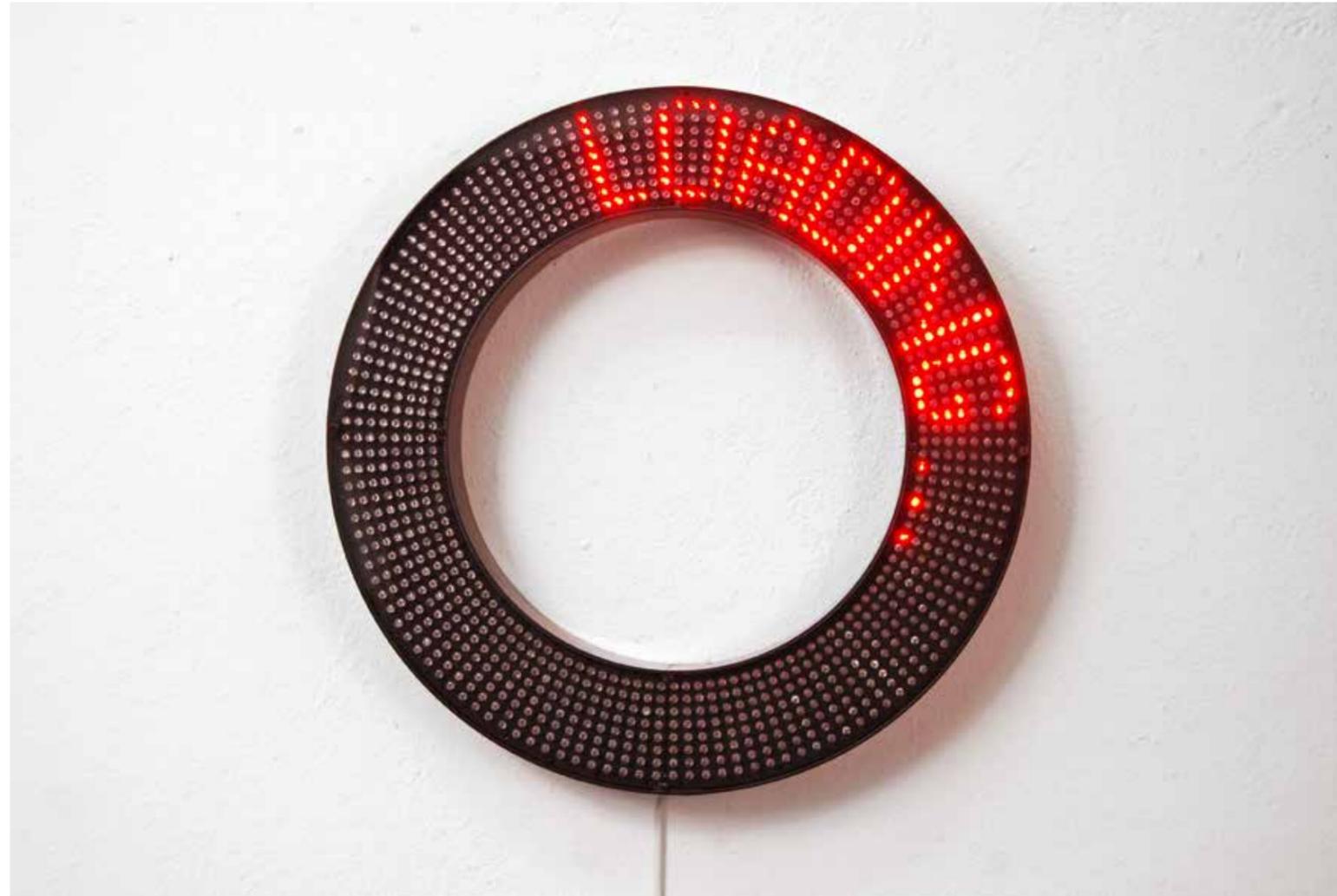
我們提出，“數字藝術”就是新的鏡頭。我們之所以用光學隱喻，意在2016年重新展望形式主義。早在年初UCL的一個題為《因特網之後藝術的遊戲、權力和樂趣》的會議上，包括藝術理論教授克斯丁·斯塔卡米爾在內的小組提出，雖然沈寂了很長時間，但是形式主義或許值得再次審視，同時，他們引用康定斯基的作品說明，形式主義能夠體現深刻的社會和政治觀點。基於此，本期主題通過審視的角度，觀察觀點和流程是如何被視覺化呈現的。英國藝術家托馬森和克雷黑德的視覺諷刺作品便是一例。同時，值得注意的是，在《電子高速公路》附帶的書中，有兩篇文章也是關於視覺現象的。其中之一，動態影像講師艾麗卡·巴爾森提醒讀者“每個數字圖像都是一個像素”。而英國藝術家和作家格拉姆·哈伍德則指出“像素群使得我們可以透過屏幕，站在鏡頭所處的位置”，這使得我們擁有多重視角。因此，像素成了語言，使得觀眾能夠進入多層現實，所以，我們選擇注重像素的作用，讓讀者探索視覺和方法的多重角度。

Installation View of Electronic Superhighway at Whitechapel Gallery

struggle, for they are all contained within the first room of the gallery, giving the viewer a sense of the difficulty in curating contemporary fine art, where by definition the filter of time hasn't played its role in curation, and where the overflow of information has yet to be processed. This randomness at play in some parts of the exhibition and pinned down by Mathew Fuller, can be seen as a characteristic of the post-internet approach. Indeed, as both Bishop and David Joselit remarked in 2012, originality and authorship are bygone ideas in a context where practices revolve around the re-contextualisation and re-appropriation of artefacts.

The re-appropriation of the term *digital art* is also a way of taking some distance away from the term *post-internet art* and to conceptually see a set of continuations and influences where post-internet art advocates ruptures. More specifically, this special issue aims at challenging the relativism embodied in the notion of post-internet art. The notion of medium specificity was rejected by the first generation of net-artists and has been substituted by various forms of discursiveness in art practices, as explained by art historian Davis Joselit in *After Art*. However, the decision to adopt the term *digital art*, here, is an attempt to set a few pointers within the realm of contemporary practices, and to propose a hybrid platform where the use of language as a medium is anchored into a deep understanding of what constitutes a digital image. Thinking back to an understanding of what a digital image can signify today is a wish to gain a deeper comprehension of both the processes of materialisation and dematerialisation at play in digital art. Dematerialisation is a process of shifting from analogue systems to coding. There is, however, still some materialisation, as even the most sophisticated java script structures are locked in a physical box and their existence is thanks to a variation of electrical switches symbolised in zeros and ones. In the end, the position adopted here is an attempt to re-establish a dialogue between the object and the subject in art and technology practices.

Digital art then is proposed as a new lens. The optical metaphor is intended here as a way of re-envisioning what formalism can be in 2016. At a conference held earlier this year at UCL, titled *Playing Games, Power and Pleasure in Art After the Internet*, a panel with professor of art theory Kerstin Stakemeier, pointed out that the notion of formalism, which has been dismissed for a while, was perhaps worth examining again, and citing Kandinsky's work, formalism had the capacity to embed poignant social and political ideas. Accordingly, this issue will observe the ways in which ideas and processes are visually conveyed. We examine the visual irony at play in the work of British artists Thomson & Craighead for one example. It is worth noticing that, in the book accompanying *Electronic Superhighway's* exhibition, two essays are concerned with visual phenomena. One of them, by lecturer in moving image Erika Balsom, reminds the reader that 'every digital image is a pixel' (44:2016). According to British artist and writer Graham Harwood, 'clusters of pixels enable us to dive through our screens and stand in the position occupied by the lens' (Harwood, 2008: 215) and as such allows a multiplicity of viewpoints. Thus, the pixel becomes language, allowing the viewer to enter a multi-layered reality, hence the choice



當下多媒體理論和藝術批評的語境圍繞著後數字或者後人類概念，結果便是遠離了理論和批判隱含的圖景。如果真是這樣，那麼本期雜誌設立的便是日常數字技術普遍性和媒體特異性新形式（又或者羅莎琳·克勞絲所稱的“技術支持”）之間的對話。在線信息的商品化，這種我們當下目睹的認知資本主義和體驗經濟中的進程，呼喚著克勞絲所謂的“技術支持”概念進入到其他領域。

畢夏普所謂的“數字分裂”，究其原因之一，也在於傳統的對於數字藝術商業化，被藝術機構劃定觀看條件的抵制。她認為，數字影像潛在的無數復制可能和藝術品商業化的重要條件——稀缺性——是背道而馳的。藝術網站的建設挑戰了藝術品視覺表達的傳統觀點。但是，顯而易見的，《電子高速公路》上選出的許多近期的作品采用的仍是傳統的媒體，不管是攝影、繪畫還是雕塑。這

如果拿後因特網藝術來說，又是怎麼回事呢？後因特網藝術是不是指藝術家麻利地從諸如電腦藝術之類的地方借用策略，然後把它運用到某個隨時可被藝術市場消費的媒體上？這是不是一種從內部擾亂數字藝術商業化的做法？抑或是藝術與科技實驗中心的後繼者們自願符合藝術市場需求的方式？《電子高速公路》讓人覺得有趣的地方在於，它似乎在這兩種立場間搖擺。它奠定了新媒體藝術的基石，在這裡，一些以往藝術實踐中有利可圖的領域溜進了更大的天地，從而開啟了普及化和商業化的進程。這裡，或許就是能夠找到元現代性的地方。

here to pay attention to the pixel as a way of letting the reader explore multiple points of views and different approaches.

The current context of media theory and art criticism revolves around concepts of the post-digital or the post-human, and consequently the departure from the visuals they imply. If this is true, then this issue sets up a dialogue between the ubiquity of digital technology in the everyday and a new form of medium specificity or, as Rosalind Krauss called it, technical support (2010: 37). The commodification of online information, that one witnesses in today's cognitive capitalism and the experience economy, invites a displacement of her concept of technical support into another field.

One of the reasons that accounts for the digital divide, described by Claire Bishop, also lies in the traditional resistance of digital art to be commercialised and to fall under conditions of spectatorship set up by art institutions. As Bishop remarks, the potential endless multiplication of the digital images goes against the notion of rarity crucial to the commercialisation of an artwork. The architecture of the web in net art challenges traditional ideas of what an artwork visually represents. Yet, it is striking to observe that within *Electronic Superhighway*, many of the recent examples of works selected are embodied in traditional medium, be it photograph, painting, or sculpture. What does it say about post-internet art? Is post-internet art a situation where the artist astutely borrows tactics from, for instance, computer art and applies them to a medium ready to be consumed by the art market? Is this a way of disrupting the commodification of digital art from within? Or is one witnessing the heirs of, for instance E.A.T., willingly complying with the demands of the art market? One of the interesting things about *Electronic Superhighway* is the way in which it seems to oscillate between these two positions. It represents a cornerstone in the representation of new media art, where a selection of what used to be a rather niche field of art practices has developed a broader reach and as such started a process of popularisation and commercialisation. This, is perhaps where meta-modernity can be found.

# THOMSON & CRAIGHEAD: TIMESCALES AND POETRY MACHINES

## 湯姆森與克雷格黑德： 時間向度與詩歌機器

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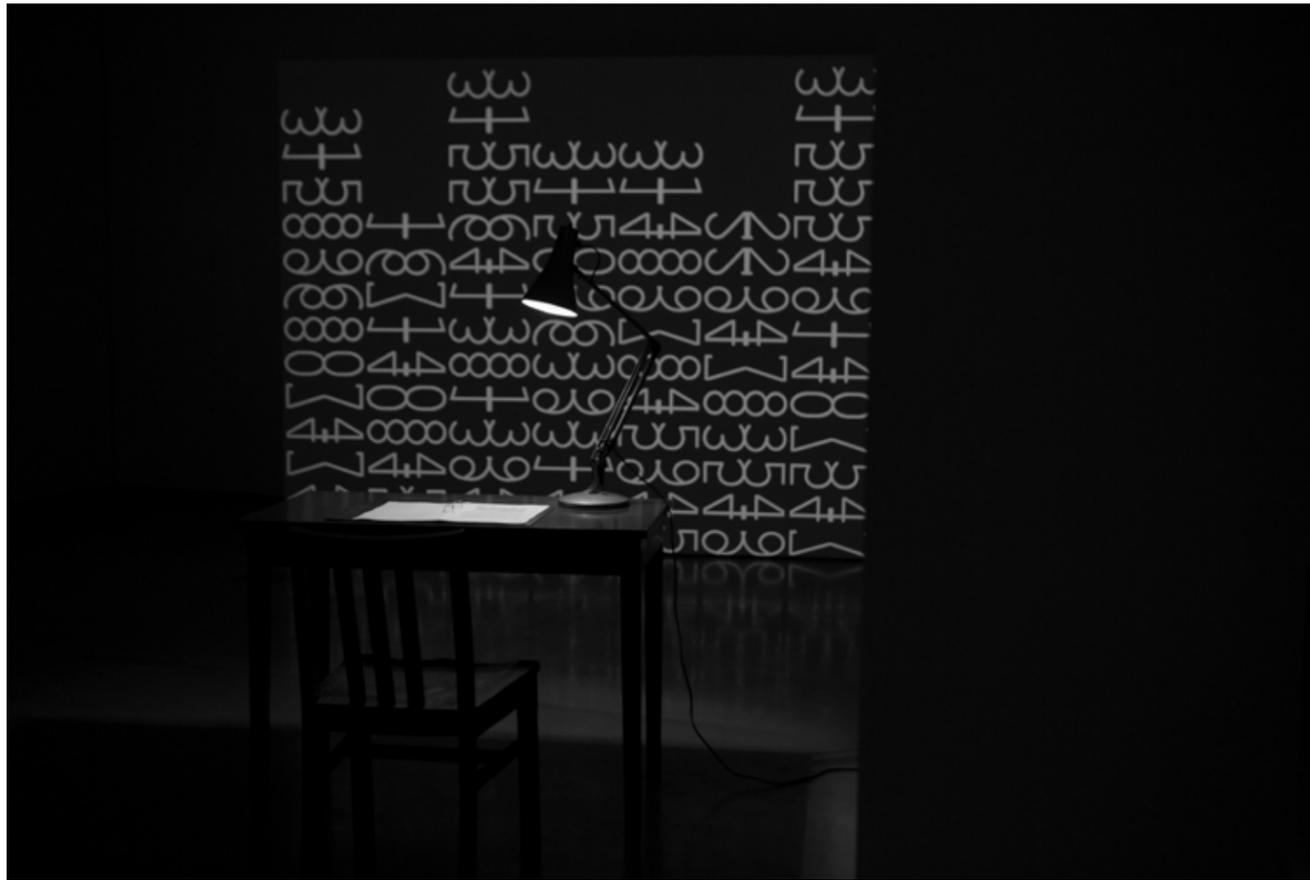
*Jon Thomson and Alison Craighead work across video, sound, sculpture, installation and online space, using technology as a means to reformulate fundamental human questions for contemporary times. Through sensitive appropriation of images, texts, and data from online sources, the artists produce generous, lyrical works that both exercise the dramatic conventions of cinema and examine the changing socio-political structures of the Information Age. In their works, time is treated with a sculptor's mentality, as a pliable quantity that can be moulded and remodelled.*

*The duo create generative visual and musical systems that employ chance operations as a means to cut loose from the confines of traditional*

喬恩·湯姆森和艾莉森·雷格黑德的創作跨越影像、聲音、雕塑、裝置和線上空間，他們擅於利用技術，使之作為一種重新詮釋當今人類基本問題的手段。通過將在線的圖像、文字、數據和其他資源進行敏銳的挪用，藝術家創造出豐厚的抒情作品，既運用了電影語言的戲劇性，同時又檢視了信息時代社會政治結構的變化。在他們的作品中，時間成了雕塑家手上的原材料，不斷被雕琢，被鑄造，被重塑。

這對藝術搭檔創建了能自我生成的視覺及音樂系統，利用隨機的操作方式擺脫傳統敘事的局限，將熟悉之事置入新的語境當中，讓觀者對已知結構及情境產生全新的解讀。他們的作品模擬了全球通信系統中支離破碎的架構，探索著這些系





narrative, re-contextualising the familiar to allow for new readings of known structures and situations. These works mimic the fragmented frameworks of global communication systems while also exploring the implications of these systems on human relations to time and space. For Thomson & Craighead, the spectre of humanity is always present in the machine, even as a disappearance. The pair expose the concealed politics of cyber-interaction, giving tactile form to the multitude of anonymous disembodied voices inhabiting the internet. The encounter with these ghosts is what drives the poetics of the artists' practice: the viewer seeing themselves within the work, their experiences mirrored, reframed, and made strange.

Thomson & Craighead apply a diverse range of conceptual tactics, evoking 1960s systems art, 1970s structuralist film-making, the intellectual rigour of early Minimalism, and the compositional constraints of the influential Oulipo literature group. This intentional shifting of form and approach is vital to Thomson & Craighead's practice; art-making as a scavenger hunt for meaning in a landscape of constant change, or as Italo Calvino said, "A classic is a book that has never finished saying what it has to say."

Presented an engaging and successful show at Carroll/Fletcher, the duo sat down with us to talk about some of the intentions behind Party Booby Trap and what it means to work with streams of data in contemporary art.

統對人類與時間、與空間的關係所帶來的影響。對湯姆森和克雷格黑德來說，機器總是帶有人性的部分，儘管不是直接的顯現。湯姆森和克雷格黑德揭示了網絡交流中潛藏的政治，那些互聯網上的匿名聲音變得可見。與這些“幽靈”的不期而遇驅動著藝術家的詩意實踐，而觀眾則在作品裡看見自己，自身的經歷也被映照，被重塑，並變得陌生。

湯姆森和克雷格黑德採用多種觀念交織的手法，讓人想起1960年代的系統藝術，1970年代的結構主義電影，早期極簡主義的嚴謹，還有烏力波潛在文學工廠的組合限制理念。這種刻意轉換形式與方法對他們的實踐尤為重要。他們就像清道夫一樣在不停變幻的景觀裡捕捉意義，或者引用伊塔羅·卡爾維諾的話來說：“經典如冊，娓娓道來，取之不盡。”

在卡洛爾/弗萊徹畫廊畫廊成功舉辦了第二次個展《派對詭雷》，湯姆森與克雷格黑德隨坐在旁，與我們暢談展覽背後的想法以及當代藝術裡使用數據流創作的意義。

### ART.ZIP: The show presents a lot of new works, have they been conceived especially for Party Booby Trap?

JT: A lot of the works were made especially for the show, because we've known that we'd be doing this exhibition since last autumn. Although one of the works, *A Temporary Index*, is part of an extended research based project, which is called *Nuclear Culture*. Dr Ele Carpenter, at Goldsmiths, is overseeing a large project that looks at the ways in which our legacy nuclear culture is embedded within the art world, but also within sociological frameworks. It is a vastly interdisciplinary project and we are one small part of this.

AC: I think that the really broad themes of the show are about dealing with time. The nuclear counters are talking about really massive timescales and then maybe the *Apocalypse* perfume is talking about the end of time, the end of the world. We are trying to look at the hubris of thinking about time in different ways. There are small sections of time and then big pictures of time.

JT: *Stutterer*, which we have shown three times, takes ourselves into a huge stream of text, which is the human genome. It represents an individual person, that's 3.2 billion letters. Although it is the representation of one person, to actually see the nuclear time describing the whole of the genome it suddenly becomes an unimaginably long data set. We use that as a score and then to trigger videos and create what we call poetry machine. It reflects upon the 13 years it took for the human genome to be sequenced for the first time. We end up creating a form of monument, but also an unimaginable representation of a self.

### ART.ZIP: It is really interesting to see how the works displayed are like a set of pointers displayed in the gallery space, they are evocative without telling the viewer what to think, but rather what to consider. Are you thinking in term of accessibility when you're in the process of making the work?

AC: *Common Era* is a series of crayon drawings that have a collection of statements or predictions of when the world will end. In a way, we see it very much like a documentary. We imagine documentary to be a film, but actually we're showing 16 predictions for the end of the world and by just pitting them against one another you start to see the dates that have passed and the ones that are very into the future. It's an interesting gaze.

JT: They start to act on each other. You can see there are false statements; you can see that there are statements that we can't really contemplate. In acting on each other we're hoping that it opens up the form, the idea of making a prediction in the first place, because it seems to me to be a hubristic tendency when we all live in a universe we have no control over. So making a prediction of a world's end is an act trying to take control. Seeing them operating in that way refers to religion and refers to science.

### ART.ZIP: 這次展覽呈現了不少新作品，它們是特別為《派對詭雷》所創作的嗎？

JT：許多作品是特別為這次展覽所創作的，從去年秋天開始我們就知道要辦這次展覽。但其中一件作品——《暫時的索引》——是《原子核文化》研究課題的一部分。這個課題是金匠學院的艾爾·卡薩特指導的一個大型研究項目，這個項目探索的是原子核文化如何滲入藝術與社會學。它是一個龐大的跨學科研究計劃，而我們只是參與了其中一小部份的研究。

AC：我認為這次展覽更寬廣的主題是關於時間的。有關原子核的作品談論的是宏大的時間緯度，而香水作品《末世》則是討論時間的盡頭——世界末日。我們試著用不同的方式觀測時間，觀看一小段時間裡的以及更龐大時間框架裡的“時間”。

JT：作品《結巴》已經被展示過三次了，它把我們帶進了一個無比龐大的文本裡，也就是人類基因組。這個有著32億個字母的人類基因組代表了一個獨立的人。雖然只代表了一個人，但把這個基因組用時間的方式來呈現的話就變成了一個無法想像其長度的數列。我們利用這個數列作為樂譜，來觸發影像的播放，兩者的結合成為了我們所創造的“詩歌機器”。《結巴》思索了首次成功排列人類基因組所花費的時間：十三年。《結巴》就像一座紀念碑，紀念著時間，但同時它也是對一個人的描繪，只是這種描繪難以想像。

### ART.ZIP：這次展覽的作品陳列方式很有趣，像一組組標示一樣呈現在畫廊的各處。作品之所以能引起共鳴並不是告訴觀者思考什麼，而是看作什麼。你們在創作的時候會考慮作品的可讀性嗎？

AC：《公元》是蠟筆畫作品，上面集合了一系列關於世界末日的宣言或預言。在某種程度上來說，它就像是紀錄片一樣，紀錄片應該是電影一樣的，但是我們呈現的只是16個世界末日的預言，把它們一個個並列排放，你會發現它們是互相對立的，有些預言提及的末日時間已經過去，有些還在未來。我覺得看著這些對比和矛盾很有意思呢。

JT：它們之間相互起著作用。因為你可以看到那些錯誤的預言，你可以看到那些我們無法明白的宣言。我們希望通過這些預言展開討論，看看我們是那麼的狂妄，活在一個根本無法控制的宇宙裡。無論是宗教還是科學作出預言，這都是試圖奪得控制權的一個行為。

When you ask the question about the space that the work creates, it's very important to us, critically, that we make work that's not too didactic, not making something that proselytising. Rather, we're trying to create spaces that might allow for critical engagement, but we don't see ourselves outside of that. We see ourselves, in an anthropological sense, participant observers. I think *Untitled* (balloon work) is very much like that, because we're trying to make quite spectral connections with warfare and how it impedes on our psyche collectively. How we collectively live in a constant state of denial.

AC: We all know we're at war at the moment, but it's very easy to tune out of it. We're thinking that somehow watching those balloons and the noise of them bursting sounds so like anti-aircraft trials.

JT: It is the act of those women popping balloons after a corporate balloon drop, in the video work, combined with the balloons in the gallery space inscribed with the names of the military actions: 'Dessert Storm', 'Urgent Fury'. The names are so romantic. They're heroic, they're propaganda, they're idealistic. The way in which all of that horror is mediated to us is interesting and how we ritualise things.

AC: We're trying to look at the language of war.

JT: But in a way that's very open-ended.

**ART.ZIP: The works presented for *Party Booby Trap* seem to have a sense of wit in them. Humour has always been present in your practice; do you think that in this instance, humour plays an even more important role?**

AC: I think there's satire in many of the works and there is, I hope, humour because we don't want our gaze to be cruel. We want it to say: 'we are part of this'. The title of the exhibition, *Party Booby Trap*, gives a clue to the uncomfortableness. The title is a palindrome, it can be read both ways and there's an uncomfortableness using the term booby.

JT: It gets a lot of hits online, I can tell you that.

AC: We put an image of the show on Flickr with the name of the show, using the word booby we had 12 000 hits in 24hrs without us doing anything.

JT: That's the Internet, but I think humour is critically important to us and also satire. Underlying a lot of the works that we are making is that idea of the architecture of language, space and time and the way we perceive the world. We often interrogate those architectures and structures. The Internet is a very good example of how we understand that information is distorted by templates and structures.

AC: Facebook, Google, the browser...

關於你問到的創作空間，我們認為非常重要。我們不會把作品做得很說教式的，也不會是偏頗的。相反地，我們更願意營造空間讓觀者進行批判參與，但是我們也不是置身事外的。我們更像是一個參與型的觀察者，從人類學的角度來看待周圍的一切。我想氣球作品《無題》就是那樣的，我們試圖讓這個作品與戰爭產生一種聯繫，看看戰爭怎麼影響集體心理的，我們怎麼在一個消極否定的狀態下共處。

AC：我們都知道世界上還有戰爭的發生，但我們總是很容易把它屏蔽掉。那些氣球的爆破以及它們發出的聲音就像是防空演練。

JT：這個作品是影像與現場相結合的一個作品。視頻裡的女士們是在公司舉辦活動後將氣球刺破，而畫廊現場的氣球則印有軍事行動的名稱：“沙漠風暴”，“狂暴怒火”等等，那些名字是那麼的浪漫。它們是英雄主義式的，它們是煽動式的，它們是理想主義的。那些爆破帶來的恐懼總是突然發生，而我們總能微妙地把這種恐懼轉化為見慣不怪的事情。正如人們對待戰爭的態度。

AC：我們試圖觀察這些關於戰爭的語言。

JT：從某種程度上來說，我覺得那是開放式的，我們在觀察。

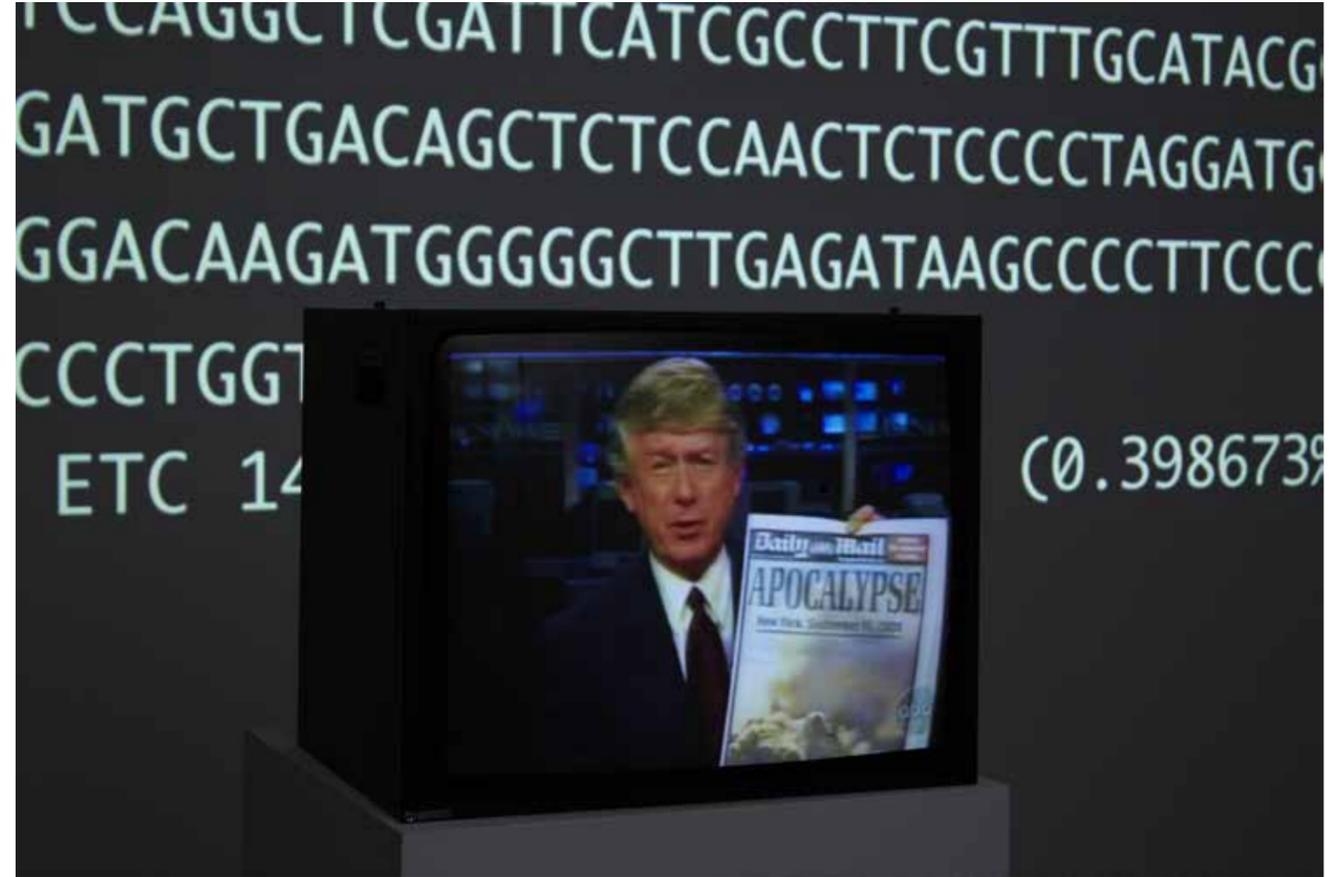
**ART.ZIP：展覽《派對詭雷》中的作品都充滿著機智詼諧。幽默經常出現在你們的藝術實踐裡，你們覺得在這個作品當中，幽默是不是更重要？**

AC：我覺得許多作品都帶有諷刺意味的，但同時也有幽默，因為我希望我們的注視變得不那麼殘忍。我們想說的是，“我們也身在其中”。展覽的標題《派對詭雷》暗指了這種不安。題目是回文的形式，順著讀或逆著讀都是成立的，而且用“笨蛋/乳房”這個字眼會讓人有種不舒服的感覺。

JT：但網上點擊率很高啊！

AC：我們只是把一張展覽照片和標題發佈到Flickr上，“booby”這個關鍵字讓我們的點擊率在24小時內達到了12000多次。

JT：這就是互聯網，但是我想幽默對我們來說特別重要，諷刺也是。我們許多作品的想法都是基於語言、空間、時間還有世界觀的建構。我們經常審視那些建構和結構。互聯網是一個很好的例子來表現如何利用模塊和結構來扭曲信息的。



JT: But that feeds back into the physical world as well, physics, gravity and language is a good place to play with those. Also with humour, if people find something a little bit funny their guard comes down a bit and perhaps the work can communicate a little bit more directly. It can be a strategic device.

**ART.ZIP: You've always worked with streams of data, how has the evolution in the ways in which information is circulated shaped your practice?**

AC: I guess, *The First Person*, comes very much about a change in focus through status updates, about media becoming very narcissistic and very person centred. We have a video of a house, which is constantly in a process of burning down but never burns down. It cut through inter-titles that we took from a website called *The Experience Project* where people put a limited number of characters looking for people who feel the same 'I hate Mondays', 'I love soldiers' and they're looking for like-minded people to create those communities with that particular interest. It becomes this kind of hypnotic work.

JT: We've described it as a cinematic plateau stage, because you always arrive in the middle and it never ends. I think using randomness in that work can be really meaningful or it can be quite jarring or meaningless. As viewers, we are left in that almost liminal space.

AC：臉書、谷歌、瀏覽器等.....（都是“幫兇”）。

JT：但這些虛擬世界的反饋在實體世界也同樣說得通，你看，物理性、吸引力、語言這些都是可以把玩的。同樣地，如果人們發現有趣的事物，他們就會放下戒備心，也許通過幽默可以讓作品與觀者的交流更直接一些。幽默也許可以被視為一種策略吧。

**ART.ZIP：你們經常運用數據流來進行創作，信息傳播的變革是如何影響你們的實踐的？**

AC：我們的影像作品《第一人稱》特別提及了這種個人狀態更新的變化，媒介變得自戀和自我為中心。視頻裡的房子處於一個正在被燃燒、但卻又永遠不會被燒毀殆盡的狀態。影片穿插著一些過場字幕，這些字幕從一個叫《經驗項目》的網站上提取的，在這個網站上，人們可以在限定字數內發佈一句話，例如“我恨週一”，“我愛士兵”等等，然後志同道合的人就可以針對這句特定的話進行留言進而產生進一步的交流。我們就是結合了這個碎片影像和文字，繼而創作了這個具有催眠屬性的作品。

AC: I think we see a change towards a worship of the self with social media and the work is looking at those kinds of first person statements.

JT: The Internet is a good example of how things have changed. We started making work when the web began to attract attention. In the early 90s it was a very different space, it was very idealistic. Anybody could make a web page, everyone was writing their own utopia and how it would change the world, capitalism will fall, and now we have a shopping mall as Internet.

**ART.ZIP: Your work has recently been exhibited in *Electronic Superhighway*, how do you approach this type of conversation?**

AC: I think it was really exciting to be exhibited in that exhibition.

JT: We were quite surprised to be on the ground floor.

AC: We thought we'd be with the slightly more senior people, on the top floor, so we were actually happy to be included among the young artists.

JT: A show like *Electronic Superhighway* is quite hard to talk about because it's a sort of landmark survey exhibition and the catalogue is quite interesting I think. The exhibition is an explosion of stuff and it's quite instructive actually.

JT: 我們把它描述為電影式的高原期，因為你永遠只能看到中間部分，沒有結尾。我想在作品中運用隨機性會很有意思，或者也有可能讓人不安或者覺得毫無意義。作為觀者，我們被留在了闕限的空間裡。

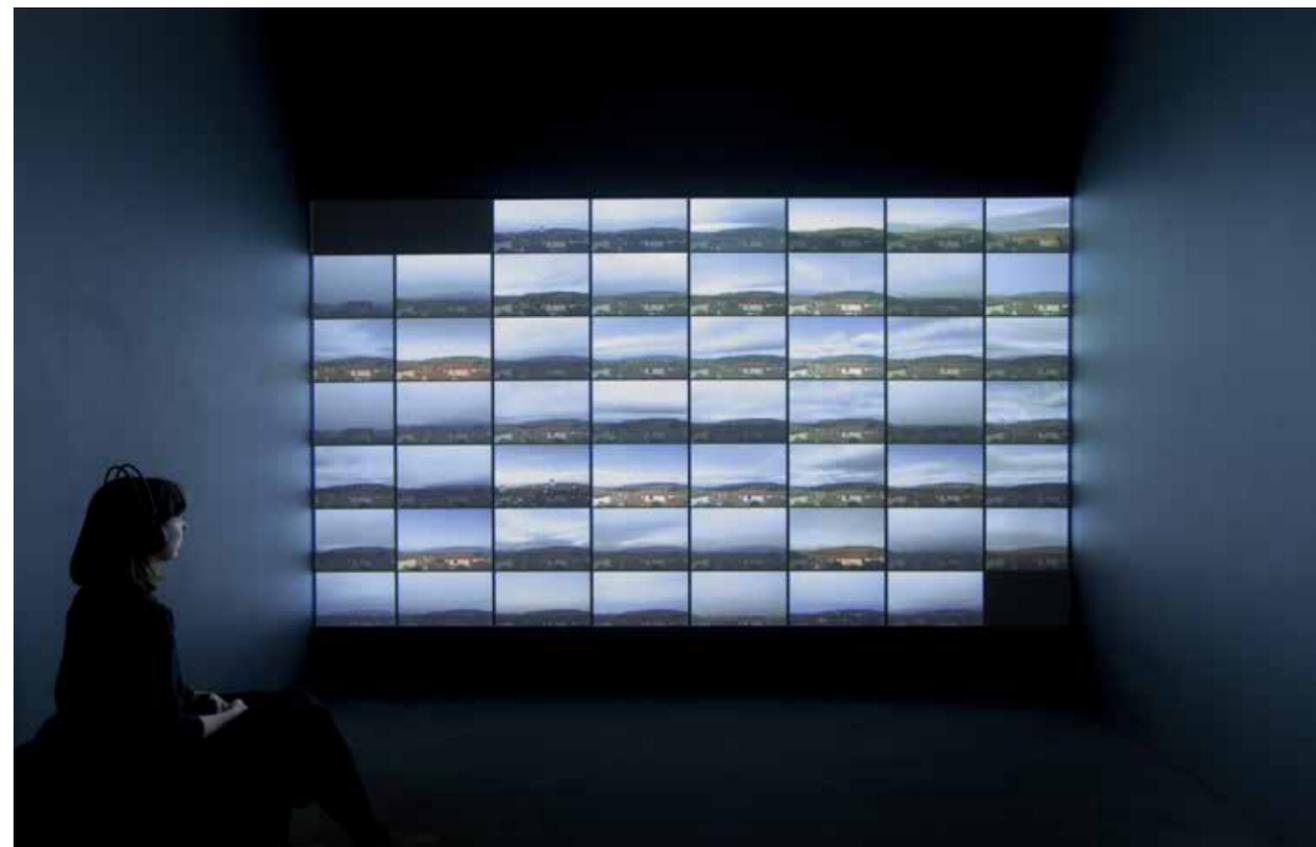
AC: 我們見證著社交媒體中自我崇拜的轉變。這個作品就是觀看這種"第一人稱"的發生。

JT: 互聯網是展現事物如何變遷的一個好例子。當互聯網開始受到關注的時候我們便開始創作。在90年代早期，互聯網是一個特別不一樣的空間，它是理想主義的。任何人都可以創建網頁，任何人都可以書寫他們自己的烏托邦，如何改變世界，如何消滅資本主義等等，但現在，互聯網就是一個巨大的“購物商場”。

**ART.ZIP: 你們的作品在《電子高速公路》中亦有展示，你們是怎麼展開討論的呢？**

AC: 能在這個展覽上展示我們的作品讓我們十分興奮。

JT: 而且作品在一樓展廳展示讓我們感到十分驚訝。



AC: I thought it was quite exciting actually, a little bit like the Royal Academy's Summer Exhibition, it was like a salon hang and I've never seen before and they've done a brilliant job. If you ever said to me we'd do a salon hang of media works, I would say that couldn't work.

JT: The work they've included is a good piece from my point of view, because it has a kind of autonomy and can operate in and of itself. What sits around the work becomes its own context.

AC: I'm very pleased, we were talking with Emily [Butler] one of the curators, we had people singing karaoke everyday in front of our work *More Songs of Innocence and of Experience*. It's lovely to Google it and see online people performing your work for you.

JT: It was a fascinating show, quite interesting at the time as well, because there was also *Big Bang Data* [1] at Somerset House, which is quite an interesting comparison. It wasn't an art show in the same sense, but still interesting to see these different angles.

**ART.ZIP: You are also educators, what is the most challenging when you work with young practitioners?**

AC: Being in the studio with young artists is really exciting because they grew up with the Internet and with computers. It's just a very different way and a very natural way, it isn't a political decision to work with video rather than paint, it's just, well, these are the materials we have to hand. It's really exciting that they don't see boundaries in the same way as was when I was 19. I had to fight to get into a computer department and the fine art tutors thought I was crazy. Now of course that wouldn't happen in the same way.

[1] Thomson and Craighead were exhibiting *London Wall* (2015) and *Horizon* (2015) at *Big Bang Data*.

AC: 我們以為我們會與稍微年長一點的藝術家一併展示在頂層的展廳。我們很開心能和年輕藝術家們一起展示。

JT: 像《電子高速公路》這樣的展覽很難去討論，因為它是一個標竿式的調查展覽，畫冊也非常有意思。展覽本身就包括了許多不同形式的作品，其實挺具指引性的。

AC: 我覺得挺讓人激動的，有點像皇家藝術學會的夏季展，有點像沙龍展，很多作品我之前都沒看見過，作品都很棒。在這個展覽之前，如果有人跟我說以沙龍展的形式來展示新媒體作品，我肯定會說不可能。

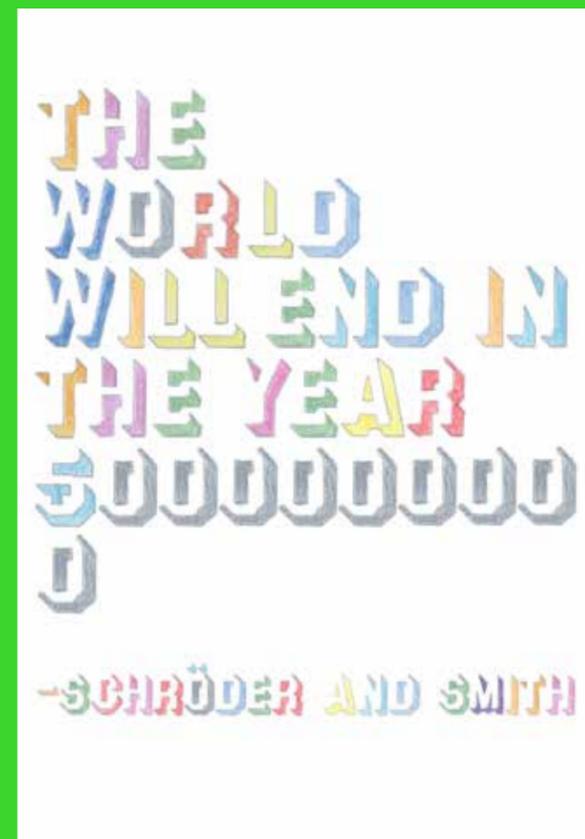
JT: 我個人覺得展覽很不錯，每一件作品都有自治性，作品可以自己發聲的同時，其他與之一起展出的作品則又為原來的作品創造了新的語境。

AC: 展覽其中一位策展人艾米麗·巴特勒告訴我們，每天都有觀眾在我們的作品《更多純真體驗的歌》前唱卡拉OK，我真的很開心。通過谷歌可以搜索並看到觀眾為我們表演感覺真的很好。

JT: 這是個很棒的展覽，有趣的是，薩默塞特宮差不多在同一時間也舉辦了關於互聯網數據的展覽《數據大爆炸》，這兩個展覽的對比特別有意思。《數據大爆炸》不是藝術展覽，但是從不同角度觀看這些日常的網絡數據是很有意思的。

**ART.ZIP: 你們兩位都是教育工作者，你們覺得和年輕藝術家一起工作最大的挑戰是什麼？**

AC: 與年輕藝術家一起在工作室是很棒的，因為互聯網和電腦伴隨著他們成長，所以他們的實踐方式和我們不一樣，他們也是很自然地會選擇視頻而不是繪畫，並不是什麼政治抉擇，只是這些素材都是現成的，都是他們隨手可及的。讓我感到高興的是他們不會像我19歲時那樣有著這樣那樣的局限性。當時的我要很艱難才能爭取進入電腦系，我的藝術系導師當時覺得我肯定是瘋了。當然，現在同樣的情況不會再發生了。



# RANDOM INTERNATIONAL 蘭登國際

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Collaborative studio rAndom International are most famous for their Rain Room installation. This work enchanted viewers first at the Barbican in London and subsequently at MoMA in New York, Yuz Museum in Shanghai and LACMA in Los Angeles. Led by duo Florian Ortkrass and Hannes Koch, the team blend science and art in their investigations of the relationship between man and machine. The viewer, or rather participant, has an emphasized role in the work. These extraordinary works are unleashed upon the world ready and yearning for human interaction.

As well as continuing to tour Rain Room, the studio are planning ever-bolder works partially informed by their recent residency at Harvard, enabled by Le Laboratoire. One of these is Study for Fifteen Points, which explores how little visual information is needed for the human brain to perceive a human form.

Visiting their main studio at The Old Warehouse in London, we discussed the success of Rain Room and how it's approached by different audiences, and also the terms like 'digital art' in the contemporary landscape towards less restrictive interdisciplinary practices.

Rain Room《雨屋》是rAndom International蘭登國際最出名的裝置作品。這個作品首先在倫敦的巴比肯藝術中心Barbican展出，觀眾們為之傾倒，隨後又在紐約的現代藝術博物館 (MoMA)、上海的余德耀美術館和洛杉磯藝術博物館 (LACMA) 展出。“蘭登國際”工作室由Florian Ortkrass和Hannes Koch兩人領銜的，他們的作品融合了科學和藝術，探討人與機器之間的關係。觀眾，或者說參與者，在他們的作品中有著舉足輕重的地位。他們這些非凡的作品，恰好誕生在這樣一種背景下，即我們的世界對於人類的互動，既具備了條件，又充滿了渴望。

除了巡回展出裝置作品《雨屋》，該團體（工作室）還在進行一個更大膽的計劃，這個計劃的創作來源於他們近期在哈佛大學的駐地項目，這個項目是由當代藝術設計中心Le Laboratoire牽頭的。當中便包括了新作品《十五點研究 (Study for Fifteen Points) 》，探索的是人類大腦在辨認人體型態時所需要的視覺信息最小值。

我們來到了“蘭登國際”在倫敦的工作室The Old Warehouse，和他們探討《雨屋》的成功，以及不同的觀眾是怎麼看待這件作品的。同時，我們也討論了在越來越沒有嚴格界定的當代跨學科實踐中，諸如“數字藝術”這些概念的問題。

Rain Room (2015), 150 Square Metres. Exhibited at Yuz Museum, Shanghai, courtesy of Yuz Foundation and VW China  
Photography by Delia Keller





### ART.ZIP: How did rAndom International start?

RI: We met at Brunel University in 1998, at one of their campuses west of here near Winsor, on a hill. It was a bit like a monastery. In the last year we, individually, had pieces in exhibitions. We thought: "why don't we join forces?" That's when we came up with the name, because we were doing all different things, plus we were very intrigued by the word random. There's no direct translation into German, or there is a translation but it usually has a negative connotation. We went to do our Masters degree at the Royal College of Art, again working in several projects, both at the college and externally, together. We finished the RCA and we incorporated the studio in 2005.

It started out as this collective umbrella. We did our first actual Random project, where we worked together under that name, at the Valencia Biennale in 2003. We had already been working together on our respective individual projects, but there our complementary skills and interests really became something bigger and more focused.

### ART.ZIP: “蘭登國際”是如何產生的?

RI: 我們1998年在布魯內爾大學認識，那是靠近溫莎的一個校區，在一座小山上。那兒有點像修道院。在最後一個學年，我們各自都有作品參加展覽。我們想：“為什麼不一起合作呢？”就在那時候我們想到了“蘭登國際”這個名字，因為我們做的是不同的東西，再加上我們對“隨機”這個詞非常感興趣。這個詞沒辦法直接翻譯成德文，就算可以勉強翻譯，它通常也有負面的含義。我們後來一起在皇家藝術學院攻讀碩士學位，在幾個項目上再次合作，這包括了校內校外的項目。我們獲得了學位後在2005年正式註冊成立了工作室。

“蘭登國際”一開始就有共同體的意味。我們在2003年瓦倫西亞雙年展上的作品是第一個以“蘭登國際”為創作人名義的作品。在此之前，我們只是在各自的項目上合作，但從那時起，我們在技術和興趣上的互補才變得越來越多、越來越集中。

### ART.ZIP: You're most well known for the incredible *Rain Room* installation. Do you consider this your signature work? Do you still work with it or is it considered done and move on to the next work?

RI: Far from putting it to one side, it's still very interesting and current within the practice, but it's just one of the works. We wouldn't have, in our wildest dreams, expected that sort of persistent public reaction to it. It is also, still to this day, not really guided by that. If anything, then we're picky about when and how we show it, we can afford that due to the public success of it. There are other interesting bits in it that's in development, we've got four more to make and we're actively involved in every single one and they all will have permanent homes. We're actively involved in making and finding those homes. I don't see it as a done and dusted thing.

Each time *Rain Room* goes to a different country, it's different.

### ART.ZIP: Your works use installation in order to study collective behaviour. Are the reactions that the Chinese audience had different to the ones experienced elsewhere?

RI: There was a strong difference yes. If you want to go into the specific Rain Room behaviour, the high-density population behaviour in China is very different from London or New York. In New York and London it was all about the individual experience, solitude. In China, people went in large groups, of 10 or 15 people, switching off half of the Rain Room by moving collectively. I wouldn't say it defied the purpose, but I think next time we will set it up a little differently to take that into account. There was a very different collective behaviour, how people experience the work and themselves. It was 1 or 2 people at a time in LACMA and there were 15 or 20 people at a time, moving as a chunk in China.

It's the different definitions of personal space.

That becomes manifest in Rain Room. I think the way people use it and experience it here reflects that. Here [London] you like to be in it alone and have it for yourself. That's not a thing in China.

Initially we were thinking of one person in the Rain Room. If we had a different cultural background, we would have thought of it differently.

We would have probably made a completely different work. I wouldn't argue that Rain Room doesn't work in China. I think going forward, which is interesting when thinking of new work, that experience is definitely something that will remain.

### ART.ZIP: For your project *Study for Fifteen Points*, will it exist on a larger scale? Your previous work engages more with the audience, does *Study for Fifteen Points* just move automatically?

RI: At the moment, yes. It's very much what it says: *A Study for Fifteen Points*. There's a much larger work, a human sized work in production, which is going to be presented publicly at Menlow Park at PACE. This study and also our research

### ART.ZIP: 《雨屋》是你們最廣為人知的作品。你覺得它是你們的代表作嗎？你們還在持續跟進這個作品嗎？還是這個作品已經完成了，正在進入下一個作品的創作？

RI: 要說我們已經把這個作品放在一邊了那還為時尚早，這個作品依舊是很有趣的，仍然是在不斷發展當中，它只是我們諸多作品中的一個。我們從來沒有想過公眾對這個作品有這麼持久的熱情。它的受歡迎度並沒有影響到我們。如果說真的有什麼影響的話，也只不過是因為它的成功，我們能夠有足夠的籌碼對展出的時間和方式提出要求。這個作品還有一些有趣的方面在發展中，它已經從原來的一個版本發展到四個版本，我們在每個裝置作品上都積極參與，希望它們將來都有一個能夠永久展示的空間。所以我們在積極製作的同時，也在努力為它們找一個“家”。所以我不認為《雨屋》這個作品已經徹底完成並被擱置一旁。

《雨屋》每到一個不同的國家，它都是不一樣的。

### ART.ZIP: 你們的作品是以裝置的形式來研究集體行為的。中國觀眾對此的反應和其他國家觀眾的反應有什麼不同嗎？

RI: 是的，有非常不同的地方。如果我們看看具體的“雨屋”行為方式，中國觀眾的高密度參與和倫敦或者紐約觀眾是非常不同的。在紐約和倫敦，這是一種個體體驗，是單獨的，而在中國，人們常常是三五成群的，10至15人一組進入，他們一起活動，往往導致“雨屋”一半的空間都不“下雨”。我不會說它違背了我們原來的構想，但我們在未來創作的時候會把這個因素考慮在內。這種集體行為真的是讓我們感到意外的，觀眾對於作品和自身的體驗也是不同的。在洛杉磯藝術博物館，“雨屋”裡往往一次只有一兩個觀眾，但是在中國，一次就有15或者20名觀眾進入，成群結隊地移動。

這也反映了不同人群對於個人空間的定義有所不同。

這一點在“雨屋”裡異常突出。人們使用和體驗它的方式體現了這一點。在[倫敦]這裡，人們更喜歡單獨待在“雨屋”裡，享受個人與作品的互動。但在中國，人們似乎並沒有這種想法。

一開始，我們的設想就是“雨屋”裡每次只待一個人。如果我們不是有這樣的文化背景，我們一開始就不會這麼考慮了。

我們或許就會創作出完全不一樣的作品。我不會爭辯《雨屋》在中國是否背離作品原來的理念。但在未來我們構思新作品的時候，我們還是會保留這種強調個人體驗的理念。

and talks programme at Harvard at Le Lab is really serious. We are studying to what extent we can open the sculptural up for engagement, to what extent behavioural reactions are interesting or boring, and to what extend we can implement the motion of the viewer and whether that's interesting. We're really actively studying that, looking at the technical possibilities and, foremost, the conceptual implications. We don't always see the need for interaction. I think our interpretation of the man/machine, viewer/object, viewer/environment relationship is much broader. There's something powerful about the recognition of human motion and there is something potentially powerful about recognising yourself, but there's something potentially one-liner-ish about it as well. We're gagging to make sense of it and it's not happening. The big one is going to go along 12-metre rails, it's not going to be a study anymore, and it will be exuberant.

You can even scramble the movement up and the brain works hard to make sense of it, and in most cases can still see, that it's still a human. We haven't even touched that at the moment, we have the *Fifteen Points*.

**ART.ZIP: Digital art can be a dividing term, some people think it's too broad or outdated, whilst others think there is no digital art, digital is merely a tool to use. Some would see it as constrictive, but it's good to use such a decisive term to get passionate opinions. What's your view?**

RI: I think it cuts yourself short. By compartmentalising yourself, you limit yourself. I find it very unhelpful and irrelevant. Previously, if you wanted to show stuff that used digital or tech as art, you were in a limited number of spaces, like Ars Electronica. Now it's not the same, with most people today, compartmentalising is really not a thing.

**ART.ZIP: Most of the contemporary art we encounter is inter-disciplinary, with artists like yours, starting dialogues between different genres inside and outside of art. I know you've collaborated with dancers. What do you feel the benefits are from bringing in outside collaborators?**

RI: Every time we do something it's partially exciting because it's new. The idea always comes first. Working with dance and Wayne McGregor for example, we didn't really know anything about contemporary dance. It's interesting how people use their body as a material and what is involved in that, including remembering an hour of choreography. I would have no idea how to start with that. That is really interesting, how people use the same engine to do very different things. In the work, there's an appreciation that goes both ways.

**ART.ZIP: 你們的作品《十五點研究》會以更大規模的形式展出嗎？你們之前的作品與觀眾的互動較為密切，這次的《十五點研究》僅僅是自動化運行的作品嗎？**

RI: 是的，目前是這樣。就是如字面所描述的：十五點研究。我們將會有更大型的版本在製作當中，它將與真人一般大小在曼羅公園的佩斯畫廊公開展出。我們在哈佛大學Le Lab進行了非常嚴肅的學術研究和研討會。我們探討雕塑的可能性，雕塑在何種程度上可以與觀眾進行互動，在何種程度上的移動行為對於觀眾來說是有興趣的或是無聊的，在何種程度上我們引導觀眾的參與能讓他們覺得有趣。我們探討的不只是技術上的可能性，更重要的是觀念上如何對觀者產生影響。我們並不覺得參與式的互動是必需的。我們對於人與機器之間、觀者與物體之間、觀者與環境之間的關係的看法是應該更廣闊。認識人類活動的原理也許能夠更好地認識自己，也許其中蘊含著非常重要的意義我們還不知道，但也有可能是插科打諢式的笑料。我們總是渴望了解自己，但卻總是無功而返。《十五點研究》會有一個更大型的版本，裝置會沿著12米的軌道“行走”，到時候它就不是單單的人體學習了，它會像真人一樣充滿生命力。

在未來，你甚至可以操控它的活動軌跡，然後讓它充滿各種意義，但最根本的，你還是可以看出它是模擬人體型態的。我們還沒開始把這個理念延展得更深，我們目前只有最初始的版本《十五點研究》。

**ART.ZIP: “數字藝術”可以說是分歧很嚴重的稱謂，有些人認為這個詞太空泛、太過時，有些人認為根本沒有“數字藝術”這種東西，數字只是工具。還有些人認為這個詞的含義是狹隘的，但是使用這種關鍵字可以激發更多有趣的思考。你對此怎麼看？**

RI: 我覺得這是作繭自縛——你把自己歸入一個小領域，局限起來了。我認為這種名稱是很無益、且無關緊要的。在以前，如果你想把涉及數字或科技的東西作為藝術品展示出來，你能利用的空間本來就屈指可數，比如Ars Electronica (奧地利的文化教育科學研究院，專門從事新媒體藝術研究，建於1979年)。現在就不一樣了，對於現今大多數人來說，這種歸類毫無意義。

**ART.ZIP: 我們所見到的大多數現代藝術都是跨學科的，就像你們一樣，在藝術領域內外建立各類跨學科的對話。你們也曾經和舞蹈演員合作過，這種跨界合作帶來了什麼好處？**

RI: 每次我們開啟新的項目，最令我們興奮不已的，有部分原因是由於某種新穎性。想法永遠是最重要的。和舞蹈家合作，比如韋恩·麥克格雷格，一開始時我們並不了解現代舞。舞者怎樣使用他們的身體作為媒介/原材料，以及這其中涉及到的方方面面，比如熟記一小時的編舞等等，這都讓我們充滿興趣。換作是我，我完全不知道該怎麼開始。這便是有趣的地方，人們怎麼從相同的理念出發，最後完成不一樣的創作。在這次合作中，我們都對對方有了更好的了解並學會了互相欣賞。

另外，欣賞和挑戰是一並存在的。我想，我們肯定會讓他們做一些他們平時不會做的事情——他們也一樣。這樣我們就能共同探討更為廣闊的領域。讓我覺得觸動最大的是一些強烈的反差對比：人體活動的純粹性和謙卑性，機器運行的限制性和複雜性，都是一種“技術上”的抗衡。這



There is appreciation and challenge. I think we make them do stuff that they would normally not do and likewise. So that creates a fairly rich ground. What touches me, is the contrast: the purity and humbleness of the body and then the restrained, but technically complex counterpart. That tension was great, especially with the way that Wayne choreographs, but also with normal people in front of the piece, as an extension to his suggestions. It is something that is really beautiful to watch. We wonder how it is that Wayne does what he does and how the dancers move like that do. I'm sure that some of that fuels this fascination for the body or movement, which ultimately come out in the *Study for Fifteen Points* or for what we're showing for PACE. I'm sure that will fuel back and we will see what kinds of possibilities arise from exposing that work to choreography and what triggers that. It's a ping-pong through different time frames or arches. Outside collaborators are really essential to the way we work.

It's a bit like what we did in Harvard. We looked at how people work with different things, the in-depth knowledge or interest they have. It all comes back to the human body. If it's within the field of robotics, then it's how can robots work next to humans without the humans getting in the way and hurt. With every subject, you get a glimpse and get a different aspect of what it means to be human.

種張力是巨大的，特別是韋恩的編舞，以及在作品前觀看的普通人——這些在觀看的人也成為了作品的一部分，凸顯了這種動態對比。這種動靜的結合真是迷人的一幕。我們不知道韋恩是如何做到的，也不知道其他舞者怎麼能如此舞動。我想這個合作激發了我們對於人體及其活動的迷思，融入了我們的《十五點研究》以及我們將在佩斯畫廊展出的作品當中。我想未來也可能會通過編舞的方式來發展《十五點研究》，來看看到底有怎樣的可能性。這樣的跨界合作超越了時間和學科的限制，所以對我們來說這樣的合作項目意義非凡。

這有點像我們在哈佛的項目。我們研究人們是怎樣進行各式工作的，以及他們有著怎樣的知識或興趣。這些歸根結底還是關於人的研究。如果這算是機器人學的領域，那我們研究的應該是機器人怎樣和人類共處，如何自由使用又不會受到傷害。在每個課題裡，我們都能管中窺豹，從另一個角度認識何為人性。

# SOUK, DERIVATIVES, SIMULATION: THE WORLD CREATED IN ART

## 市場、衍生、擬像： 藝術所建構的世界

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My studio is a place of clashes: imperfection and chaos in close proximity to the comparatively ethereal praxis that is digital video-editing. The resistance of physical materials gives rise to surprises, accidents, mistakes. In a different way, digital processes also present obstacles: corruptions in image data, or glitches that arise when pure data meets display medium - whether out-of-gamut colours on a web browser or a leaky cartridge messing up an otherwise 'perfect' inkjet print. For instance, in a recent video, I used 3-D CGI, digital effects, electronic music, all that trendiness, but as I put it together I realised that the artefacts - dust, scratches, printing errors - in my original black-and-white analogue photographs from Sicily resonated the most in this world of instant, perfect images, endlessly reproduced on screen after screen after screen.

我的工作室是充滿碰撞的地方：不完美的、混亂的、相對飄渺的實踐，即數碼視頻剪輯。對物理材料的抗拒反而造就了驚喜、意外和失誤。數碼處理也會出現故障，只是換了另一種方式，如：影像檔案的損毀，又或是當純數據遇上展示媒介所產生的影像干擾或失靈——要麼是瀏覽器無法達到色域範圍，要麼墨水滲漏所造成的打印失誤。舉個例子，在我的一個近期視頻作品中，我使用了電腦三維動畫，數碼特效，電子音樂等所有當前流行的方式，但當我把這些都揉合在一起的時候，我才發現，那些過去在西西里島拍攝的傳統黑白相片的人造痕跡（塵粒、刮痕與沖印失誤）才真正回應了如今泛濫的即時生成的完美影像且無止盡地在一個接一個屏幕中複製及顯現。



Installation view of Derivative Work by U. Kanad Chakrabarti

At a deeper level, I also identify the studio with other sites close to my artistic vision: souk, pescheria, trading desk. In all these places, things of value, whether use or exchange, are bought and sold, with much noise and colour in the bargain. A vast hall filled with Excel spreadsheets and flashing lights, an investment bank's trading floor, not unlike Billingsgate or Tsukiji, was a charged site: smelling of sweat and cigarettes, filthy, crowded with irascible characters who barked into phones, the long cords of which snaked around like squid-ink spaghetti. Yet this is no longer: in the 1990s, one hollered trade orders down to the Chicago Mercantile Exchange, where guys in bright jackets would buy and sell live hogs, dead cows, as well as the U.S. 30-year 'long bond'. A trade order used to be scribbled on paper 'blotters', and passed to assistants to be typed into a computer. Today, most financial markets are entirely electronic, while bitcoin and blockchain apparently will revolutionise the essence of money. Even the fish-market has changed: my fishmonger now has an app that tracks his suppliers at sea and the soon-to-be-landed catch. Yet, as automation becomes ubiquitous, the individuals in the markets remain corporeal and mortal. After all, the bit must still touch the stuff of everyday life: steel, plastic, concrete, carpet, amber, rice.

## DERIVATIVES & INTEGRALS

The dichotomy above, of physical studio and digital desk, of accident versus planning, leads me to another opposition. In both art and the market, I see creation as arising from a continual process of taking derivatives and integrating. What do I mean by that? Derivative is closely related to the French difference, and both terms refer to an activity of perturbing a complex and reflexive system, to find out how it reacts. By making hundreds of such perturbations, and noting the results, one forms an overall view, a map, of the system's behaviour. Similarly, in the studio, the artist, faced with his/her unknowable creative process, is constantly trying things, often without a conscious destination or objective. Add a bit of paint here, take some away there, and most importantly, look at the result - and get others to look at it. This is a game of educated guesswork, guided mostly by intuition accumulated over the years.

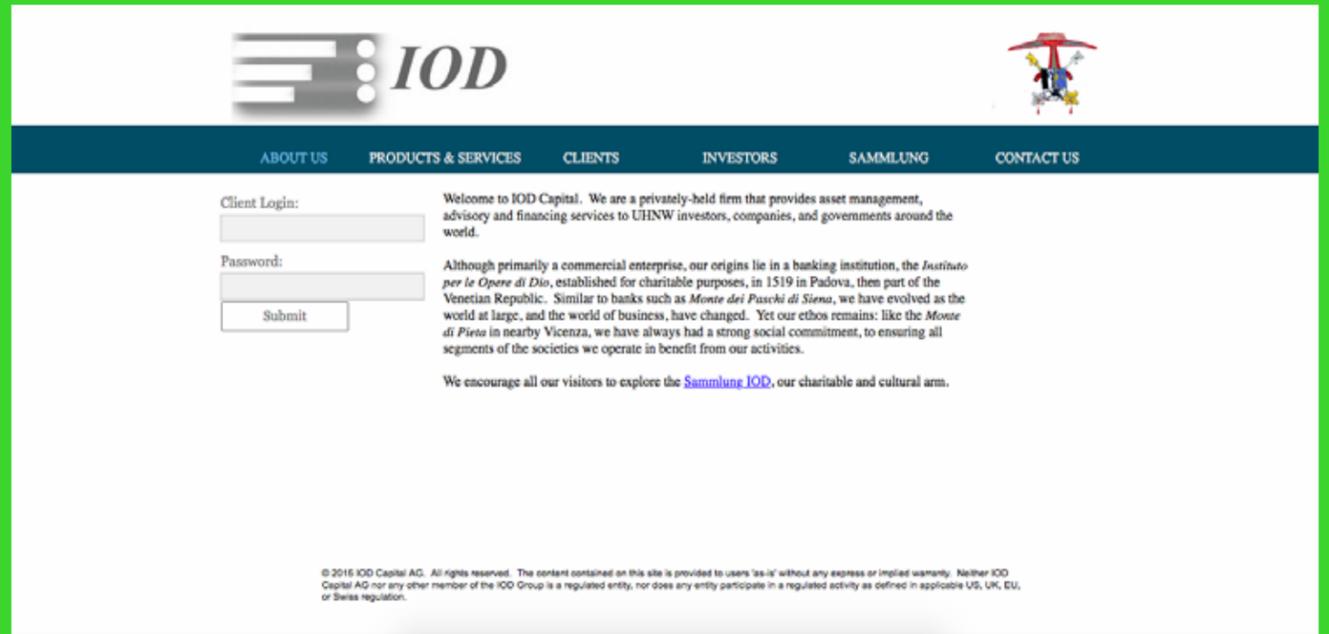
At the other analogical extreme lies integration. Artists, like market traders, have to bring together a vast amount of historical and practical information, understand the context of that information, and apply it to present circumstances. Then do it again. And again, for as long as one can. For artists, this amounts to knowledge of materials, processes, art history, personal experience and the world-outside-art. This process of assimilation is fundamental to forming an aesthetic judgement. It certainly isn't the only way of art-making, but it seems to me to be particularly applicable to contemporary, politically-engaged art. Even within, or perhaps especially within, painting, one must accumulate, process, and channel 2,000+ years of art history... look at someone like Anselm Kiefer: here's a guy pulling in the entire history

更深入來說，我覺得我的工作室和其他場所——露天市場、魚市場、交易所——是聯繫在一起的，只是更接近我的藝術想法。在這些地方，無論是具有使用價值還是交換價值的物品均能涉入買賣，在噪音與色彩中斡旋。一個充滿表格與閃光燈的投資銀行的交易大廳，與倫敦的比林斯蓋特海鮮市場或東京的築地漁市場沒什麼兩樣，也是氣氛緊張的地方：空氣中夾雜著汗水和煙草的味道，與正對著電話——電話線蜿蜒蜷繞如墨魚麵般——焦躁咆哮的人擠在一塊兒。然而現在與當年大不一樣：在90年代，人們吆喝著交易員來到芝加哥商業交易所，在那兒穿著明亮夾克的人正在處理活體豬隻、屠宰牛隻與美國三十年期“長期債券”等交易。交易的指令過去通常被寫在“吸墨紙”上，並且交由助手輸入電腦。今日，多數的金融市場已完全電子化，而比特幣與“區塊鏈”等顯然帶來了金錢的革命性轉變。即使是漁市場也已改變：我相熟的魚販現在也用手機應用程式追蹤其海上的供應商，並即時知道哪些即將臨岸的漁獲。然而，當自動化無所不在時，市場中的每個個體仍然是肉身且有限的。畢竟，比特最終還是會接觸現實生活：鋼鐵、塑料、水泥、地毯、琥珀、米。

## 衍生與整合

上述的二分對立，關於實體工作室與數碼桌面，關於意外與計畫之間的對比，將我引向另一種對立。在藝術與市場兩者中，我把創造視作一種持續地不斷派生與整合的過程。我指的是什麼？“派生”相當接近法文中的“衍異”，這兩詞皆指一個紊亂複雜且具反思性的活動，意圖理解這套系統如何作出反應。藉由數百次這樣的擾動並記取結果，而形成一套關於這套系統行為的全景圖和地圖。類似地，在工作室中，當藝術家面對他或她未知的創作過程，他們經常是不帶有明確意圖與目標的、持續地進行嘗試和實踐。這裡加一些顏料，那邊去掉一些，最重要的是“觀看”結果如何，還有讓別人“觀看”。這是一場知識份子的猜測遊戲，由多年來積累的直覺所引導。

對比的另一頭則是整合。藝術家，與市場交易員的工作性質相似，必須將一整串與歷史及實際相關的信息結合在一起，理清資料的脈絡，再應用到當下。週而復始，盡可能地一再嘗試。對藝術家而言，這些“信息”就等同於其對於材料、過程、藝術史、個人經驗與藝術世界之外的總體知識。這些知識的吸收過程對於形塑美學判斷是重要的。它確實不是藝術創作的唯一方式，但我認為對於政治介入的當代藝術實踐特別奏效。即使是，或者說特別是繪畫領域，藝術家必須積累、發展、並梳理超過兩千年以上的藝術史……看看安塞姆·基弗：這傢伙把



of Germany, but why stop there, he's picking up Mesopotamia via Judaism, smashing that together with studio processes that are archaic, foundational, and intensely physical. Nothing 3-D printed, no Instagram, no UV-on-Mylar...

Kiefer is, for me, notable for an ability to create a world within his paintings. Artists produce or appropriate a set of symbols, practices, and movements, imbuing them with an internal relationship, a coherence. Note, I don't say 'consistency': some of the most interesting artists have work that is dramatically diverse in appearance, but somehow when they're done, people think it hangs together. In the most exciting cases, these freshly-created worlds, like the mythical Greek serpent Ouroboros, turn on themselves, and re-define the very category of 'art'.

## ON SIMULATION

A particular species of world-making that is relevant to my own practice is the computer simulation. I'm dating myself here, but I remember getting really excited about simulating, on an first-generation Apple Macintosh, Ronald Reagan's 'Star Wars' missile-defence system - a network of satellites in the sky that would shoot down Soviet ICBMs before they hit the U.S. Neither my simulation nor Star Wars itself ever got built: the USSR was already toast, capitalism had triumphed - and the 26-year bull market in art and debt really hit its stride.

At university in the 1990s, I started looking at how to visualise financial data comprising millions of data points, using high-speed computer graphics - then just becoming available in academia and Wall Street. This was still on

整個德國歷史搬出來，但為什麼還停留在那兒？他正在透過猶太教視角以拾取美索不達米亞文化，將這些古老的、基本的與極度物質的工作室實踐碰撞揉合在一起。他的實踐沒有3D打印，沒有Instagram，也沒有UV膠片印刷.....

對我來說，基弗讓人矚目的原因是他能夠在他的畫作裡創造一個世界。藝術家創作或挪用一系列符號、實踐、運動，並注入一種內在關聯和連貫性。注意，我說的不是“一致性”：一些非常有趣的藝術家作品有著各種表面上看起來都不相稱的元素，但是當成品展示出來的時候，人們並不會覺得違和。那些最激動人心的案例裡，我們目睹了這些新型態世界，猶如希臘神話裡的銜尾蛇，自我毀滅的同時又自我重生，一再重新定義“藝術”。

## 論模擬仿真

與我自身實踐有關的一種特殊的世界創建方式是電腦仿真。有點不太確定年份，但我仍記得當時第一代蘋果電腦所演繹的關於羅納德·里根的《星球大戰》裡的飛彈防禦系統——一套防禦蘇維埃洲際彈道飛彈襲擊美國本土的衛星網絡系統，我對於那擬仿手法極為興奮。無論是我的擬仿或星際戰爭系統從未曾真正實現：因為蘇維埃社會主義共和國聯盟已經解體，而資本主義則全面勝利。甚且，藝術與借貸系統中長達26年之久的牛市越走越順利。

Sun SPARCstations running on the U.S. Defense Department’s ARPANET, now recognised as the fore-runner of the Web. We used something called ‘Monte-Carlo’ simulation, a glamorous name suggesting strapless gowns and baccarat tables, but really just a programme that would calculate how esoteric financial derivatives would behave under thousands of different hypothetical scenarios, so-called ‘states of the world’. One adds up all the possible ways the future could unfold, takes an average of the whole thing, and gets an estimate of what the present moment might be worth. Conceptually, and procedurally, this is an echo of the integration I mentioned earlier.

In my last major programming project, in 2009, I wrote a ray-tracer from scratch. Ray-tracing is critical in digital cinema, video games, and computer vision. As the term implies, this involves following each possible ray of light from lamp to object to camera, then averaging together all the light-beams to render a scene. From a technical perspective, it is all about understanding materials: how metal, paper, fabric, or blood reflect, refract, and transmit light; what the nature of light itself is; where shadows come from. Yet, are these not the fundamental pre-occupations of still-life painting? What Chardin and Morandi did with eye and hand, we now do in silicon: as in markets, so in painting, digital supersedes analogue. Yet I suspect something is thereby lost...

Anyway, what’s interesting to me about the examples above is this idea that one can model the ‘real’ world of external objects and phenomena. Curiously, the contemporary philosopher Nick Bostrom thinks about the theoretical possibility that all of us, collectively, are part of a giant universe-scale simulation created by our distant descendants, a so-called ‘post-human’ civilisation.

## THE COLLECTOR’S WORLD

The notion of a created-world was something I explored in my installation *Derivative Work*, a pun connecting the financial term with the cheaply-copied artwork. I was thinking of a hedge-fund manager’s office, perhaps situated above the Nobu on Berkeley Square, whose responsibilities are sufficiently light to give him time to collect a great deal of art. Thus I ordered in copies of paintings by Raphael and On Kawara, and made loose re-interpretations of early Richard Serra and late Franz West. On the wall opposite a faux Marcel Breuer chair were 4-metre-high screenshots of desktops and spreadsheets, while online, one could visit the fictionalised website of the hedge fund (www.iodcapital.ch).

There is lots of boring theory about institutional critique, appropriation art, etc. I could bring to bear here, but really the work, for me, went back to my initial point in this essay: how do rough, painterly, corporeal things come together with perfect, corporate, digital images?

Did it work? I have no idea - but what was interesting was how viewers reacted - some basically threw up and walked out. Many however spent more than

90年代當我在大學時，我開始關注如何使用高速處理的電腦圖繪運作系統將那些濃縮了數以萬計的數據之財經檔案視覺化，它隨即成為在學術界與華爾街中普遍被使用的技術。當時美國國防部的高等研究計劃署網路仍仰賴昇陽公司所製造的多工處理器，即現在所知的互聯網先驅。我們使用某種被稱為「蒙地卡羅」模擬程式，其華麗的名稱暗指露肩禮服與百家樂賭桌，但實際上只是一個運算程式，計算複雜的金融衍生產品如何在數以千計的假說場景中運轉，也就是所謂的「世界的動向」。人們合計了所有未來的可能性，計算出平均值，進而評估當前的價值。觀念上，以及程序上，都呼應了我在之前提起的整合這一概念。

2009年，我有一個重大的編程項目，我編寫了光束追蹤程式。光束追蹤在數碼影院、電玩與電腦等發展中極其關鍵。顧名思義，它追蹤每道發自燈源至物件乃至攝像機的可能光束，然後均化所有光束而呈現一個場景。從技術的角度來看，重要的是理解材料：金屬、紙張、織物或血液如何反射、折射與投射光；光的本質是什麼；影子從何而來。然而，難道這些對於靜物繪畫就不重要嗎？當年兩位靜物大師夏爾丹與莫蘭迪以其眼與手所做的事，也就是我們現在用硅所做的是：正如同在市場系統一般，在繪畫中也是，數位取代了類比技術。然而，我猜想某些事物卻因此而丟失了.....

無論如何，關於上述所提的例子中，對我而言有趣的是，人們能夠塑造出外部物件與現象的「真實」世界。令人好奇的是，當代哲學家尼克·博斯特羅姆因此想出了一種可能——所有的我們，都是由我們遙遠的後裔所製造的如宇宙般浩瀚的擬像中的一部分，所謂的“後人類”文明。

## 藏家的世界

關於創建世界這一觀點，在我的《衍生作品》裝置中曾被探究過。作品名稱是一道雙關語，既是金融用語，又指向劣質藝術仿冒品。我當時想到了一個操作對沖基金的經理辦公室，或許就座落於伯克利廣場的Nobu日本餐廳之上，充足的采光足以讓他有時間去收集好的藝術品。於是，我訂製了拉菲爾與河原溫的仿製畫作，並且粗略製作了理查·塞拉早期與弗朗茲·韋斯特晚期的藝術品。在一張仿馬歇爾·布魯耶椅子對面的牆上掛上足有四米高的電腦截屏圖片，都是電腦桌面與計算表格什麼的，觀者也可以在線上訪問這個對沖基金的虛構網站(www.iodcapital.ch)。

現在有許多關於體制批判、挪用藝術等的無聊理論。我



half an hour in the installation, thumbing through documents, watching the video, going up close to the blown-up screens. I could time it because I was also doing a performance in there - dressed in a suit, writing banking formulas, commodity prices, etc. on a big flip-chart. I chatted to some of the visitors, about the financial crisis, the carpets of Isfahan, and the nauseating smell of rubber from my Serra-derivatives. On two mornings when I came into the space, I would find people had written things on the flip-chart - judging by what they wrote and the cider cans, they had a small party. To me, this defined the installation as a success - viewers, some and others repelled, found a space with which they could actively engage.

可以在這裡羅列許多，但對我而言，回到這篇文章的最初的問題：那些粗糙的、手繪的、實體的物品如何能與完美的、整合的、數位的影像結合？

這樣的結合能夠成功嗎？我不知道。但有趣的是觀者的回應，有些人根本對它嗤之以鼻，然而也有許多人花了超過半小時在這個裝置上，翻閱文件、觀看視頻，並且走近細看這些放大的屏幕截圖。我之所以可以計算時間，是因為我也在現場進行行為表演——西裝革履的我在一塊大型白板上書寫各種銀行公式、商品價格等等。我甚至和觀眾聊金融危機、伊斯法罕地毯，以及從我的塞拉仿冒作品傳來的那股令人噁心的橡膠味等等。我曾經有兩個早晨發現展覽空間發生了變化，根據白板上的“留言”和地上的蘋果酒罐，我猜觀眾應該在這裡辦了一個小派對。對我來說，這意味著我的藝術裝置頗為成功，就連那些不喜歡我的作品的觀眾都在這裡找到了一個得以積極參與介入的空間。

## THIS IS BEING WRITTEN ON A DIGITAL DEVICE

### Barrier

A fully digitalized work creates distance between artwork and viewer.  
 Why does a musician with a guitar or microphone gain more bodily engagement at  
 from the viewer than a musician with a laptop?  
 Are certain digital works a barrier to the eyes, ears and the body?  
 Works that have full digital technology and a digital aesthetic create distance.

### Blend

A combination of digital and analogue allows the potential for engagement.  
 Blend together digital and analogue techniques and technologies.  
 Blend together digital and analogue aesthetics.

### Bodies

Digital and analogue are two bodies,  
 two zones of potentiality.  
 These bodies are capable of affecting each other and of being affected.  
 These bodies are not static they can change and adapt.  
 Analogue is not in the past. Digital is not present and future.

### cyBorg

A cyborg is a space for potential,  
 a fusion between digital and analogue,  
 a space of affect.

The space of the cyborg can combine any of the assets or aspects of digital or  
 analogue with the other.

It's not digital for the sake of digital.  
 It's time and effort,  
 not a quick fix.

A cyborgian approach preserves as well as creates.  
 A cyborgian approach engages.

Digital/Analogue is not a helpful divide  
 Digital is out of date  
 Digital is finite  
 Art is not finite  
 Digital artist - too restrictive  
 Visual artist - too restrictive  
 Ditch the finite  
 Ditch the finite

# 書於數碼設備上



THIS IS BEING WRITTEN ON DIGITAL DEVICE  
 書於數碼設備上  
 WORK BY 作品 X JESC BUNYARD 傑西本·雅德  
 TRANSLATED BY 翻譯 X SOPHIE GUO 郭笑菲

### 障

一件被完全數字化的作品會將它自己與觀者之間隔一座山山。  
 為何拿著吉他或話筒的音樂人能比他們用電腦作樂的同僚與觀眾產生更多的身體互動呢？  
 某些數碼作品是隔絕眼睛、耳朵與身體的屏障麼？  
 承載著數碼美學的純數碼作品會制造隔閡。

### 混

模擬與數字的結合為交互創造了可能。  
 混合模擬與數碼的科學與技術。  
 混合模擬與數碼的美學。

### 體

數碼與模擬為載然兩體。  
 兩種充滿潛力的區域。  
 這些機體能夠相互影響與被它者影響。  
 這些機體並非靜態，它們能去作出改變與適應。  
 模擬並非屬於過去，數碼也不是現在或未來。

### 改造人(賽博格)

一個改造人是一個潛力無限的空間。  
 是一個數碼與模擬的合成品。  
 一個承載了作用力的空間。

改造人的空間可以結合任何數字或模擬的優勢與其它方面。

這並非是為了數碼而數碼。  
 這是時間與精力。  
 而非速戰速決。

一個機械化的途徑既能留存亦可創造。  
 一個機械化的途徑讓人參與。

數碼/模擬實非一個有效的區分。  
 數碼是過時的。  
 數碼是有限的。  
 藝術不是有限的。  
 數碼藝術家—太過局限。  
 視覺藝術家—太過局限。  
 把有限拋開吧。

# CAO FEI: DAYDREAM, GAMES AND VIRTUAL REALITY

## 曹斐： 白日夢、遊戲與虛擬現實

TEXT BY 撰文 × CHRIS BERRY 裴開瑞 ZHAN XUHUA 湛旭華  
TRANSLATED AND EDITED BY 翻譯及編輯 × ANGEL CHUN 秦文娟  
IMAGES COURTESY OF 圖片提供 × VITAMIN CREATIVE SPACE& CAO FEI 維他命藝術空間及曹斐

*Cao Fei was born and raised in Guangzhou, the "Southern Gateway" to China's reform and opening up process that began in the 1980s, introducing the market economy to China and turning the country into a major international trading nation. Her art has always focused on the relations between ordinary people and various issues in Chinese society, including youth culture, urbanization, risk society, the impact of the Internet, globalisation and more. She combines keen observation with elements drawn from popular culture, ranging from street culture, to performance, virtual reality, video games, animation, toys and Hollywood zombie movies, creating playful yet critical artworks.*

*Cao has been an active artist since graduating from university. Several of her early works, such as Chain Reaction (2000), the Hip Hop Series (2003), and Cosplayers (2004), present Chinese young people bringing the digital virtual world into offline real life. They are dramatic, performative and highly distinctive. In the U-thèque collective, together with Ou Ning and Huang Weikāi, Cao made the documentary video San Yuan Li in 2003. This marks a shift to broader her focus from concerns about the vicissitudes of the younger generation to the society and humanity in general. In Whose Utopia? (2006),*

曹斐生長於中國改革開放“南大門”城市廣州。其藝術實踐持續關注日常個體與中國社會的“都市化”、“青年文化”、“風險社會”、“互聯網重構”和“全球化”等話題，她以敏銳的觀察力結合流行文化：從街頭文化、舞臺劇、虛擬人生、電玩、舶來的動畫、玩具到好萊塢僵屍電影，創作出既有遊戲感又充滿批判性的藝術作品。

從大學時代曹斐就開始了影像創作。她的幾部早期作品如《鏈》(2000)、嘻哈系列作品和以Cosplay表現中國年輕一代從數碼虛擬世界中走入真實生活的《角色》(2004)，都帶有強烈的戲劇、表演和個人色彩。從以緣影會名義曹斐與歐寧、黃偉凱合作創作的《三元里》(2003)開始，曹斐的創作從關注青年一代的迷惘、躁動和反抗，轉向了對社會和人性更深層的關懷。她以整體的宏觀角度去觀察描繪了珠三角外來工理想與現實間的差距，作品《誰的烏托邦》(2006)開啟了以藝術與社會間一種新的溝通方式。《我鏡》(2007)和《人民城寨》(2007-2011)是曹斐的創作從依托社會現實觀察，轉向虛擬現實的代表作。《我鏡》通過以線上遊戲“第二人



she observes and depicts migrant workers in the Pearl River Delta area and the gap between their dreams and reality. *I.Mirror (2007)* and *RMB City (2007 - 2011)* reflect Cao's source of inspiration turning from social reality to virtual reality. *Constructing an avatar — 'China Tracy' – in the online game Second Life, I.Mirror (2007)* explores the problems faced by not only China but also the world under globalisation: identity issues, ethics and understanding virtual reality in the digital age.

After becoming a mother, Cao Fei discovered a new link between her own interests and popular culture from her child's favourite cartoon. *East Winds (2011)* records the journey of a Chinese-manufactured East Wind-brand truck, which has the smiling face of Thomas the Tank Engine tied to its grill. It barrels across urban highways to deliver refuse from a construction site in the city (somewhere in the near future) to a dump at the city's edge (somewhere the past is buried). *Same Old, Brand New (2015)* was commissioned for the Art Basel Hong Kong 2015: playing on the LED façade of the International Commerce Centre (ICC)—the tallest skyscraper in Hong Kong — a large-scale animation synchronized to sound piece references iconic images from 1980s video games *Pac Man* and *Tetris*. In front of the Victoria Harbour, a symbol of Hong Kong's century of prosperity, the huge screen with a Pac-Man lighting up the night sky seems to devour dreams.

The history of virtual reality toys can be traced back 400 years, because the doll's house can be understood as the first toy of this kind for children. Starting in 2014, Cao Fei constructed a utopian/dystopian city called 'La Town' with miniature models she shopped from Taobao, the Chinese equivalent of Amazon. Museums exist side by side with flooded railway platforms, crumbling McDonald's, slums, a vulgar fountain with a statue of Venus, violence, murder and looting, as well as sunny beaches somewhere in the outskirts and beautiful scenery. Accompanied by rousing music, this stop-motion film depicts the history and fate of a fictional city, reflecting the reality of many countries and cities around the world. A far cry from the ideal home constructed in the traditional doll's house, but the various social problems caused by globalisation and high level of capitalist development are captured in this miniature city video of forty minutes, reminding us that what we are facing is a common crisis.

Elements such as games, daydreams, fantasies, fiction and reality run through Cao Fei's creative practice. The social problems and the political and economic landscape of China and the world are fertile sources of her inspiration. She illustrates her thought about of the era through her artworks, which have become ever more incisive after her twenty year-long artistic career.

Working together with the Experimenta programme of the British Film Institute and King's College London, the sixth Chinese Visual Festival (CVF) focuses on Cao Fei. CVF is pleased to present "Cao Fei: It's a Game", a retrospective screening of eight of the artist's moving image works from 2000-2015, to introduce her video art and creative trend to British audiences.

生' 構建的虛擬角色“中國翠西”探討全球化下中國和世界共同面對的問題：身份認知、數字時代的倫理及對虛擬真實的理解。

成為母親之後的曹斐從孩子喜愛的卡通找到流行文化與她興趣愛好的結合點：《東風》（2011）以紀錄片的形式記錄了一輛打扮成英國著名動畫形象‘托馬斯小火車’的國產“東風”牌卡車的旅程：從城市經濟特區的建築工地（不遠的未來之地）開到了垃圾場（埋葬過去之地）。為香港巴塞爾藝術博會創作的《樂舊·圖新》（2015）：在香港地標環球貿易廣場大樓外立面上，巨大的LED顯示屏播放著八十年代那些我們耳熟能詳的電子遊戲制作的聲光裝置動畫，面對象征香港百年繁榮的維多利亞港，夜空中屏幕閃動著巨大的‘吃豆人’遊戲吞噬了夢想。

最早的虛擬現實玩具的歷史可以追溯到四百年前的微縮模型娃娃屋。2014年曹斐以購自淘寶上的袖珍模型親手構建了烏托邦城市《La Town》（2014），一個兩極城市：美術館、淹水的站臺、破敗的麥當勞、貧民區、粗俗的維納斯噴泉、暴力、謀殺、搶掠與郊外某處的陽光海灘、良辰美景共存，在轟隆的樂聲中這組模型和以此制作的定格影片描繪一座虛構城市的歷史與命運，然而，它恰恰是全球許多國度和城市的真實寫照。這微縮城市誠然與傳統袖珍模型娃娃屋構建的那個理想家園相去甚遠，我們的社會面對全球化和高度資本主義發展所帶來的種種問題濃縮定格在這40多分鐘的影片裏，提醒我們面對的是一個共同的危機。

遊戲、白日夢、幻想、虛構與現實等元素一直貫穿曹斐的創作，今天中國和全球的社會問題和政經地貌提供給她豐富的素材。曹斐把她對時代的思考通過她的作品描繪出來，經過20年的創作生涯更加透徹。

第六屆華語視像藝術節將聯合英國電影協會‘實驗場’項目和倫敦大學國王學院聚焦曹斐，舉辦“曹斐：一場遊戲”回顧影展，以她2000-2015年間創作的包括《La Town》等八部影像作品介紹她的影像藝術與創作思潮。

**ART.ZIP：為什麼作品《La Town》中的敘述是以法語展開的？**

CF：首先是法語的語調很好聽，能制作出和影像之間反差出某種和圖像無關的“異國情調”。《La Town》中的敘述參考了電影《廣島之戀》的劇本，當年廣島原子彈爆炸象征的末日圖景，一直延伸到未來不可知的La Town，而昔日的“末日”，已經成為了日常災難，穿梭於無論是虛構的全球微縮景觀的La Town還是我們的現實。

**ART.ZIP: Why is the narrative of *La Town* in French?**

CF: The first thing is that the sound of French is nice. It creates an irrelevant 'exotic' atmosphere that contradicts that in the image itself. Also, the narrative of *La Town* is adapted from the screenplay of the film, *Hiroshima Mon Amour*. In the film, *Hiroshima Mon Amour*, a nuclear bomb in Hiroshima signifies doomsday. This image is extended to *La Town*, an unknown city of the future, where what was once perceived as “doomsday” has become an everyday disaster. The film shuttles us back and forth between the global microcosm of *La Town* and our own reality today.

**ART.ZIP: Most of your work is clearly Chinese in setting, and it's about China or specific places in China. In *La Town*, the high-speed train is Chinese, but there are plenty of signs in English. You seem to be moving towards a sort of generic, global space. Is that right? Why?**

CF: *La Town* is a work of total fiction. The world is post-apocalyptic. There is no “La Town” in the world but according to the myth I have created, it is a town that has existed in many different parts of the world in many different time



**ART.ZIP：你大部分的作品都是關於中國或中國的特定地方，有著很清晰的中國背景。但在《La Town》中，雖然高鐵是中國的，但也有很多標誌是英文的。你似乎也在朝著一種貫通的，世界的空間發展，是這樣嗎？為什麼呢？**

CF：《La Town》是一件純屬虛構的作品，構建了一個後啟示錄世界。世界上並不真有La Town這個地方，但在我創造的神話故事中，她存在於世界各地各個年代。說白了就是我融合了許多不同年代不同文化中的各種模型，所以在裏面既有賣香腸的德國超市、麥當勞、一家正在放映《飄》的劇院，也有舊天鵝堡裡的小抱鵝人噴泉、聖誕老人和他的雪橇，還有中國的高鐵。這是一個自助餐文化地帶，你可以在同一個不太大的環形餐臺上獲取日本壽司的同時，吃到羅宋湯以及廣東點心。

**ART.ZIP：在《人民城寨》中，你在遊戲第二人生裡建構了一座幻想城市，而這次在《La Town》中你使用模型，玩具車和玩具火車來建築另一座幻想的城市。你可以跟我們說說這些空間如何吸引你，而你這次選擇了模型和小人偶的原因是什麼嗎？《La Town》和另一件近期作品《霾》裡都有一種末日和即將有災難發生的氣氛，其中《La Town》比《霾》要少了幾分玩味。你在擔心什麼嗎？**

CF：《La Town》是我拍攝《霾》的補充。全球經濟衰退後的時間就好比是進入了冰河期，整個社會群體都是找不著北的狀況，與迷失在霧霾中無異。所有與霧有關的流行文化和電影中也總是瀰漫著一股恐懼，我作為一個藝術家或個人就是在這一種不安之中來創作的。使用模型與人偶可以擺脫在現實生活中拍攝的限制，我可以擺弄各種場景。像在《La Town》的創作中，拍攝美術館的想法是最後才出現的，然後我們才和奧雷·舍人（在北京的德國籍建築師）借來一座博物館模型。

**ART.ZIP：你成長於廣東，90年代初開始，廣州一直是南中國先鋒藝術活躍的中心，如90年代大尾象工作組（陳劭雄、梁鉅輝、林一林、徐坦）、歐寧和緣影會、博爾赫斯書店、後來的觀察社（胡向前、翁子健等人）、錄像局（朱加、陳侗、方璐）、黃邊站（徐坦、黃小鵬），到秦晉、周滔等，這次為BFI我們合作策劃了《影像珠三角》單元，通過作品對英國觀眾介紹90年代末至2000年頭一個十年活躍於廣東的這些藝術家。這些獨立先鋒藝術群體、藝術家與你之間有什麼樣的互動和相互影響？**

CF：廣州，一個遠離文化與政治中心的城市相對於北方強勢的藝術業態來看，顯得那麼邊緣化，無論規模或從業的藝術家或團體機構，但由此卻生發出一種獨立的魅力：生猛、自省、具有獨特的藝術語言和觀察對象。

periods. Literally, I combined models from many different cultures and time periods. I mixed them all together. So there is a German supermarket that has a deal on bratwurst; a McDonald’s; the movie theater playing *Gone with the Wind*; the famous fountain from Nuremberg, “The Little Gooseman”; Santa Claus with his sleigh; and a high-speed train. This is the space of buffet culture: you can have sushi, a bowl of borscht and Cantonese-style dim sum all in one meal on one small table.

**ART.ZIP: In *RMB City* you built a kind of fantasy city in Second Life. This time (in *La Town*) you are using maquettes and toy cars and trains to build another fantasy city. Can you tell us about why you find these spaces fascinating? And why did you want to work with these maquettes and models this time? In both *La Town* and your other recent work, *Haze and Fog*, there is a sense of doom and impending disaster. In fact, *La Town* is less playful than even *Haze and Fog*. What’s worrying you so much?**

CF: *La Town* (2014) is my next step after *Haze and Fog* (2013). Our era after the global economic recession is like entering an ice age. Society cannot find a way forward, and it is just like being lost in a haze. A kind of horror and fear permeates most pop culture or films that feature fog. To me, it is this situation, full of uncertainty, that I, as an artist or an individual, am basing my practice in.

Maquettes and models remove the limits of real life shooting. I can play with different scenes. For example, when I was working on *La Town* (2014), the idea of filming a museum setting came out at the end, and so we went to Buro Ole Scheeren to borrow the museum model.

**ART.ZIP: Guangdong is the region where you grew up. Since early 1990s, Guangzhou has been the centre of avant-garde art in South China: with groups ranging from Big Tail Elephants (Chen Shaoxiong, Liang Juhui, Lin Yilin, and Xu Tan), Ou Ning’s U-thèque, Borges Libreria, Observation Society (Hu Xiangqian, Anthony Yung Tsz Kin etc), and Video Bureau (Zhu Jia, Chen Tong, Fang Lu), to Huang Bian Station (Xu Tan, Huang Xiaopeng), as well as individual artists such as Qin Jin and Zhou Tao. This time for Experimenta at the BFI Southbank, we are co-curating the ‘*Pulse of the Pearl River Delta*’ session to introducing these artists to British audiences. What are the interactions and mutual influences between you and these independent avant-garde groups and artists?**

CF: Guangzhou is a long way from the centre of the art market, both culturally and politically. In relative isolation, no matter how big or small the organisations or artist groups are, they were born with a different kind of charm - independent, dynamic, self-reflective and unique in their artistic language and their stance towards their observed subjects.

The members of Big Tail Elephants are mostly students of my parents (both of whom taught at the Guangzhou Academy of Fine Arts) and born in the 1980s. Many young artists were my classmates, or came after me at the academy.

大尾象成員多數是我父母80年代的學生，而很多其他年輕藝術家是大學同學、學弟妹，這個不大的‘網’卻幾乎囊括了整個珠三角藝術生態，可以想像如同一個家族內部的傳承，發酵，都基於珠三角這麼一個獨特的土壤（南方作為這個國家的邊界、歷史上犯罪者的流放地和早期革命的發源地），供給在這裏為數不多的藝術家必不可缺的文化思考空間。

如果北方是文化話語權的中心，那麼珠三角藝術家的作品都在某種程度自然回避了這些中心化敘述的障礙（藝術中體現為以個體的強悍對抗中心的強勢），以某種更天然、真實、智性的、更為開放性的語境介入對現實的感知。

**ART.ZIP：你2006年前在廣州時期的創作可以看出有很多南中國改革開放的沖擊和痕跡，但你搬到北京後作品走向明顯有了很多不同的關注，如《霾》裡，這個地緣的轉變對你的創作路徑，思維方式，考慮和討論問題的重點有怎樣的影響？**

CF：不安全感、移民城市、人們搶奪各種資源、沒有人對這個土地產生感情、都是異鄉客、人在各種快速消費和不安中，抑郁中產生的離散孤獨之感。《霾》、《人民城寨》和《La Town》這三組作品可以與此前作品之間比作一個分水嶺，從時間維度，它們是我2006年離開中國南方我的出生地廣州移居北京後的創作，其中以《人民城寨》創作時間跨度最長（2007-2011）；其次，在空間維度上，它們都與建築場域、社會空間有關，無論是《人民城寨》在‘第二人生’虛擬世界建造的“數字城市”，還是由1：87的實體建築模型組合成的末日世界《La Town》，抑還是《霾》北京現代化小區的水泥鋼筋混凝土，都瀰漫著某種不確切的自相矛盾，虛擬與真實之間互為變焦；而在我個人層面，這些年我經歷了婚姻和生育，作為兩名孩子的母親，時光似乎有所放緩，但人生的河流，把感受力重新沖刷，並拓寬了河床。

**ART.ZIP：這個問題是關於虛擬現實的，從你的作品如《人民城寨》和《La Town》等有許多虛擬與現實的聯繫，你怎麼看待人們線上線下的雙重身份，在網上的假面等現象？**

CF：這個由無數服務器支撐的網格世界，既復制來自真實世界的價值觀和人類黑暗角落，也給予創建個人幻想的可能，由此，《人民城寨》成為了我在虛擬世界的觀察窗，一個非常重要的跨文化實驗場。我們今天正面臨個體與世界之間新的聚合（虛擬和現實之間的彌合，舊有關係的撕裂），投身於這些“現場”，成為它們的一分子，才能感知這個時代的樂與痛，並在這個充滿不確定的未

This circle is not big, but somehow it encapsulates the whole art world of the Pearl River Delta region. On the southern boundaries of China, where criminals were once exiled to and revolutions began, the Pearl River Delta is its unique culture that has shaped all of the artists from there. If the north of the country is the cultural power centre, then art in the Pearl River Delta naturally avoid the restrictions that go with such a hierarchical situation and perceive reality in a more open, natural, sincere and insightful way.

**ART.ZIP: The impact of the reform and opening up policy in South China appears often in your works created in Guangzhou before 2006. But after your relocation to Beijing, your works have been more diverse, as seen in *Haze and Fog*. How has this geopolitical transformation influenced your creative path, way of thinking, and the key issues to consider and discuss?**

CF: Beijing — Insecurity. As a city of immigrants, people compete for the resources and no one relates to the land emotionally. We are all outsiders. There are isolation and loneliness in all this rapid consumption, as well as insecurity and depression. *Haze and Fog* (2013), *RMB City* (2007 - 2011) and *La Town* (2014) could be seen as marking a watershed. In terms of time, these are works I made in Beijing - after I left my hometown of Guangzhou in 2006. In terms of space, they are depict architecture and social space. This is true of *RMB City*- a 'digital city' in Second Life's virtual space; the 1:87 maquette designed to depict the ‘end of the world’ -- *La Town*; -- and *Haze and Fog*- the modern concrete housing compound in Beijing permeated with a vague sense of paradox and a blurring between the real and virtual world. For me, these have been the years of marriage, having babies and being a mother of two. Time seems to have slowed down, yet the current of the river of life is bringing out new sensibilities.

**ART.ZIP: This following question is about virtual reality: In your works such as *RMB City* and *La Town*, the virtual world and reality are connected in many ways. What do you think of people’s double identities online and offline, and the phenomena of online personas?**

CF: Second Life is an online world supported by numerous internet servers, copying the values of the real world, with the dark side of human nature, yet also making it possible for individuals to create their fantasies. *RMB City* has become my window on the virtual world and an important cross-cultural experiment. We are facing a new assemblage of individuality and the world with the close relationship of the virtual and the real but also the tearing up of the original relationship. To be part of this live, on site and in person is the only way to feel the happiness and sorrow of this age - and to find new ways in the unknown.

If *Whose Utopia?* (2006) is an exploration of the fantasies of and hopes for utopia under the constraints of globalized capital, *La Town* (2014) would be rebirth after doomsday – where we turn to the narrative of dystopia in response to all the questions *Whose Utopia?* asked and collapse of the global system in *La Town*.

知中尋找新的可能性。如果說《誰的烏托邦》是對一種由全球化資本鏈條下被壓抑、限制的烏托邦願景中對幻想與熱望的探尋，那麼《La Town》末日之後的重生，仿佛讓人去往反烏托邦式的敘事中，也即是從之前《誰的烏托邦》作品的“拷問句式”到對在《La Town》中全球系統壞崩的一種回應。

**BFI ‘實驗場’項目**

2016年5月的英國電影協會“實驗場”項目除“曹斐：一場遊戲”回顧影展外，曹斐與湛旭華合作為英國電影協會策劃“影像珠三角”單元。精選陳劭雄《風景-2》、歐寧、曹斐、黃偉凱《三元里》，胡向前《藍旗飄飄》，周滔《1,2,3,4》，秦晉《二十九年八個月零九天》和黃小鵬《我的那顆紅色的和明亮的心》反映與她同時代的先鋒影像藝術在南中國的發展。

“實驗場”在英國電影協會南岸中心舉辦，專注於藝術移動影像、先鋒和實驗電影研究的月度放映長期項目：研究範圍從先鋒藝術到當代數碼作品等不同類型跨界影像藝術，通過展映、策展人、學者、藝術家的交流講座探討影像、電影與藝術的內在聯繫和各種潛在可能性。

**EXPERIMENTA AT THE BFI SOUTHBANK**

In 2016, May's Experimenta of BFI includes “*It’s a Game*” and “*Pulse of Pearl River Delta*” co-curated by Cao Fei and Zhan Xuhua. The latter features video art works by Chinese artist Chen Shaoxiong’s *Landscape-2* (1996), Ou Ning, Cao Fei, Huang Weikai’s *San Yuan Li* (2003), Hu Xiangqian’s *Blue Flags Waving* (2006), Zhou Tao’s *1, 2, 3, 4* (2007-2008), Qin Jin’s *Nine Days, Eight Months and Twenty Nine Years* (2009), and Huang Xiaopeng’s *My Red and Bright Heart* (2011) to showcases the avant-garde video art development of Canton area.

BFI’s “Experimenta” (formerly Essential Experiments) screens films by artists from around the world that use the moving image to change the way we think of film and how it functions. The monthly programme is accompanied by talks involving the artists. These artists work in a variety of formats and styles to investigate not only the subject but the very medium itself, whether digital or celluloid, to challenge the distinction between form and content and to inspire us to new interpretations of our world and its construction through images.

# INTERVIEW WITH OMAR KHOLEIF ON ELECTRONIC SUPERHIGHWAY (2016-1966)

## 奧馬爾·克萊夫訪談： 《電子超級高速公路2016-1966》

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IMAGES COURTESY OF 圖片提供 x WHITECHAPEL GALLERY 白教堂畫廊

*Electronic Superhighway* (2016-1966) at the Whitechapel Gallery is a recap of the history of Internet art from 1966 to the present day. The show brings together multimedia works including painting, video, sculpture, and photography by over 70 artists to illustrate how network and computer technologies expand the definition of art. As a survey show, *Electronic Superhighway* encompasses the different art forms as technologically contingent to the diverse debates that net artists positioned in relation to socio-political environments both online and offline.

The interview with the curator Omar Kholeif reveals his curatorial strategies in presenting the exhibition in the way of 'traveling back in time', the rationale behind his visual negotiation between the virtual and the physical inside the gallery space, as well as his insight upon issues around democratisation of Internet art as he put together the varied kinds with different discourses.

在白教堂畫廊展出的《電子超級高速公路2016-1966》是對1966年以來的互聯網藝術史的一次簡要回顧。這次展覽聚集了由70余位藝術家創作的多種媒體形式的作品，包括繪畫、視頻、雕塑和攝影，展示了網絡和電腦科技是如何擴展藝術定義的。作為一次調研式的展覽，《電子超級高速公路》涵蓋了各種藝術形式，就如同科技的百家爭鳴一樣，網絡藝術家們把自己同時置身於在線和離線的社會政治環境之中。

這次與策展人奧馬爾·克萊夫的訪談透露了他“逆時旅行”式的展覽策略，他在處理展覽空間內虛擬和物理視覺之間的關係，以及他對關於互聯網藝術民主化問題的看法。



### ART.ZIP: What is the genesis of this project?

OK: Up until a couple of months ago, I proposed the exhibition as something very specifically to do with the history of the Whitechapel as a museum of firsts. Opened in 1901, it often gives artists, from Robert Rauschenberg, to Frida Kahlo, and Jackson Pollock their first solo show as well as lots of artists who have engaged with new media, from Bruce Nauman, to Bill Viola, and to Chris Marker.

So I started thinking what the urgent discussions or debates of that specific moment were. I've been invested in the history of the Internet specifically and thinking about the context by which contemporary art has emerged in relation to that. I was very excited to think about the possibility of creating a framework that would historically examine and locate those practices.

So I proposed the exhibition with those in mind and as it developed over a number of years, the form started to take shape. It started of being a show that was very specifically about the digital but it really became a show much more about mapping the history of the Internet and thinking about networked technologies as opposed to purely about the digital, over the digital, and the composite part of that narrative and history.

I also wanted to think about the genesis of these movements— very specifically about experiments in art and technology in 1966, which was this event that happened one year before the ARPANET when Internet became a concept, to computer-generated drawings, to the replacing of the hand with the machine, to early interactive art. As we moved into the present thinking about the new aesthetic that had emerged in those digital spaces, we see that finally the digital spaces transfer into real world.

There are a lot of paintings and sculptures that look at those tensions. I worked with a curatorial advisory committee of four people: Ed Halter, Erika Bolsom, Sarah Perks, Heather Corcoran, each brought different expertise and I started with a very long list of over 200 artists and started to discuss who the key figures were, what the key works were and how they would spatially speak to the story.

As the show started to come together, I decided very specifically to run it backwards, to start in the present and the rational behind that had to do with thinking about how the history of the Internet is one that skews conventions. It is of so many innovations and diagonal criss-crossings that I thought, rather than a traditional historical route, was to start with the visual kind of cacophony of the present and then move back in time.

### ART.ZIP: Is it not also maybe a wish to start with the technologies that might be the most familiar to the viewers, as a way of engaging them in a different way?

OK: In some ways it is about that idea of the immediacy of the media. Thinking

### ART.ZIP: 這次展覽的來龍去脈是怎樣的？

OK: 直到展覽開幕的數月前，我才提議把這次展覽專門提出來講講白教堂畫廊作為先驗博物館的歷史。白教堂創立於1901年，它一直為許多先鋒藝術家舉辦首次個展，例如羅伯特·勞申伯、弗里達·卡洛、傑克遜·波洛克，還有許多利用新媒體創作的藝術家，如布魯斯·瑙曼、比爾·維歐拉和克里斯·馬克爾等。

於是我開始思考那些特殊時期最迫切的討論或爭論是什麼。我一直專注互聯網歷史的研究，並一直思考當代藝術興起與它之間的關係。我想嘗試建構一個框架，以歷史角度來檢視和挖掘這些藝術實踐的來源。

因此，我帶著這樣的理念開始策劃這次展覽，從構思到成型經歷了數年之久。展覽的雛形是專門針對數碼的，但最後它變成了一個繪製互聯網歷史的展覽，互聯網技術從與純粹的數碼對立，到超越數碼本身，還變成了敘述和歷史的組成部分。

我還想探索一些運動的起源——特別是1966年藝術與科技結合的實驗，這些發生在阿帕網的前一年，之後才出現了互聯網的概念，電腦程序生成圖像，機器替代手工、早期交互藝術等等。當我們站在當今的立場來思考那些發展自數碼空間的新美學時，我們會發現數碼空間早已融入現實生活之中。

大量的繪畫和雕塑對這種緊張感作出了回應。我和策展顧問委員會的四人：埃德·哈爾特、艾麗卡·玻爾松、莎拉·普爾克斯還有海瑟·闊克倫一起合作，他們都給這個項目帶來了不同的專業知識。一開始我有一份超過200名藝術家的清單，然後我們開始討論哪些是關鍵的人物和作品，以及它們在空間裡如何呈現這條故事線。

當展覽快成型的時候，我決定用倒敘的方式來呈現，從現在當下的藝術開始講起。因為正是互聯網的發展歷史影響了故事的發展方向。我沒有選擇傳統的歷史敘述路線，而是採用大量的創新和交錯的方式，一開始進行‘嘈雜’的視覺呈現，再慢慢回溯歷史。

### ART.ZIP: 那會不會也希望通過觀者最熟悉的科技開始，用別樣的方式來鼓勵參與？

OK: 在某種程度上這個展覽是著重於表現媒體的即時性。特別是這些科技與主題的關聯性，從Instagram到Photoshop，甚至是卡拉OK，這些事物都會喚起觀眾的共鳴，給他們一個理解作品背後觀念的切入點，這也正是我希望的效果。



Celia Hampton, Aldo and Jesi, Albania, 16th August, 2014, 2014, Oil on Canvas, 30 x 25 cm, Courtesy Southard Reid, London © Celia Hampton

specifically about the idea of the relevance of those technologies, from Instagram to Photoshop, to even Karaoke as the very kind of things that will automatically click to the viewer and give them an access point, or an entry point, was certainly something I was thinking about.

I've also been trying to be more critical of that space, and so I brought in a lot of paintings and sculptures that really seek to critique or examine those very contemporary technologies. For example, Celia Hampton's chat random paintings is arguably a social media artwork because they are painted live as she was trying to hold these conversations. But her medium is painting and she is a very traditional painter. So at the same time I am looking at these familiar media or spaces, from what I believe to be a fairly unconventional perspective.

同時，我也非常注重整個展覽空間的佈局，通過繪畫和雕塑作品的展示，我希望能夠對當下的科技展開一種嚴肅的討論和檢視。比如，西利亞·漢普頓的隨機閒聊繪畫按理說是一件社交媒體作品，因為她需要和別人一直對話並同時進行即時繪畫。不過她作品的媒介仍然是繪畫，而且她也是一位比較傳統的畫家。所以我同時在用我認為的一種非常規的角度去觀看一些看似熟悉的媒介和空間。

### ART.ZIP: 這次展覽中還展出了很多以互聯網為創作媒介的網絡藝術家，你將他們的作品通過物質化的手段轉換成打印的圖片并置於展牆之上，你可以談談關於這種虛擬與物質概念之間的處理嗎？

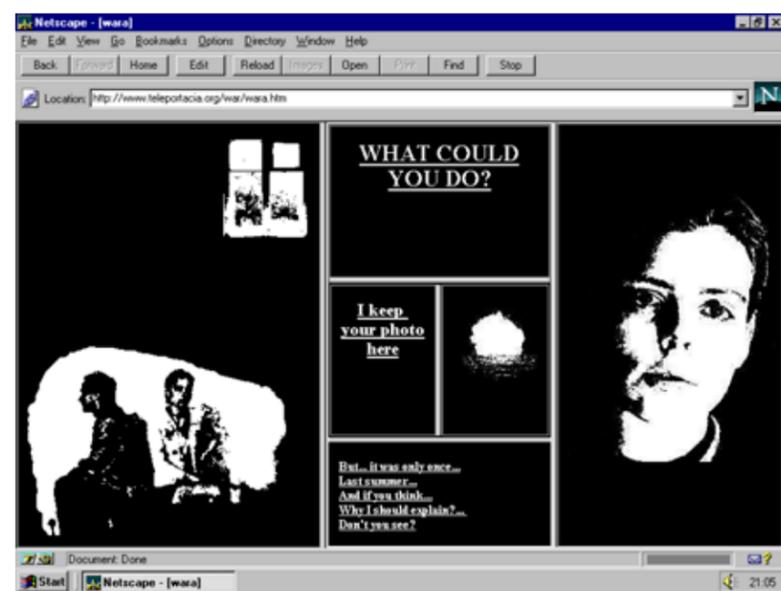
OK: 我想從歷史的角度來說這是許多多媒體藝術家關心的關鍵問題，特別是那些互聯網興起後而出現的藝術家。比如，一直存在著一個歷史問題，就是如何處理基於瀏覽器展示的作品在畫廊空間中呈現效果的差異問題。

**ART.ZIP: There are many Internet artists in the show based their work upon the Internet, but you physicalise them to digital print, to attached photographs on the wall. Can you speak a bit more about this engagement between the physical and the virtual?**

OK: I think that it is a key concern historically for artists who work with media, and especially who emerged after the advent of the World Wide Web. For example, there has always been a historical tension between representing browser-based work in the gallery and how spatially it has to work differently.

There was a very critical concern that was always in the back of my mind, particularly because of my own experience working in institutions, commissioning and working with artists online. The thing that I tried to do was to really think about artists who were engaging in that specificity, for example, Petra Cortright's paintings that are made by using a series of brush acquired from deviant arches of the 'Photoshop canvases'. They are literally hundreds of layers of virtual paint, once you print the work, there is a very specific back and forth with the printer— she is really thinking about the very different texture effects in the digital image.

Likewise, with Jon Rafman who began this series of modernist 3D printed head. They start as digital series but the way they engage the technology—also thinking about the form and aesthetics as physical object—was very different. Also likewise Aleksandra Domanović's hands pieces, which were based on an utopian potential of the prosthesis, man and the machine, physically, these hands are referring back to those very specific Serbian scientist whose name is Rajko Tomović. They are based on his prosthesis, but each of them is layered with specificities. For instance, you see Alan's apple as an evocation of Alan Turing.



在我的腦海裡一直存在著這樣一個重要的議題，尤其是因為我本身就在機構裡通過網絡向藝術家徵集作品和溝通的體會。我嘗試著做的事情實際上是關於那些面對這些問題而作出反應的藝術家，比如佩拉特·科特萊特的畫作就使用了基於“Photoshop界面”上的非常規筆刷。當你打印這件作品時，實際上有數百個虛擬的圖層，打印機需要特定地來回打印——她確實想了很多關於數碼圖像的不同質感的效果。

同樣的，瓊·拉夫也是這麼考慮製作3D打印現代頭像系列作品的。他們都從數碼系列創造入手，不過他們應用科技的方式非常不同尋常——始終考慮實體的形式和美感。亞利珊卓·多瑪諾維奇的作品也是一樣，是基於烏托邦式的機械假肢創作的，其理論可追溯至一位塞爾維亞科學家拉伊科·托末維奇。這些手都是基於他的機械假肢創作的，但是各個作品又各有特指。比如，當你看到阿蘭的蘋果時就會想起阿蘭·圖靈。

當圖像出現在電影中，當它們成為顯而易見的物品，這些圖像有助於觀眾們對作品的整體理解。這種虛擬內容與感官的互動是非常不同的體驗，就如亞美莉雅·埃爾曼在Instagram的行為表演以攝影的方式呈現。觀看她的這件作品不僅僅是“關注”其賬號和更新那麼單純，你對女性肉體的態度都成為了她作品範疇的一個部分。當你將這樣的作品放置於展廳之中，它們就像成了戀物癖患者的收藏品，藝術家用這樣的手段惟妙惟肖地刻畫和批判了當下社交媒體和科技給我們身體帶來的壓力。正因為身體是那個虛擬空間的重要組成部分，把它在特定場域內物質化的想法構造出了一種不同的氛圍，以及一種不同的與觀眾之間的關係。不過，同樣的，我甚至也考慮過那些並不參與此類網絡活動的觀眾，怎樣把這些作品作為他們開始去關注網絡事物的切入點。所以我認為這些事物是具有象徵意義的，它們並不是相互孤立存在的。

**ART.ZIP: 在同樣的場景中看這些作品，新的問題也會產生。比如，正如你所談到的基於瀏覽器的關於在線策展和藝術民主化的問題，當你從社交媒體的角度去看待這些問題時，不知不覺之中在線藝術民主化的問題又從另一個角度被再次質疑。你是否認為社交媒體可以作為網絡藝術民主化的一種延伸？**

OK: 我很明確地感受到了社交媒體在一定程度給予了藝術討論的空間。我對存在於網絡的虛擬空間非常感興趣，這種公民性的民主空間內產生的合作和組織形式讓我著迷。而且，我對藝術家對此所作出的批判和思考也很感興趣，比如在特雷弗·佩格蘭《自主立法》的作品中的集線器就是由國家安全局製作的。



When they are in a film, when they become protruding objects, those images become hermeneutic spatial effects for the viewer. They engage the sense in a very different way— and likewise in Amalia Ulman's Instagram performance represented in photographs. I think it does something very different than simply following the performance, which is when you watch it online, whether you're appreciating those examination of the female body. When you put them as object in a gallery, they become these almost fetish things, which speak very critically to the fact that she is drawing a very particular portrait of how these performative technologies create those very specific pressures on the body. So because the body is such an important part of the virtual space, the idea of materialising it in situ creates a very different kind of atmosphere and a very different type of relationship with the viewer. But also, I was even thinking about our visitors who don't necessarily engage with those practices online, how these can be an entry point for them to start looking at those things online. So I think that those things are symbiotic as opposed to exclusive of each other.

**ART.ZIP: To see those works in the same context, new questions arise. For instance, around the browser-based, you were taking about discourses around online curating and democratisation of art; but all the sudden you see them with the basis of social media and somehow those questions of democratisation of the art online are questioned in a way. Do you see social media then as a way of extending the democratisation of online based art?**

OK: I certainly feel that social media to a degree allows the conversation around art to emerge. I am into mind about the potential of these spaces about civic

讓我著迷於虛擬空間的原因還有很多，比如在二層展廳中我和根莖藝術機構合作策劃的那些網絡瀏覽器作品，它們將在展覽結束後繼續存在於虛擬網絡之中。我們對所有作品在展廳中呈現的方式都進行了深思熟慮。比如，簡·羅伯特·里格特的作品是一件基於網絡瀏覽器的藝術作品，非常唯美，也很有形式感，我們在展廳中使用了三個不同的瀏覽器來呈現，據此展示了科技是如何轉變和發展的，於是作品的最終形態也因此而有所不同。於是，展覽提供了一個可能性來展示媒體和物質領域的發展歷程，以及探討“在網絡上到底可以發生什麼？”這樣的問題，對我來說，這些都是特別有意思的事情，這讓我們能夠去思考和探索這種烏托邦式的民主敘事形式。因為網絡空間不總是民主的，由於科技發展的日新月異以及軟硬件的淘汰越來越快，在網絡空間保存這些藝術作品往往成為了一種負擔。這也是另一個我對網絡虛擬空間比較感興趣的地方：關於對淘汰和保存概念的探討，如何讓這些具有歷史意義的作品能夠在財務壓力之下持續地被保存至今。

因此，我希望這次展覽可以引發對於這些實踐問題的討論，正如我把它設置成一場討論式的展覽那樣，希望它能夠切實地成為超鏈接互相交匯的星雲圖。有時它們互相矛盾，但是這恰好是互聯網的絕妙之處，在這一語境中充滿了各種各樣的交融，也產生了各種形態的討論。

Oliver Latic, Versions (Missile Variations), 2010, Airbrushed paint on aluminum composite board, in 10 parts, 25 x 45 cm (each)  
Private Collection, London, Image courtesy the artist and Seventeen Gallery, London, © Oliver Latic



democratic spaces because of the option of that cooperation or governments. Indeed I am very interested in artists' critique about that, for instance, Trevor Paglen in the show of *Autonomy Cube*, the hybrotic cables that were done by the National Security Agency.

But what I love about these spaces is that, for example, all the browser-based pieces shown on the second floor which were co-curated with Rhizome: those are all the pieces that would continue to exist online. We very specifically thought about how we will present them in the gallery. For example, Jan Robert Leegte's piece is a browser-based artwork which is very aesthetic and formal, is presented in the gallery in three different web browsers, to illustrate how the technology shifts and evolves, and makes the actual formal makeup of these works become different. And then, in a way, the exhibition has a potential to show an archaeology of the media and material of 'what can happen online', which, for me, is a very interesting thing which is also about exploring this utopic narrative of democracy. Because sometimes it isn't very democratic when technology shifts so quickly and becomes so obsolete that to maintaining the work that you produce becomes a huge burden. Another interest of mine is this idea of obsolescence and conservation. How these more historic figures have really struggled because of the financial pressures of maintaining these works into the 21st century.

So what I hope the show does is to create the conversation about these practices as I see this is a debate show to bring it, really a constellation of hyperlinks together, this kind of crisscross and dovetails. Sometimes it contradict each other but is also part of the beauty of the Internet that the context by which to engage is a varied kind of fluid and would allow this kind of morphous discourses to emerge as well.

#### **ART.ZIP: What was the most difficult thing when you put together these very different traditions?**

OK: For me one of the problems is that some exhibitions can be very didactic. And also I want to shift this idea that exhibition has to engage multiple media and multiple functions—being didactic overlooks boundary and overly explanatory. There was a very sophisticated spatial negotiation with my colleagues here to think about how the works were formally and spatially dialogue with each other to create a sense of connection. So as you walk around this space you are confronted by various different bodies—from James Bridle to Olaf Breuning to Katja Novitskova and Aleksandra Domanović, then you move deeper into the texture of the first one and you start to see painting that has been deconstructed, and basically modernist tradition is explored and examined. And as you go deeper you start to see the history of image making deconstructed—completed through Constant Dullaart, Evan Roth, Oliver Laric, and so really it was about those layers of experience and layers of connection as opposed to thinking and bearing hermetically of trying to think about the over-didactic. But I think that maybe it is an exhibition more specifically tied to the technology itself and I try to give it a specific look only into technology. Also I am interested in the concepts of forms and the aesthetics that emerge

from these things and how artists push and stretch things against their original intention or purpose to create ideas. So in a sense I think doing an exhibition can achieve that from the configuration of it.

#### **ART.ZIP: 當你把这些不同的傳統匯聚在一起時，最大的困難是什麼？**

OK: 我覺得不少展覽都太過注重說教，我希望改變這種現狀，展覽不一定非要採用多媒體的形式，也不需要太多的功能性，說教式的展覽往往給出了太多的解釋，設置了過多的邊界。我和同事們進行了非常複雜的空間劃分，我們思考了如何讓每件作品能夠在形式上和空間上產生交流，由此構建一種互相關聯的感官體驗。於是，在展覽空間中漫步時你將面對不同的體驗——從詹姆士·布萊德爾到奧拉夫·布魯寧再到卡提亞·諾威茨科娃（和亞利珊卓·多瑪諾維奇，然後你就會更深入探尋第一件作品的肌理，於是你會開始發現繪畫被解構了，然後現代主義的傳統也被拿出來探索和檢驗。

隨著你的進一步觀看，你會發現圖像製作的歷史也被解構了——通過康斯坦特·杜拉爾、伊凡·羅斯、奧列弗·拉瑞克來完成這一過程，因此這其實是關於不同層次的體驗和關聯，這與說教式的構想和過於說教式的關於超辯證的構思是相左的。不過我想也許是因為這是一場與科技本身緊密相關的展覽，而我試著對科技的關注給予一種特殊的呈現。同時我也很關注從這些事物中產生的形式和美學概念，以及藝術家是如何超越他們原來的設想達成創新的。因此從某種意義上來說，我想一場展覽是可以通過自我配置來實現的。

# UNSTABLE MEDIA: A CONVERSATION WITH ART CURATOR HANNAH REDLER

## 變動不定的媒體： 對話藝術策展人漢娜·瑞德勒

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IMAGES COURTESY OF 圖片提供 x HANNAH REDLER 漢娜·瑞德勒



*Hannah Redler is a curator of cross-disciplinary projects between art, photography, science and technology. Prior to her current role as associate art curator for the Open Data Institute, Hannah was Head of Science Museum Arts Programme from 2005-2014. At the time when the retrospective exhibition Electronic Superhighway has just finished, Hannah talks to us about her practice and the ways in which the field of new media has evolved, providing us an insightful view on the directions and upcoming challenges of this unstable yet rich field of practices.*

漢娜·瑞德勒是一名策展人，她所涉足的領域橫跨藝術、攝影和科技。她目前是公開數據學院的聯合藝術策展人，在這之前的2005至2014年，她是科學博物館藝術項目的主管。適逢數字藝術回顧展《電子高速公路》的結束，漢娜與我們談到了她的策展實踐和新媒體的進化，這給我們提供了一個極具洞察力的視角，得以審視這個流動不居卻又成果豐碩的領域的新方向和面臨的挑戰。

Julie Freeman, 'We Need Us', 2014. Production still, courtesy the artist. Commissioned by the ODI and The Space.

## ART.ZIP: You trained as a fine artist, where did the overlap between art and technology started, has it always been part of your practice?

HR: It couldn't have been further away. I was a fine art painter in a very traditional art school, where I painted landscape and I did life drawings. I started working with photocopying technology towards the end of my degree. I graduated not only in the middle of the recession of the 1990s but also at the time where YBAs were at their heights. There was a lot of amazing art around, but there was also a lot of dross. Rather than being an artist, what I started to find more urgent was what I saw as the growing field of interactive media technology. I co-founded a digital media production company with some friends. The World Wide Web was in its infancy, commercial browsers were not available and no one commissioned websites. We made CD-ROMs for several years. We had all sorts of clients, from book publishers to museums and the BBC. It was a commercial company but we had a very artistic ethos. We were determined to develop new software with every project we did. We employed some amazing coders, so software development was at the core of what we were doing. I became really aware of the software art community and more interested in the role that computers can potentially have in museums, which influenced my second degree at the Royal College of Art in Curating.

## ART.ZIP: You did a lecture at the Open Data Institute where you said that whether we use the term digital art or new media, it is all art in the end. How do you articulate the relationship between art and technology now?

HR: Well, first of all, I don't like the term digital art because I think it's really reductive. I think that it suggests one type of practice in a field, which I prefer to call new media. I think that V2\_ in Rotterdam have the best description, which is unstable media. The problem with 'new' is that it isn't always 'new'.

## ART.ZIP: Yes, and once you've labelled it 'new' you haven't answered what the newness might be. The term digital is also an attempt to come back to an understanding of the technology. In *Digital Folklore*, Olia Lialina and Dragan Espenschied explain that the technology we possess now has never been so sophisticated and yet our understating of it has never been so minimal.

HR: What really interests me, if you look at the arc of video art practice compared to computer art, digital art or new media art, is that what you get is the pioneers at the beginning challenging the form right down to the material level and later people work with different issues. Software art pioneers like David Rokeby wrote their own code, the net artists wrote their own code and in video art artists like Nam June Paik and Bill Viola were really pushing the material qualities, like Paik's *Magnet TV* where he's disrupting the wave form and Bill Viola affecting the construction of cameras with Sony. The YBAs in the 1990s were mostly working with the content of the video and, often criticised for that, although I like the work Douglas Gordon, Georgina Starr and others made. Similarly in digital practice we now see a lot of younger artists working with the content of online imagery.

## ART.ZIP: 您過往接受的是藝術家教育，那麼對您來說，藝術和科技的重合是從何處開始的，這兩者的結合一直是您實踐的一部分嗎？

HR：這兩者本來離得不能再遠了。我一個非常傳統的藝術學校讀書，我在那裡學習風景畫和寫生，所以我算是一個畫家。在我攻讀學位的最後階段，我開始和復印技術打交道。我畢業的時候，不僅是1990年代經濟消退的時候，也是“年輕英國藝術家”（YBA）登峰造極的時候。那時身邊有不少不錯的藝術，但也有不少垃圾，我不是很確定自己要不要當一個藝術家，但我看到了互動多媒體技術的日漸壯大——這是更迫切的事情。我和幾個朋友一起創立了一個數字媒體製作公司。當時萬維網的發展還處於初期，沒有商業瀏覽器，也沒有人委託建立網站。我們做了幾年的光盤數據業務。我們有著各種各樣的客戶，有圖書出版人，也有博物館，還有BBC。我們當時的公司是商業公司，但我們很有藝術精神。我們在進行每個計劃時都決心開發新的軟件。我們僱用了非常出色的程序員，因此軟件開發是我們的核心。我開始了解到軟件藝術圈子，對於計算機在博物館中可能扮演的角色，我也開始有了濃厚的興趣。所以，我的第二個學位便是在皇家藝術學院讀的策展專業。

## ART.ZIP: 在公開數據學院的一個講座上，您說，不管我們用詞是“數碼藝術”還是“新媒體”，歸根結底，我們說的是藝術。您現在是怎麼界定藝術和科技之間的關係的？

HR：首先，我不喜歡“數碼藝術”的這個稱謂，因為這種稱謂的局限性太強。我覺得它指的是某一個領域的某種藝術實踐，所以我比較傾向“新媒體”這種說法。我想鹿特丹V2\_變動媒體研究中心的描述是最好的，即“變動不定的媒體”。我所感興趣的那些作品的大部分創作者，他們的作品和電子、軟件或者網絡有關。有段時間，這些作品都被稱為新媒體藝術，但是這個稱謂是有問題的，這些媒體並非都那麼“新”。

## ART.ZIP: 是的，我們把它們貼上“新”標籤的同時卻沒有回答“哪裡新”的問題。“數碼”的說法也是理解技術的一種嘗試。在《數碼民俗學》中，奧裡亞·連麗娜和卓甘·埃斯彭施德說到，我們目前所擁有的技術比以往任何時候更加先進，但我們對它的了解卻比以往任何時候更少。

HR：真正讓我感興趣的是，如果你對比一下視頻藝術和電腦藝術、數碼藝術或者新媒體體藝術的發展，妳會發現，那些真正的先鋒一開始就已經在物質層面上挑戰藝術的形式，繼而挑戰其他問題。像大衛·洛克比這樣的軟件藝術家，他們是自己寫代碼的，網絡藝術家他們也是自己寫代碼的。而像白南準和比爾·維奧拉這樣的視頻

## ART.ZIP: Do you mean social media?

HR: Yes, as well. You mentioned *Electronic Superhighway*, nearly all the works in the first room are responding to distributed images that we experience and download and share online. It seems, in my view, that the art world never really understood the power of pioneering software artists. Christiane Paul argues that to 'get' media art you need media literacy and you need to understand not just the art history but the science and technology histories that go with them. To me, I think a media art work is probably a work that responds to the full dimension of a technological proposition. I'm very interested in the process of making and methods of production artists apply.

## ART.ZIP: And ideas of labour and even craft perhaps? What's your view on the idea of craft in relation to new media, in a field where the term is often dismissed?

HR: it depends who you're talking to. I'm working at the moment as a curator in residence for the Open Data Institute. This year we've got a sound artist in residence called Alex McLean who's a pioneer of live coding. Central to his practice is an interest in patterns and he extends that to pre-electronic digital technologies such as knitting and weaving. He's researching different narratives with various craft people. He's interested in challenging the hacker narrative of software art and coding to offer more expansive histories of us as humans capturing data in pattern forms, distributing it and giving it meaning. His practice is very current, very expansive and asks questions about those definitions that we've all experienced in certain hierarchies. I've spent my entire professional career working in science organisations or technology organisations, but on art projects. If a project is going to work across disciplines you have to get rid of some of these hierarchies, otherwise you're dismissing too much stuff.

## ART.ZIP: In an interview you gave while at the Science Museum, we are interested in the way you described art as a having the potential to shed a critical light onto technology, how would you negotiate that relationship, in the context of a large institution such as the Science Museum, between art as on the one hand a tool to render technology accessible and yet being critical of it?

Hannah: I wouldn't use the term tool, because it makes the art sound utilised or used. Artists raised the issue of avoiding the word 'use' in relation to working with art at the Science Museum with me very early on. If we made it sound as if we were using the art, they didn't like it. I think that I have to concede that, although I didn't use the art, other colleagues might have had other motivations for including art. But what we were hoping to do, was to bring in the art to offer different perspectives, which was very much part of an interpretation strategy that started to acknowledge multiple voices, to challenge the Victorian talking down to approach, telling visitors what to think, to be more discursive. That's a contemporary approach to museology; it isn't unique to the Science Museum. But it was quite important in the Science Museum because in science museums, research suggests, visitors expect to

藝術家更是挑戰了藝術的物質性。從白南準擾亂波形圖的《磁铁电视》到比爾·維奧拉影響著索尼攝像機的構造。到1990年代的YBA，他們更關注內容，這也是他們經常被批評的原因，雖然我也挺喜歡道格拉斯·哥頓·喬治婭娜·斯塔爾和其他人的作品。同樣地，在數字藝術實踐裡，我們看到許多年輕藝術家創作時使用的也是網絡圖像的內容。

## ART.ZIP: 您指的是社交媒體嗎？

HR：是的，都包括。正如展覽《電子高速公路》，在一號展廳裡幾乎所有的作品都是對那些我們在線上體驗、下載或者分享的圖像的回應。在我看來，藝術世界從未真正理解先鋒軟件藝術家。克裡斯蒂安·保羅說，要理解那樣的作品，首先需要了解各類媒體，而且，不僅要了解藝術家同時代的藝術史，還有科技史。對我而言，媒體藝術也許是全方面回應科技命題的藝術。我對藝術家所采用的創作方法和創作流程非常感興趣。

## ART.ZIP: 或許還有勞動的想法，甚至技藝？您是怎麼看新媒體中的“技藝”問題的？在這個領域，這個詞似乎是被遺忘的。

HR：這取決於我們和誰討論這個話題。我目前在開放數據學院當駐地策展人，今年我們這裡有一位駐地的聲音藝術家，名叫阿萊克斯·麥克林，他是現場編碼的先鋒。他的藝術實踐中很核心的一點是他對樣式的關注，他把這種興趣延伸到前電子數碼技術上，比如說編織技術，他與各類型的工匠藝人合作，共同探索不一樣的敘事。挑戰軟件藝術和編碼中的黑客敘事便是他的興趣所在，他給作為人類的我們展現了更廣闊的歷史圖景——我們是如何通過模式的形式獲取數據、發送數據，給予數據意義的。他的藝術實踐是很當下的，廣闊的，他提出的問題關乎某些定義，而這些問題我們大家在某些等級結構中都經歷過的。我的整個職業生涯都在科學或科技機構中進行藝術項目。要做到跨學科，你就必須擺脫所有的等級結構，否則，妳會錯失太多的東西。

## ART.ZIP: 您還在科學博物館工作時有一篇訪談裡有一個觀點很有趣，您說藝術能成為對科技進行批判的潛在形式。在諸如科學博物館之類的大型機構環境中，一方面藝術作為工具使得科技可以為人所接受，而另一方面藝術又對科技有批判性，您是如何調和兩者的關係的？

HR：我不會用“工具”這個詞，因為這個詞帶有太多的實用主義意味。在很早之前，藝術家與科技博物館合作藝術項目時就會跟我提到要避免“使用/利用（藝術）”一詞。如果我們讓項目聽起來像是“利用藝術”，藝術家們都會不樂意的。我想我們也必須承認，儘管我沒有“利用”藝術，但機構裡的其他同事也會懷著其他動機來把藝術



Natasha Caruana 'Married Man', installation shot, ODI, 2016. Photo Sarah Howe.

be told what to think. So the art is there to challenge those assumptions. It is quite challenging to write really great art interpretation that communicates everything about why an art work is in a science museum, I'm not sure I've ever cracked it!

**ART.ZIP: In terms of interactions and the role of social media, with the museum space, where the museum becomes the starting point of conversations that are then extended online, is that something that you integrate in your curating process?**

HR: Personally I haven't done it very much; one reason is that I had two children very closely around the point when social media lifted off. I kind of missed the boat! However, what I've observed are things I commissioned just before having my kids did develop a big life of their own online through visitors' posting stuff on social media, like *Listening Post* by Ben Rubin and Mark Hansen. I didn't commission it, but I purchased it for the museum. The *Cockroach Tour of the Science Museum* by Superflex has a very strong life online which we didn't plan, but which affected thinking about interpretation later on. I do see museums starting to consider social media but I don't think any museum has really made it work yet. I think one of the reasons is that you have to give up the control and I think that it's really difficult for organisations to let people drive the agendas when the institution has constructed it already. Social media does merge a lot with the curatorial and I foresee that it's going to become a much stronger dialogue moving forward. All organisations do think more about ways to communicate outwards now.

囊括進來。我們所希望的是，讓藝術提供不同的角度，這也是一種闡釋的策略，其開始承認多種聲音，挑戰“自上而下”的話語方式，挑戰告知參觀者該想什麼的做法，而讓觀眾更加信馬由韁。這就是當今博物館學的手段，這也不僅僅適用於科學博物館。這是很重要的，因為研究表明，在科學博物館裡，參觀者總是會期待別人告訴他去想什麼。因此藝術在這裡就能打破這層堅冰。要寫出一份出色的藝術作品闡釋文本，與觀者溝通為什麼這件作品在科學博物館裡如此重要，這是非常具有挑戰性的任務，我都不確定我有沒有攻克這種挑戰！

**ART.ZIP: 在互動和社交媒體角色的問題上，讓博物館成為對話的起點，然後拓展到線上，這種做法是不是也融合到您的策展中？**

HR: 從我個人來說，我並沒有做多少這方面的工作。一個原因是，當社交媒體興起的時候我正帶著兩個孩子，所以我錯過了社交媒體這波熱潮。但是，據我觀察，我在生小孩之前的委託藝術項目，像本·魯賓和馬克·漢森的《聽帖》，通過觀者在社交媒體發布帖子茁壯發展了起來。我並沒有委托定制這個項目，但我為博物館把這個項目買下來了。丹麥藝術家團體Superflex的藝術項目《蟑螂旅遊之科學博物館》在線上的生命力很強，像這樣的項目我們事先也沒有想到，但這給我們後來的藝術闡釋工作起了借鑒作用。我確實也看到了許多博物館開始考慮社交媒體這一點，但在我看來，目前沒有任何一家博物館成功過。我想這其中的原因之一便是妳必須放棄控制，在妳已經架構好的議程裡讓人們自由駕駛，這是很難的。社交媒體和策展確實大幅度融合了，我也預測，這股潮流會變成更強的對話，並持續發展。所有的組織都比以往更加努力地考慮如何和外界交流的問題。

**ART.ZIP: 也許這樣的結果會促使我們思考那些線上對話的形式是什麼樣的？比如，社交媒體的交互界面在未來會有怎樣的設計？**

HR: 最大的不同是，人可以自由地和彼此對話，這是很有趣的，但是如果這整個過程是一個觀看的過程，那麼除非有特別的方法編輯和調配，否則交流的層次是很基礎的。不外乎是“我就站在這作品前面”、“我挺喜歡的”、“我很喜歡”、“我不喜歡因為……”，這種對話就非常簡單了。我想必須引入一些編排或者控制，從而讓對話變得更富有深度。我的意思是，這應該是傳統來訪者留言本的加強版。如果不加引導的話，傳統的來訪者留言本上有意思的問題將會越來越少。我想，問題的關鍵在於，怎樣能創造合適的條件使真正深入、有意義的對話得以形成？而又是什麼提供給人們深入對話的條件，基調又是由什麼定下的？如果要使用社交媒體，那我就有諸如以上的許多問題。

**ART.ZIP: Maybe a consequence of that, is to ask what the form of those online conversations will be? What the potential of the design of social media interfaces, for instance, can have critically?**

HR: The big difference is that people can enter into a dialogue with one another and that's really interesting, but if you look at it, unless it is edited in some way and channelled, the level of communication is pretty basic. It's 'here's me in front of the work', 'I like it, I love it, I hate this because...' it can be quite simple. I think you would have to introduce some elements of choreography or control to bring more of a critical edge to the conversation. I mean, it's a super souped-up version of the traditional visitor comments book. The traditional visitor comments book gets less interesting questions if they're not directed. I think questions include: what would create the right conditions for really deeper, meaningful conversations? What would give people permission to do that, what would set the tone? There are a lot of questions I would like to ask if someone really wanted to harness social media in that way.

**ART.ZIP: Do you think there's still potential for online curating though? Or has the moment passed?**

HR: I think that there are different generations responding to different ways. Those of us who have been around and have seen the entire arc might feel we've said everything but I'm absolutely sure that there are 15 year olds who have things to say about it that I can't imagine because their experience of the world is a world away from mine. I wouldn't want to assume that different people who have a different experience of this really speedy technology wouldn't have some different questions than me.

I've never been attracted to curate online per se because I like to work with physical space and I like being in command of that space with an artist and to develop physical encounters with art, with art that is multisensory. On the other



**ART.ZIP: 您覺得現在在線策展還有潛力嗎？還是說在線策展的時期已經過了？**

HR: 我想不同輩的人對這個問題有不同的回應。對於我們這些一直從事這一行，見過整個歷程的人來說，我們會覺得我們把一切都說盡了，但我也萬分確信，對於一個15歲的人來說，他們還有一些我們想象不到的話要說，因為他們的經歷和我們的截然不同。我不會認為，有著不同經歷的不同人，在面對如此迅猛發展的技術時，他們的問題會和我如出一轍。

線上策展本身對我沒有多大的吸引力，因為我喜歡實體的工作空間，我喜歡和藝術家合作掌控那樣的空間，發展那些能夠讓觀者產生多重感官體驗、有著實際接觸的作品。從另一方面來看，我覺得目前有一個大問題，在這樣一個我們大多數人都不會去實地獲取知識的世界裡，實體空間，比如說博物館和畫廊的目的何在？我們20年前也許會去，但是現在知識就在妳的智能手機裡。所以最大的知識集散系統不是圖書館和博物館，而是因特網，而這，把一切都改變了。

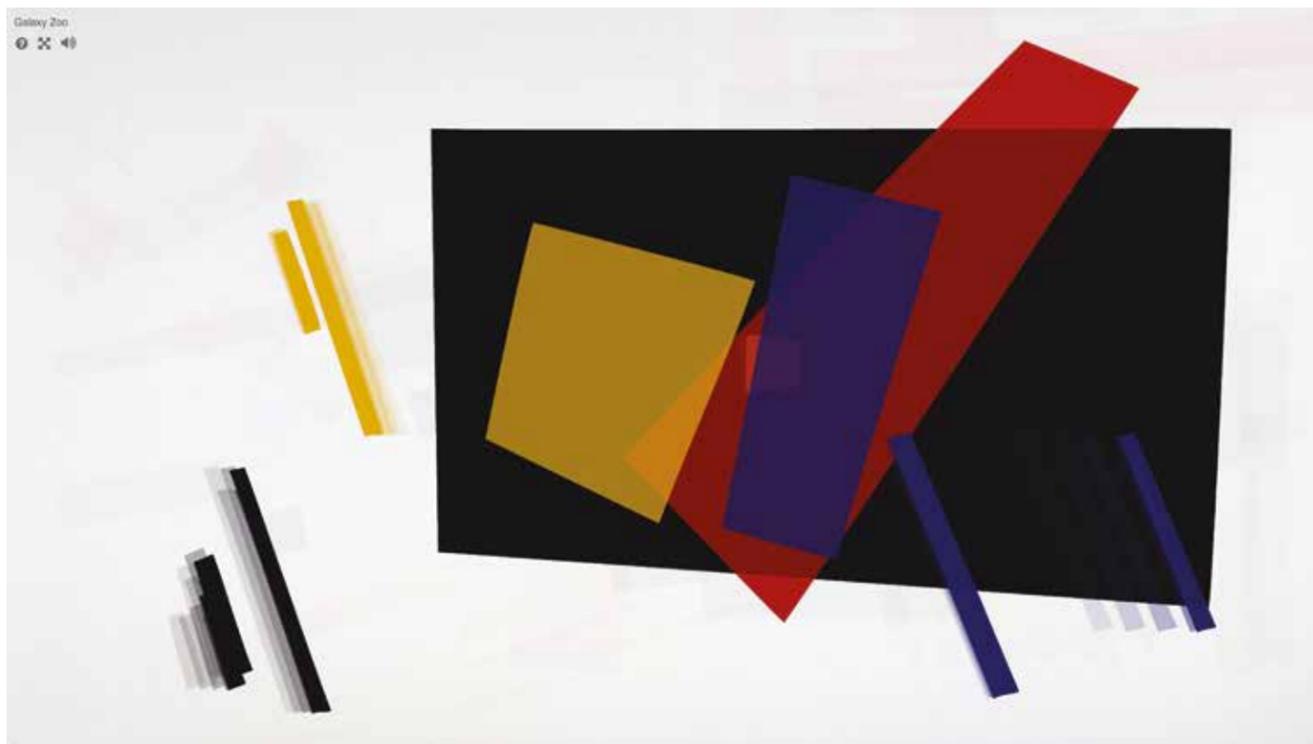
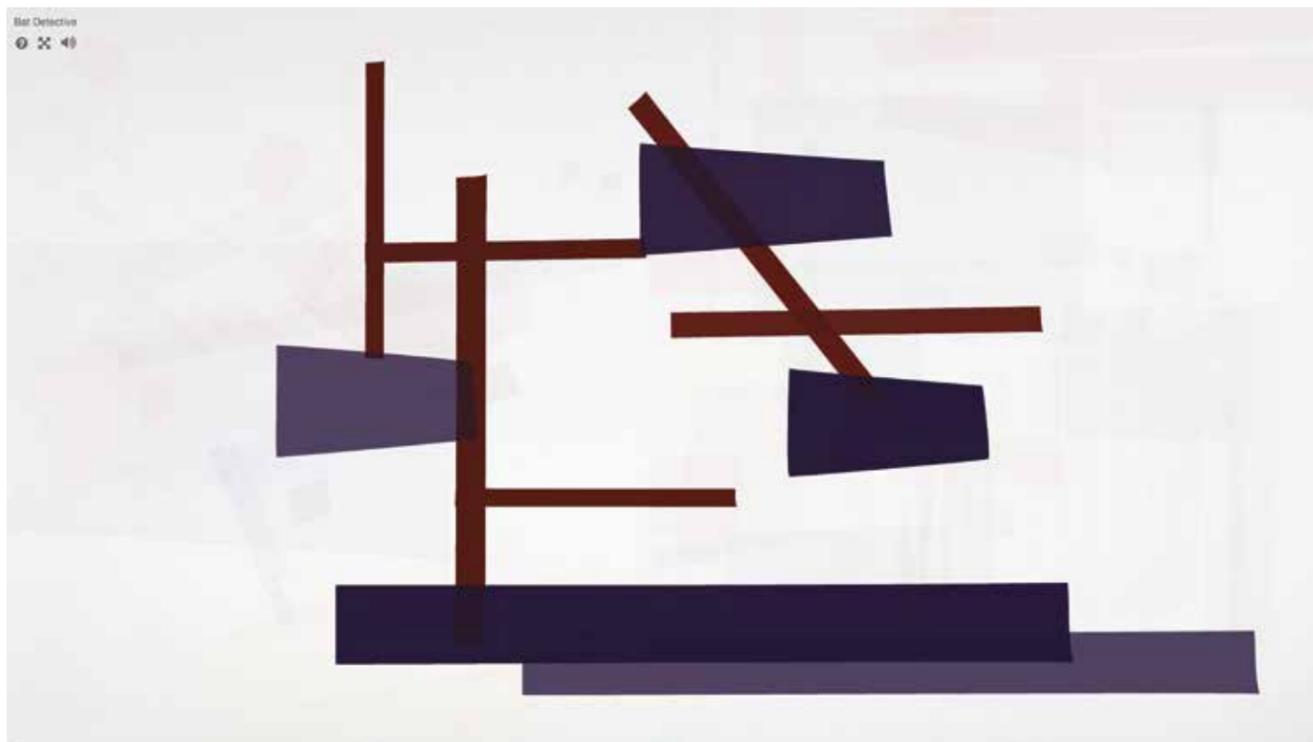
**ART.ZIP: 這就提出了一個認識論問題，線上生產的知識本質是什麼？在這樣一個有著太多信息的時代，我們需要有什麼樣的參量和過濾器來處理這些如“氣泡效應”的信息？**

HR: 說到底，我們還是要獲取信息的，我在線上可以找到我要的東西因為我知道自己要找的是什麼。坦白說，線上海量的論文、畫冊等等讓我很驚訝，六年前，這些東西都沒有。我知道自己要找什麼，所以我認為問題是，妳要知道自己要找什麼，但總的來說，從電腦上獲取的東西的層次和深度是令人嘆為觀止的。

**ART.ZIP: 只要知道妳自己要找的是什麼——那或許這其中有引導的需要？**

HR: 我覺得這是一項新的生活技能，我們以前有圖書管理員。現在真正意義的圖書管理員很少了。誰是網絡空間的圖書管理員呢？

Thomson & Craighead, 'Voyager (Micromegas)', installation shot, ODI, 2015. Photo: Lewis Bush.



hand, I think there's a really big question, at the moment, about the purpose of physical spaces, museums and galleries in a world where most of us don't go there to acquire the knowledge. We might have gone there 20 years ago, but now that knowledge is in our smartphones. So the biggest knowledge distribution system is not the library and museum system, it's the Internet and that shifts things.

**ART.IP: Then it poses an epistemological question, what's the nature of that knowledge produced online and what are the parameters and filters required to process that information as for instance the 'bubble effect', when there's too much information?**

HR: Well you still need to be informed, I can find stuff online because I know what I'm looking for. I am astonished frankly at the papers, the catalogues, the things that are online now, that were not online six years ago. I know what I'm looking for, so I think there's the question of how you find what you're looking for, but I think that the level and depth of what you can get from your desktop is phenomenal.

**ART.ZIP: As long as you know what you're looking for. There's perhaps a need to be guided?**

HR: I think it's a new life skill, we used to have librarians. There are very few proper librarians any longer. Who are the librarians of cyberspace?

**ART.ZIP: Maybe there's also a lack of an appropriate language. Mathew Fuller wrote about the misleading metaphors such as the cloud or the bin we are using in describing technology. Is that something you struggle with when you have to articulate a curatorial narrative?**

HR: The thing I'm struggling with is the fact that, ironically we need to differentiate between art and science in order to discuss our combined intentions, to bring them together. So you're constantly toggling between specialism and the desire to branch out and I think that we are evolving different languages. The problem with the languages you referred to is that they are corporate-led. They're going for the lowest common denominator because they want mass understanding right now, because they want mass buying right now. This is where I think artists are so important in this field, we need artists to make us stop and think. To consider the language, to consider the impact that language has on our thinking, which needs to be challenged because even if you look at your encounter with your desktop today, for me, compared to the desktop I first started working with in the late 1980s the guts are less visible. So we have a very seamless experience of computing that doesn't let us know what we are being sucked into and that worries me. We think in Google documents now, we think in Twitter characters. Someone will come up with something that's better. Our experience is always rooted in our existing knowledge, and I think that people who come up with a different knowledge, will make different metaphors and that's how the language will evolve.

**ART.ZIP: 我們也許缺乏一種合適的語言。馬修·富勒曾經寫到，我們使用了很多誤導人的隱喻來描述科技，比如雲、垃圾桶等。這在你必須清晰地表述策展敘事時，會是一件難事嗎？**

HR: 我覺得困難的地方在於，很具諷刺意味地，我們必須區分藝術和科學，從而更好地討論我們融合兩者的意圖。因此，我們會在精專和擴展中躊躇我認為我們演化出了不同的語言。你說的語言問題在於這些東西都是大公司引導的，他們必須有最小公分母，他們希望大眾能夠馬上理解，因為這樣大眾就能夠馬上消費。這就是我認為為何藝術家在這個領域是如此重要，他們要讓我們停下來好好想一想，考慮一下，這種語言對我們的影響，這是我們要反思的。看看我們今天在電腦上看到的一切，和我1980年代後期剛開始使用電腦時桌面上的一切，對比一下，你會發現，如今電腦內在，本質的東西更不容易被發覺。我們有著無縫的計算體驗，這掩蓋了我們被電腦所吸附的事實，這也是讓我覺得擔憂的一點。我們以谷歌文件，推特字符的模式思考。總有人想出更好的東西。我們的經驗總是基於我們現有的知識，我想給我們帶來不同知識的人們會製造出新的隱喻，這就是語言演化的方式。

# VINYL FACTORY: HUB OF CREATIVE COLLABORATION INTERVIEW WITH SEAN BIDDER

## 黑膠創意夢工場： 專訪肖恩·比德

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*The British pop industry only truly started with the Beatles, then we had a proliferation of recording studios, music managers, bands and the whole industry evolved from that point. The hub of it was EMI, the primary manufacturing site in the UK, and Abbey Road Studios.*

*By the year 2000, most people were no longer optimistic about the future of vinyl, whereas the Vinyl Factory team still believed in it. Through a conversation with the Creative Director Sean Bidder, we will see that the Vinyl Factory team continues to make a solid living promoting this classic format into the digital era.*

披頭士樂隊可以說是英國流行樂曲的開端，當時隨處可見錄音棚、音樂經理人和樂隊，其中最鼎鼎大名的就屬EMI唱片製造工廠和艾比路錄音室了。但到了2000年，當大多數人不再看好黑膠唱片的發展時，通過與黑膠創意夢工場 (VF) 卻仍然堅信它有未來。通過與VF創意總監肖恩·比德的對話，他讓我們了解到這個有著百年歷史的經典格式在數字化時代下的成功蛻變。



### ART.ZIP: Would you please introduce yourself? Your background and how you started working at the Vinyl Factory?

SB: My initial background was in publishing, I edited music and art magazines. Now, I am the creative director of the Vinyl Factory and that means that I am lucky enough to oversee all the creative aspects of what we do. Primarily that involves working directly with the musicians and artists to create both large-scale exhibition events and also to release records on vinyl and also on digital. It also encompasses everything from a single very specific project to a mainstream album release.

Vinyl Factory was started in 2000 with the acquisition of the old EMI factory, which was once the cornerstone of the British music industry. When I joined there was a lot of pessimism about the future of vinyl in the music industry, people thought it wouldn't work. However, we thought at the end of the day there would be two formats left, vinyl and digital, because, as a physical format nothing is better than vinyl. You'll listen to digital but you buy the vinyl. It is always going to be a mass product versus something craft led, a collectible item. No matter how small the audience is, it will be an audience that is loyal and faithful, excited and passionate and from that you have an opportunity to build.

Moreover with music, music is by its very nature international, it is a language of its own. For us, we had this incredible opportunity; we had this heritage, this history, this craft that was unique to the plant and the machinery. In the 60's and 70's a lot of time, money and energy was spent developing that. We also had the incredible heritage of the records that were made there, from The Beatles to The Sex Pistols and Pink Floyd. For us we wanted to really engage with what a record company was at that period of time, which was a creative manufacturing unit. To work with musicians, to enable their music to be made and then sold, not what it became which was more marketing, distant from the actual music. It was making the music, recording the music, mixing the music, and releasing the music, that was the primary function. That is what I wanted to engage.

### ART.ZIP: You mentioned that in the digital age, the Vinyl Factory has expanded to a number of areas, could you just elaborate on what the main structure of the Vinyl Factory is now and how has the Vinyl Factory changed since it was established?

SB: With the Vinyl Factory Group, the first thing that happened was the purchase of the pressing plant, which was the core, when I joined my initial role was to set up a magazine *FACT* which was initially based around music and vinyl. It was a physical magazine for some time and then grew to a digital platform. With physical you can only make so many copies and then you have to get them to people, it becomes its own thing, whereas digital is worldwide straight away. The third thing we did was to open a record shop called Phonica and so our model was to have the various different aspects of what we felt was core to vinyl culture and the passion for music beyond the mainstream, within our group. To have



### ART.ZIP: 能跟我們分享一下您的個人經歷嗎？您是怎樣加入黑膠創意夢工場 (VF) 的呢？

SB: 我過去的工作與出版有關，負責編輯藝術和音樂類的雜誌。目前，我在VF擔任創意總監，負責一切和創意有關的工作。主要就是與音樂家、藝術家一起籌備大型展覽項目，發行黑膠唱片，也發行數碼格式。我會參與某些特別的訂製項目，也會負責主流路線的專輯製作。

VF成立於2000年，當時收購了英國音樂產業曾經的巨頭EMI。在我加入那會兒，許多人都對黑膠產業的未來不抱樂觀的態度。但是我們認為在優勝劣汰中，音樂格式最終存活下來的有兩種——黑膠與數碼。沒有比黑膠唱片更棒的實體格式了。你或許會聽數碼格式的音樂，但你會買黑膠唱片。總是有大規模生產的商品和具有收藏價值的工藝產品的抗衡。不論受眾群是多小，總是有那樣一群人黑膠唱片的忠實粉絲，這就是我們的立足點。

再說音樂，它本身就是國際化的，擁有自己的語言。VF有得天獨厚的資源：我們繼承了黑膠的傳統，承載了黑膠的歷史，也擁有製作黑膠唱片這樣獨特的工藝。在上世紀六、七十年代，人們投入了大把金錢、時間和精力來發展這個產業。我們還珍藏當年的經典黑膠唱片，像著名披頭士樂隊、性手槍樂隊、平克·弗洛伊德等。我們真的很希望能向黑膠的黃



a pressing factory gives you a lot of flexibility in how you work, to have a record shop gives you the opportunity to engage with people, to have a magazine gives you a platform to talk about the culture, the music and the vinyl that is coming out.

We then also had access to these incredible spaces, so that we could bring some of what we were doing with a record label and some of what we were doing with the record shop and the pressing plant to the public. We could work with some of the artists on the label to do exhibitions and events, and engage with people in another way. We understood that the audience who would buy the records was a small part of the overall audience who would be interested in our ideas. The vision for us was a little like the Bauhaus model, to have the means of making things within your own grasp, so that it allows you to experiment, that is the main thing. In terms of a music industry model we wanted to have our own label, make our own records, work directly with musicians and artists and be able to create a structure that allowed us to do all that and sell records directly to people who wanted to buy them. At the same time, we are always very collaborative with the way that we work, we also work with other record labels and other galleries. I think that is important. For me the essence of what we do is collaborative, and we really want the creative people to be engaged. The more engaged they are the better the results are, which helps to steer it along.

金時代看齊，成為生產創意的機構——和音樂家一起製作、售賣唱片，堅持最純粹的音樂創作，不會為了迎合市場而去生產。音樂創作、唱片錄製、音樂編輯、唱片發佈這些都是首要的，這些也是我想參與的。

### ART.ZIP: 您有提及在數字化時代下VF不單只發行黑膠唱片，也有涉及其它創意領域。可以請您描述下當前VF的公司結構嗎？從它成立以來，發生了哪些變化？

SB: 首先我們購買了黑膠製作工廠，這也是VF的核心組成部分。其次，我剛加入那會兒為VF創立了一本關於音樂和黑膠的雜誌《事實》，這本雜誌由最初的紙質印刷漸漸地轉為電子版。因為紙質刊物畢竟有印刷數量和讀者群的侷限，相比之下電子版本沒有任何地域限制，可以做到全球同步發行。此外，我們還開設了一家唱片商店叫Phonica。所有我們認為是黑膠文化的核心產業再加上團隊對大眾音樂的熱情，就組成了現在的VF。因為有了黑膠製作工廠，我們工作的靈活性更高了；因為有了唱片商店，更多人知道我們的存在；因為有了雜誌，我們就有了談論文化、音樂和黑膠的平台。

### ART.ZIP: Vinyl Factory was founded because of its obsession with vinyl, what makes you start projects with visual artists? How did you select artists?

SB: The starting point for this is that I describe a record as an audio-visual experience, it is really important to think of a record like that, it is not just music, it is also the physical, the artwork and the design. When you stop thinking about pop music and when you start thinking about sound, you can do anything with a record. Some things are more popular, some things are more niche, some things are more art, some things are more for collectors and some things are for everyone. Then as we grew and developed we then evolved into doing bigger exhibitions and installations. But essentially they are similar experiences. They are all physical and audio-visual. The record is almost the personal experience. The exhibition is a communal experience, we may all sit on our computers or on our phones at home but when we come together in a physical space it is different. For us, we see a connection between all these things.

When we started the record label in 2008 we started with all that in mind, the first people we started working with were musicians but also had a strong visual identity like Primal Scream, Massive Attack and Bryan Ferry. We also did exhibitions with some people like Grace Jones and The xx. There was a strong art element to that, but it wasn't until two years later that we did a record with a fine artist who made music - Martin Creed. Martin had a band and we did a record with some of his music as well. We did a launch around Frieze, where the bands played live and he hand painted on the labels. Straight away as a visual artist, he saw it as an opportunity to do something interesting, he wasn't thinking about the market, just about the object and the potential. It then occurred to me that there were a lot of visual artists that we could work with in this way, because they approach it from that perspective. A lot of them make music, work with music, or make films where music is a part of that. I then began to contact those artists that I thought would be interesting to work with, so that is how we started that with Jeremy Deller and Gavin Turk.

### ART.ZIP: Could you tell us more about these exhibitions/visual art projects you did?

SB: Once we started along this path, there were more and more interest from the artists. We had already been doing these exhibitions with musicians that were in a way themselves already art exhibitions, but because they came from musicians, no one really viewed them as such. As the Group owned industrial spaces suddenly we had the opportunity to use these spaces, which were not developed, still existing in a raw state, to showcase the work. Furthermore, I think for large scale audio-visual work, where people are looking for an experience, they are fantastic spaces. It is not such a great space if you are just putting pictures on a wall, a white gallery is better for that. Brewer Street is a great place in the heart of Soho, a car park, a big space in a central location. We have been using that location for the past 3 years to really build up the program. We started with Richard Mosse and Ben Frost with a piece called *The Enclave*, which is this incredible film shot in the Congo, which is shown on nine screens. We had 6,000 people come through the door with no press. You saw this engagement from people who were really blown away by the production and the experience itself. From that moment we developed a program, with Conrad Shawcross, Ryoji Ikeda and other people. Every show we have done we have created a vinyl release to accompany the show.

我們還有非常棒的場地支持，為公眾展示我們和廠牌、唱片店、唱片工廠合作的項目。我們和藝術家合作，為廠牌舉辦展覽和活動。我們明白，被我們的理念吸引的觀眾很多，但最終購買黑膠的只占少數。因此，我們的模式有點跟包豪斯相似，掌握了製作的方法也就意味著有了實驗的資本，這是最主要的。

就音樂產業模式而言，我們想要打造自己的廠牌，製作自己的唱片，直接與音樂家和藝術家合作，創立自己的模式，並直接把唱片銷售給喜歡並真心想要的顧客。我們歡迎各類型的合作，因此與其他廠牌和畫廊的合作也很多。我認為合作是很重要的，這也是VF的核心精神，我們非常期待創意人士的參與，更多積極的參與能帶來更好的結果，也能幫助更好地發展。



In terms of funding, it's all done by the Vinyl Factory, we don't have sponsors, we aren't intrinsically opposed to sponsorship, but we find that we like to present the shows as purely as we can. The other thing that is worth mentioning is that we have another space, 180 The Strand, which is on the north bank of the river Thames, next to Somerset House. The first big show is called *The Infinite Mix*, it will be a collaboration with the Hayward gallery to create, ten large-scale video pieces by different artists we have chosen, that forefront art and sound and moving image together, and there is also the physical experience of films. People will spend a couple of hours there. For us, trying to create that kind of experience, you don't need to do that in a traditional gallery anymore, it's really about the space.

### ART.ZIP: The Vinyl Factory works in partnerships with many art organizations, such as the Barbican, the White Cube and the Serpentine Galleries, how did you approach each other?

SB: We work with a lot of artists and our focus is always based around creative collaboration, it always involves some element of sound or music and the

### ART.ZIP: VF的成立源於對黑膠/音樂的熱愛，你們是如何開始與視覺藝術家的合作項目？又是如何挑選藝術家的？

SB: 我認為唱片應該是一種綜合的視聽體驗，這種認識對開啟視覺藝術項目相當重要，唱片不僅只有音樂，它是一個有形的實體，包含封面、包裝設計、音樂。另外，當你不再局限於流行音樂，而是面向所有聲音的時候，什麼都可以做成唱片。它可以是大眾化的，小眾的，偏藝術的，適合收藏的，所有人能欣賞的等等。如今隨著VF團隊的成熟與壯大，展覽和裝置的規模也就越大了。本質上來說，展覽和唱片都能帶給人們有形的視聽體驗。只不過唱片帶來的是更偏個人的體驗，而展覽則能帶來一種社群式的體驗，我們或許可以在家看看電腦或手機，但這類型的觀看體驗和我們與別人共同處於實體空間裡觀看的體驗是截然不同的。因此對VF來說，各方面的細節都是緊密聯繫、不可分割的。

從2008年成立廠牌開始，我們都把這些理念付諸行動了。最初的合作對象是有著強烈視覺特質的音樂家，像原始尖叫樂隊、大舉進攻樂隊還有布萊恩·費瑞。我們也曾為葛蕾絲·瓊斯、The xx樂隊辦過展覽，都有很強烈的藝術元素在裡面。但是與視覺藝術家的首次合作的真正開端是馬丁·克里德。他有自己的樂隊，我們也為他的音樂製成了唱片，在Frieze藝博會期間發佈，樂隊進行了現場表演，馬丁也在現場繪製了唱片封面。作為視覺藝術家，馬丁並不會考慮市場的問題，他只是覺得這是一個機會，讓他做些好玩的事，他只會考慮作品本身及其可能性。這次合作激發了我，很多視覺藝術家也許都可以這樣合作的，因為他們或許也從馬丁那樣的角度考慮項目合作的。許多視覺藝術家都會創作音樂，或者用音樂來做作品，又或者視頻作品裡的音樂也是創作的一部份。然後我就開始去聯繫那些也許能一起進行有趣合作的藝術家，因此也就有了接下來我們與傑里米·戴勒和加文·特克的合作。

### ART.ZIP: 您可以再多談一下過往合作過的展覽或藝術項目嗎？

SB: 自從我們沿著這樣的方向發展以後，越來越多的藝術家對這樣的合作產生興趣。其實我們為音樂家舉辦的展覽已經屬於藝術展覽的範疇，只是他們都來自音樂背景，所以沒人會看待成藝術展覽。因為我們集團還擁有一些工業場地，所以也就有了機會去使用這些保留原始狀態的、沒有被開發的空間，來進行各類型的展覽活動。而且對於大型視聽作品來說，在這樣的空間展示最適合不過了，觀眾肯定能獲得一種無與倫比的體驗。我們的空間不是最好的掛畫展示空間，別的白色畫廊空間會更合適。像蘇荷區布魯爾街那邊的停車場空間就是市中心內非常棒的大型空間。我們過去三年都在運用那個空間

artists that we work with are always super motivated by this, collaboration is what excites them. Galleries traditionally, that is not really what they do, they present work for commercial sale and they develop the artists over a period of time. We are in a position that we are quite good collaborators, we do one thing and galleries do another, so we don't compete with each other on a like for like basis. The other thing is that the public love this kind of artist installation events, performances. The galleries love that excitement, and they want to bring those people into the galleries. These two things mean we have a lot of conversations with the galleries, and it tends to be focused around an artist. With the White Cube, it was Christian Marclay, he came to us and ask if we could work with him. Because he wanted performers and musicians to come into the space, to record them and press records in the gallery. Between us, we came up with a mobile vinyl factory, which we then installed. We had hundreds of people trying to get into the gallery to see stuff, loads of young people. With the Barbican they came to us and it was a similar thing. With the Serpentine, they have different artists each year putting on shows and some of those artists are interested in sound and music and we make it happen as a joint release.

### ART.ZIP: Vinyl has such a long history over 100 years, its popularity and significance have changed a lot too. What are the strategies of Vinyl Factory in the digital age?

SB: For us, the future was always a combination of the incredible analogue format, and the craft that went into that, the skill, the passion, the precision engineering, the experience, married with the fact that you have this incredible audio-visual object that was more than just a digital file. However it wouldn't exist as a business without digital, what the Internet and what digital provides you with are many things but primarily with the opportunity to engage with a worldwide audience. Prior to digital you would have had to somehow let people around the world know you exist, through marketing and advertising.

Now we have the Vinyl Factory website as well, in the same way that we started with FACT, the idea is to have this global portal with more people, more interest in vinyl and audio-visual art and how you engage with that. Our team recently produced a film at the pressing plant, a film that shows how a vinyl record is made in 60 seconds, because a lot of people are watching films on their phones, on Snapchat or on Facebook. Digital is getting faster and faster, you have to adapt to the digital without changing the vinyl. This film got 1million likes, and the view on YouTube are going up and up. It is the two working together.

### ART.ZIP: What do you think about the future of the Vinyl Factory? Has the Vinyl Factory got any plans for branching out further?

SB: Well, the future for us is to continue to use 180 The Strand, use that opportunity to create an immersive experience. There are different opportunities to see how digital and physical can work together. A lot of the shows, they are creating something that you can't necessarily experience digitally, whether it's 5 screens, 10 screens, the sound setup or a 3D film, it has to be a distinct experience. I think there will be more opportunity in the way we use digital so I think that will continue to be exciting.

去把自己的項目做起來。第一個項目是愛爾蘭攝影師理查德·莫斯和音樂家本·弗羅斯特的作品《孤域》。這部影片攝於剛果，在九個屏幕上同時放映。在沒有媒體宣傳的情況下，觀展人數高達6000人，你能看到觀眾被作品及觀影體驗所震撼到。從那時起我們就開始發展自己的項目，與康拉德·肖克羅斯，池田亮司等藝術家合作。另外，我們都會同步發行新的黑膠唱片配合每個展覽。

展覽的經費全部由VF提供，我們沒有贊助商，但我們並不排斥贊助商，只是我們希望能夠盡可能地做最純粹的展覽。另外值得一提的是，我們還有一個空間，河岸街180號，位於泰晤士河北岸，毗鄰薩默塞特府。首次大型展覽《無限組合》將與海沃德畫廊合作，我們挑選了不同的藝術家，共同打造了十個大型的影像裝置，把先鋒藝術與聲音、移動影像結合在一起，同時還包括電影的實體體驗。人們起碼會在那裡待上幾個小時。對於這樣的浸入式體驗，你不需要在傳統的畫廊空間進行，反而是這種特殊的空間本身就起了決定性的作用。

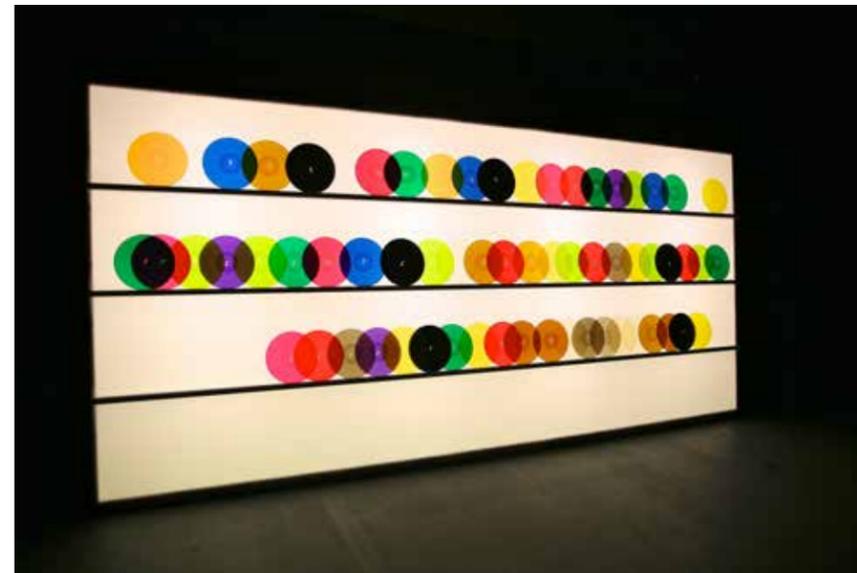
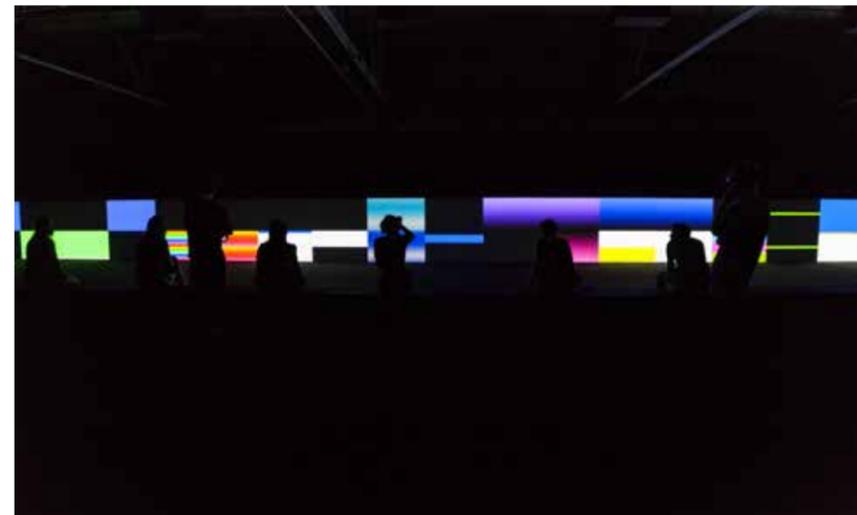
### ART.ZIP：VF和許多藝術機構合作過，像巴比肯藝術中心、白立方畫廊、蛇形畫廊，你們是如何建立合作關係的？

SB：我們與很多藝術家合作，但重心都是基於創意合作的，合作項目都會涉及聲音或者音樂，因此我們合作的藝術家都必須是因為被聲音或音樂所牽引才進行合作，只有這樣才能讓他們有激情。傳統畫廊的工作重心和我們有所區別，他們舉辦展覽是為了商業銷售，並且需要在很長一段時間裡培養自己的藝術家。所以VF是他們極佳的合作對象，我們分工很明確，這裡面不存在競爭關係。況且，裝置藝術和表演很受大眾喜愛。畫廊也是看重了這點，因為他們希望吸引更多的人來。這兩個因素意味著我們需要和畫廊進行許多溝通，通常是圍繞一個特定的藝術家的。例如和白立方畫廊合作的藝術家是克里斯蒂安·馬克雷，是他們提出合作意向的。克里斯蒂安想要邀請演員和音樂家在空間裡表演並現場錄製成黑膠唱片。於是我們討論後決定在現場安裝一台移動式黑膠製造機。展覽期間有幾百人慕名而來，多數都是年輕人。和巴比肯藝術中心也有過類似的合作。蛇形畫廊每年舉辦展覽的藝術家裡都有涉及聲音和音樂的作品，因此我們也會合作同步發行黑膠唱片。

### ART.ZIP：黑膠唱片的歷史已逾百年，它的流行度和重要性也轉變了很多。在數字化時代裡，VF的應對策略是什麼？

SB：對我們來說，未來肯定不僅僅是一個數碼文件，它應該是一種結合了先進的模擬格式、技術、熱情以及精湛工藝並帶來體驗的綜合型視聽產物。但是如果沒有數碼的支持，企業也很難立足，數碼和互聯網給我們帶來

In terms of vinyl, it feels that the market continues to grow. It feels like lots of younger people are buying records and they don't have collections. It's even surprising to us. There are more records being released each year, more pressing plants being set up and the culture is continuing to grow, and we want to be at the heart of that. The Vinyl Factory website is truly important for us, a voice in a way, like *FACT*, it has become for electronic music. The Vinyl Factory will become for voice for vinyl culture globally, we will just be one business within many business but if we can have a portal, a website that connects with the global community that is exciting for us. Bizarrely there was a point in the 1970's where there were 27 or 28 vinyl pressing plants in the world, and they all went apart from the one in the UK. Now ironically people are scrambling to get hold of them, you could never have imagined that at the time.



了許多機會，首要的便是全世界人民都有機會接觸和參與。在沒有數碼和互聯網之前，企業需要通過市場營銷和廣告讓全世界的人知道你的存在。

現在VF有自己的網站，就如我們開始創辦《事實》雜誌一樣，為的就是開放一個全球性的門戶吸引更多參與到黑膠唱片和視聽藝術的領域。我們的團隊最近在黑膠製造廠拍攝了一段影片，這段僅有60秒的短片展示了黑膠的製作過程，為的就是配合現代人在手機、Snapchat或在Facebook上的觀影習慣。數碼讓世界變得越來越快，你得保證在不改變黑膠的前提下適應這個時代。這個視頻目前已經有一百萬的點讚，在YouTube上的觀看次數還在不斷增加。所以我們的策略就是兩者的結合。

### ART.ZIP：VF未來有什麼擴張計劃嗎？

SB：我們會繼續使用河岸街180號的場地，為觀眾創造浸入式的體驗。還有很多機會來實現數碼與實體結合的可能性。許多展覽為的就是創造一些超越數碼的體驗，無論是5屏、10屏放映，聲效設計，3D電影，它們創造的必須是一個獨特的體驗。我想我們還能創造出更多可能，所以我對未來充滿期待。

至於黑膠唱片，市場仍然在持續升溫。現在有許多年輕人也開始購買黑膠了，他們甚至都還沒有收藏的習慣呢，這挺令人驚訝的。如今，黑膠唱片的發行量在逐年遞增，黑膠工廠也是，黑膠文化也在蓬勃發展，我們希望能成為中堅力量。VF的網站對我們意義重大，它是一個發聲的渠道，就像雜誌《事實》，它如今已經成為了一本專做電子音樂的刊物。VF將繼續為全球黑膠文化發聲，我們只是眾多產業中的一環，但如果我們建立的這個門戶、這個網站，能讓全球社區聯繫起來是非常振奮人心的事。奇怪的是，在上世紀70年代，全球有27、28個黑膠工廠，但後來僅剩下一家英國的EMI。但你瞧現在，人們都在爭先恐後地想要重建黑膠工廠，這在當年是難以想像的。

# REALITY THROUGH LIGHT: IN CONVERSATION WITH HELEN MARRIAGE

## 透過燈光的現實世界： 對話海倫·麥里奇

INTERVIEWED AND TEXT BY 採訪及撰文 x SOPHIE GUO 郭笑菲  
IMAGES COURTESY OF 圖片提供 x ARTICHOKE TRUST 洋薊基金會

*In a hope to revitalise the cities in the midst of the darkness of winter, Artichoke Trust made an epic return to Durham with its four-day light festival Lumiere in November 2015, followed by another turn in central London two months after. Dotted around 30 different locations yet highly accessible by walk between the spots, the site-specific light projects in London attracted an estimated one million visitors. There were fluorescent giant whales swimming above Piccadilly, phone boxes in Mayfair transforming into goldfish bowls and light graffiti 'paint' spraying around at King's Cross. These eccentric light installations were the elements that transformed the city landscape into a real-life dream space.*

*Building the live experience is central to what Helen Marriage, the Founder and the CEO of the Artichoke, thinks about when she plans the project. Lumiere suggests an alternative way for people to sense the city, through a different interpersonal relationship as opposed to the virtual kind that is highly common in the contemporary digital age. The festival attracted thousands of people who left their routine journeys, plotting out adventures into the once familiar, now strange, city. This is what Marriage had to say about the challenges that she faced in her curatorial process and the extraordinary change that the festival brought to the city and to its residents.*

為了復蘇在冬日的黑寂中沈睡的都市，洋薊基金會於2015年11月在杜倫舉辦了為期四天的“盧米埃”燈光節，兩個月後又把它帶到了倫敦市中心。倫敦燈光節吸引了將近一百萬觀眾前往觀賞。這些與城市空間及建築貼合緊密的燈光裝置星星點點散布在30個不同的地方，但點與點間步行便可到達。熒熒發亮的“巨鯨”遨遊在皮卡迪利街上方；梅費爾街頭的電話亭變作了“金魚缸”；以燈光為色的塗鴉顏料揮灑在國王十字的中央...城市原本的風貌因這些別具一格的燈光裝置而化作現實生活中的夢幻世界。

洋薊基金會創始人、首席執行官海倫·麥里奇認為“如何創造現場體驗”是燈光節所要考慮的核心問題。燈光節將人們吸引到了街上，讓他們在實實在在的共處中體驗這個城市。這種真實的相處方式正好與在數碼時代的當下人們之間習慣養成的虛擬關係相悖。燈光節誘使了成百上千的群眾放棄他們慣常的行走路線，在曾經熟悉而如今陌生的城市間展開探險。我們來看看麥里奇在她的策劃過程中都遇到了哪些挑戰，燈光節最終又為城市與居民的日常生活體驗帶來了怎樣的巨大變化。





**ART.ZIP: We were so impressed by the Lumiere. According to reports from the government and the *Guardian*, the festival transformed the city. Was this public art programme a collaboration with the government in the first place?**

HM: Sort of but not quite like that. The Mayor of London office commissioned us to do a study of whether Lumiere in London could work in the same way as it was in North England, where we go every two years in Durham. We wrote a study for them, and also for several business districts that have the interest in animating West-end districts in the dead month of January when it is quiet, end of Christmas, and everybody is feeling sad. They sponsored a lot of money and everybody was very excited about that possibility. However, it turned out that they gave us 20% of the budget and then we raised the rest of the money from the business districts or from landowners from the central area. For these organisations, having a big animated event is very important in terms of attracting people into the city and presenting London as a vibrant world.

**ART.ZIP: In order for the light to adapt perfectly to the architecture and urban space, what did you need to take into consideration when you curated it? Is there any subtle digital programming set in beforehand?**

HM: Depends on the piece. When I curated the programme, I tried to choose the place that the artists felt suit their work best, but it also has to work in terms of particular buildings that we animate for the sponsor, for the government, or even to help with the crowd management. When you have so many people in

**ART.ZIP: 盧米埃燈光節給人們留下了非常深刻的印象，政府與《衛報》報道說它為城市帶來了巨大的轉變，那麼這個公共藝術項目是從與政府的合作開始的嗎？**

HM: 在某種程度上算是吧，但不完全是。倫敦市長辦公室讓我們出一個報告說明，如果在倫敦做燈光節，是否能與我們在英格蘭北部城市杜倫舉辦的兩年一度的燈光節做出一樣的效果。我們為他們寫了考察報告，同時也聯繫了幾個商業區，他們希望我們能在聖誕節結束後、人們容易感到寥落感傷的一月去讓西邊商業區重新煥發生機。政府給了我們不少贊助，但只達到預算的百分之二十。我們從商業區負責人與中心地區的土地持有人那兒籌得了余下的款項，因為對於他們來說舉辦這樣一個充滿活力的盛會能夠吸引人們來倫敦，更能展現倫敦的生機與繁榮。

**ART.ZIP: 要讓燈光裝置跟城市建築與空間緊密貼合，您策劃的時候需要考慮到什麼？是否需要做詳細的編程設計呢？**

HM: 這要看具體作品而論。我策劃整個項目的時候會幫藝術家找最適合他們作品呈現的地方，但也要考慮到贊助商跟政府的意願、考慮他們希望我們去“激活”哪幾幢大樓，甚至我們還要考慮到人群的管理與分流。燈光節期間會有大量人群湧上街頭，你必須要考慮到如何避

the streets, you have to be careful not to create a bottleneck or a jam. If you put something very small at the little corner, so many people try to get to see it and this will cause problem.

The curation of Lumiere is about the following aspects:

1. Quality of the artwork and how it reveals a new side to the urban architecture and the experience.
2. Crowd management and the logistics of making the event work.
3. Serving the purposes of the sponsor or the stakeholder who has asked us to work with that particular buildings.

When you do a programme in the public it is multi-layered in terms of what you are thinking about; you're always trying to flex what you're talking to make it serve all these different purposes. What is most important, is the audience's experience—none of these three people, government or sponsors or department of transport, was really concerned what it feel like to be an audience member in front of these works. One of the most important aspects of our job is to try and predict what the emotional reaction of the audience will have.

**ART.ZIP: The psychological affect that the Lumiere had on the audience is very interesting as it made the people so happy and calm in this busy urban environment. Did you study the psychological effect of the geographical environment to the emotion and behaviour of individuals before organising this event?**

HM: I don't study anything particularly—it is just an instinct. I've been doing it for really long time and I can feel that if I have one skill, it's being able to feel what it will be like. I can imagine. It is really hard for the people who participate—the public, authority, London Underground, London buses, metropolitan district council, etc., because they don't have the advantage of being able to imagine. They just feel that it is a technical problem: how do we keep the tube running when so many people want to come, how do we interrupt the buses. Whereas I am thinking about something that is more adaptive for a transformation, but I have to deal with all of these particular technical problems.

The interesting part is imagining the city behaving differently. So when you're doing a huge event, in your heart you know that 200,000 people will come, I say we have to close the road, the bus planner says this is really inconvenient because of the buses. What I am trying to explain is that you are only closing the road to accommodate the huge numbers of people who want to come, and they won't mind if they can't get the bus, because they would rather be standing in the road and walking ten minutes to a different bus stop. Imagining they sit on the pavement, so you have to actually make adaptive changes in your head about what the city is for— how it should work for. Because the will of the people is that makes the city behave differently.

免制造交通瓶頸與堵塞。比方說你若選擇在一個小角落放小作品，人們就只好圍上去看，這樣就會產生麻煩。

我的策劃主要考慮的是這幾點：

1. 作品的質量以及它將如何賦予城市建築新的生命力、如何為觀眾創造新的觀感與體驗。
2. 人群管理與分流，這是能讓燈光節順利運行的必要條件。
3. 達成贊助人希望我們就特定建築制作燈光裝置的意願。

所以當你策劃公共項目的時候，所需要考慮的問題是多方面的。你得試著去柔韌處理以滿足這些不同的需求。比這些更重要的是觀眾體驗，但無論是政府還是贊助人抑或交通協調方都不會認真考慮作為觀眾站在燈光作品前會是什麼感受。而我們工作中最重要的一點就是了解觀眾觀看作品時會有一個怎樣的情緒反應。

**ART.ZIP: 燈光節在觀眾的心理與情感層面上所產生的沖擊很有意思，因為它讓人們在平日如此繁忙的都市環境中變得如此快樂、平靜。那麼您在組織這個項目之前做過關於城市地理環境對人們情感與行為的影響相關的研究嗎？**

HM: 我沒有為此做過特別的研究，只是順應本能而為。憑借多年制作燈光節的經驗，我能夠預想它成型的樣子。雖然我可以預見到整個活動的效果，但大眾、政府、倫敦地鐵與巴士公司負責人、市區議會官員並不具備這樣的想象力。他們只會指出活動中會出現的各式各樣的技術難題，譬如當人們大量湧入燈光節布置的街區，他們該如何讓地鐵正常運作；該如何安排巴士線路的更改；而我想的是能夠適應這些變化的可取策略，但首先我得處理和答覆來自各方面的顧慮和質疑。

最有趣的還是想象用不同的方式去運轉這個城市。你想你要做一個這麼大的活動，估算著如果有大約200,000人來，那麼我會建議封路，可巴士線路規劃方會反駁說這對人們出行很不便利。但我只想說明我封路的原因只是想方便想來參加燈光節的觀眾，而這些人是不會介意他們沒有巴士坐的，因為他們會更希望能夠站在馬路上賞燈，然後可以走十分鐘到另一個巴士站乘車。料想人們擠在人行道上情形，在你腦子裡就必須生成相應的解決辦法，去試想城市是因何存在，它該如何為一個特別的大型活動而作出改變。畢竟人們的意願才是讓城市產生不同運轉方式的最终因素。



I am second guessing how the public will behave and trying to persuade people, whose job is to stick to routine and who were very used to complain all the time, that if the bus doesn't run it's ok. So that is really complicated conversation, but you're right to be focusing on quality of the emotional transformation, because that's what it takes even in the planning, not just for the audience, but those people I work with and those public authorities. They have to understand the city and should be able to feel differently. And that's hard for them because their job is to make the city feel same.

**ART.ZIP: Indeed, a great aspect about Lumiere is that it brought people away from their regular route in order to engage with the city more physically in a more imaginative way.**

HM: Yes, and more intimately in a way by discovering routes between places. If you travel by underground you don't necessarily realise that the walk from Grosvenor Square to Regent's Street takes literally 10 minutes and by taking that you realise the shops and architectures that you've never

encountered. Part of the plan is to get people to move differently. Many of my team walked to the West end to King's Cross took 25-30 minutes; that's not the journey that anybody would normally take. They get to the underground because it is quick, but actually in certain circumstances they can't. I suppose one of the aims of Lumiere was to encourage people to regard walking as a form of transport. They don't actually need the bus or the tube, the walking route and that experience was as important as whether the tube is running on time.

於是我設身處地地預想大眾的意願與行為，並試圖去說服那些習慣按日常規矩辦事的人，以及那些因為巴士線路改變或停運就抱怨個不停的人，那可不是一件簡單的工作。但燈光節對人們情感與體驗所能製造的改變是很重要的，所以那是我們在做策劃的時候會著重考慮的，不單要為觀眾，也要為城市的管理者考慮。他們得明白城市存在的意義，得學會用不同的方式感受。但這對他們來說太難了，因為他們的本職工作就是讓城市維持正常運行的狀態。

**ART.ZIP: 確實，燈光節最棒的一點在於讓人們偏離日常路線，從而能更加實實在在、充滿想象地去感知這個城市。**

HM: 是呀，自己尋找路線還能讓人與城市之間的關係更親密呢。你要是天天乘地鐵，是不會意識到從格羅夫納廣場到攝政街走路只要十分鐘的。走路還能讓你發現你以前從未發現的店鋪與建築，所以燈光節的目的就是為了讓你探索城市。我的團隊花25到30分鐘從西區走到國王十字，一般人不會這麼走。一般人會為了快捷而選擇搭乘地鐵，但總有些特殊情況會讓他們搭不成。我做燈光節其中一個目的就是鼓勵人們將步行看作一種日常出行方式，不一定非要搭公車或地鐵。而走哪條路會獲得怎樣的體驗與地鐵能否按時到達是同等重要的。

**ART.ZIP: 的確，步行是最環保的交通方式了。您做策劃的時候是否也考慮到了對環境的影響，或希望能引起人們的環保意識？**

HM: 其實很有可能有人批評我們這樣的藝術節是在浪費能源，但事實上我們現在就是嘗試熄滅日常用燈以平衡我們添加的裝置所需的能耗。一些作品的確指向了環境與生態問題，比方說特拉法加廣場交叉路口的噴泉作品《塑料島》，它們不但好看還很好地強調了這個問題。國王十字那邊的作品也呼籲了為無法用電的地區居民提供可持續光源。通過這個項目你可以告知民眾並改變他們對燈光及對光的意義的看法。

**ART.ZIP: 就對城市的實體感受還有人與人之間的交往而言，燈光節讓人們實實在在地聚在一起了。**

HM: 是呀，人們一齊躺在牛津街的馬路中央賞燈，那一幕太美好了。此前我在交通規劃局那邊做了很大的努力，他們說你不能在重要的交通路口封路，你得讓巴士能夠通行。但到了燈光節開幕那天，當我走出地鐵來到路上，看到大家躺在馬路上看燈的時候，我幾乎淚流滿面。封路是正確的決定，一切都是值得的。我想這對人們來說是一個非同尋常的體驗。



**ART.ZIP: Walking is the cleanest form of transportation. Did you also consider the environmental issue, with the intention of invoking environmental consciousness in the individuals when you planned this project?**

HM: It is very easy to criticise this kind of festival as waste of energy, but actually what we were trying now is to get the ordinary lighting switch off, so there is a balance for what we were adding. Some of the pieces pointed to ecological or environmental questions like the fountains at the Trafalgar Square roundabout, where I thought was beautiful but also made a very interesting point (*Plastic Islands* by Luzinterruptus). The piece up at King's Cross is a campaign about providing sustainable lighting for people with no access to power. Through the programme you can educate and inform people, and change their view of light and its significance.

**ART.ZIP: In terms of the physical encountering with the city and interpersonal relations, inside the festival, people were getting together.**

HM: Yes, people lying in the middle of the road in Oxford Circus and it was the

**ART.ZIP: 確實是的，您之前也說過在數碼時代人們總因為上網而喪失人與人之間真實的交往與互動。您對這種現象怎麼看呢？**

HM: 我是一個膠片時代的人，我很老派。我覺得新科技有用是有用，但就是對它們提不起興致。我沒法對最新的科技產生興趣，我不上臉書、推特或者別的社交平台，當然負責公司推廣運營的部門會使用它們。我能理解這些虛擬媒體對年輕人的吸引力，但我還是覺得真實的現實最讓我歡喜。你得去實實在在地感受、你必須在場，而非通過大屏幕或電視機去看。在當今世界，我們太習慣於把大量時間花在屏幕面前，通過它來接受信息，認為我們有萬千好友但實際上從未與他們相見；又或者我們從來不與他人共處同一個空間，因為我們習慣整天坐在自己的房間裡工作個沒完。對我而言，我們的宗旨就是為了創造一個與之相反的現實感，即使只有在那短短的幾個瞬間，世界發生了改變。在燈光節你會與成千上萬的其它人共處同一個空間，你不認識他們、他們也不在你的臉書朋友列表上，但在你們之間形成的是實實在在的關係。我們最希望做的，就是建立真實的聯繫。

most amazing scene. They were so beautiful and that was the huge argument with the transport plan— you won't close up services to important junctions for traffic; the buses have to be able to run east west. And eventually on Friday when I stepped out of the tube, I walked into the road and all these people were just lying on the road. I was almost in tears: that was the right decision then, good that we closed it. That experience was actually a unique one to people.

**ART.ZIP: Yes, and you expressed before that in the age of digital technology, people were always doing online surfing, losing interpersonal and physical interaction. How would you comment on this now?**

HM: I am a very analogue person; I am very old. There is new technology that I find it useful, but there is no passion. I don't feel the newest pieces and I don't do Facebook or Twitter or Instagram, although the office for the company does it. I can see how fascinating it is for the young people who have grown up with it, but for me, the real pleasure is about discovering that something is real. You have to put it as live experience, you have to be there rather than being mediated to you through big screen or television. I think in this world where we spend so much time behind the screen, receiving information, we feel that

we have thousands of friends but actually never seeing them, or we don't share space with other people because we are sitting in our bedroom never stopping working. For me, Artichoke serves as an alternative reality, in which for these brief moments the world has changed. You are invited and you can share the space with thousands of other people that you don't know, who are not your friends, who are not on your Facebook list, but connections between you will be nonstop. It is actually about making real connection.

FIND OUT MORE  
更多信息

This article and interview refer to the Lumiere festivals which took place in Durham in November 2015 and London in January 2016.

Lumiere will return to Durham for the fifth time, commissioned by Durham County Council, 16-19 November 2017. [www.lumiere-festival.com](http://www.lumiere-festival.com)

The second Lumiere London, commissioned by the Mayor of London, will take place from 18-21 January 2018. [www.visitlondon.com/lumiere](http://www.visitlondon.com/lumiere)

本文提到的盧米埃燈光藝術節指的是於2015年11月在杜倫舉辦的、以及於2016年1月在倫敦舉辦的藝術節。

受到杜倫郡委員會委託，第五屆杜倫盧米埃燈光藝術節將於2017年11月16-19日在杜倫舉辦，而第二屆倫敦燈光藝術節也受到了倫敦市長的委託，於2018年1月18-21日再度在倫敦舉辦。



# SONICA

## 聲音藝術節

*Sonica is a year-round programme of events dedicated to world-class sonic arts, produced by Cryptic, Glasgow's internationally renowned art production house. Launched in Glasgow in 2012, it has since toured across six continents. This extraordinary biennial festival brings together an unprecedented range of work by leading international artists and emerging British talents. In this issue, we have interviewed three featuring artists performing at the Sonica 2015, Herman Kolgen, Mark Lyken, Lu Sisi, to see where their focus lies when it comes to addressing the construction of identity in the digital age.*

*"Cryptic have a history of working with technology. Looking at how technology can enhance a performance is very important to us. We live in a digital world now. There is a place for a bigger, more serious dialogue about how we can bring artists and scientists together. When scientists are developing new technologies and prototypes, an artist will look at it in a completely different way – so there's a lot of scope for bringing those together. In Sonica, these two realms are not divided..."*

*The beauty of music is that it takes you on a journey that's incredibly personal. I want to create something which leaves space for people to go on that journey."*

—Cathie Boyd, founder & artistic director of Cryptic.

Sonica是由國際知名藝術製作公司Cryptic創辦的一個全年不間斷的聲音藝術節，每兩年舉辦一次。自2012年在格拉斯哥首度啟動至今，足跡已經遍佈世界六大洲。如今，越來越多國際頂尖的藝術家和英國本土的新興人才來到這個殿堂級的聲音藝術節，ART.ZIP特邀了三位在Sonica 2015聲音藝術節上表演最具特色的藝術家，赫曼·科肯、馬克·萊肯和呂思斯，探尋在數字化時代背後他們如何完成自我身份的構建。

“Cryptic與科技的關係源遠流長。看待科技如何增強表演藝術對我們來說非常重要。因為我們活在數字時代，這個時代需要一個更大更嚴肅的對話，那就是我們如何促成藝術家和科學家的合作。當科學家發明新的技術和原型時，藝術家看待這件事物的角度是迥然不同的——因此齊聚兩種身份的人將會迸發無限的可能。在Sonica聲音藝術節中這兩大領域是緊密結合不可分割的。

音樂之美妙在於它將你帶入難以置信的個人旅程。我想要創造的平台就是讓人們有足夠的空間在其中遨遊。”

—凱西·波伊, Cryptic創始人及藝術總監

SPECIAL FEATURE

FIND OUT MORE 更多信息

Sonica 2017 will take place in Glasgow, 21 October-5 November 2017.  
Sonica 2017聲音藝術節將於2017年10月21日至11月5日在格拉斯哥舉行。  
[www.sonic-a.co.uk](http://www.sonic-a.co.uk)



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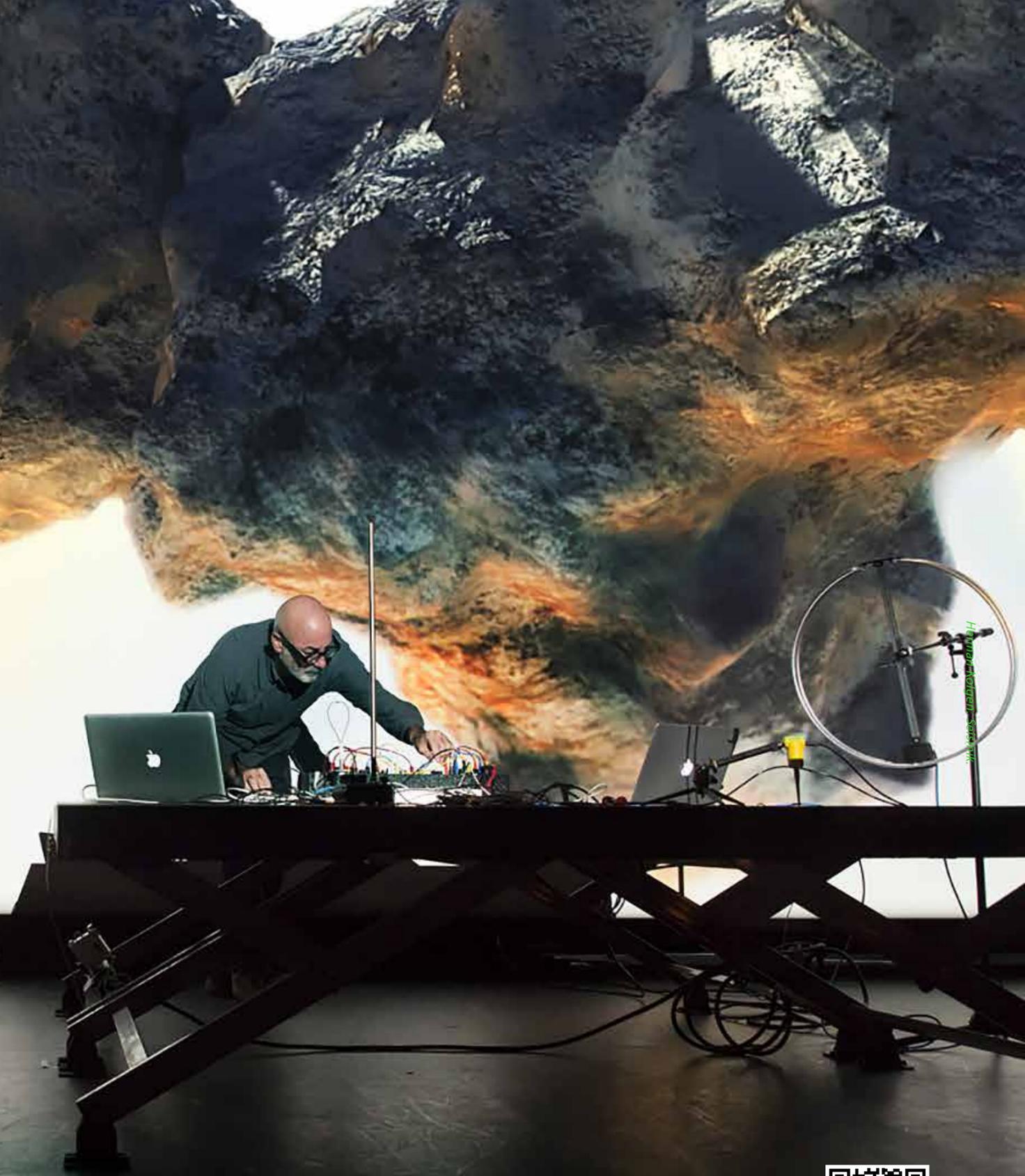
# SCULPTING SOUND: INTERVIEW WITH HERMAN KOLGEN

## 雕塑聲音： 專訪赫曼·科肯

INTERVIEWED BY 採訪 x HARRY LIU 劉競晨  
TRANSLATED BY 翻譯 x CAI SUDONG 蔡蘇東  
IMAGES COURTESY OF 圖片提供 x SONICA 聲音藝術節

*Herman Kolgen is an acclaimed multidisciplinary artist with more than two decades of experience on the international media arts scene. As an audiokinetic sculptor, he draws his inspiration from the intimate relationship between sound and image. Kolgen's work takes the form of installations, video and film works, performances, and sound sculptures. He works in a constant cycle of exploration, at the crossroads of different media, to conjure up a new technical language and a singular aesthetic. His attention to the impact of territories on human life, and the resulting tensions and interplay between these various elements, constitutes the core of his practice. Herman Kolgen has been awarded numerous prestigious prizes including Ars Electronica and his works have been presented at the Venice Biennale and the Centre Pompidou.*

赫曼·科肯是一位聲名遠播的跨學科藝術家，二十多年來一直活躍在國際媒體藝術平台。他，聲音動力學雕塑家，在聲音和圖像之間的緊密關係中提取靈感，擅長以裝置、視頻、電影、表演、聲音雕塑的形式創作。在持續不斷的循環探索中，他嘗試了各種不同的媒介，令人不禁聯想到一種新的技術語言和奇異的美感。他將注意力投放在人類領土的影響和導致的緊張局勢上，這些不同要素之間的相互作用構成了實踐的核心。在此期間，科肯被授予了許多著名的獎項，他的作品也曾在威尼斯雙年展，蓬皮杜藝術中心展示過。



## ART.ZIP: How did you start working in video art and what's your creative method?

HK: In my teenage years I started exhibiting, at around seventeen years old, but at the same time I also had a band, so I would play music. Slowly I moved from drums to all types of percussion. I also bought one of the first synthesizers. I'd already started to create more texture. I was not interested in creating tunes [Herman starts to sing a tune] I was more interested in making texture and sounds. At around twenty, I started to concentrate on the synthesizer and the percussion and to create new sounds. I started to make some music films, at this time it was not big. The attention was more to create a mood, I was not interested to compose sound, but I saw the sound or the music like a sculpture, for me, it's always a sculpture. I move the sound. I sculpt the sound. At the same time, I made paintings, I remember my father saw that I wanted to be an artist. My father said to me: "OK, you want to be an artist, you want to stop school? If you can't choose between painting and music you will get lost. You need to forget one." I always have this in my head, but it was impossible for me

## ART.ZIP: 您是如何走上視頻藝術創作之路的？您的創作方法是什麼？

HK：在我十幾歲，大概是十七歲的時候我的作品就開始展出了。但同時，我又有一支樂隊，所以我也在玩音樂。漸漸地，除了玩鼓，我也玩其他的打擊樂器。我買過最早的合成器。那時我已經在創作不同種類的聲感。我對曲調不感興趣（這時赫曼哼唱了一段曲調），但對聲感、聲音的創作卻是樂此不疲。在大約二十歲的時候，我開始專注合成器和打擊樂器，並創作新的聲音。我也開始創作一些音樂片，雖然從現在來看，這些無足輕重。我更關注情緒的營造，而不是聲音本身。我像看待雕塑一樣看待聲音或者音樂，對我來說，這也都是一種雕塑。我移動了聲音，我雕塑了聲音。同時，我也繪畫。我記得那時我的父親就已經看出我想成為藝術家的打算，他對我說：“好吧，你要成為一名藝術家，你要輟學？如果你不能在繪畫和音樂之間選定一個，那你是會迷失的。你只



to choose because I love music and visual art. When I had my first computer that I had enough speed for me to make music and visuals at the same time, that was in the '80's and it totally changed my life. I didn't have to decide between two mediums, they had become one.

I had some old VHS documentary about war. I put this in the computer, and edited this within the movie, whenever you saw a country, a clip from the country would come in. It's moved from my camera and old vhs to this new medium. After that I went to my music studio and tried to make music, to fit with this. I composed something very fast. I made maybe three minutes worth of work and I asked one of my friends to have a look and they suggested I sent it to festivals etc. So I sent it to a festival and I won first prize. After that, I knew this was my medium.

## ART.ZIP: So the medium found you?

HK: Probably, yes. The first time I saw it, I think we recognized each other. It's a love affair! [he laughs].

## ART.ZIP: Is there a common concept or theme that runs throughout your work?

HK: I would say that the influence is territories and human or living creatures. It's the impact of territory on us. I was interested in what happens if you remove something that is very important for a human's equilibrium. I took a guy, who was totally naked and put him in a water cistern for three days with four submarine cameras. I filmed all of his behaviours and the change in his psychology and facial expression over the days. This was just a human naked in the blue water and what was his reaction without oxygen. Another project I made after that was called 'Dust'. Again it's about territory as we have dust everywhere. It's a microscopic territory. It's all about what happens with you, your relationship with your brain and body. The territory now is the Internet. I'm working on three new pieces. I work more in the contemporary art style. So it's not a performance with new media. I'm more on the side of thinking and reflection, to change your perception of something.

## ART.ZIP: When you started working, they didn't have a term like digital art. What you define as digital art and what is the meaning of this for you? Are you a digital artist?

HK: I don't really like the term 'digital art'. At the beginning, we needed this term to make a split, to explain that digital could

能忘掉其中的一個。”我一直記得他的話，但要我選擇卻是不可能的，因為我既愛音樂也愛視覺藝術。後來我有了電腦，我就有辦法兼顧音樂和視覺創作了。那是1980年代的事情了，而這完全改變了我的生活。我沒有必要在媒介中抉擇，因為它們合二為一了。

我有一些關於戰爭的紀錄片錄像帶。我把它們導入電腦，然後剪輯成影片，當影片中出現一個國家，你就能看到關於這個國家的剪輯。這些剪輯要麼來自我的相機，要麼來自其他的老錄像帶，它們都被添加進這個新的媒介（電腦）中。後來，我在自己的音樂工作室裡為這部電影配樂。我創作非常快。我可能花了三分鐘就把作品做出來了，然後我的朋友們建議我可以拿這個作品去參加一些音樂節什麼的。後來我真的參加了，還獲得了一等獎。從那時起，我知道這是屬於我的媒介。

## ART.ZIP: 所以是媒介找到你了？

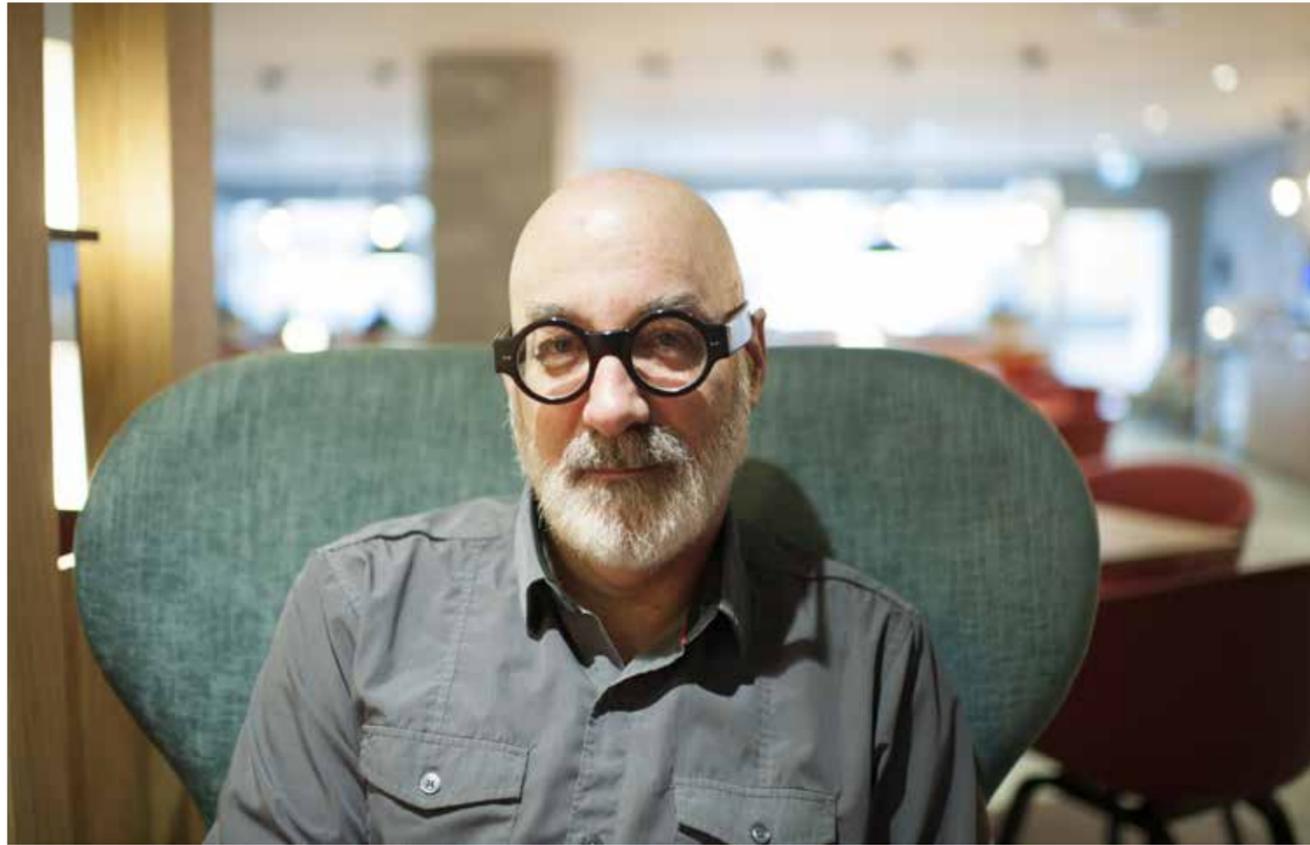
HK：是的，很可能是這樣的。我第一次見到它，就覺得我們似曾相識。這是一場戀愛！（他笑了起來）

## ART.ZIP: 是否有貫穿您所有作品的概念或者主題？

HK：我認為，處地還有人類或生物給了我很大的影響。貫穿作品的主題是處地對我們的影響。我很感興趣的東西是，如果你把維持一個人的平衡非常重要的東西拿掉，會發生什麼事情？我曾經讓一個全身裸體的男人進入一個蓄水箱中三天，用四個水下攝像機記錄他。我把他所有的行為、他的心理和面部表情變化全部錄下來了。一個裸體的人類，置身於藍色的水中，沒有氧氣他會有何反應。這個項目之後我又創作了一個名為《塵》的項目。這又是一個探討處地的作品——我們處在一個充滿粉塵的環境中。這裡探討的是極細微的處地問題，以及我們身上發生了什麼——你和你的大腦、身體之間的關係。而現在我們的處地則是因特網。我正在創作三個作品，更多地偏向當代藝術的理念。因而這不是用新媒體表演的項目，我更傾向於思考和反思，改變你對事物的看法。

## ART.ZIP: 您開始創作的時候，“數字藝術”這個名稱還沒出現。您是怎麼定義數字藝術的，對您來說，這個詞是什麼意思？您是一位數字藝術家嗎？

HK：我不是很喜歡“數字藝術”這個詞。一開始，我們之所以需要這個詞，是因為我們想要自立門戶，說明數字的東西也可以成為藝術。當時，這樣的提法是合理的。“數字”的範圍是特定的，“技術”這個詞比“數字”更寬泛，比如說，模擬的東西也屬於“技術”。“數字”改



be art. It was justified. Digital is so specific, technology is more than digital, you have analogue for example. Digital changed a lot of things, the language is more simple, just 1's and 0's. You can take a pixel and take a frequency and in the computer it 0 1 0 1. That's why we can move pixels with sound and colour things by their frequency. Everything is possible because, on the computer, it's all the same language. It's important, but sometimes it can be very reductive. I have other work, which I don't make digitally. At the Conservatoire de musique in Montreal last spring, they asked me to build a performance. I used a lot of technology, but some of it was just analogue. I work with the concepts, and it depends on the concept and what I want to say. Sometimes I have to use different tools; sometimes I have to build software. It depends on what I really need in order to touch the audience. Sometimes it's just a pen, a piece of paper and a microphone. I use technology because a lot of things have already been done in painting and sculpture. I don't want to repeat this. Technology has forced me to reinterpret and it has changed the way we can create and changed our relationship with objects. Technology has given me a new way to see and to modify. It's a different language. This is why art is always in motion. The way we are living brings new questions. Now, everything is digital and everyone is a digital artist.

變了很多東西，它所使用的語言更加簡單，只是1和0。你能在電腦裡選取一個像素、一個頻率，它們不過是0101這樣的數據。所以我們能夠配合著聲音移動像素，通過改變頻率給它們“著色”。在電腦上，我們能夠做任何事情，因為所採用的語言是相同的。這是很重要的一點，但有時卻可能消解掉多元性。我也有一些作品不是以數字手段完成的。去年春季，蒙特利爾的音樂學院邀請我舉辦一次演出。我使用了很多技術，但其中有一些還是模擬手段。我的創作以概念為主，所以一切取決於概念以及我要表達什麼。有時我必須使用不同的工具；有時我需要編寫軟件。這都取決於我想要用什麼去感染觀眾。有時，我所需的不過是一支筆、一張紙和一個麥克風。我使用技術手段，因為在繪畫和雕塑中有很多手段已經被用過了，我不想去重復這些。技術逼著我重新闡釋，也改變了我們創作的方法和我們和物件之間的關係。技術給了我審視和調試的新方法。這是一種不同的語言。這也正是藝術之所以永遠前進的原因。我們的生活方式給我們帶來了新的疑問。現在，所有東西都是數字的，每個人都是數字藝術家。

**ART.ZIP: Some young artists today just think about the equipment and the quality of the presentation. Is this the future or is it a problem?**

HK: Now it's trendy. We have a lot of new artists, who try to make this kind of art, but they're more of game players, but it's still a way of expressing yourself. For me, the concept is important. If you want to push further you have to think, you need concepts. You have to find inside you what you're peculiarity is. If everybody just floats on the surface and plays with lines, it becomes boring.

**ART.ZIP: What do you think your next step is?**

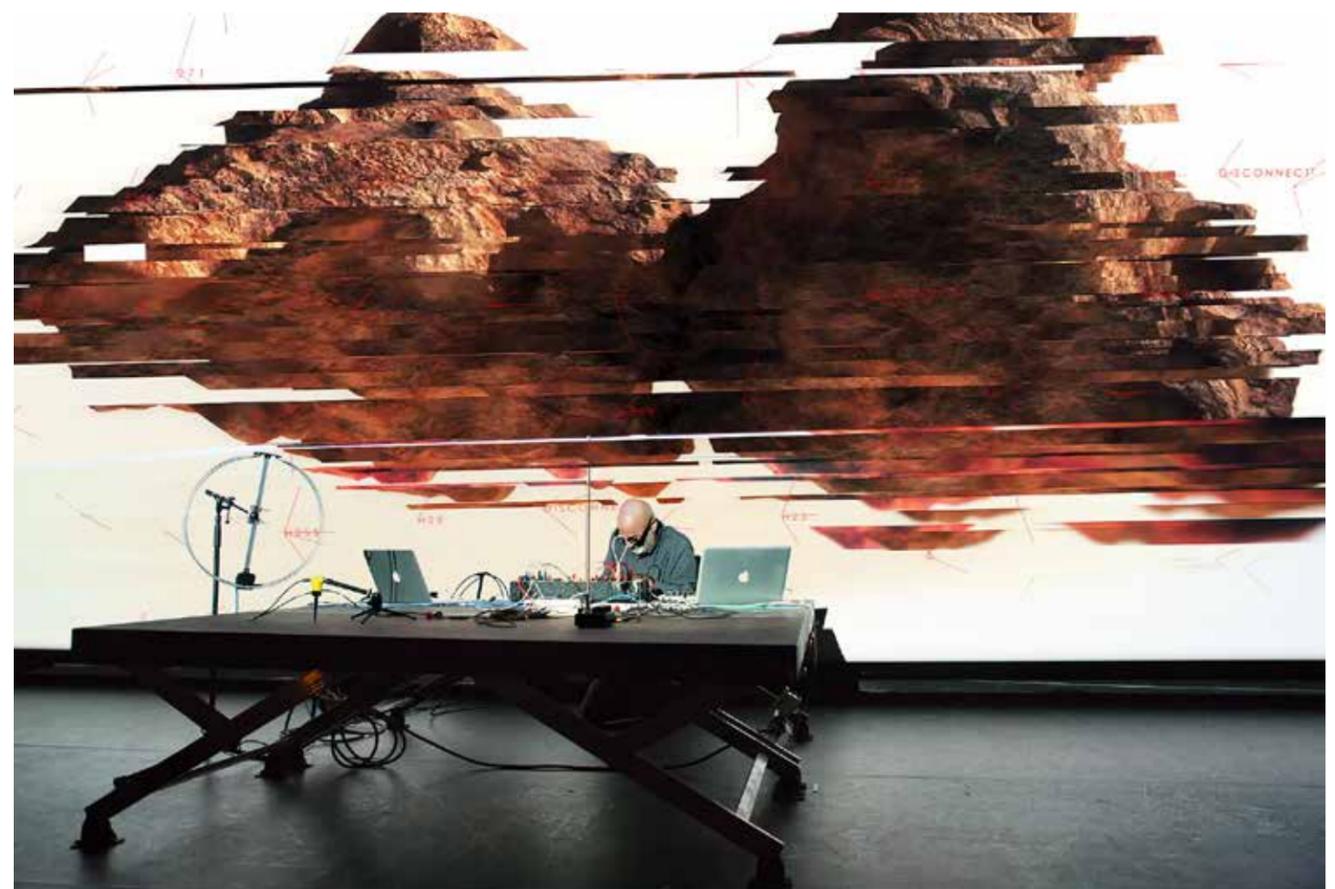
HK: Now I work on three or four new projects. I don't want to follow technology. I work from the centre of the concept. One of my next projects, I had a residency in a particle accelerator in France. I spent one week there and they asked me to create a piece. I don't know exactly which technology I will use, but I have to define my direction and what I want to say. I don't want just to play with the particle accelerator. I want to find the link between it and humans. Now we can make very complicated calculations with computers. A computer is now very important to understand physics.

**ART.ZIP: 不少年輕藝術家們關注的只有設備和作品的呈現質量。這是藝術的將來，還是一種癥結？**

HK: 這是現在的一種時尚。現在有大量的新藝術家創作這一類藝術，但他們更像是遊戲玩家，當然這也是一種表達自己的方法。對我來說，概念是最重要的。你要往前進，就需要概念。你要找尋你自己的獨特之處。如果大家只是浮於表面，照本宣科，那就太無聊了。

**ART.ZIP: 您下一步的計劃是什麼？**

HK: 現在我正在創作三四個新項目。我不想追隨技術潮流。我的創作都是從概念的核心出發的。我的新項目之一，便是駐留法國一個粒子加速器的項目。我在那裡待了一個星期，他們要我創作一件作品。我不確定我會使用什麼技術手段，但我必須明確我的方向和要表達的東西。我不希望自己只是在玩弄粒子加速器。我想找出粒子加速器和人類之間的聯繫。現在我們能用計算機進行極其複雜的運算。計算機對於理解物理起著極為重要的作用。



# GRAFFITI WITH SOUND AND LIGHT INTERVIEW WITH MARK LYKEN

## 影音塗鴉 專訪馬克·萊肯

INTERVIEWED BY 採訪 × HARRY LIU 劉競晨  
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IMAGES COURTESY OF 圖片提供 × SONICA 聲音藝術節



Mark Lyken, Oscillon Response, Performance at Sonica 2015. Photo by Harry Liu.

Mark Lyken is an artist, filmmaker and composer based in rural Dumfries & Galloway in Scotland. Utilizing his gifts as a musician as well as a painter, he now creates observational film, music, and sound works, together with performances and installations that have been presented nationally and internationally. His current work explores the relationships to place and the interplay between nature and culture. This has led to collaborations with artists and scientists, most notably from the University of Aberdeen's School of Biological Sciences. His film *Mirror Lands*, which co-directed with Emma Dove, won the Award for Creativity at the IFFEST Documentary Art Festival 2014 in Bucharest and his latest audio-visual commission *Oscillon Response* premiered in Glasgow at Sonica 2015.

馬克·萊肯是一名藝術家、導演兼作曲家，常駐蘇格蘭的鄧弗里斯—與洛韋一帶。因為早年豐富的音樂和藝術經歷，如今他投身創作觀察性電影、音樂劇和聲音作品，尤其是結合了表演和裝置形式的聲音作品早已享譽國內外。他近期的作品不僅探討了地方環境關係和自然與文化之間的相互作用，更是促進了藝術家和科學家之間的跨界合作，其中最值得關注的就是與亞伯丁大學生物科學學院的合作。此外，他與艾瑪·達夫共同指導的新近電影《鏡地》榮獲了2014年IFFEST紀錄片藝術節的創意大獎；2015年的視聽委任項目《示波反應》也在Sonica聲音藝術節圓滿完成首演。



### ART.ZIP: Would you tell us a bit of your background and how did you start your practice?

ML: For 24 years or so I made electronic music and pieces of film as completely separate things. I did an artist residency in the highlands with the School of Biological Sciences at the University of Aberdeen, so I worked with ecologists. They had a field station in a place called Cromarty, and they look at the impact of tourism and shipping on the local marine population. As I was interested in sand, I managed to get this amazing residency and go and hang with marine biologists who do lots of underwater recordings. It was an absolute dream and a real turning point for me. They gave me a chance; they saw something in my work, the music that I'd made and the visuals. By that time, I'd moved into doing gallery paintings based on meteorological phenomena. I did a six-month residency with them and after that things kind of snowballed.

### ART.ZIP: What do you think is the common theme throughout your work? What's your focus?

ML: It's mostly about sound. I'm also interested in people's relationship to place. Why people are there, what they feel about it and then interviewing the next person. Their relationship to their town, city or village is completely different to the person living next door. So I'm really interested in those stories. I'm interested in small and big. I think there's real poetry there.

### ART.ZIP: For your performance *Oscillon Response*, you used the same machine to produce the work, but the original data is lost. What's the story?

ML: Yes, it's an oscilloscope, from the 1950's, completely analogue; the trace patterns are on the screen. You feed sound in, you see the patterns and then it's gone. Ben Laposky, who made the original Oscillons, would photograph them with high-speed film and freeze those moments in time. When I came to do it, essentially I did the same thing. I had a really good camera, but with a low-tech solution. I had a black material hood over the oscilloscope and me and I was just filming. I had a modular synthesizer, so I had modules feeding sound into the oscilloscope. It's a digital transfer of an analogue process. I was essentially using the same process as Laposky and I took all that raw footage and then edited it digitally. I treated it like it was film, I wanted there to be some kind of narrative and structure.

I'm really interested in mixing those two worlds: analogue and digital. I made digital work for a long time and I felt I was missing that tangible connection. With the music as well, I started to get back to using synthesizers, things that I could touch, which I think is really important. I think there's a disconnection with digital, so I wanted to be able to engage with it in a tactile way.

### ART.ZIP: What do you think digital art is? Is there a way to describe such a large field?

ML: I think it's like anything else. It's a medium, another set of tools to produce work. Whether it's a brush, camera or a mouse, it's all to do with taste, your aesthetic sensibility. For me personally, I like to be able to introduce a tactile

### ART.ZIP: 請您介紹一下您的創作背景，以及您是怎樣開始創作生涯的？

ML：24年以來我一直在創作電子音樂，同時拍一些電影，我視為完全獨立的兩件事情在做。我曾經在阿伯丁大學的生物科學學院參加過藝術家駐留項目，那時我和生態學家共事。他們在一個叫克羅馬蒂的地方有一個野外觀測站，用於觀測旅遊和船運對當地海洋種群的影響。由於我對沙有著濃厚的興趣，我便設法參加了這個項目，並和海洋生物學家一起工作，他們錄制了很多水下素材。這段經歷對我而言是夢幻般的，同時也是我的轉折點。他們給了我契機，也正是他們發掘出我的作品（包括音樂和影像作品）中獨特的東西。從那時起，我已經開始創作與氣象現象有關的畫作了。我和他們共事了六個月，在那之後，一切就如同滾雪球般壯大起來了。

### ART.ZIP: 您認為貫穿您所有作品的主題是什麼？您的側重點是什麼？

ML：我的大多數作品是關於聲音的。我還對人們和處所之間的關係有著濃厚的興趣。我會問人們去到某個地方的原因，那個地方帶給他們的感受，然後一個人緊接著一個地詢問。人們對於自己和城鎮、城市或者鄉村的關係的看法與他們的鄰居的看法完全不同。我對這些故事非常感興趣，無論故事輕重。我覺得這裡面有真正的詩意存在。

### ART.ZIP: 在《示波反應》現場表演中，您使用了當初創作時的同一套設備，但原始數據卻丟失了。這其中的來龍去脈是怎樣的？

ML：是的，那是一臺1950年代的示波器（一種能夠顯示電壓信號動態波形的電子測量儀器），完全采用模擬信號；軌跡圖像顯示在屏幕上。你接入一個聲音，就可以看到圖像，然後圖像轉瞬即逝。示波的原創者本·拉博斯基會用高速膠片把圖像拍下來。而我也采用同樣的方法。我有一臺非常好的相機，但使用方法幾乎沒有技術含量——就是用黑色的罩子罩住示波器和自己，然後開始拍照。我也有一台模塊化合成器，因此我能用模組給示波器輸入聲音，換句話說，我把模擬信號數字化了。我和拉博斯基的制作過程是一樣的，我收集了所有的底片，然後進行數字化編輯。我把它當作電影來對待，我想讓作品有一點敘事性和結構性。

我非常熱衷於將這兩個世界融合在一起：模擬世界和數字世界。我創作數字作品已經有很長時間了，我覺得我開始懷念（模擬手段）那種看得見摸得著的聯繫。這在音樂上也一樣，我開始重新使用合成器，這是我能觸摸到的東西，這是很重要的一點。我覺得數字手段缺乏真實的聯繫，因此，我希望用可觸的辦法進行數字化創作。

element, but everything we do, even if it's an analogue process, is recorded digitally, and you can't escape that. It's just numbers, 0's and 1's, it's a way of capturing that data.

### ART.ZIP: Why do you have a digital methodology in your work?

ML: Again, because it's an accessible tool and it's what I grew up with. I'm 42 and when I was growing up both my parents worked for a company called Timex, and the factory in the town where I lived made the ZX Spectrum computers in the early '80's. So we all had these computers. Those computers didn't do anything unless you programmed them, so we all had a little understanding of programming, and we all grew up with computers, from a really early age. I had my first computer in 1982, and that's kind of incredible.



Mark Lyken, Photographed by Harry Liu.

### ART.ZIP: 您覺得數字藝術是什麼？有沒有一種方法可以描述如此寬泛的領域？

ML：我覺得這就和別的東西一樣。這是用來創作的一種媒介，一套新的工具。不管用的是畫筆、照相機還是鼠標，最重要的還是你的品味和審美情趣。對我個人而言，我希望能夠引入一點可觸性的元素，但是，我們做的任何事情，就算是模擬信號的東西都是用數字的方法錄制下來的，這是沒法逃避的。我們有的只有數字，0和1，這就是獲取數據的方法。

### ART.ZIP: 您的作品中為何充滿數字手段？

ML：因為數字手段是一種唾手可得的工具，我從小就和它打交道。我現在42歲，小時候我的父母在一家名為泰梅克斯的公司上班，而旗下的工廠在1980年代前期就開始制造ZX Spectrum計算機。所以我們那時就都有電腦了。那時候的電腦需要你給它們設置程序，否則它們什麼都做不了，所以我們從小就對編程有所了解，而且可以說是和計算機一起長大的。我在1982年就有了第一臺電腦，這是挺不可思議的事情。

和數字工具打交道對我來說是很自然的事情。因為那些電腦是很簡單的，所以我們可以自己打開電腦修理，這樣我們就有親自上手的熟悉感。我的父母就是制造這些電腦的，所以電腦內部的情況我們是很清楚的。

### ART.ZIP: 現在或許有這樣一種批評，即新一代的數字藝術家們更關心作品的美學而非其背後的概念。他們總是忙於追求新的效果。您對此怎麼看？

ML：這和別的東西一樣。數字藝術是令人興奮的，但你最不想做的就是創作模仿別人的作品，因為這很快就會過時。這就像眩光的使用一樣。現在你看看1990年代的廣告，到處都用了眩光，這太恐怖了。從我自己的角度來看，我希望像剪輯真實的膠片和磁帶那樣使用新技術。我希望像使用模擬手段那樣使用數字工具。只不過後者更簡單，所以我才用它。你需要什麼，就使用什麼，沒有必要對此驚恐。我覺得人們把“數字”當作什麼截然不同的東西是很沒道理的。數字藝術的問題在於它的產出。數字作品的產出太快了，像打印海報一樣容易，人們對此很難接受。這真的是很驚異的事情。

### ART.ZIP: 您認為藝術和技術之間有何關係？技術只是帶來了新工具嗎？還是它改變了藝術的範疇？

ML:我認為這兩者是不自主地相互扶持吧，這就像一個怪圈。你使用一種工具的方法卻可能不是製造者們所原先設想的。人們總是推動著一切前進。人們總是會，而且有正當的理由，用“錯誤”的方法使用工具。你總會用編程人員不曾設想過的方式使用某種應用工具，這是一件好事，因為這就是人性。



That kind of digital way feels natural. The thing about those computers was that you could open them up and repair them, because they were quite simple, so you had that hands-on feel. My parents made them, so I knew what was inside them.

**ART.ZIP: There is, perhaps, a criticism that a new generation of digital artists cares more about the aesthetics of a work rather than a concept behind it. They are busy chasing the new effect. What do you think?**

ML: I think it's like anything. It is quite exciting, but the last thing you want to do is to make work that follows any kind of fashion because it's going to date. It's like when lens flare came out, now you look at advertising from the '90's and everything has lens flare, it's just horrible. Personally, I like to use the technology in the same way as if I was cutting actual film or tape. I like to use digital tools in the same way as if I was doing an analogue process. It's just much easier, that's why I use it. You can have everything in your bag that you need. There's no reason to be scared of that. I think it's crazy that people would regard it as any different. It's all about output, that's the problem with digital art. It's printed out; people have a problem with that process as if it's just a poster. It's a really strange thing.

**ART.ZIP: What do you think the relationship is between art and technology? Is technology just for bringing out the new tools, or is it changing the field of art?**

ML: I think they can't help but feed of one another. It's like a loop. You use the tools, and then maybe use them in a different way that the programmer intended. People drive it forward. People will always, and rightly so, use the

**ART.ZIP: 塗鴉文化是否也對您有著影響.....**

ML: 從塗鴉那兒能學到不少。你去那些本不該去的地方，然後像對待大畫布一樣打量空間的大小。這種經歷讓你特別善於與空間互動。所以從塗鴉那裡我學到不少東西。當我進入一個房間，我可能就不再以繪畫的方式考慮它了，我會考慮我能對它做些什麼。例如我們現在所在的房間，我能聽到回聲，我正在考慮可以怎樣處理這個空間。塗鴉是很有意思的東西，它讓你變得大膽。我喜歡創作安靜而充滿反思意味的作品。作為塗鴉藝術家，當進行創作的時候，你不太會關注自己，而是讓自己變得非常安靜。在這些地方，你通常會遇到有趣，有時甚至可怕的人。我從不喜歡破壞性的大眾行為，我喜歡去找一些廢棄的場所，然後與其盡可能和諧共處。我後來發現，使用噴漆這麼多年已經影響了我的健康。特別是在1980年代，那時我們用的是車漆，而現在用的是配制漆。我時不時還是會創作一些壁畫，但用得更多的是乳膠和丙烯顏料等等。後來隨著我參與了越來越多的環保項目，我就不再噴漆了。

**ART.ZIP: 您是否有即將完成或最近完成的項目？**

ML: 有的，那就是全新版本的《示波反應》。過去一年裡，有六個月我專職只做這件作品。除此之外，我還創作了一部劇情片，這是我第一次涉足這個領域，是一部有故事腳本的影片。和我合作的還有一位制作人和一位編劇，我們的項目叫《走出塵世，步入博爾格》。博爾格是蘇格蘭鄧弗里斯蓋洛韋區域的一個小鎮，有著世外桃源的美譽。因此，我們的想法是根據早前的一部藝術紀錄

tools incorrectly. You'll use the application in a way that the programmer never intended, and that's good because that's humanity.

**ART.ZIP: You're also influenced by Graffiti culture...**

ML: Graffiti teaches you. You go into places that you really shouldn't be and you size them up, you regard them differently, as a canvas. It makes you really good at interacting with spaces. So there are lots of lessons that I took from graffiti. When I go into a room, I might not think of it in terms of painting any more, but I think of it in terms of what I could do with it. We're in this room now and I can hear the echo and I'm thinking how I could work with the space. The graffiti thing is really interesting. It teaches you to be bold. I like to make work that is quite quiet and reflective. When you're painting places, as a graffiti artist, you don't want to draw attention to yourself, you have to be quite quiet. You meet some interesting, often quite scary characters in these places. I was never into mass acts of vandalism, I like to find an abandoned place and try and work with it as harmoniously as you can be. I then decided that, after so many years of using spray paint, it was starting to affect my health. Particularly in the '80's when it was car paint, now it's formulated. I still do mural works from time to time, but it's more with emulsions, acrylics and things. As I do more and more of these environmental projects, I can't be spraying.

**ART.ZIP: Do you have any upcoming or recently completed projects?**

ML: *The Oscillon Response*, it's brand new. I've been working on that for about six months, well for a year actually, but six months full-time. So beyond that, I've developed a feature film, my first foray into drama, so it's a scripted work. I have a producer and a screenwriter and we're working on a project that's called *Out of the World and Into Borgue*. Borgue is a little town in Dumfries and Galloway that's always has a

reputation of being otherworldly, so it's an idea of investigating people's idea to place from a previous art and documentary work, but taking it into a scripted psychological way. It's a brand new challenge, but it means that I can score it as a composer as well.

**ART.ZIP: Have you been to China before?**

ML: No, I haven't. What I'm interested in is the parallels between places, so if I'm making work in a little fishing village in the highlands I'm very interested if there are parallels between China or wherever. I'm just interested in the everyday things. There's real poetry in people's everyday life and I like to try and reveal that. Going somewhere as an outsider you would see things, that you if lived there, you wouldn't, because you're used to it. I quite like being on the periphery.

片來探討人們對於處地的看法，再賦予其劇情化的心理活動過程。這是新的挑戰，但這也意味著我能以作曲家的身份為這部片子配樂。

**ART.ZIP: 您到過中國嗎？**

ML: 沒有。我感興趣的東西是地方之間的相似性，所以，如果我在高地的小漁村進行創作，我感興趣的是在中國是否有相類似的地方。我只對日常的事物感興趣。日常生活帶有著真正的詩意，我想試著去呈現。以局外人的身份到處走，你便能發現許多當地人無法察覺的一面，因為你對一切已經習以為常。我很喜歡自我邊緣化的局外人身份。



# LU SISI: THE AGE OF DIGITAL/ANALOGUE

## 專訪呂思斯： 模擬/數字化時代

INTERVIEWED BY 採訪 × HARRY LIU 劉競晨

TRANSLATED BY 翻譯 × NICHOLAS ANDERSON 尼古拉斯·安德森

IMAGES COURTESY OF 圖片提供 × MIGRANT BIRD SPACE 候鳥空間 LU SISI 呂思斯

*Lu Sisi is an award-winning artist from Inner Mongolia who now works out of London, his work combines electronic music, film, and live performance. In 2013 he was awarded a Sky Academy Arts Scholarship to create *The Age of Digital/Analogue*. This takes an audio-visual journey across the UK and explores how our industry and landscape is intertwined. His work has since been showcased at a number of international festivals including the Glasgow Short Film Festival. On top of this, he has also produced work for the BBC, Sky Arts, and has been the creative director and composer for Haizhen Wang at Fashion weekends in London and Shanghai.*

呂思斯是一位來自內蒙古的新生代藝術家，現旅居倫敦。呂的作品通常是以電子樂、電影和現場表演結合的形式呈現。2013年，呂榮獲了天空藝術學院授予的獎學金，接而創作出了其代表作品《數字化/模擬的時代》——一段穿越英倫的視聽之旅，藝術家本人將為觀眾們呈現英國工業和景觀交織的盛景。

呂的作品曾在多個國際藝術節上展出，例如格拉斯哥短片電影節。此外，他也受邀為英國廣播公司、天空藝術創作，同時擔任王海震品牌在倫敦和上海時裝秀的創意總監和音樂製作人。

Lu Sisi, Still Image of Forest Rising (2013)





**ART.ZIP: *The Age of Digital/Analogue* is a combined audio and visual performance. Could you give us an outline of what it's about?**

LSS: This is a 45-minute performance, which uses music as a vector and combines 13 different soundtracks with various visual effects. The performance digitally simulates the development of modern society. Visually it incorporates a number of natural and industrial elements which I feel also share a connection with my past. I grew up in Inner Mongolia and my father worked in a factory, so my thoughts are always revolving around these points, I grew up loving both machinery and the great grass plains. At the same time I also felt my surroundings change and because of this I often think about the complicated relationship between nature and industry. Later on, I came to the UK to study design at the University of Glasgow. Scotland has a long history of industrial development, and signs of the industrial revolution can still be seen everywhere you look. I then embarked on further research into the relationship between nature and industry which I feel led to the creation of some interesting pieces. I am also really grateful for meeting a tutor who encouraged me to develop myself, to study and master different styles of production like music, animation, video, and other techniques. In 2011, I then moved to London and took part in Sky Academy's national competition, fortunately winning a £30,000 scholarship and at the same time gaining extra financial support from the Arts Council and via crowdfunding. I then spent nearly three years travelling all over the UK and filming at many different types of factory, both new and old. I had the opportunity to see every type of industry and visit many sites of natural beauty. After shooting was finished, I tried again to combine these two ideas of nature and industry. Using sound collected

**ART.ZIP: 《模擬/數字化時代》是一個結合聲音與影像的現場表演，你能給我們簡述一下這個課題嗎？**

LSS：這是一場50分鐘的現場表演，整個作品以音樂形式作為載體，通過13首不同主題的音樂配合不同主題的視覺影像來創造一個空間體驗。這個課題圍繞著現代社會的數字模擬體現而展開，通過新舊媒體的結合與切換來表達兩者間的衝突，在視覺上呈現了許多自然與工業的元素，我想這是跟我從小成長起來的環境有關係。我在內蒙古長大，父親在工廠工作，所以成長環境脫離不了同時對草原和對機械的喜歡，與此同時，我也看著環境一步一步地發生變化，因此我經常會思考工業與自然之間的微妙關係。後來我到了英國格拉斯哥大學學習視覺傳達設計。蘇格蘭俱有悠久的工業發展歷史，所以工業革命的歷史痕跡在城市裡隨處可見。自然而然地，我便想要深入研究這個關於工業與自然關係的課題，從而嘗試一些有趣的創作。很幸運地，我遇到了一位很好的導師，他鼓勵我去嘗試各種形式的創作，聲音、動畫、以及各類影像技術等，我都是在那時候自己開始嘗試結合的。2011年我到了倫敦，參加了Sky Academy的全國比賽，幸運地獲得了三萬鎊的獎學金，同時也獲得了英格蘭藝術委員會和眾籌項目的資金支持，然後我與幾個好朋友組成的小型團隊就花了兩年多將近三年的時間走遍了英國各地，拍攝了很多不同時期以及不同類型的工廠與機械，新的和舊的都有，從中看到了各式各樣的產業，還有走進了許多擁有英國本土自然地貌比較有代

from the machines themselves, I re-edited the film to try and embody their "personalities", finally using music and video to show the country's connection between its industrial development and the natural environment. I hope using this new language will allow young people to connect with their cultural past. While I was producing this project, I actually had many struggles and moments of deep contemplation, at points I was even filled with self-doubt, so speaking personally, I also think this was a journey of self-exploration.

**ART.ZIP: The language that you use in this project is very visually captivating, but behind the imagery, what is the message?**

LSS: In this excessively information driven age, it is rare to be given the opportunity to present your own ideas, so with this project I hope I can meaningfully connect with the audience. Using music, film and pop culture I hope I have made something that will especially appeal to young people, and bring across my own research into this topic. A documentary was not my final desire for the project, although of course during the filming of factories and natural landscapes we encountered many things that were interesting by themselves. Other than the performance itself, I hope to release more of the behind the scenes work, for example, when the shooting team and I spent 5 days and nights in the remote Scottish mountains. We saw many trees that reached almost to the sky, but we never saw another person, we actually only

表的地方採景以及錄音。拍攝完以後我再嘗試把自然和工業兩者結合起來，通過採集來的機器的聲音，重新編輯來體現他們各自的“性格”，最後以音樂和視頻的形式來體現一個國家的工業發展和自然環境的關係。我希望用這樣的新語言讓年輕人去嘗試接觸這些過去的歷史文化，因為這些機器真的很酷。做這個課題的過程當中我有過很多掙扎和思考，之前預想好的計劃被自己不停地推翻了，作了許多自我挑戰和批評，所以對自己來說這也是一個很好的探索過程，而每一次演出都有新的變化，都是為了完善這個作品而做出新的互動和挑戰。

**ART.ZIP：你所用的語言在形式上很“抓人眼球”，但在形式背後，你的出發點是什麼？**

LSS：在現在這個信息過度的時代，留給一個作品的機會很有限，所以我在形式上希望能容易被觀眾接受，用年輕人的語言和用流行文化的表達手法來帶出我的研究課題。紀錄不是我最後想要呈現的形式，當然在拍攝這些工廠和自然的過程中我們遇到了很多有趣的事，所以除了演出以外還會發展幕後的製作花絮。譬如我和拍攝團隊在蘇格蘭深山裡拍攝了五天五夜，參天大樹很多，但是只碰上了兩隻青蛙和一隻鹿。其實在200多年前的



ever saw a deer and two frogs. In fact, 200 years ago during the industrial revolution, people cut down all of the trees on the mountain and not long after that the animals also died out. 100 years later, people were paying more attention to the environment and started replanting those trees, now the trees are towering high once again but the mountains themselves still have no trace of man and there aren't many animals. It is striking to think that it was against this kind of serene backdrop that the industrial revolution took place, destruction then restoration. This generation of youth might feel that the industrial revolution is distant from them, but it was these developments that led to our modern age, we are all still affected. Personal experiences affect us more than a documentary could, but the environmental problems aren't something we can just discuss, mankind does need to live, but we also need to consider the environmental impact. In my opinion we need to live in balance, both protecting the environment and developing industry. At the same time we should develop new techniques for tackling the environmental issues, this way we can attain a measure of balance.

**ART.ZIP: How would you describe your occupation? More of an artist or a designer?**

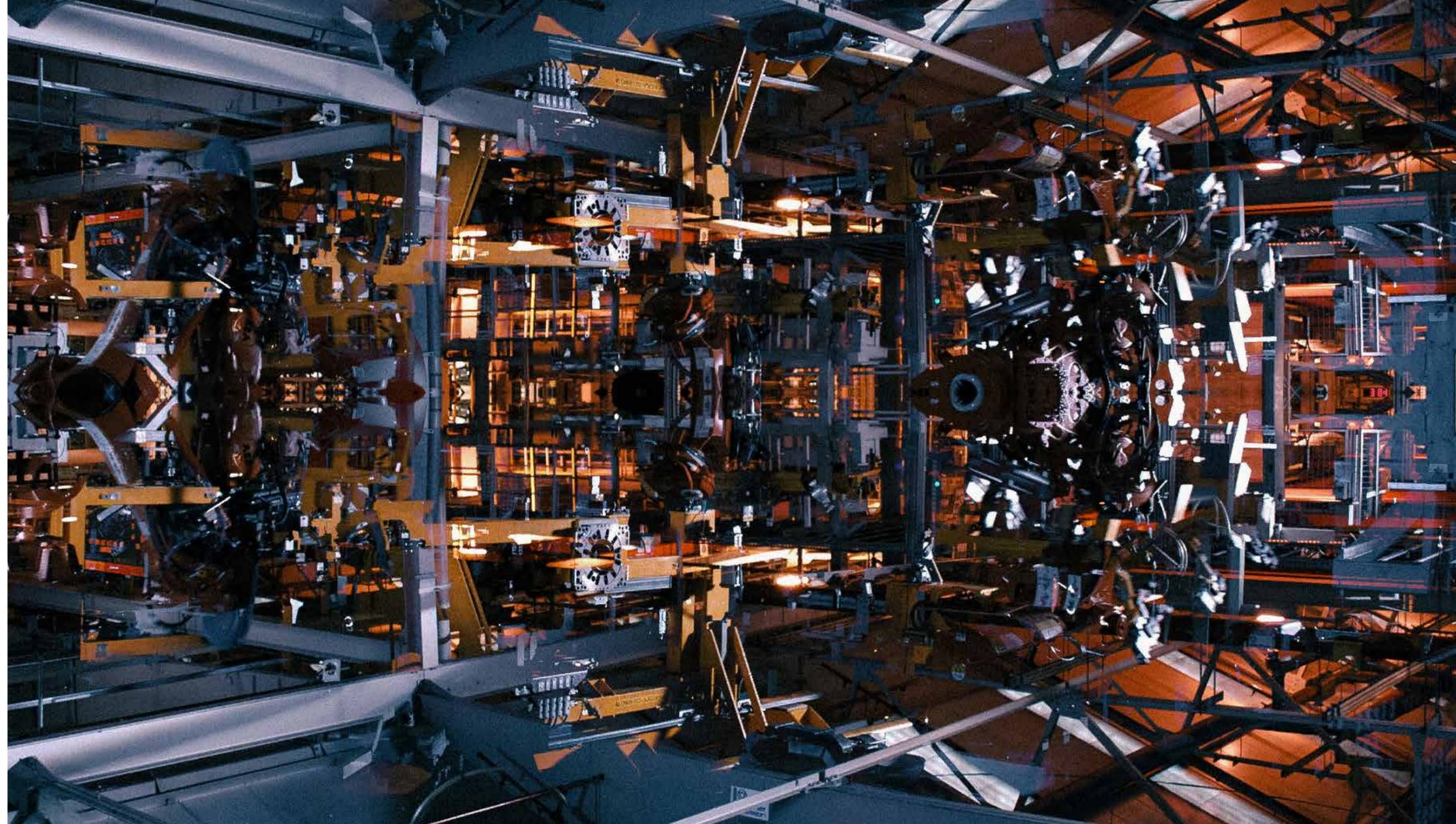
I think that I am an artist that uses logic to create my work. In fact, I may not be so much of an artist, although my work includes many visual and audial motifs. I use digital means to carry out my creativity, but my ideas are sometimes deeply thought out design. I don't start work from a client's brief, I'd much rather develop my own ideas.

**ART.ZIP: How do you feel about digital art?**

In my opinion digital art is this generation's art style, it represents a unique attitude. In the beginning when everyone was trying digital art, it was novel and fresh, but with continued technological development, what was new is no longer new. I still feel that artwork's meaning remains the most important factor and I have been slowly reducing my use of digital art. The foundation of my artwork is built on film, the application of digital is secondary; digital editing, digital effects and so on. Even so, the first time after I watched my work, I started to wonder whether I was using digital art for digital's sake and I decided to delete the purely digital sections. The intentionally showy display was obscuring the cinematic and visual language. However, despite this, you can still feel the work contains a number of digitally artistic parts. I feel digital art is a good method of expression, but it is the content that separates the good and bad parts.

**ART.ZIP: During the production of this work, have you encountered any technical difficulties? How do you approach conflict between the technical issues and the artistic presentation?**

LSS: I have encountered more than one technical problem during my performances but I don't see this as a major failure. To explain a bit, my performance shows my live experience with multiple machines, I call it the "Grand Array". It is the grafting of many different types of media. Using a variety of technologies I created a platform to generate my performances, which has



工業革命時期，人們把山裡的樹都砍光用於製造鋼鐵，生態系統自然就被破壞了。多年後人們開始注意到環境問題才重新開始種植樹木，現在那些重新種植的樹木也已經長成了參天大樹，山裡人跡罕至，動物也不多，這樣幽深的環境背後的故事是工業革命帶來的後果，毀滅再恢復。我們這一代年輕人可能感覺工業革命離我們太遙遠了，但當這些真實的證據就展現在我們面前的時候，我們都被震撼了，這些親身體驗比看紀錄片來得震撼得多。可是環境問題不是我們口頭說說就可以的，人類要生存，但同時也要考慮到環境的問題。在我看來，我們需要做的是給兩者提供一個平衡，保護環境，發展工業，同時也要發展新科技來協調環保問題，從而達到一個平衡的循環。

led to many unexpected results but in creating new work like this, accidents are hard to avoid. With the limitations of internet speed it is impossible to have the perfect quality of film on YouTube, and my source material is film quality. In the performances, there are more than 400 clips that need real time synchronized rendering to deliver 2K quality whilst at the same time I also need to deliver the music. Altogether the platform itself actually has over 900 clips that could be run, and so for both hardware and software this is a big struggle. After I finished building the platform, I really didn't know what the results would be, for me that was the challenge. I'm still not keen on simply showing a pre-edited output, for me faking a performance would be like miming a song, there isn't much point. I like to move with the audience and so each performance is different. Whilst performing with an audience, I can build a stronger connection and that feedback is vital. I need that process of mutual stimulation, with every new performance I don't know what will happen. I

**ART.ZIP: 你對自己的定位是什麼？**

LSS: 我覺得我是一個以設計師思維邏輯來表達想法的創作者。我做的作品涵蓋了很多視覺和聽覺和現場體驗的元素，我只是運用科技手段來更無縫地整合我的想法，來進行一個概念表達。可是我的理念有時候又很設計師思維，雖然我不會拿一個“客戶”的簡報來發展創意，我喜歡由自己主動去表達想法。我通常會提前對課題進行大量的研究，然後再在這個基礎上找到自己感興趣的點去發展。

**ART.ZIP: 你是怎麼看待數字藝術的？**

LSS: 對我來說，數字藝術更類似於這個時代的當代藝術形式，它代表了一種獨一無二的態度。最初大家在嘗試數字藝術的時候也許因為形式很新穎，很酷炫，但隨著



hope that through performing with different audiences the piece will continue to improve. That sort of openness is what I hope to see.

**ART.ZIP: Some comment that your work is stunning but lacking in artistry, seeming more commercial than artistic, how do you feel about this opinion?**

LSS: I think that different opinions are good. I can't deny that the results of my work can be a bit dazzling for some people, but once they hear about my artistic process, or after they see my documentary, I believe they will be surprised to see the depth of work that goes into the production. The performance shows only 60% of the whole project. In fact, my hobbies are broad; music, art, performance and film, no matter whether it is classic or modern, I like to try new things out. This whole project is an experiment and I believe that in the future I will continue to develop it further. I think my study is still continuing, fortunately I still have a real passion for the topic. In the end, I believe that before you move other people, you have to move yourself.

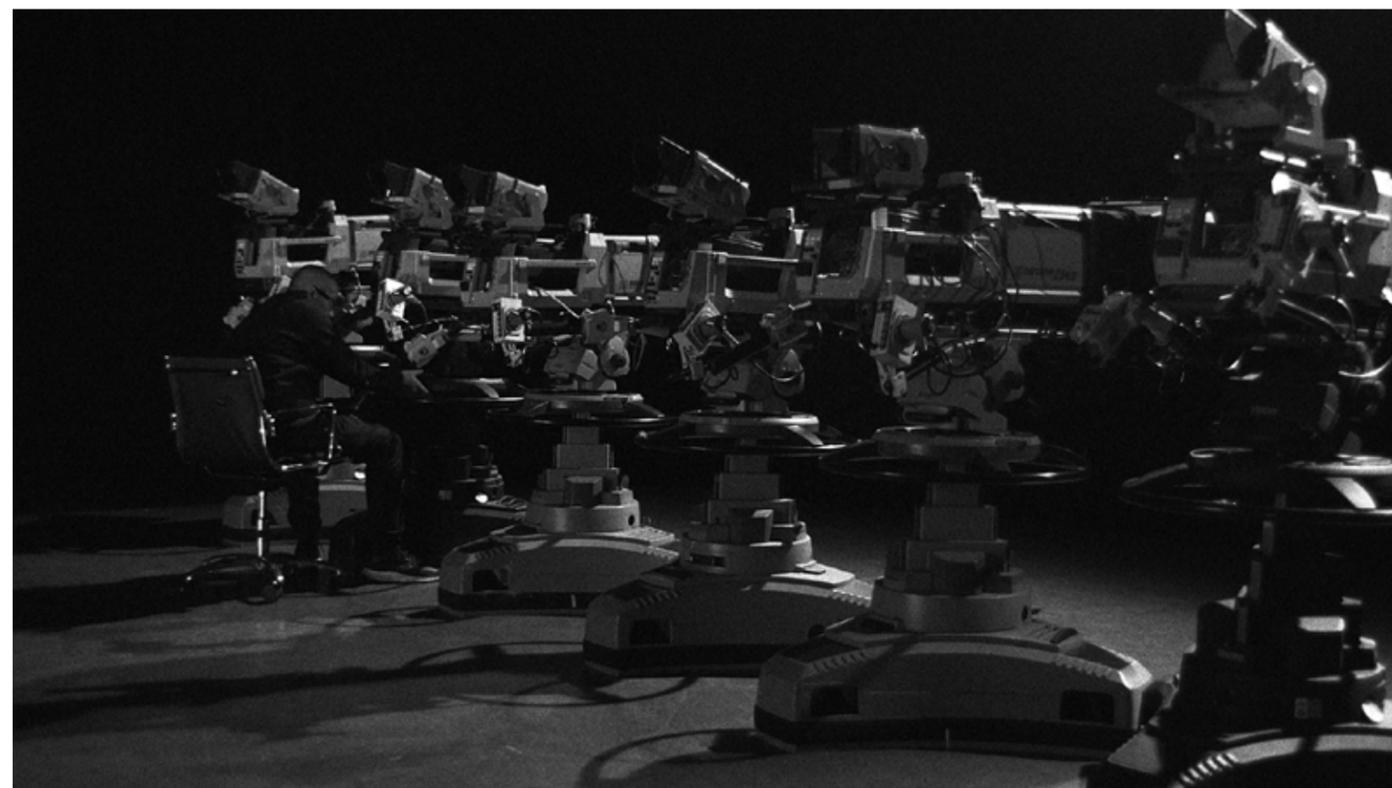
科技的發展，當初的“新”已經不“新”了，作品的內涵才是最重要的。所以我開始慢慢弱化數字藝術的概念。比如說，我的作品是建立在電影影像的基礎上的，並且我融入很多數字藝術的部分，嘗試各種大膽的失真與破壞效果，可是當我看完第一場演出彩排錄像的時候，我開始懷疑自己是不是只是為了追求形式而相對的忽略了本身內容傳達的重要性了。我減去了很多並不是非常服務於內容的效果，因為有些時候它的故意炫技其實抹去了內容本身。儘管如此，作品的演出效果還是能感受到很多數字藝術的部分。我覺得數字藝術是很好的表現形式，但內容本身才是決定作品好壞的關鍵。

**ART.ZIP：演出的時候遇上過技術問題嗎？你怎麼看待這樣技術故障和藝術形式之間的矛盾？**

LSS：技術故障不是第一次了，我認為也不是不專業的表現。現場演出更像是我在操作一台多元的機器，我叫她“巨陣”，它是由很多不同媒體鏈接起來的，電腦，各類控制器，以及數字化的效果器或是幾十年前的模擬視覺/聲音模塊等等，把這些不同的技術同時應用在我創建的機器上會出現很多意想不到的結果，意外也難以避免，這更像是一個機器磨合的過程，也是演出本身的一部分。我的素材都是按照電影的流程來要求的，400多條電影片段，需要在真實時間同步呈現2k的質量，同時還需要聲音的同步以及不同合成器和模塊的配合，這對硬件和軟件來說都是一個很大的挑戰，所以當我編輯好程序搭建完這個平台後，我不知道現場會有怎樣意想不到的效果，對我來說那是一個挑戰。我喜歡作品與觀眾的互動，每一次現場都會有不一樣的效果，因為觀眾在台下的反饋可以與表演產生更有趣的互動，而且在現場的不可預知性可以讓我對自己的作品作出不一樣的理解。我需要這個交流的過程，我希望通過現場的觀眾的互動去刺激這個作品而去改進，這種開放性是我期待看到的。

**ART.ZIP：有一些反饋說你的作品效果很酷炫，缺少藝術性，看起來有點商業化。你怎麼看待這種評價？**

LSS：我覺得有不同的聲音是一定的。不可否認我的作品所呈現出來的效果對有些人來說是“酷炫”的，但我並沒有感覺這有什麼不好，這不像是在拍紀錄片需要嚴肅認真地呈現真實的過去，對我來說這是個人主觀的創作，自己先爽肯定是排第一位的，當然我也很希望大家看過聽過後都有同樣的感受。我相信未來會有更多的發展延伸，這個課題還會持續進行的。幸運的是這個課題容量很大，而且我真的對這個課題很喜歡，我一直認為要打動別人的前提是先要打動自己。



# 20TH ANNIVERSARY OF ZABLUDOWICZ COLLECTION INTERVIEW WITH ELIZABETH NEILSON

## 薩布多維奇典藏二十年 專訪伊麗莎白·尼爾森

EDITED BY 編輯 × KE QIWEN 柯淇雯

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IMAGES COURTESY OF 圖片提供 × ZABLUDOWICZ COLLECTION 薩布多維奇典藏館



The Zabludowicz Collection, founded in 1994 by Poju and Anita Zabludowicz, is dedicated to fostering new audiences and a sustainable environment for contemporary art. The Collection contains over 3,000 works of art by more than 500 artists, spanning four decades of art production. Regarded as one of the world's most outstanding independent contemporary art collections, its focus is on emerging art from the late 20th century to the present day and is still in constant development. Taking the recent digital art exhibition *Emotional Supply Chains* as a starting point, Collection Director Elizabeth Neilson talks about her approach to collecting and her future strategy.

為了培養新的觀眾群體和可持續發展的當代藝術環境，薩布多維奇家族在1994年創立了同名典藏館——薩布多維奇典藏館，被譽為全球最頂尖的獨立當代藝術機構之一，該館系統梳理了從20世紀末至今的藝術藏品脈絡，並且持續向前發展。迄今為止，近四十年來五百餘位藝術家的三千多件作品已列為館藏。

以大型數字藝術展覽《情感供應鏈》為線索，ART.ZIP採訪了館長伊麗莎白·尼爾森，聽她來講述該館在數字藝術方向的收藏方式和未來的發展策略。



**ART.ZIP: Would you please give us a brief introduction of Zabludowicz Collection? How was it established?**

EN: The collection is two things - a growing collection of contemporary art, concentrating on art since 1990 but going back to the 1940s in a few instances, and a programme of exhibitions, residencies, commissions and publicly facing projects working with living artists. It was founded in the mid 1990s by the Zabludowicz family - from the start they were not just buying art works but also supporting other art organisations.

**ART.ZIP: How do you position the Zabludowicz Collection?**

EN: It's a non market orientated family collection with a philanthropic aim to nurture and support art and the surrounding culture that makes that possible.

**ART.ZIP: What is the Collection's strategy on acquisition?**

EN: We are not just buying works but also commissioning and exhibiting so it's

**ART.ZIP: 請您簡要地介紹一下薩布多維奇典藏館？它是怎麼建立的？**

EN：這個典藏館有兩個職能：其一，它是一個不斷增加新藏品的當代藝術收藏機構，主要以1990年之後的當代藝術作品為主，雖然有些藏品可以追溯到1940年代；其二，它有自己的藝術項目，像展覽、藝術家駐地、藝術委託和與公眾一起參與的項目等。它是由薩布多維奇家族於1990年代中期設立的——他們從一開始就不僅收購藝術品，同時也一直支持其他藝術機構。

**ART.ZIP：你是怎麼定位薩布多維奇典藏館的？**

EN：它是一個非市場化的家庭收藏館，它是以此慈善為目的的，為了培育和支持現當代藝術，及為現當代藝術提供土壤的周邊文化。

combination of ways of working to facilitate art practice. Also, we very rarely sell the works we hold - so it's a growing and very much living collection. We are known for searching out artists and not just going with what is "hot" or shown at art fairs - and that takes time and patience.

**ART.ZIP: Do you still remember the very first digital art pieces? What are they and how do you make the decision? How are they special and distinct from the others?**

EN: In the 1990s when the collection begun digital media of all forms was in its infancy - we have works by artists that are on VHS or laser discs or other obsolete formats from this period and these predate my work with the collection. So digital media has always been part of the collection. It's not distinct from the rest of the collection - everything requires special attention and conservation. Decisions on what is purchased are based on the work itself - what it does in context but also autonomously.

**ART.ZIP: Are there any issues or challenges when collecting and exhibiting digital art works?**

EN: Conservation is still in development - we keep files in different places and formats - in case of fire or theft but also corruption and obsolescence.

People often think that presenting new media work - including moving image work - that is cheap or easy - it can be... But the hardware can also be expensive and changes so quickly. And spatially the works can be demanding - often an environment will need to be specially created. I don't think we have done one show where we have had the right equipment in stock - we have always had to buy more! That's a challenge! There needs to be a better coordinated way of sharing these experience resources amongst art organisations.

**ART.ZIP: What's the difference between collecting other art forms and digital art? Is there a difference in preservation, ensuring that you have the correct technology to show to work on, even when the technology becomes out of date?**

EN: I think I answered that above. It's a little more demanding than painting. Hence it doesn't have the same hype or market around it. That gives a certain freedom and for some is a reason to use it in the same way performance was used in the 60s and 70s as a way of staying outside of the art market.

**ART.ZIP: What do you see as the future of digital art?**

EN: I think that there is so much potential and for those that are digital natives (brought up using digital devices and media rather than my generation that adapted to them in their teens) it's going to be more unusual to think of art in a massive white gallery space than it is on a screen or server. As with industry or photography in the nineteenth century technology will heavily influence the development of art.

**ART.ZIP: 該館的收購策略是什麼？**

EN：我們不僅僅是收購作品，還從事委托和展覽，所以這個項目結合了許多工作方式來推動現當代藝術實踐。而且，我們很少出售藏品——所以它是一個成長中的、不斷生長的收藏項目。我們為人所知的原因之一在於我們善於尋找藝術家，而不是追隨那些“大熱”或者藝術市場上曝光率高的東西——這個過程需要時間和耐心。

**ART.ZIP：您還記得你們首批收藏的數字藝術作品嗎？你們怎麼決定收藏這樣的作品的？和別的作品相比，這些作品有什麼特殊的地方？**

EN：1990年代我們的項目剛開始的時候，所有形式的數字媒體都還處於幼年期——我們有那個時期那些使用錄像系統、激光光盤或者其他已經過時的格式錄制的作品，這些作品的收藏早在我加入這個項目之前。所以，數字媒體總是我們項目的一部分。它和其他的藏品沒有不同——都需要特別的關注和保存。我們要購買哪些作品取決於作品在那時的語境下的意義以及作品本身的自治性。

**ART.ZIP：在收藏和展出數字藝術作品的時候有沒有遇到過哪些問題或挑戰？**

EN：保存技術還在不斷發展，我們把文件用不同的格式保存在不同的地方，以防火災、偷盜、損壞和失效。

人們總是會認為展出新媒體作品，包括影像作品，是件不費錢或者簡單的事情，事實有可能是這樣，但硬件也是很貴的，而且更新換代也很快。從空間上來說，數字作品的展出也是很難的，因為通常我們要創造一個特殊的展出環境。我不認為我們有哪一次布展的時候有現成的設備可以用——我們總是要買更多的！這就是個挑戰了！或許藝術組織之間需要有一種協調共享這些經驗和資源的方法。

**ART.ZIP：收藏數字藝術作品和其他形式的作品有何不同？是不是在保存技術上有區別，因為總是要確保有合適的技術手段使展出成功，就算這些技術已經過時了？**

EN：我想我已經回答過這個問題了。這比收藏繪畫更有難度。因此這個領域沒有和繪畫一樣的炒作或市場。但這也給數字藝術家帶來了一些自由，對一些藝術家而言，這便像是60、70年代行為藝術一樣，把這當作是一種遊離於藝術市場之外的立場。



Daniel Keller, Onanet Spiruline 1, 2015 (detail), Photo: David Babber

**ART.ZIP: Taking *Emotional Supply Chains* as an example, what's the most important quality you would pay attention to when selecting artists or works? What about choosing artists for residency programmes?**

EN: We often joke about looking for "genius" - a short hand for something unnamable but important - we seek out works which speak to our time and to each other across time. We are hoping to make a collection that embodies what it is to live today, but also somehow transcends that!

From the works on show in *Emotional Supply Chains* I think you can see a multitude of approaches to art making - from autobiographical and narrative, to more materially focussed. All have a conceptual rigour that is tempered with approachable and accessible 'ways in' to the work for viewers.

**ART.ZIP: 您怎麼看數字藝術的前景?**

EN: 我認為這個領域有著巨大的潛力，對於那些“數字原住民”（在使用數字設備和媒體的環境中長大的一代，而不是像我們這些到了十來歲才去適應數字設備和媒體的人），他們心目中的藝術更多的是在屏幕上或服務器裡的東西，而不太會是在大型白色畫廊裡的東西。就像19世紀工業、攝影對藝術的影響一樣，技術會大大地影響藝術的發展。

**ART.ZIP: 拿《情感供應鏈》展覽為例，您在選擇藝術家或作品的時候所關注的最重要元素是什麼？選擇駐地藝術家的時候又會關注哪些東西呢？**

EN: 我們經常拿“天才”來開玩笑——所謂“天才”，就是那些沒法說明白但卻很重要的人——我們要找的作品必須是那些與我們的時代匹配的，以及跨越時代互相呼應的作品。我們希望我們的藏品能夠體現當下勃勃生機，但又能超越現在的東西。

從《情感供應鏈》展覽上的作品，我想你能看出來藝術創作的多種方法，從自傳式的、敘事式的，到更側重於物質的。這些方法都有概念上的嚴苛，但是因為有了更親近的“接入”方式，作品就更容易被觀者接受。



Ed Fornieles, Dorm Daze, 2011-16 (detail), Photo: David Babber

The decision to pilot our residency in Las Vegas with artists that we planned to include in this exhibition related to the concepts and working methods of those artists. The possibility for them to make new work in Las Vegas wasn't so much the aim rather we wanted to foster a slower and more engaged way of working with those artists and gain a deeper understanding of their practices.

**ART.ZIP: Are there any more upcoming projects/programmes related to digital art?**

EN: We continue to research and acquire digitally based works but it's not an exclusive focus - we have an upcoming project looking at the rise and effect of the digital on image making that will take place in 2017, as well as continuing to collect the works that are produced via the Daata Editions platform.

我們在拉斯維加斯的駐地項目要邀請什麼樣的藝術家和這些藝術家的想法和工作方法有關。與其說我們寄望這些藝術家在拉斯維加斯的項目上做出什麼新鮮的成果，倒不如說我們更希望創設一種與這些藝術家共事的慢節奏、參與度更高的工作方式，使我們對他們的創作實踐有更深入的了解。

**ART.ZIP: 接下來還有和數字藝術相關的項目或者計劃嗎？**

EN: 我們會繼續研究、獲取數字形式的作品，但我們不會僅僅關注這個。我們在2017年會舉辦一個關於影像制作中數字技術的采用和影響的項目，同時我們也會繼續收集通過“數據版本”平台制作的作品。

# SEDITION: PATRONISING THE PRODUCT INTERVIEW WITH RORY BLAIN SEDITION: 藝術市場的新疆界 專訪羅里·布萊恩

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IMAGES COURTESY OF 圖片提供 x SEDITION 數字藝術平台

*The condition of being modern, of our living through modernity has been effectively harnessed by new technologies that predict precisely our thoughts as a set of rudimentary likes and dislikes, so that industry can more easily package all of our sensations back to us. As a consequence of such invasive innovation, we are able to be less active and more efficient in our unconscious search for the simple pleasures. The major industries have modernized and culture and creative aesthetics have come to bear a more sophisticated fruit. Animation, video, sound performance, light installations, and digital displays have become the major background for modern life. It allows non-physical forms, or virtual artworks, to effectively enter into the physical domain by communicating remotely by new devices. Art has replaced corporeal materials, (paints, wood, steel, plastics and the readymade), with the apparatus of a mechanical age, in order to better serve artificial endeavour.*

如何稱之為“現代”？“現代性”下我們的生活為哪般？新技術已有效地掌控了這些問題的回答，它把我們的所思所想分門別類為幾種最基本的好惡，從而準確地作出預判，這樣一來，各種產業也可更輕鬆地把我們需要的所有感受打包交付給我們。這種極具侵略性的創新帶來的結果是，對於尋求簡單的享樂——這種不需要太多意識參與的過程，我們可以少費點功夫，多一點享受。而與許多大產業實現現代化同步的是，文化和創意美學也實現了更深刻的蛻變。

動畫、視頻、聲音表演、燈光裝置和數字顯示已經成為現代生活的重要背景。非實體形式、虛擬的藝術作品進入到實體領域，其效果如同我們使用新設備進行遠程交流一樣顯著。藝術也採納了數字形式，用機械時代的儀器取代了實質的材料（如顏料、木頭、鋼鐵、塑料以及其他現成的材料），從而更好地服務於“人造”領域的探索。

Casey Reas, 100% Gray Coverage, (2013) on iPad



*Sedition is essentially a virtual platform for international artists creating visual art as audiovisual artifacts. Short animations, video and digital displays encompass a new element of the artist's practice, and are available as animated editions for one's laptop, smartphone, and iPad. Allowing an interactive audience the ability to acquire limited edition works by leading artists for the cost of one's lunch, and the opportunity to create a digital collection as easily as messaging friends.*

*Where once art was distinguishable from music, and architecture was an industry entirely separate from design, now aesthetics, virtual and visual, are an amalgamation of ideas and industries that ceaselessly cross over one another. The machinery of the modern has only positively complicated matters further, by equipping aesthetics with the facility for new possibilities that are as responsive to the audience as they are to the artist. A sophisticated art engine that exists entirely in the virtual realm, Sedition is part of such an inclusive platform for video and animation. Sedition have introduced new art to a populous that indulge in the immediacy of new technologies; so that they can adorn our smart devices with an aesthetic skin. By positively mimicking the accessibility of music, Sedition's initial attempt of introducing digital editions to audiences required them borrowing from the existing appeal for physical artworks, in order to operate dematerialised art as virtually viable. Moving forward in Sedition's hands, art as an animated form has become an attractive, affordable product that is likely to become as integral to our lives through our smart devices, as our relationship to the art object in the public realm. Allowing for the virtual to become visual, Sedition sees new technology offering aesthetics a greater elasticity and mechanised emotional charge, which takes us all into the new age as agents of art; individually able to cultivate and curate our own cultures.*

從介紹上看，Sedition從本質上是一個服務全球視覺藝術家的虛擬平臺，它囊括了許多藝術家創新實踐的動畫短片、視頻和數碼作品等，同時，這些動畫版本的作品可以在個人筆記本電腦、智能手機和iPad上輕鬆獲得。觀眾可以以一頓午餐的價格就能獲得知名藝術家的限量作品，數碼作品的收藏也變得和朋友發短信一般容易。

在以前，藝術和音樂之間的相異清晰可辨，建築行業與設計完全無關，而如今，不管是虛擬還是視覺美學，已經成了不同想法和不同行業互相交叉的集合體。現代工具讓這個局面更加複雜，它讓美學得以獲得新的可能性，而正是這種可能性才能迅速地同時回應藝術家及受眾的需求。作為一個完全存在於虛擬世界的精密藝術引擎，Sedition是一個兼收並蓄的視頻和動畫平臺。它推廣並革新了新藝術，讓大眾對新技術的直接易得性難以割舍；而它也可以用藝術的皮膚裝飾我們的智能設備。Sedition積極地仿效了音樂的獲取方式，作出了率先推廣數字藝術的嘗試，它借鑑實體藝術作品的現有魅力，並通過虛擬手段讓藝術“去物質化”，使之成為隨手可得的藝術。在Sedition的推動下，作為動畫形式的藝術成了一種讓人心動、價格合理的產品，並且通過智能設備成為我們日常生活必不可少的物品，正如在公共領域我們對於藝術物品有著不可或缺的需求一般。讓虛擬藝術視覺化，Sedition認為新技術給審美提供了更大的彈性，並注入了機械化的感情動力，讓我們進入到一個人人皆成藝術載體的新世紀，在這個時代裡，每個人都可以創造和策劃自己的藝術文化。



**ART.ZIP: For this interview it would prove very interesting if you could begin by talking about the birth of 'Sedition'. What are the circumstances surrounding its conception, and of your understanding of 'digital art'?**

RB: The idea, the birth, the genesis of Sedition if you like is actually quite an interesting story. We had the seeds and the conversation for it long before we were able to realise it. My brother who is the owner of the company, who also owns the gallery, 'Blain Fine Art' which became the 'Haunch of Venison', which is now 'Blain Southern', founded Sedition. The original conversation we had about an idea that he mentioned to me was many years ago, back when mobile phones were brand new. I don't remember the year exactly, but I think it was somewhere in the region of 1999, 2000; it was that far back. It was about the idea of art for these kinds of screens and devices, which were gradually becoming more ubiquitous in people's lives. That was something he had as a passionate possibility, way back when it was completely unrealisable at the time. The two drivers that made sedition possible from our vision were really 'Internet bandwidth', (or the ability to deliver much larger files and much broader realms of information online), and 'screen resolution'. Initially none of the artists would want to have their works up on a screen, because it wouldn't do justice to what they were trying to do. Both of those fields have advanced massively, and are still changing on a daily basis. So now the technology has gotten to the point where the artist really can realise what is in their mind's eye, whether it's on a screen, or as a projection, or some sort of digital or mono-media device. That has been the key driver for Sedition. The press at the time picked up on the word 'democratisation', which is something I dislike. Largely because it never felt to me that the art world needed democratizing, but I understand the impulse behind it. The idea was to make sure of the ability to collect, to buy, and if necessary to sell works, in order to patronise the artists you really love.

**ART.ZIP: 我們想請您來談談Sedition的誕生，以及您是如何理解“數字藝術”的。**

RB: Sedition的理念和誕生確實有著一段有趣的故事。在還沒有現成技術支持的環境下我們就開始想像“Sedition”的概念了。我的兄弟哈里是公司老闆，擁有Blain Fine Art畫廊，後來改名為Haunch of Venison，再到如今的Blain Southern；是他創立了Sedition。還記得那是多年前的一次聊天，當時移動電話還是新奇玩意。我不大記得準確的是哪一年，大概是1999或者2000年前後吧，反正是很久以前的事情了。他談到了移動設備和屏幕藝術的可能性，那時手機在人們的生活中正漸漸普及。他充滿激情，認為這個方向有著可觀的前景，但那時候這些想法是完全不可能實現的。在我們看來，讓Sedition真正成為可能的兩種技術的推動，第一種是“因特網帶寬”（或者說能夠在線傳輸大量文件和信息的能力）的普及，第二是屏幕分辨率的增強。一開始，沒有藝術家願意用屏幕呈現他們的作品，因為那樣沒有辦法充分展現他們的創作。帶寬和分辨率如今有了長足進步，而且仍然每天都在完善，這樣的技術變化使得藝術家能夠在屏幕、投影設備、或者其他數字或單一媒體上實現他們意欲表達的內容。這便是Sedition得以誕生的重要動力。媒體一度熱衷於“民主化”這個詞，我卻不喜歡這個詞。這很大程度上是因為我不覺得藝術世界需要民主化，但我理解這背後的推動力。它的觀點在於，讓人們有能力去收集、購買、甚至必要時出售作品，這樣便能更好地資助你喜歡的藝術家。

想想梵高和加謝醫生，那時候就是因為有資助人的支持下所以藝術家可以安心創作。我們希望每個去博物館，美術館看展覽的觀眾都能像藏家一樣與這些作品發生聯繫。我們沒法與古典大師、印象派大師發生面對面的互動，但是我們能夠把握我們自己的時代的“莫奈”和“畢加索”，不是更值得珍惜嗎？我們可以跟他們互動，對話，參觀他們的作品，有時候還能去參觀他們的工作室。這不是很大的榮耀嗎？

**ART.ZIP: 要定義Sedition名下的合集作品，如果要給它們貼標籤的話，它們是歸屬數字作品，還是廣義上的動畫藝術作品呢？**

RB: 定義是件有趣的事。我覺得這整個領域都挺有意思的。我們很自然地會去歸類、識別、分離和組織事物，很明顯這是我們理解世界的方法。但同時這種做法卻可能有其局限性。當我們開始創辦Sedition時，我們總是會討論“數字藝術”、“數字版本”和“數字媒體”這樣的概念。這種討論是有道理的，因為很明顯的，我們歸根結底從事的便是數字媒體中的限定版本。但現在我們對數字藝術和數字藝術家這種概念的討論越來越少，因為這種討論實際上並沒有什麼幫助。藝術家不把自己看作是



If you look back at (Vincent) Van Gogh and Doctor Gachet, these were people who were patronising artists at that time. We wanted to make sure that the everyman, the person that was going to the museum, going to the gallery and looking at these things could engage with those works; in the same way as the collector can. It is huge to take an interest in contemporary art, and not say the impressionists, or Old Master painting. It is massively rewarding, and personally

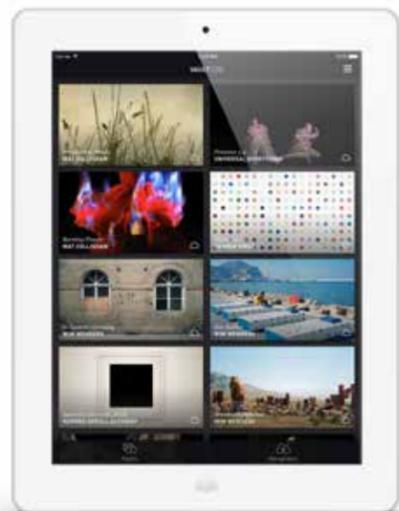


a very exciting thing to see the greats of our generation. The (Claude) Monet's and (Pablo) Picasso's of today. You have a chance to interact with, engage with, to set up a dialogue with these artists, see their work, and sometimes even visit their studios, which is an enormous privilege.

**ART.ZIP: In order to define the collected works that come under the Sedition umbrella, in terms of their label, are they digital works, or animated artworks in their broadest sense?**

RB: Definitions are interesting. I find that whole field very fascinating. It is a very natural instinct to pigeonhole, to categorise, to identify, separate and organise. It is obviously how we make sense of the world, but at the same time that impulse can be slightly restrictive. When we first started Sedition there was a great deal of talk about 'digital art', 'digital editions' and 'digital media'. Obviously that makes sense because a limited edition in digital media is ultimately what Sedition is offering. Now we talk less and less about digital art and digital artists, because ultimately it is not really helpful. The artists don't see themselves as digital artists, nor do they see themselves as any other particular kind of artist; they see themselves as artists. With one or two exceptions most of them do not wish to be restricted by what they can do. By trying to say 'you are a digital artist' doesn't really make any sense.

數字藝術家，他們也不把自己看作是其他特別類型的藝術家；他們認為自己就是單純的藝術家。除了有一兩個意外，大多數藝術家並不願意被他們能夠從事的東西所局限。單單去說“你是一個數字藝術家”並沒有多大實在的意義。



**ART.ZIP: 所以，對於藝術家而言，他們並不願意被一種媒介或方法所定義？**

RB: 他們不願意說他們用某種特定的媒介創作作品。有一兩個藝術家願意這麼說，但大多數不願意。正如我之前說的，甚至“數字”的意義都是變動的，這麼說還是比較委婉的。“數字”起於何時？歸於何處？如果藝術家的作品被復印，然後用JPEG格式轉送到某個潛在的買家或客戶手裡，這算是“數字”嗎？實際上作品本身並不是，但是影像的交流，用另一種媒介把作品傳到終端買家手中的手段卻可能是數字的。所以“數字”這個提法不一定有幫助。在描述事物如何展示，或者你選擇從哪個角度接觸事物這個意義上，它或許有用；但在理解藝術，享受、深入和欣賞作品這個意義上，它變得越來越無足輕重。重要的是，你是否喜歡作品和藝術家，以及這二者傳達的東西。

**ART.ZIP: 所以，拋開了定義，作品和藝術家的可塑性就越高？**

RB: 我覺得完全沒錯。我沒有數據來支撐這個觀點，我也不認為有這樣的數據，但我認為眾多的受眾已經證明了這個觀點。往往是藝術世界的專業人士、策展人和組織者、每天和藝術打交道的人才會更需要分門別類。但



**ART.ZIP: So for artists, they wouldn't wish to be defined by one medium or method?**

RB: They do not wish to say they are producing works in one particular medium. One or two artists do do that, but the majority don't. Even the meaning of digital is fluid, to put it mildly. Where does digital begin and end? If you take an artist's work and then photographs of that work are transmitted to a potential buyer or client as a JPEG, is it digital? The actual artwork isn't, but the communication of the image and the use of another medium to the end buyer are potentially digital.

Thus it is not necessarily a helpful term. It proves useful in how things are displayed, or the angle by which you may choose to approach something. In terms of understanding the art and enjoying, engaging with and viewing the work, it becomes less and less relevant. The key thing is whether or not you like the artwork or the artist, and the ideas that they are communicating.

**ART.ZIP: So by removing such definitions, the works and their artists have greater plasticity?**

RB: I think so, absolutely. I suspect, and I don't have any data to back this up, the broader audience does that already. It is usually the art world professionals, the curators and organisers, the people who work with art on a daily basis, appear to have more of a need to separate things into various areas. Whereas, if you go to the average museum and see a visitor, they are not necessarily thinking: 'I am going to see a digital artist', or that they are going to see a 'videographer'. They go to see some art, and that is very much how Sedition likes to approach it. We are a portal to the art world. We sell limited editions in digital format, but we

是你如果去博物館看看一般的參觀者，他們不一定會想著“我要去看看數字藝術家”還是“攝影師”，他們就是去看藝術的。這就是Sedition看待這個問題的方式，我們是進入藝術世界的入口。我們出售數字格式的限量作品，但我們給你提供的是一個進入更廣闊天地的入口，比如說去到博物館或其他特別的展覽。我們讓大家有機會閱讀藝術家訪談，去到藝術家的工作室觀看作品，也可以看看藝術家創作場景背後不為人知的事情。也可以被告知藝術家進行實體或者在線創作的現狀。因而，只要你身處Sedition的空間中，就會獲得進入整體藝術世界的通路。它並沒有局限在數字的圈子裡。

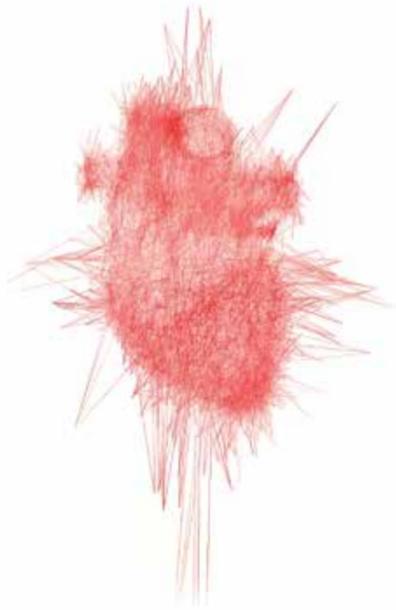
**ART.ZIP: 因此每個個人作品就是進入藝術的入口。**

RB: 正是如此。作品通往藝術世界的入口，讓我們進入更廣闊的世界。因此我當然不希望為誰畫地為牢。

**ART.ZIP: 你們所做的這些算不算某種“革命”？我們已經習慣了領地決定主義——誰為誰所擁有；畫廊經營者、藝術經銷商、收藏者都對藝術家指手畫腳。你是否有意識地卸除藝術家的政治負擔，準許他們自由創作？**

RB: 我認為這是有點革命意味的。但這不是我們的功勞，因為說到底因特網作為一個整體才是革命的發起者。人們現在愈發有能力從任何地方獲得任何事物。實際上我們一開始面對的阻力之一，便是來自於年輕一代。在他們看來，線上的東西都應該是免費的。對一些人而言，他們的問題是“我為什麼要為此付費？這可是線上

Gordon Cheung, New Order Rachel Ruyssch (2014) on TV



offer you access to a much wider world than that; Museum entries and special exhibitions, chances to read artist's interviews, see works from their studio, a look behind the scenes of their creative process, notifications of other things that are happening in the artist's world, both physical and online. So once you are in the Sedition universe that becomes a portal to the art world as a whole. It doesn't pigeonhole you just to the digital sphere.

**ART.ZIP: So the individual works act as points of entry into the arts.**

RB: That is exactly it, exactly that. It is an entry point, a portal into a much wider world; the art world. I certainly wouldn't wish to restrict anyone to a particular segment of it.

**ART.ZIP: Is what you have done is a 'revolution' of sorts? When we are so used to the territorial determinism of who is owned by whom; gallerist, dealers, collectors, all pulling at the artists' shoestrings. Are you consciously allowing them to be creative without burdening them with politics?**

RB: It is slightly revolutionary I think. But we probably can't take credit for that in the way that is sounds, because ultimately that revolution was driven by the Internet as a whole. People have become far more used to the ability of having access to everything everywhere. Actually one of the resistances we came up against initially was very much from the younger generation, from whom the perception was that anything online should be free. So for some people, it was a question of 'why should I pay for this, it is online?' Now people, the audience, are becoming far more understanding of the fact that an artist's work is an artist's work. The online sphere is becoming far more entrenched, and far more policed in many ways. I suppose it is a good and a bad thing.

It is good to have the freedom there, but at the same time you don't wish to have the Internet act as the Wild West. It should still be structured enough that you can put your works out and run your business. So essentially you conduct what you want to do online as you would in the real world, or physical world as well.

的東西” 如今的人們、受眾越來越了解到，藝術家的作品就是藝術家的勞動。你碰巧在線上或者通過其他渠道消費了它，但這並不意味著你可以帶走它。因此Spotify、其他付費音樂流媒體與免費媒體的媒體之爭及其他相關事件才會被廣為報導。藝術界也正在密切地關注此類事件，雖然這並非發生在我們的領域，但它同樣對我們有影響。藝術家們創造了作品，他們有被付款和被尊重的權利。我想人們現在越來越能夠接受這個觀點了。線上環境正在以各種方式變得更加穩固和規範。我覺得目前的網絡環境好壞兼半。享有自由是好事，但同時你又不想讓因特網成為法外之地。網絡環境構建還需加強，讓我們能夠在上面置放我們的作品和經營我們的業務。這樣，你就能像在真實、實體世界中一樣在線上做你想做的事情。



Wang Qingsong, Follow Me (2003)

# 15 FOLDS

## 15摺

INTERVIEWED AND TRANSLATED BY 採訪及翻譯 × KE QIWEN 柯淇雯



Remember that game where you would write each part of the body onto folded paper. In China, we call it North South East and West while Western countries have different versions. At the beginning of the twentieth-century, surrealists invented a game Exquisite Corpse - each collaborator added a word onto a piece of paper, folded it and passed on to the next person in sequence creating a surrealist style sentence out of the individual contributions.

15 Folds brings this idea to the digital age - Every month 15 outstanding creatives are invited to make original GIFs in response to one another. In order to present a taste of the digital, ART.ZIP has an Instagram interview with the founders Margot Bauman and Sean Frank, and simulates 15 Folds' exhibition where entire gallery walls are QR codes, presenting dynamic GIF artworks on static paper.

還記得兒時的摺紙遊戲嗎？中國的版本是“東南西北”，西方也有各自不同的版本以及玩法。20世紀初超現實主義者們以此為靈感發明了一款遊戲“精緻屍體”——第一人寫一詞，折好，傳給下一個人，以此類推拼合成一句“偶然”的句子。

“15摺”藝術機構將這個理念帶到了數字時代——按照當月主題邀請15位藝術家與創意人士參與動態圖片創作，同樣是依次傳遞的形式。為了更好地還原數碼的趣味，此次與創始人馬戈特·鮑曼和肖恩·弗蘭克的採訪在Instagram平台進行，同時ART.ZIP將模擬“15摺”新穎的二維碼展覽形式，在靜態紙張中向讀者呈現藝術家的動態圖片作品。

嗨，我們是ART.ZIP~

嗨，我是馬戈特；

嗨呀，我是肖恩(西班牙語)

你們為什麼叫“15Folds”？

我們參考了一個超現實主義的遊戲“精美屍首”，那是遊戲中折紙的部分...

成立的初衷是什麼？

因為大家都很熱愛網絡文化和網絡迷因。

每個的主題都有什麼？

6月的主題叫做“對立/文化”——將地下文化和主流文化混合在一起，用數字化的方式呈現。

是通過公開徵件還是有特定的人選呢？作品的選擇標準是什麼？

兩者都有吧。我們收到了很多人的來稿，同時我們也會根據當月主題尋找適合的藝術家溝通合作。

你們視自己為畫廊空間嗎？

是的，我們是基於網絡的畫廊空間，受眾就是這些網絡藝術群體。

為什麼GIF圖像會作為藝術作品脫穎而出呢？

因為它是我們這代人的創作語言。

為什麼GIF圖像能在網絡世界造成轟動呢？

你會被循環播放模式洗腦，再加上GIF文件又很小，傳播起來很方便。

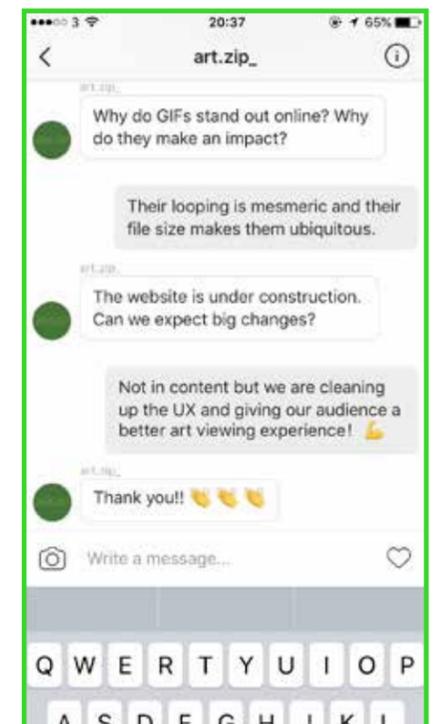
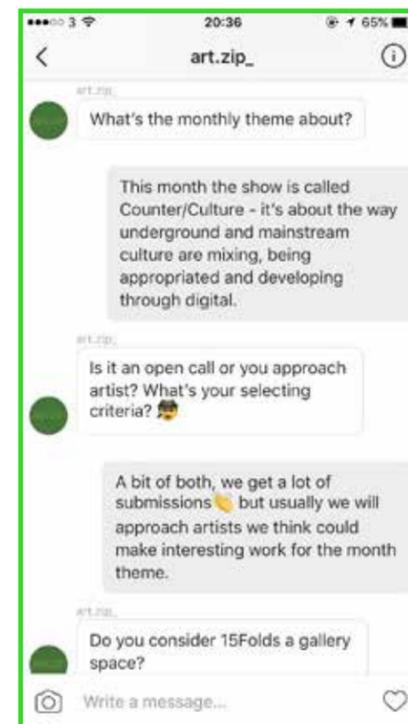
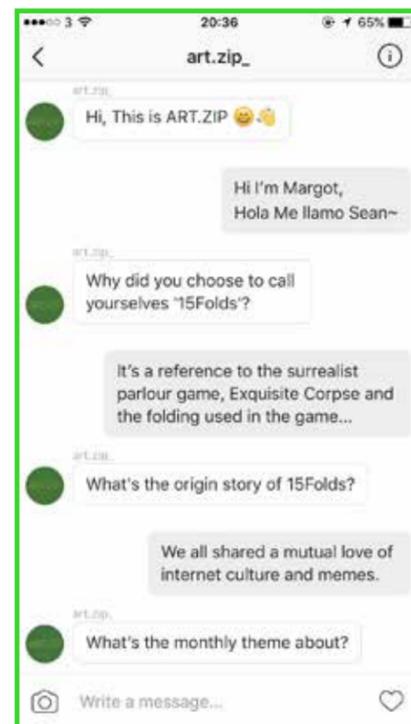
如今你們的網站正在維護中，會有什麼大動作嗎？

我們正在完善用戶體驗，希望帶給觀眾更好的藝術觀賞體驗。

接下來你們有什麼好玩的項目嗎？

我們將在哥本哈根的Trailerpark.io藝術節上分享“15Folds”的故事，這是我們期待已久的！

謝謝





# BEYOND NEW MEDIA ART

## 《超越新媒體藝術》

TEXT BY 撰文 x LI BOWEN 李博文



Like other books of similar titles - and the overwhelming abundance of publications as such in recent years is already a very telling fact - Domenico Quaranta attempts in the *Beyond New Media Art* to define *New Media Art* in a clear, honest and innovative fashion, against similar and related terms such as *Digital Art* (it “narrows the field to digital media”, and “shifts the focus unduly “low”, namely towards any kind of creative use of digital media”), *Media Art* (it “extends the reach to all media: press, radio, fax...and also computers, software, the web and video games,” and along with *New Media Art* it is “saved from these base associations by their “high” origins.”), *Electronic Art*, *Computer Art*, *Cyberart*, et cetera; and to place this notion next to the notion of Contemporary Art here, indeed to give birth to two separate, independent but correlated realms that struggle and negotiate with each other, one in the movement of becoming, or migrating into another. Interesting to the author is “the assertion

如同其他有著類似標題的著作一樣——而近年來此類著作的大量面世暗示了這一年輕藝術門類迫切需要準確定義的尷尬狀況——策展人、藝術評論家多明尼克·加蘭塔在《超越新媒體藝術》一書中嘗試以一種清晰、誠懇而新穎的方式定義新媒體藝術。他區分許多類似而相關的詞匯：“數字藝術”，（這詞匯“將討論領域局限在數字媒體中”，並將“關注點聚焦於過分低級的層面，即所有創造性地使用數字媒體的實踐”）；“媒體藝術”，（這種藝術“涵蓋了所有媒體門類：印刷品藝術、收音機藝術、傳真藝術...以及電腦藝術、軟件藝術、網絡藝術及電子遊戲藝術等，”也與新媒體藝術一樣，“因其“高貴”出身而不落於窠臼”）；以及“電子藝術”、“電腦藝術”、“虛擬藝術”等等。加蘭塔將新媒體藝術與當代藝術兩者相

that New Media Art and the culture of new media are an integral part of the story of new media, and that they can (or rather must) continue to exist as a sector, distinct from contemporary art in virtue of the fact that they genuinely do differ from it.”

This book was first written in Italian as the author’s thesis in 2008 and 2009, and later published in English only in 2013, with somehow understandably no substantial revisions but few updates and addition of appendixes as the author admits. Reviewing an old book, however, seems to be even stranger an idea. Before the publication of the book in its full-length, made available were a number of reviews of the abstract of the English version, and with hindsight the early history of the publication - including the reviews - is just amusing. The title of the book changed from the even more confusing *Media, New Media, Postmedia*; to the author of this review, the dichotomy of New Media World versus Contemporary Art World that was the ongoing, troubling “war” could be hardly found today (but of course one reads towards the end of the book “*The Postmedia Perspective*”,). For anyone who might be basically familiar with the general structure of art schools in China today, it is recognised that in the new media art program taught and learned is first and foremost how to make animations. More or less, it means, in the Chinese context, the revival of Chinese animation, and the competition with Japanese animes or Hollywood animals. But this is neither here or there, unless we, for reasons that are merely strategic, place provisionally this fact as an instance in relation to Quaranta’s idea of New Media Art as an independent world, as a thing that does not belong properly, or a priori, to the art world: “...above all we need to set aside the Duchampian concept of art as being something that happens in the art world.” It is not happening in the world of the contemporary art; it has “its own tradition, its institutions, its jargon, its idea of art...” Placed resolutely next to the contemporary art world is the world known as the New Media Art

Domenico Quaranta

## Beyond New Media Art



比較進行討論，以建立關於兩個分離、獨立的世界的敘事。在此敘事中，新媒體世界與當代藝術世界互相抗爭、協調，新媒體世界也在此過程中向當代藝術世界進行轉變或遷徙。對於作者來說，有趣的是這樣一種認知：“人們認為新媒體藝術及新媒體文化是新媒體敘事的組成部分，也能夠（或必須）作為這種組成部分繼續發展，與當代藝術區分開來，因為這藝術文化的確是與當代藝術不同的。”

本書的意大利語原版完成於2008至2009年間，後在2013年譯為英文版發行。儘管本書的觀察對象在幾年內發生了迅速的變化，作者並沒有在英文版中進行大量改動，而只是少量更新了著作主體並添加了一些附錄內容。而為一本內容相對過時的著作進行介紹似乎也是一件奇怪的事情。早在英文版全書發行之前加蘭塔便已發布《超越新媒體藝術》的摘要，而這簡短的摘要在當時引起了許多評論家的興趣，催生了許多前瞻性的書評。現在看來，包括這些評論在內的出版物早期歷史也是非常有趣的。著作題目從更為讓人困擾的《媒體，新媒體，後媒體》改成了《超越新媒體藝術》；而對於我來說，作者提出的新媒體世界—當代藝術世界對立狀況已不復存在（但當然，加蘭塔在著作最後一章“後媒體視野”中討論了這件事）。舉例來說，熟悉中國藝術學院結構的人們清楚：新媒體藝術專業常進行動畫制作課程，畢業的學生們也常以動畫為媒介進行藝術創作。而這在中國語境中意味著中國動畫創作的復興，與日本動畫或好萊塢動畫們的競爭。這一事實策略性地為新媒體

World, “a multidisciplinary, varied set of practices evolved into a niche and then established itself as an entirely autonomous “art world”; but the relationship between the two worlds is far from static, for between the two worlds are migrations, resistances and wars.

The author's history of New Media Art from the 60s to the 90s is very valuable and goes on for about thirty pages. Ambitious of course, as this lengthy narration is practically the mapping out of the territory of the World created a moment ago. The author concedes however, in order to focus on the New Media Art world's social history, this history overlooks the aesthetic and cultural aspects of it. Following this chapter is a point-to-point comparison of both worlds of the New Media Art and Contemporary Art, and, interestingly, the realm of the internet. The author by no means attempts to sustain the independence of the New Media Art World, but tries to examine its movement of migration into the Contemporary Art World. Overall, founded on a very interesting hypothesis of two different worlds, this book tackles the complicated problem of the New Media Art in a way that was refreshing and thought-provoking. The author did a good job in anticipating a postmedia (arriving at this term when reading I felt the spectral presence of transmedia or whatever similar terms they might come up); along with Regine Debatty who reviewed the abstract of the book back in 2011, I would still recommend it to anyone interested in the idea of New Media Art, at least for the author/curator's mentioning and evaluations of very great number of cases - exhibitions, events, books and articles et cetera - one has to complain a little bit, however, regarding the equally abundant but rather obscure cliches found in the book (“That said, one swallow doesn't make a summer. A single event does not necessarily indicate a trend.” An explanation of the cliché adds a curiously charming repetitive turn). The publication could be a solid starting point for anyone interested in knowing more and being involved in the making and undoing of the worlds. Though Quaranta's appropriation of Lev Manovich's Turing Land vs Duchamp Land seems problematic, as it opens the possibility of an abyss of countless worlds (whose interiority is rendered void, no less abyssal), it nevertheless provides me, somebody who considers himself to be today working on the periphery of the contemporary art world, with an alternative to the disillusion - that the monster with countless tentacles named contemporary art devours all, casually, without even a fight. The appendixes are also very amusing.

世界的獨立性提供了反例。對於加蘭塔來說，重要的是新媒體藝術世界並不是從來就是當代藝術世界的一部分：“最重要的是，我們需要放下那種杜尚式的理念，即所有藝術都是發生於藝術世界之中的。”新媒體藝術並不是發生於當代藝術世界之中的，新媒體有“自己的傳統、系統、專業術語、藝術理念...”被絕決地放在當代藝術世界之外的一個被稱作新媒體藝術的世界，“一個跨學科的、豐富的實踐體系，開辟了一片天地，進而成為了一個完全自主獨立的‘藝術世界’”；但這兩個世界的關係絕不是靜態的，而是充斥著交流、遷徙、抵抗以及戰爭。

作者也在此書中譜寫了20世紀60年代至90年代的新媒體藝術歷史。這洋洋灑灑三十多頁的歷史敘事是《超越新媒體藝術》一書中非常珍貴的內容。作者旨在通過這種方式畫出新媒體藝術世界的版圖，因此這也是非常有野心的一次歷史梳理實踐。然而，加蘭塔也承認，這一歷史梳理僅僅關注了新媒體藝術世界的社會性層面，而忽視了其美學及文化層面。在歷史敘述一章之後，作者逐條對比了新媒體藝術世界及當代藝術世界——有趣的是，此章中另有與互聯網領域的對比討論。加蘭塔也並沒有嘗試強硬地維護新媒體藝術世界的獨立性，而是細致地檢視了此世界向當代藝術世界不斷進行的遷徙運動。總的來說，建立在一個有趣的雙世界假設之上的《超越新媒體藝術》以一種新穎的、激發人思考的方式討論了新媒體藝術這一艱難主題。加蘭塔也在書中為“後媒體”時代的到來做了很好的前瞻性思考（然而在讀到此處時，我不禁想象“超媒體”或別的什麼新奇詞匯的誕生）；就像蕾金·德巴蒂在2011年所做的一樣，我也會向所有對新媒體藝術這一概念感興趣的人推薦此書。書中有著豐富而深入的事例討論——討論緊密圍繞大量展覽、活動、著作以及文章進行。然而我也想要輕微地抱怨，同樣頻繁出現的是大量有著書呆子氣的成語及俗語（“儘管如此，一只燕子出現了，並不意味著夏天就來了。一次單一的事件並不能成為一個潮流的指標。”作者可能怕人們不懂這些迂腐的俗語，還必須要在後面加上解釋）。如果你對於諸多世界的生成與消失感興趣的話，這本書可以提供一個很好的思考出發點。加蘭塔的理論所依賴的、由列夫·馬諾維奇提出的圖靈世界與杜尚世界的對立的確是有問題的，因為這開啟了這樣一個深淵：無盡數量世界的分裂（而這些世界的內部很可能是虛空的，而不是充盈的），但這本書為我這樣一個自視在當代藝術世界邊緣工作的人提供了有趣的觀點，將我從這樣的一個幻覺拉出：那個被叫做“當代藝術世界”的怪獸輕易地吞噬下所有的事物。《超越新媒體藝術》的附錄也非常有趣。



# GLITCH

## 失靈

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*Glitch* is a slang term. The earliest usage of the term was in the 1960s among astronauts to describe a technical hitch. The term signaled an unexpected malfunction. Astronaut John Glenn first used the term in 1962 in the book, *Into Orbit*, on the first human spaceflight program of the United States. For Glenn, a glitch represented a spike, surge or sudden change in voltage experienced in an electrical current. A surge usually occurred when a circuit suddenly underwent a new strain. In a technical context, the word was used in alternating terrains: at times, it was mobilised to describe a surge in electrical current; in other instances, it was deployed to describe a 'spurious' electric signal.

To experience a glitch in the 1960s was to expose oneself to an unexpected, if not annoying interruption within an operating system. A glitch was understood as an obstruction of sorts. The term was defined at the time as a current's 'spurious' straying from the source. The use of 'spurious' to describe an electrical current seems contradictory. The meaning of 'spurious' oscillates between the fraudulent and the deceptive. How can an electrical current be either? Later in the 1960s, the word glitch was repurposed as concept — brought back to earth from the lofty heights of astronauts — to describe the phenomena of low-frequency interference within a television's picture. A glitch was experienced by most as an encounter (now obsolete) where a narrow bar

Glitch (脈衝波干擾) 是一個俚語詞，最早出現於1960年代，被宇航員們用來描述技術故障。這一術語被用來指代意外故障。宇航員約翰·格倫首次在1962年出版的《進入軌道》這一關於美國第一次載人航空項目的書中使用了該術語。對於格倫來說，Glitch代表一種在電流中產生的尖刺、洶湧或驟然的電壓變化。這種突然的湧動通常在電路經受新應變時產生。在和科技有關的語境中，這一詞彙被用來描述領域的交替：有時它被調用來描述電流出現的驟變；在其他情況下，它還被用來描述「虛假」的電子信號。

在1960年代，經歷過Glitch就等於把自己暴露在一個操作系統的意外（或麻煩的）干擾中。Glitch被某種程度上理解為一種阻礙。該術語在當時被定義為電路中能源的「虛假」噴發。使用「虛假」來描述電路似乎是矛盾的。「虛假」介乎欺騙與迷惑之間。一股電流怎麼能被如此形容呢？在1960年代後期，Glitch被改造為一種概念——從宇航員的天馬行空被帶回到現實的地球上——用來描述一種電視圖像出現的低頻干擾現象。在Glitch被大多數人認為是一種偶遇（現在已被廢棄），即窄帶電流垂直地滑過電視屏幕。

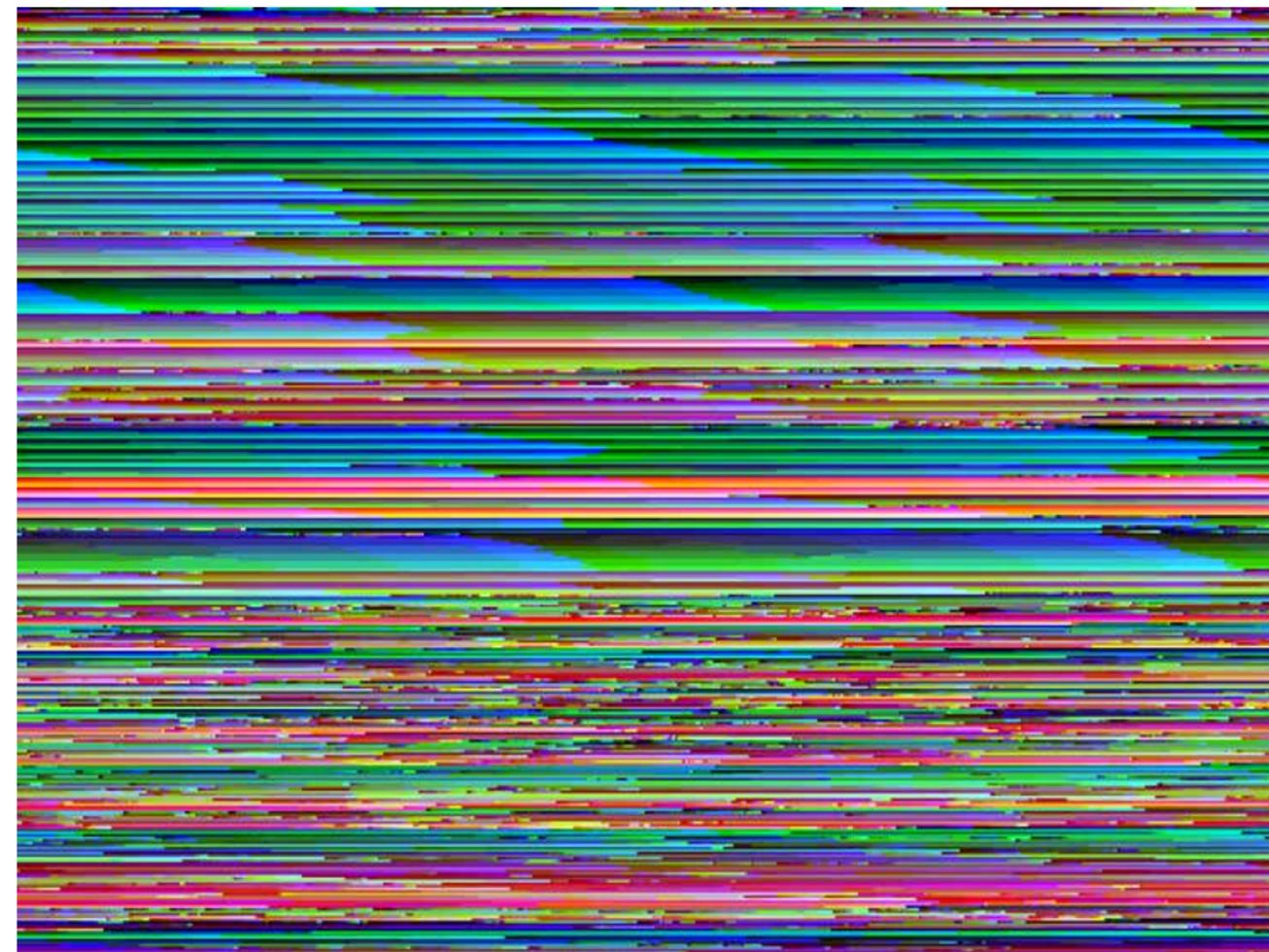
of electrical current moved vertically across a television's screen.

In an art historical context, one of the first uses of the term came from the photographer Robert Cumming. In the 1970s, the artist had described his project as premised on a type of 'perceptual glitch'. In 1973, Cumming produced a curious photographic series: *Ansel Adams Raisin Bread* (1973), where the artist re-staged an anecdote, that he had heard second-hand, about Ansel Adams's commercial work for a local bakery in the Bay Area. According to one story, Adams was commissioned to compose, in his words, a 'compelling photograph' of raisin bread — "bread," to cite one historian, "such as could not be found in nature." Dissatisfied with the way in which the actual raisin bread looked and photographed, Adams replaced the real raisin bread with smooth-textured white bread. On the bread's surface, dried raisins were added with tweezers and the white bread was stained with a brown lacquer.

Cumming's restaged scene depicts a before-and-after sequence. On the left, a collection of food-stuffs find themselves scattered across a low standing table: a box of raisins, a bowl of large raisins in the foreground, a bowl of small raisins in the background, a loaf of white bread, tweezers, and two slices of white bread placed against a group of tropical palms and a brick floor. On the right,

在藝術史語境中，攝影家羅伯特·卡明是最早的使用者之一。在1970年代，這位藝術家認為其藝術項目預先提出了一種“感性Glitch”。1973年，卡明出品了一組稀奇的照片系列：《安塞爾·亞當斯·葡萄乾麵包》，藝術家重新佈置了一個軼聞，他聽人傳言說安塞爾·亞當斯在灣區為當地的麵包店創作了一組商業廣告作品。根據一種說法，亞當斯接受委託創作一幅“讓人垂涎的葡萄乾麵包照片”，引用一位史家的說法，這個“麵包”是“無法在大自然中找到的”。由於對葡萄乾麵包實際的和照片中的樣子不滿意，亞當斯用質地光滑的白麵包把葡萄乾麵包替換掉了。他用鑷子把葡萄乾嵌在麵包的表面，而且還用棕色油漆為白麵包著色。

卡明重塑的場景照展現了當時的製作過程。在左邊，一堆食材被散亂地分布在一張矮桌上：一盒葡萄乾，前景是一碗大葡萄乾，後面是一碗小葡萄乾，一條白麵包，鑷子，兩片白麵包，背景是一排熱帶棕櫚樹和磚地。在右邊，同樣的場景：一盒葡萄乾，一碗大葡萄乾（數量稍有減少），一碗小葡萄乾（同樣有所減少），一條白麵包，鑷子，畫面中間是兩片白麵包，只是現在麵包表面添加了20



the same scene: a box of raisins, a bowl of large raisins (in reduced scale) , a bowl of small raisins (again, slightly reduced), a loaf of white bread, tweezers, and two slices of white bread in the middle of the photograph, now with twenty odd raisins placed on the surface of the bread. For a four-page essay published in *Artforum* in 1981, critic Charles Hagan interpreted Cumming's strategy as a method working at the extremes of meaning. Cumming's 'glitch,' in Hagan's words, was akin to a willful child testing a sore tooth with their tongue. Cumming folded systems of comprehension back on themselves to contradict apparently distinct categories.

Today, the concept of a glitch has gained added currency when speaking to the fluid boundaries of contemporary art and technology. In the present, the concept transits in the terrain of digital art and post-internet art. A glitch is neither radical nor revolutionary, most often it is just an annoying occurrence. For some, the concept is a clumsy term, merely interpreted as a passing fad for electronic music. For others, the term represents a 'floating signifier,' burdened with an overflow of meaning. Even artist Amalia Ulman, who is known for her four month long Instagram performance, *Excellences & Perfections* (2014), which plays with the glitches in social media where real and fictional identities contaminate one another. In the contemporary moment, a glitch appears not as a condition to be experienced per se, but rather as a structuring principle.

In contemporary criticism, a glitch can refer to an array of phenomena: interruptions, malfunctions, hesitations, blockages, occlusions, accidents, and similar phenomena, all occurring at the level of the image, sound, or system. For others, the term has a distinctly materialist condition: all that debris, residue, scrap, junk, clutter and other odds and ends that populate the edges of images, sounds or systems. The concept appears not restricted to purely digital formats, but incorporates encounters between analog and digital, analog and analog, and digital and digital formats.

In the dubiously indistinct terrain of contemporary art, where concepts are switched from one outlet to another, a series of questions confront us on the nature of a glitch in the present: What do we talk about when we talk about a glitch? What are a glitch's conditions? What is its pre-history? Where is the term glitch going?

"There is a glitch in the matrix," Carrie-Anne Moss declares to Keanu Reeves in the 1999 film *The Matrix*. In film, a glitch is read as an experience of déjà vu: the encounter of a stray black cat moving through a corridor as if on loop. Paolo Virno argues that when déjà vu occurs the perception of the present collapses and is confused with a memory. For Virno, déjà vu arises precisely when a past-form is figured in the present and is exchanged for a past-content that repeats. "We believe that we have experienced (or seen, heard, done, etc.) something that is, in fact, happening for the first time at the very moment." In the Matrix, a glitch is the uncanny cipher of repetition; it signals a sudden transformation occurring in a system.

Although the digital image is commonly encountered through its jewel-like



顆奇怪的葡萄乾。在1981年的《藝術論壇》上，批評家查爾斯·黑根發表了長達4頁的文章，他把卡明的策略解讀為一種致力於推敲意義極限的方法。卡明的“Glitch”，用黑根的話來說就類似於一個任性的孩子用舌頭來檢驗一顆疼痛的牙齒。卡明把理解體系向後折疊，來反駁明顯不同的類別。

今天，Glitch的概念在界限日漸模糊的當代藝術和科技領域中流通開來。在當下，這一概念已被轉移至數字藝術和後網絡藝術領域中。Glitch既不激進也不具有革命性，大多情況下它只是一種煩人的發生。對於某些人來說，這一概念只是一個拙劣的術語，只是被解讀為一種過氣的電子樂流行風潮。對於另一些人來說，這一術語代表著一種“飄忽不定的能指”，承載了過多的意義。甚至是以長達四個月的Instagram表演《卓越與完美》(2014)而出名的藝術家阿瑪利亞·烏爾曼也在現實與虛擬空間互相染指的社交媒體中玩味Glitch。在當代，Glitch的出現不是一種被體驗的狀態，反而是一種結構性原則。

precision, this same image is beset by errors, malfunctions, and other interruptions. In one poignant conception, Hito Steyerl claims that the contemporary image is like the clone of Leon Trotsky walking around with an ice pick in his head. In this undead accumulation of matter, the contemporary image appears wrenched open and bleeding. The glitch is the effect of this icepick. "Images are violated," Steyerl writes, "ripped apart, subjected to interrogation and probing. They are stolen, cropped, edited and re-appropriated. They are bought, sold, leased. Manipulated and adulterated. Reviled and revered." To work with images in the present is to take part in this wrenching of image and object. In the realm of contemporary poetry and poetics, Nathan Jones labels this exchange as a type of 'glitch poetics.' "Our experience of media," Jones writes, "is precisely — and perhaps uniquely — the experience of their failure."

This aspect of media dissonance is a recurring thematic of an art that incorporates a glitch. In the fall of 2015, Rachel Rose showed two films in London's Serpentine Gallery: *A Minute Ago* (2014) and *Palisades, Palisades* (2014). In *A Minute Ago*, Rose's camera meanders through Phillip Johnson's glass house in New Canaan Connecticut. Drifting from

在當代批評中，Glitch還可以指一系列的現象：干擾、故障、猶豫、阻塞、閉塞、意外，以及類似的發生在圖像、聲音或系統中的各種現象。對於另一些人來說，這一術語帶有明顯的唯物主義色彩：所有的殘碎、殘留、殘餘、垃圾的各種零星都盤踞於圖像、聲音或系統的邊緣。這一概念還不局限用於數碼格式的作品，還包括了模擬和數碼、模擬和模擬、數碼和數碼格式之間的各種發生。

在難以明確界定的當代藝術領域，概念一個接一個地出現，於是我們正面臨一系列關於Glitch本質的問題：我們在談論Glitch的時候都在談論什麼呢？Glitch的狀況是什麼？它的史前史是什麼？Glitch這個術語何去何從？

在1999年的電影《駭客帝國》裡，凱莉-安·摩絲對基努·李維斯說：“在數碼矩陣中有一個Glitch”。在電影裡，Glitch指的是一種幻覺記憶（既視感）：就如遇見一隻黑色的流浪貓在走廊裡走來走去，彷彿是在一直循環。哲學家保羅·維爾諾說，當這種幻覺記憶出現時，對當下的感知就會崩塌，而且會與記憶發生混淆。維爾諾認為，幻覺記憶恰恰出現在過去的某種形式在當下成型並且與一段重復的過去相互交換的時候。“我們認為我們經歷了（或看到、



the transparent-glass-exterior to the transparent-glass-interior, Johnson emerges on camera as if like an apparition. His body assumes the form of a pixelated-ghost. The camerawork is slick and seamless, yet Johnson’s body is less so. As a collection of pixels, Johnson’s body dissolves as quickly as he appears. Casting a sweeping glance over the modernist interior, the camera comes across the centerpiece of the Johnson House: Nicolas Poussin’s *The Funeral of Phocion* (1648).

Poussin’s painting is a painting of expulsion: the removal of the ‘disgraced’ body of the Athenian general, Phocion, from the city center. The two men who are burdened with this task appear duty-bound: they look forlorn and cast their glance downwards to the ungrateful road ahead. Soon Phocion will be turned to ash. This picture is not melancholic: shepherds tend their sheep and conversations are had along the water’s edge. Only a man on horseback rides in haste at the picture’s right-hand margin. For a painting of death and exile, the scene appears overwhelmingly warm

聽到、做過等) 某些實際上在那刻初次出現的事情。”在《駭客帝國》中，Glitch是一個神秘的重復解碼；它預示了在系統中的一種突變。

儘管數碼圖片的成像像珠寶一樣精準，但是看起來一樣的圖像也會被錯誤、故障和其他干擾所包圍。其中一個尖銳的構想來自希托·史泰耶爾，她說，當代圖像就像腦袋上扎了碎冰錐的列夫·托洛茨基的克隆人在到處遊蕩。在這一不死之身上，當代圖像備受折磨、鮮血淋漓。Glitch產生的就是這碎冰錐的作用。“圖像被破壞了”，史泰耶爾寫道，“圖像被撕碎，遭受拷問和探查。它們被盜用、被裁剪、被編輯、被再次盜用。它們被買賣和租賃。它們被操縱、被摻假、被斥責、被敬畏。”在當下使用圖片就勢必會參與這場圖像和客體的扭曲。在當代詩歌和詩論領域，內森·瓊斯把這種交換標注為一種“Glitch詩論”。“我們的媒體體驗”，瓊斯寫道：“準確地說——也許也很獨特——是一種是媒體失敗的體驗。”

and cool, rather than cold and sepulchral. As her camera studies the painting’s surface, Rose cuts to a deer convulsing in an open field. The deer appears stuck in this interminable hell. Subsequently, the camera cuts to a freak hail-storm in the Ukraine. The scene is captured by jittery movements from a cellphone. As chunks of ice fall from the sky, beachgoers scatter this way and that and find shelter under inhospitably small umbrellas. A single voice speaks earnestly in emojis: “If we die — know that I love you ^\_^”. In Rose’s case, the image is porous. Just as the Johnson’s ‘Glass House’ collapses the distance between interior and exterior, the world depicted in Poussin comes to speak to an unexpected hailstorm in the Ukraine.

Where is the glitch in Rose’s work? In a sense, the glitch seems to perforate the entire system.

這種媒體不和諧是Glitch藝術作品裡反覆出現的主題。在2015年秋天，瑞秋·諾斯在倫敦的蛇形畫廊展映了兩部電影：《一分鐘前》(2014)和《帕利塞茲，帕利塞茲》(2014)。在《一分鐘前》里，諾斯的鏡頭緩緩移過位於康乃迪克州新迦南的菲利普·約翰遜的玻璃房。從透明玻璃的內部到外部漂移，約翰遜如同幽靈一般地出現在鏡頭前。他的肢體以像素化的鬼魂形式呈現。攝影技法平滑而無痕，即便如此約翰遜的肢體表現卻並非那樣。作為一堆像素，約翰遜的肢體快速消散就如他快速顯現一樣。用掃視形式錄制完現代的建築內部後，鏡頭移到了約翰遜別墅的中心擺設：普桑的《福基翁的葬禮》(1648)。

普桑的繪畫是一幅以驅逐為主題的畫作：把“蒙羞的”雅典將軍福基翁的遺體從市中心移走。兩名承擔這一工作的男子顯得認真負責：他們看上去很沮喪，低頭看著那條絕情的道路。很快福基翁就會被燒成灰燼。這幅畫作並不憂鬱：牧羊人照看著他們的羊群在河畔聊天。唯有一名騎馬的男子在畫面的右側急馳。對於一幅關於死亡和流放的畫作，其場景卻顯得極為溫和冷靜，而不是陰森冷酷。當她的鏡頭給這幅畫特寫時，諾斯把畫面切換到一頭鹿在曠野中抽搐的場景。這頭鹿就像是被無盡的地獄所困一樣。接著鏡頭又切換到了烏克蘭的一場恐怖的冰雹。一個嚴肅的帶有表情符號的聲音說道：“如果我們要死——要知道我是愛你的^\_^。”在諾斯的個案中，圖像是千瘡百孔的。就如同約翰遜的別墅把建築的內部和外部瓦解了那樣，普桑筆下的世界則述說了烏克蘭那場意外的冰雹。

在諾斯的作品中Glitch在哪裡呢？從某種意義上說，Glitch似乎貫穿了整體。

# V&A IN CHINA

## INTERVIEW WITH TIM REEVE

# 維多利亞與阿爾伯特 博物館在中國

## 專訪蒂姆·里夫

INTERVIEWED AND TEXT BY 採訪及撰文 x LI BOWEN 李博文

China Merchants Shekou Holdings (CMSK), in association with founding partner the Victoria and Albert Museum (V&A), has announced the brand—DESIGN SOCIETY—a new cultural hub that will be located in the Shekou Sea World Culture and Arts Center. DESIGN SOCIETY will comprise a design museum, within which the V&A Gallery will be located, a theatre, a multi-purpose hall, Shenzhen Guanfu Museum, and a learning and public event programme.

Tim Reeve, Deputy Director and Chief Operating Officer of the V&A, spoke to ART.ZIP about the collaboration.

中國招商蛇口與英國國立維多利亞與阿爾伯特博物館共同創辦了全新的文化中心「設計互聯」，將座落於2017年建成的蛇口海上世界文化藝術中心。「設計互聯」文化中心將由設計博物館、劇院、多功能展廳、深圳觀復博物館以及學習與公共項目部組成，而即將落成的設計博物館內亦會成立特別的V&A展廳。

V&A的副館長及首席運營官蒂姆·里夫為我們講述了更多的合作細節。



Design Society rendering. © Maki and Associates

**ART.ZIP: How would you describe your relationship between the V&A museum and the Sea World Arts and Culture Centre?**

TR: It feels to me like a real partnership, of course, there is a contractual and formal basis to it, but it feels over the last four years that we have grown up with our colleagues at China Merchants Group (CMG) and spent a lot of time getting to know each other both in London and there. It feels like a genuine collaboration.

**ART.ZIP: From the press release it seems that the V&A is on the giving side and Shenzhen is on the receiving side, is that a fair way to put it?**

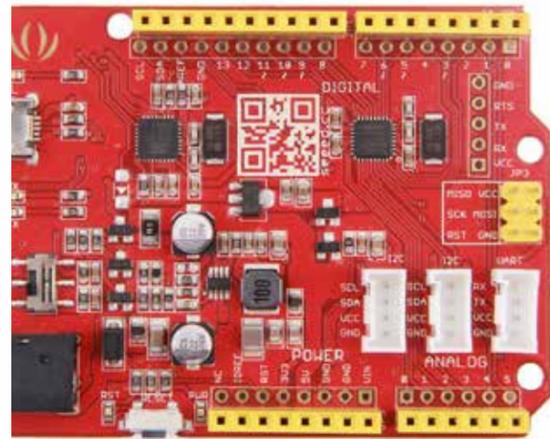
TR: I wouldn't describe it that way. Certainly, we were invited to become involved, as we have a certain amount of knowledge and experience of museums, of collecting and of presenting collections to the public, and obviously we are a design museum, but it feels like much more of an equal relationship. I feel like we are learning as an institution, we are learning from China Merchants as much as they are learning from us. One of the exciting things of being involved in this collaboration is that it is not a traditional museum-to-museum collaboration. It is a different business culture, and I think we are

**ART.ZIP: 在您看來，V&A與「設計互聯」的合作關係是什麼樣的呢？**

TR: 我想這是一種真正的合作夥伴關係，當然，這種合作關係是有著協議性及形式性的基礎的。近四年來我們與招商局和招商蛇口的夥伴們共同成長，在兩地機構合作的過程中增進了對彼此的了解。我認為這是一個誠摯的合作過程。

**ART.ZIP: 從目前發布的消息來看，似乎V&A偏重給予，而「設計互聯」以及海上世界文化藝術中心偏重於全盤接受。這種印象是正確的嗎？**

TR: 我不這樣看待我們的合作關係。當然，V&A作為專業的設計博物館被邀請參與到項目中來，因為我們在收藏以及公共展覽方面有著豐富的經驗以及專業知識。但是我們與「設計互聯」的合作關係是平等的，在這次合作的過程中我們互相學習。這個項目讓人興奮的地方在於，這並不是一次傳統的館際合作。這次合作有著一種不同的商業文化，而我認為我們從中學到了許多積極的內容。有關博物館學或博物館、展館運營理念的方面，V&A是內容提供方或開發方，同時也有共同合作的部分。我們在過去四年來投入了許多時間來了解當地人群、當地設計環境等，因為這對於打造成功的V&A展館是十分必要的。我們希望這個V&A展館能夠與當



learning from that in a very positive way. When you talk about museology and get down to museum and gallery concepts, we are the provider or the developer of content, but we are doing that also in collaboration. We have spent a great deal of time over the past four years getting to know the local community and the local design community because that is how we will put together a really great V&A gallery. We want it to respond to something that is already here, rather than something that simply lands from London in Shenzhen, so I don't think it is giving and receiving, it feels like a much more two-way process to me.

#### **ART.ZIP: What do you mean by a traditional museum-to-museum collaboration?**

TR: Typically this is loaning work from one to another, between two very established museums. Most of those relationships are very well honed, lots of give and take, and it's part of global museum culture that you give a loan if you can, you don't say no unless you really have to. This is different because the museum doesn't yet exist, it is still an idea.

#### **ART.ZIP: For the V&A museum this is the first of this kind, a new intimate museum collaboration. Correct?**

TR: I think that it is the very first one of this kind and the relationship between CMG and the state is slightly different to what it might be in the UK, but it feels like a public sector cultural institution in the UK doing business with a Chinese commercial company. That is very interesting for us, because increasingly museums in the UK and in Europe have to run themselves in a more business-like way. The culture, or the long term plan, is not so dissimilar between a museum and a business. Obviously, working museums are not always known

地文化產生互動，而不是簡單地從倫敦向深圳輸出或搬運什麼內容。所以，我不認為這是單向的給予和接受過程，我們的合作是雙向的。

#### **ART.ZIP: 您剛才提到了傳統的館際合作，那是怎樣的一種合作呢？**

TR: 一般來說主要是兩家非常成熟的博物館為了展覽互相借調藏品的合作關係。此種關係大多都是反復協商的結果，博物館之間頻繁地交換資源，這也是全球博物館文化的重要一環。一般來說，除非逼不得已，你一定不會對其他博物館的借展要求說“不”。但這次V&A與「設計互聯」的合作則不一樣，我們共同合作打造的是一个新型文化綜合機構的平台與品牌。

#### **ART.ZIP: 所以這是V&A第一次進行如此深度的館際合作？**

TR: 我想是的，這是V&A第一次與招商蛇口及政府進行此類合作，而這種合作方式肯定與英國常見的合作方式不同。這次合作看起來像是一個英國公共文化部門與一家中國商業公司在進行合作。這是非常有趣的事情，因為越來越多的英國及歐洲博物館機構需要以一種更為商業的方式進行管理及運營。博物館運營在商業文化基礎及長期規劃上其實與企業經營並沒有太大區別。顯然地，博物館機構並不是以其運作速度著稱的，因此與一家商業機構合作是一種有益的實踐。此次合作吸引我們的另一個重要原因是：合作時長是相對短暫的，計劃中第一階段的合作時間僅為五年。因此，我們需要在短暫的合作時間內進行密集的合作，並希望合作雙方都能夠有所得益。這與所謂的古根海姆模式不同，採取這種模式的英美博物館在合作時會建立新的、長期運營的實體博物館，並選擇彰顯自己的文化品牌。而我們選擇的合作方式則不一樣，因為這是動態的，我們有可能會延長合作時間，但就算我們不選擇延長合作關係，這也將是一次短暫而高質的合作過程。我想，這種安排也為合作雙方減少了風險。你可以在很短的時間內帶來影響，

to be the fastest moving of institutions, so working with a business that is more fleet of foot is a nice exercise to be involved in. The other thing that is distinctive, is that it is a relatively short collaboration, initially of five years. It will be intensive and hopefully both sides will get a great deal out of it in a short period of time. It is distinct from the Guggenheim model, where the collaboration is defined in bricks and mortar with a new museum being constructed and branded by a well-known American or UK institution. We like the fact that this is quite dynamic, it might extend, but if it doesn't, it is a very short sharp collaboration. I think there is less risk involved for both sides but at the same time, you can get an impact much more quickly, you aren't waiting for the museum to open its doors in five years' time. The process leading up to the museum opening is almost as important as what happens after the doors open to the public. It is a pilot for us, a trial for us, so far it has been a great experience and we look forward to seeing how the next couple of years go.

#### **ART.ZIP: Is it possible that after five years, both parties will choose to continue?**

TR: Yes I think it is perfectly possible, if we feel there is more to do, if there are new opportunities to explore, we are definitely open to that. But if everything we set out to achieve, and everything China Merchants set out to achieve, has been achieved, then that is okay too.

#### **ART.ZIP: What took so long to come up with this sort of collaboration?**

TR: That is an interesting question, I don't know, I think museums historically, maybe museum directors, maybe museum culture, have been about big concrete structures and collections. They have defined overseas activity in quite a traditional and quite a binary way. I think that the way that museums are funded and how they have to be more competitive, more responsive, and are having to be more business-like has almost forced, or has provided, the conditions for this sort of collaboration. It seems like much more of a fluid model to me, it seems much more appropriate to me. At the moment you either invest in a loan or exhibition that goes from X museum to Y museum, or you invest for a hundred years, but nothing in between. The great thing for us is that you are putting down roots to an extent, but it is time limited and I think it is a nice counterpoint between the two.

而不是白白等著博物館在五年後正式建成。而博物館建成前進行的工作幾乎和正式開館後的工作同樣重要。這次合作對於我們來說是一次試驗。目前為止，這是一次了不起的經驗，我們也非常期待接下來幾年內的發展。

#### **ART.ZIP: 五年後合作雙方選擇繼續合作的機會大嗎？**

TR: 我覺得這是非常可能的事情。如果我們覺得仍然有可合作的計劃，有可發掘的新機遇，我們一定會對繼續合作保持開放態度。但如果屆時我們完成了任務，招商蛇口完成了他們的任務，那也是不錯。

#### **ART.ZIP: 為什麼V&A會現在才開始此類國際範圍的緊密館際合作？**

TR: 這是一個非常有趣的問題，我並不太清楚其中的緣由，但我想，從過往的歷史來看，博物館館長或博物館文化一直傾向於關注大型實體結構及大型收藏等方面。這些博物館館長以相對傳統、二元論的方式來定義在海外進行的計劃，而我認為，博物館資金來源結構的轉變、愈加激烈的競爭環境、對公眾日益增長的的關注及更加商業化的運作模式迫使博物館必須進行這種合作，或者說，這些轉變為這樣的合作提供了機會。在我看來，這催生了一種流動性更強的運作模式，這是非常適合博物館的。今天，你要麼為從X博物館向Y博物館借出的一件藏品進行投資，要麼為百年基業進行投資，在這兩者之間沒有折中的選擇。而我們目前的合作則是在一個限定時間內為未來打下基礎，我覺得這是兩個極端之間另一個有意義的解決方案。

#### **ART.ZIP: 包括泰特美術館，紐約現代藝術博物館及蓬皮杜中心在內的許多博物館機構都在尋求來自中國的資金支持。這看起來似乎是一件時髦的事，而V&A也在這一段時間進行著類似的活動。**

TR: 對於我們來說，這並不是一件時髦的事，自V&A建成以來我們就與中國有著深遠的聯繫。我認為我們現在有著更大的機遇，而能夠讓這種合作開花結果的條件也更加豐滿，但我們的確從V&A博物館建成的第一天開始便與中國進行合作。博物館最早的一批收藏中就有來自中國的藏品，我們也是世界範圍內最早收藏中國藝術設計作品的博物館之一，這並不是隨意進行的收藏活動，我們精挑細選來自中國的藏品，我們也和中國的一些重要博物館保持著幾十年的友好關係。我們不是在趕時髦，因為兩國的各種條件足夠成熟，才足以催生這樣的合作計劃。我想，對於任何博物館來說，不選擇抓住這個機會嘗試向全中國十三億公眾展示自己的理念及藏品一定是一件古怪的事。每一個博物館都想要接觸公眾、與公眾溝通，而我們的宗旨與其他博物館並無不同：將我們的收藏盡可能展現更多的公眾面前。這是將我們帶到深圳的原動力——我們能夠與中國觀眾進行交流，並與他們分享我們的理念。

**ART.ZIP: Other museums like the Tate, MoMA or Centre Pompidou, are seemingly taking in a great deal of Chinese money. It seems that this sort of collaboration has become rather trendy in recent years and it seems what the V&A is doing is very timely.**

TR: For us is not a fad or a trend, our relationship goes back to the very beginning of the V&A. I think the opportunity is greater now, the conditions are there for these sorts of collaborations to bear fruit, but we have been working in China since day one of the V&A's life. Some of earliest collections are from China, we were the first museum to collect in China, this wasn't random but instead a process of very well considered collecting, and we have had relationships with major Chinese museums for decades. It is less a fad or a trend for us, but I think the conditions are there in both countries for this kind of collaboration to come about. For any museum, I think it would be strange to not take advantage of any opportunity to put your ideas and your collections in front of 1.3billion people. Every museum is about access, the people and the public. Our mission is no different from most other museums, to take our collections to as many people as we can. That is the main driver for us being here, it is a new audience for us to talk to and share our ideas with.

**ART.ZIP: Are the details of the upcoming touring exhibitions confirmed yet?**

TR: They are still under discussion, so we are not able to confirm yet. It won't be too long until we can announce them but they will be great, whatever we end up doing will be great. Our touring exhibitions and exhibitions at South Kensington are some of the greatest in the world. I think you will be very pleased with what we send.

**ART.ZIP: What sort of touring are we talking about here, touring between the two museums or other museums as well?**

TR: That is another discussion in due course, but we have a very big touring program, we take exhibitions from South Kensington around the world, typically going to a dozen venues each year. At the moment we have David Bowie exhibition on tour, in its third or fourth year. Lots of exhibitions are travelling around the world, but who knows, in due course, an exhibition generated here in the Shekou design museum coming to the V&A in five or ten years' time is not out of the question, some of the objects from the Shenzhen Biennale will come to the V&A as part of the London Design Festival this year.

**ART.ZIP: 初步宣布的巡回展覽是否已有可以公布的細節？**

TR: 我們仍然在就許多細節進行討論，所以我們尚不能給出確切回應。我們很快就能給出完整的展覽方案，這些展覽一定具備很高水準，事實上V&A博物館制作的許多巡回展覽都是世界上最頂級的展覽。我相信你會滿意我們將要呈現的展覽。

**ART.ZIP: 你們目前在考慮何種類型的巡回展覽？倫敦深圳兩地的巡回展覽，抑或是在世界範圍內多站巡回的展覽？**

TR: 這也仍然在討論之中，但V&A有一系列非常龐大的巡回展覽項目，我們將倫敦南肯辛頓V&A博物館的展覽帶至全世界進行巡回展覽，一般每年會巡回至十幾個博物館。V&A的大衛·鮑伊展覽目前正在世界範圍內進行巡回展覽。但是誰知道呢，在未來五至十年內，在蛇口舉辦的展覽也很有可能來到倫敦V&A進行巡回展覽。今年在深港城市/建築雙城雙年展中我們策劃的「無名的設計行為」中的某些展品就被帶到倫敦設計節展出。

**ART.ZIP: 對於這樣大規模的合作來說，數字化形式一定有著不可取代的地位。V&A公共開放的數字化文獻庫廣受好評，那麼位於深圳的展館是否也會大量地依賴數字科技進行優化？**

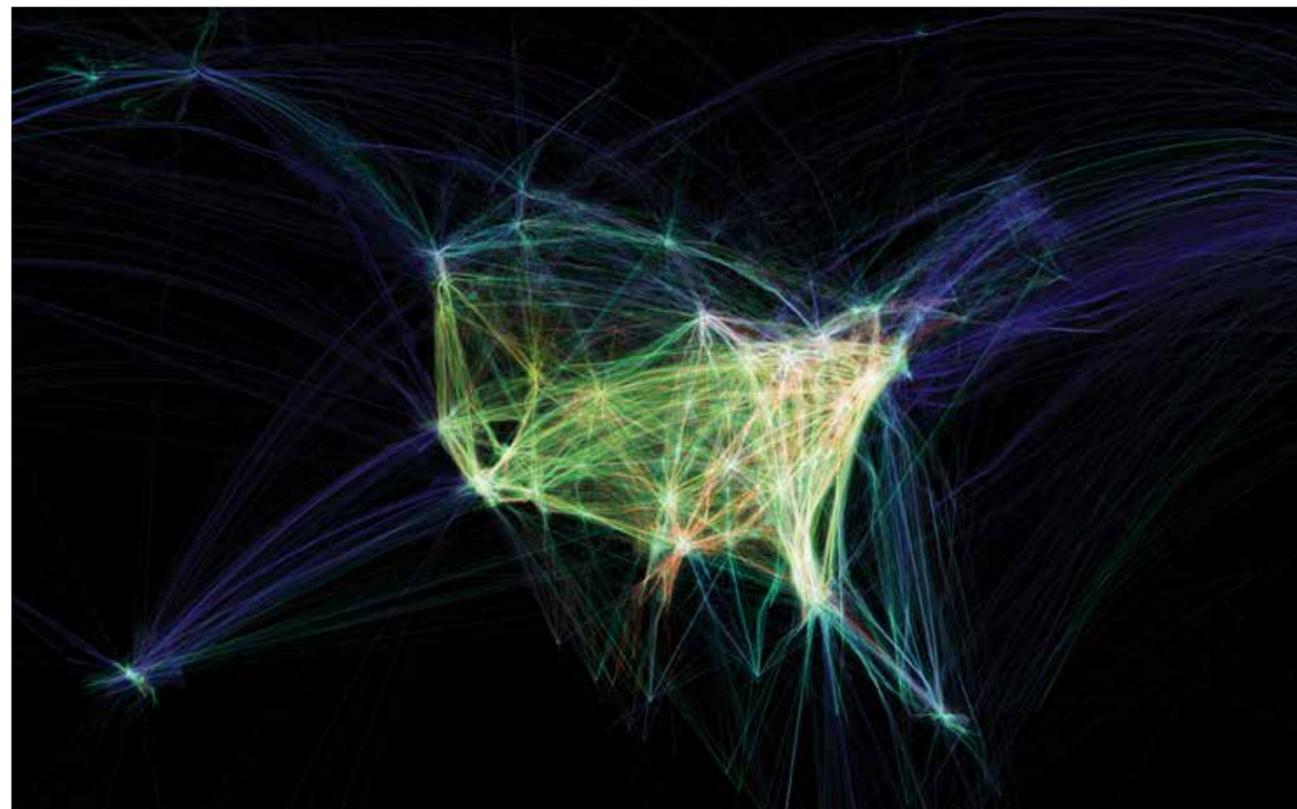
TR: 與這個實體展館同步發展的就是這個展館的數字化形式以及我們通過這種數字化形式進行的公眾溝通工作。我不清楚這數字化過程的細節，但是這肯定是很重要的一環，我們不希望這展館僅僅只是一個來了之後才能與之進行互動的地方，我們希望這也是一個能夠在虛擬領域獲得成功的項目。

**ART.ZIP: 現有的V&A數字文獻庫是否已有中文版本？**

TR: 我們的網站有中文版本，但是目前我們的網上藏品文獻庫並沒有。我想建立中文版本會是個不錯的主意，儘管從形式上來說，這次合作計劃可能只會持續五年時間。我們希望可以繼續發展與中國的聯繫，並視此為一種溝通平台，這平台將呈現許多數字化產品。

**ART.ZIP: 您是如何看待深圳或中國設計的？**

TR: 對我來說，本地設計往往是對於各個感官的直接衝擊。作為一名外來者，我感受到的中國設計總是色彩豐富的，激烈而充滿動感的，而我想這就是許多歐洲公眾喜愛中國設計的原因。然而許多歐洲公眾對於中國設計的認知仍然只停留在iPhone手機殼設計產品的階段上。儘管這很棒，但中國設計遠不止於此。我認為西方人迷醉於中國在創意方面的快速發展。對於V&A博物館來說，這事實上反映了博物館初創時期某種振奮人心的狀況。在那時，英國也在進行製造業向設計工業的轉變，我們曾落後於世界的設計發展，而V&A博物館的建立就旨在為重新振興英國設計帶來動力。在某種意義上，這聽起來和深圳正在進行的轉變類似，一切發生得迅速而有力。



Flight Patterns, Aaron Koblin, 2009

**ART.ZIP: For such a collaboration of this scale and distance, the digital will have to play an important role. You have a very well-known digital archive that is open to the public, is there anything digital planned specifically for this gallery in Shenzhen?**

TR: Hand in hand with this gallery concept itself will be the digital manifestation of it and how we communicate it. I don't know the detail of it yet, but it will be a big part of it, we don't want the gallery to be a something you can only interact or engage with if you come here, we want it to become something successful virtually as well.

**ART.ZIP: Is there a Chinese translation of your digital archive?**

TR: We have a Chinese language version of the website, but it didn't cover the "Search the Collections" digital archive. I think that would be a wonderful thing, even if the relationship doesn't go on formally beyond five years. We want our relationship with China to keep on growing and to use this as a sort of platform, digital products of one sort or another will be part of that.

**ART.ZIP: In your personal opinion, how do you like the design of Shenzhen or China?**

TR: For me, it is an assault on the senses, there is so much to take in, all five senses. For an outsider, Chinese design is always colourful, bold, and dynamic. I think that is what makes a lot of European audiences respond to it. However a lot of what the European

**ART.ZIP: 目前在已經公布的資料中有一份設計產品清單，其中包括了許多新式有趣的設計。這份清單裡的作品將以一次展覽的形式呈現嗎？這將是V&A深圳展館的首個展覽，還是僅是相對無嚴格主題或敘事的、定期替換的V&A藏品展示？**

TR: 目前公布的清單中設計品的陳列將介於臨時主題展品和永久藏品兩種形式之間，我們稱這個V&A展館為半永久展館，V&A展館中展示的作品幾乎全部來源於V&A龐大收藏中的20及21世紀國際設計部分，這也就意味著展館不僅要敘述世界各地的設計發展，也與中國的發展息息相關。展覽旨在圍繞兩個主題展開探討：不同價值觀如何驅動設計發展，以及如何評估設計的價值。儘管我說展品幾乎全部是20或21世紀的作品，我們也特別選擇了一些歷史悠久的作品，從而構建相應的語境。

**ART.ZIP: 這是只屬於V&A博物館半永久收藏，對嗎？**

TR: 是的，這是我們共同期待的展示安排：將V&A館藏帶到深圳，向深圳公眾展示。這些展品裡有一部分已經被V&A博物館收藏，我們也在積極地嘗試收藏新作品。我們希望收藏的作品能構建較為鮮明的敘事性。

**ART.ZIP: V&A博物館的亞洲部是否有介入此次合作計劃之中？**

TR: 是的，他們積極地參與了此次合作計劃。對於我們及招商蛇口來說都非常重要的是，富有才華的亞洲策展人、熟悉中國文化的孟露夏現常駐蛇口工作。她曾在中國留學，中文流利。她扮演著非常重要的溝通聯繫的角色。事實上，沒有她作為V&A的代表在中國進行工作，我們可能無法這麼順利地開展這項合作。調配她到深圳

audience understands is still through the casing of an iPhone, that is still a beautiful thing, but there is much more to Chinese design now. I think people in the west are mesmerised by the acceleration in creativity in this part of China. For the V&A, it mirrors a journey that went on in its early days, a similar transition from manufacturing to design. We were falling behind the rest of the world in terms of quality of design, and indeed manufacturing, the great exposition and the V&A was born out of the idea to rebuild momentum. In a way that feels similar to what is happening in Shenzhen. It is very powerful to observe as an outsider and to see it happening so quickly.

**ART.ZIP: Already released is a list of very interesting designs such as the Seeduino, that will be on view. Is it an exhibition, a debut show, or a permanent collection that you will change annually?**

TR: It is somewhere between an exhibition and a permanent collection, we call it the semi-permanent V&A Gallery. It will almost exclusively be V&A objects telling a story of 20th and 21st century international design but through or related to what has happened in terms of Chinese design. It is not a story of what is happening

工作，確保了這次合作計劃中知識交流及策展質量。孟露夏是V&A展館的項目負責人，與她合作的是V&A新晉策展人柯鹿鳴。他們二人是完美的組合。

**ART.ZIP: V&A博物館致力於教育中國公眾及博物館從業者，那麼你們會期待中國公眾扮演什麼樣的角色？**

TR: 我們希望從中國公眾身上獲得的是挑戰和緊密溝通。我們四年來積極地嘗試與中國公眾以及當地創意產業建立聯繫。這聯繫能夠傳達我們的信息，但在正式開館之後我們更希望迎接挑戰，而不是得意於自己的成就。如果我們V&A展館做得夠好，我們就可以引起討論甚至辯論。我們為V&A展館選擇了七個主題：性能、成本、解決問題、材質、個性、溝通與好奇心，它們分別代表著推動設計及設計發展進程的關鍵價值。當然，推動設計發展的關鍵價值不只七個，但我們希望以此為基礎引發討論，也希望人們能夠提出其他推動性的價值。我們想要得到反饋，而不是僅為公眾帶來被動的觀展體驗。我們當然也不希望所有人對展館提出批評，而是希望人們能在展館中互動。我們建立的公共教育計劃也是此次合作的一部分，比起V&A展館來說，更重要的是公眾與V&A理念的互動，這其中也包括較為基礎的互動形式。僅為當地帶來展覽內容而無視之後的發展，這並不符合V&A的理念。我們認為這次合作一定要催生出某種新的理念，新的觀點。我們希望此次合作能夠

everywhere else, but it is linked to what is happening there. It is about value driven design and the values that drive good design. Even though it is 20th and 21st century there will be historical objects that are that are carefully selected to provide context for the gallery. It will be here for up to two years and then it might move on to somewhere else.

**ART.ZIP: Whose semi-permanent collection is this? The V&A's?**

TR: Yes it is something our partners are very keen on, right from the word go, to use this as an opportunity to bring V&A objects to audiences around Shenzhen. Some of the objects are already in the V&A collection and some we are acquiring as we go along. We want to select things that will build a really strong narrative.

**ART.ZIP: How much is the Asian department of the V&A museum is involved in this project?**

TR: They are very heavily involved. One of the things that was important to us, and very important to China Merchants, was the secondment of one of our very talented Asia curators, Luisa Mengoni. She is based in Shekou, she is a China expert, and she studied in China and speaks Mandarin. That link which is very deep and very real is absolutely crucial. In fact, it couldn't happen without it. If we couldn't effect that secondment, it would have been very difficult. It is what gives it the knowledge and curatorial credibility. Luisa is the head of the V&A gallery working with the new, very talented, V&A curator Brendan Cormier. It is the perfect combination.

**ART.ZIP: The V&A is keen on educating the public and professionals here in China. I think that the V&A has always been more open than other museums in the world. Could you talk about what you anticipate or expect from the Chinese public?**

TR: What we want from the Chinese public is challenge and engagement. We have been provoking and encouraging that relationship with the public and creative communities in China for the last two or three years. That relationship will inform what we put on here, but when we open we then want challenge, this is not the finished article. If we get the gallery right, it will provoke debate and discussion, we have chosen seven key values—performance, cost, problem solving, materials, identity, communication and wonder—that we think drive design and the design process, we wouldn't say that they are the only seven, but we want to provoke a discussion around that, for people to tell us why they would have chosen different values that they think are important. We want to see a reaction, we don't want this to be a passive experience for the visitor, not that we want everyone to come in and criticise it,

but we want people to react to it and interact with it. The learning programs that we are putting together as part of our relationship here, over and above the V&A gallery, are an important way of prompting interaction with the V&A, with ideas at a more introductory level. It doesn't really suit us, doesn't give us the impact we are after if we just bring content, it lands and then it goes. It has to create something, a new idea or a new view, some sort of outcome. The outcome we are hoping for is that it will make people think, react, respond and then take away thoughts and ideas that they then use in their daily lives. Whether they are a designer, in the creative industries or just an interested member of society, we hope that they will take away something that they can use.

**ART.ZIP: How will the V&A's work here be evaluated?**

TR: We want to leave a lasting footprint for the V&A as well. We want to be generous and provide a platform for debate and for new ideas to come about, but we also want people to come to know the V&A, to know about the idea and the collection. In a very practical way, we want to see more people in China coming to see the V&A or V&A exhibitions around the world. We also want them to see the V&A online and get to know us, if they don't already.

帶來的影響是：鼓勵人們思考、互動、回應，並從中汲取理念，應用到日常生活中。無論是活躍於創意產業中的設計師，還是對設計感興趣的人，我們都希望他們能夠從我們的合作計劃中有所得益。

**ART.ZIP: 最終你們會如何評估V&A在深圳進行的工作？**

TR: 我們希望在這裡留下一些V&A的足跡。我們想要為討論及新理念提供一個開放的平台，也希望人們了解V&A的理念和收藏。在更實際的層面上，我們希望更多中國的公眾可以親身來到英國參觀V&A博物館，體驗V&A在世界各地的展覽和項目。我們也希望大家可以從網絡平台更多地了解我們。



# PUNCH

## 撞

TEXT BY 撰文 × HARRY LIU 劉競晨  
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East and West are by no means a mere geographical parting; to any Chinese people living in Britain, it represents markedly different sets of logic and ways of living. With these two systems colliding with each other in his mind and exerting their respective influences on his art, Liu Jincheng, a Chinese artist who has been in Britain for over 20 years, has formed his own artistic style and language. However, such formation has nothing to do with harmony—a feeling so commonly felt in “well-formed” art; to the contrary, his art is filled with entanglement and disintegration such that it is impossible to succinctly summarise, and his pursuit of such dilemmas suggests a way to interpret his works. Such a clue is understandable to overseas Chinese artists, for in response to a different social mechanism, cultural context and all the metaphysical concepts in a foreign land, we, just like Liu, have never stopped adapting, revolting, repositioning and reshaping, in utter bewilderment. Through visual means, Liu’s works directly enlarge such a state of mind, which is the purpose of the show.

The solo show *Punch* in Bloomsbury Gallery displays 15 works by Liu from his two series produced during 2010 to 2015; it is also the debut of these two figurative art series; *False/Real* and *Memory of Stones* in London, both of which convey the artist’s perception of the current world and a reflection of the identity check in his inner world.

During his 30 years of being a professional artist, Liu’s art career has gone

東方與西方，代表的不僅僅是一個地域上的跨度；對於每一位生活在英國的中國人來說，這些詞彙的背後承載的是兩套迥然不同的邏輯體系和生活方式。作為一位藝術家來說，劉金成旅居英國二十多年來，在這兩種不同體系的碰撞和影響之下形成了自己的藝術風格和語言，這種“形成”的背後並沒有絲毫“修成正果”的意味，那種充斥在永遠無法發言說中的糾結和在分裂當中的求索便成為了解讀他藝術創作的一條線索。而這種線索對於生活在海外的中國藝術家來說，更能夠感同身受，對不同的社會運行方式、不同的文化語境和一切形而上的概念來說，我們無時無刻不在適應、反抗、磨合以及重塑自我價值觀的循環中周而復始，糾結無比。而劉金城的作品正是用視覺的方式放大了這種狀態，用最直觀的形式展示給大家，這也便是此次展覽的立意所在。

在Bloomsbury Gallery的個人展覽《撞》匯集了劉金成從2010-2015年創作的兩個系列的共15幅作品，也是這兩個系列作品首次在倫敦集中展出，《假真》系列和《石憶》兩個系列都是以具象的表達手法來傳達藝術家內心對當下外在世界的觀感與內心世界身份認同的反饋。



劉金城作為職業藝術家的30年以來，其創作經歷了幾個不同的階段，他在中國時接受的社會現實主義藝術的訓練和創作方法和其來到西方之後所接受的當代藝術和哲學的訓練和思維模式產生了極大的反差，而在這種反差之中的碰撞，不論是技法或是觀念上都對劉金成形成自己的藝術風格產生了極大的影響。

劉金成在大學求學的時代，正是中國現代社會第一次開始思想啟蒙的年代，在80年代，隨著市場的開放，越來越多中國人開始開眼看世界，尤其是在藝術方面，年輕的有文化理想的藝術家和青年們開始在藝術上進行新的嘗試和探索，“85新潮”“星星畫會”等運動和團體開始展現，而劉金成也正是那一段光輝歲月的親歷和見證者，他組織了北京《十一月畫展》並參加了“北京青年畫會”。

89年之後，中國藝術和思想界因為眾所周知的原因而備受打壓，為了更廣闊的藝術發展空間，劉金成來到了英國，開始了他在西方的藝術探索之路。他先是求學於英國藝術第一學府斯萊德藝術學院，其間他開始接觸到完整的西方藝術，開始了解到整體的西方當代藝術概念，東西兩邊不同的思考和藝術發展邏輯開始在劉金成的藝術實踐中發酵，直到今日，我們仍可以從其藝術作品中看到他在東西兩套體系之中碰撞和生長後留下的痕跡，也是從那時起，他就確定了自己的創作方向“藝術並不僅是簡單的展示生活，更是創造，即以一種藝術家獨特的語言來表達對世界的觀點。”

從斯萊德藝術學院畢業以後，劉金成成為了一位全職藝術家，以藝術創作作為自己的職業，這陽春白雪的職業在很多人看來是夢寐以求的工作，其實作為一個純粹的藝術家，其面對的卻更多的是純粹的藝術與世俗生活之間的矛盾，作為人的個體，藝術家不得不在撕裂的身份認同，社會認知以及自己的內心世界之中找到一個平衡點，而這種平衡對劉金成這樣一個不願與世俗妥協的藝術家來說，永遠孤立於主流之外，永遠憤世嫉俗地蔑視不平等的價值觀念，永遠保持天性純良的代價就是很難與世俗同流合汙，他的作品表達的觀念是當代的，但絕不是媚俗的，他發展出來的技法是獨特的，但絕不是為了炫

through several stages. The social realistic training and the artistic approach he received in China severely contrasted the contemporary artistic and philosophical practice and modes of thinking he had after moving to the West. Such a contrast resulted in a profound impact on the formation of his artistic style, whether in his techniques or ideas.

Liu's university time coincided with the first enlightenment age in modern Chinese society. In the 1980s, with the open door policy, more and more Chinese students looked to the outside world, especially in art, young and idealistic artists began their artistic experiments and explorations with movements like '85 New Wave and organizations like the Stars Art Group popping up one after another. Liu experienced and witnessed that golden age, he organized the *November Exhibition in Beijing* and participated in "Beijing Youth Painters Club".

After 1989, however, the flourishing of art and different thinking came to a halt. Therefore, Liu came to Britain in search of a broader artistic horizon and started his art exploration in the West. He studied at Slade School of Fine Art, the top British school of art, where he was exposed to authentic Western art and had access to the Western contemporary artistic concepts. Different ways of thinking and artistic logic from the East and the West began to ferment in his practice. Up until today, we can still discern in his works the traces of the collision and combination of the two systems. It was also from that time on, he confirmed his artistic orientation—art does not simply showcase life but is more about creation, that is, expressing the artist's view of the world with his unique language.

After graduation from Slade, Liu became a full-time artist. The high-brow occupation may seem to be a dream for many, but as a professional artist, he had to confront the dilemma between the pursuit of pure art and a realistic worldly life. An artist has to strike a balance between split identity, social recognition, and his inner world, but this has proved difficult for Liu who is never ready to surrender himself to the mundane. He is always pushing to be alternative, despising unequal values with anger, and striving to maintain his pure nature. The idea expressed in his works is contemporary, but his works are never kitsch; the skills he develops are unique, but never for the sake of showing off. His practice is governed by a consistent logic—to express the understanding of the world and the feedback to life with an artist's language.

The *False/Real* series fully reflects Liu's exploration and thinking in art in the past five years, which is dedicated to his understanding of the current world and society by means of ultra realism. The vivid works with lifelike details are very often mistaken by viewers as crumpled paper or photocopies of photographed works, however they are actually the product of intricate oil painting techniques. Furthermore, such somewhat ambiguous representation is, in fact, apt at disclosing the relation between what is real and false and what is displayed and what is intended. Making illusion seem real is an eternal metaphor—in our life, we often take illusions as granted and have faith in them to be real, we see them as indispensable parts that construct the whole of our life—sadly this may be the only truth we can be sure of.

At the same time, he has been probing into values based on his personal living experience and finding appropriate artistic representations for the cultural background and tradition he was immersed in, and his current artistic climate. The *Memory of Stones* is a work that illustrates his reflection on these points. We have every reason to believe that Liu will continue pursuing and innovating his art in the days to come.

耀，而這一切創作都是遵循著一個統一的邏輯，用藝術家的語言來表達對世界的認識，對周遭生活的反饋。

此次展出的《假真》系列作品全面地反映了劉金成近五年來在藝術領域的探索和思考，通過超寫實的創作手法來表達其對當下世界和社會的看法和認知：那些栩栩如生擁有惟妙惟肖細節的畫作，往往被觀者誤以為是一張被折揉的紙張，或是攝影作品印刷出來的圖像，而實際上卻是通過複雜的油畫技法創作出來的繪畫作品，這種似是而非的呈現效果，也正表達了藝術家所要探討的關於“真實與虛構”、“表象與本質”之間的關係，使假像成真的現象是一個永恆的隱喻，在我們生活的世界當中，我們不斷地接受各種假象，並深深地篤信這些“假象”為“真”並構成了我們生活的全部，而這也許是我們唯一能夠確認的一種“真理”。

同時他也在探求個人生活經歷的價值觀，尋找自身的文化背景與傳統在當下藝術的表現形式。而《石憶》系列正式他在這種反思與探索下的作品。相信在未來劉金成更將會不斷地求索和創新他的藝術。

# ZHANG DING: ENTER THE DRAGON

## 張鼎：龍爭虎鬥

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K11 Art Foundation (KAF) and Institute of Contemporary Arts (ICA) jointly presented the first solo UK institutional exhibition of Chinese artist Zhang Ding, entitled *Enter the Dragon*. The exhibition consisted of an installation that directly references the final scene from the seminal Bruce Lee film *Enter the Dragon* (1973). Zhang transformed the ICA theatre into a 'mutating sound sculpture', covering the room with mirrored surfaces, suspended sound panels and a series of rotating mirrored sculptures situated next to two identical music stages. For the duration of the exhibition a series of daily performances by 28 local bands seek to activate the installation to create a platform for co-operative improvisation, experimentation and self-reflection.

K11藝術基金會 (KAF) 和倫敦當代藝術研究院 (ICA) 聯合主辦了中國藝術家張鼎的首場英國個人展覽《張鼎：龍爭虎鬥》。展覽的藝術裝置引用了世界聞名的武打明星李小龍的電影《龍爭虎鬥》(1973) 中最後一幕。藝術家張鼎把倫敦當代藝術研究院的劇場空間改造成一座“聲音雕塑”，房間鋪滿玻璃鏡面、音響裝置和一連串旋轉的鏡子雕塑被置於兩個表演舞台之間。他公開招募了英國本地的28支樂隊，在這個特殊的舞台上同時進行實驗性和自我觀照的即興表演。



**ART.ZIP: In the cooperation between ICA and K11, ICA chose a selection of Chinese artists. How were you chosen to become the resident artist?**

ZD: Actually, I'm still not too sure. This is the first joint project between ICA and K11 and the first institution that K11 has a cooperative relationship with in the UK. The ICA not only has a history of putting on this sort of performance art, but also experience with more experimental music. In April 2014, I put on a performance in Beijing called *Orbit of Rock*. Taking inspiration from the 1991 Monsters of Rock show in Moscow, that legendary show which was rumoured to have contributed to the fall of the USSR, but in actuality it was just a way for the government to show their appreciation of the youth. The ICA felt that this project fitted with their goals and slowly we began to discuss how we could work together.

**ART.ZIP: You turned the exhibition space into a concert hall, why is rock music so connected to this project?**

ZD: I grew up listening to rock and watching tapes of the performances, it was all rock and metal music. Pantera, The Black Crowes, Metallica, AC/DC, these kinds of groups. When listening I was energised, it really got the blood pumping. Actually this project is not too closely related to my childhood, but it is interesting to watch those tapes again. Since that time has passed, many things have changed and this sort of music scene is now seeing a resurgence. I wanted to try and see if the mood could

**ART.ZIP: 在這次ICA和K11的合作項目中，由ICA挑選合適的中國藝術家，你是如何被選中成為駐場藝術家的？**

ZD: 其實，我也不是很確定(笑)……這是ICA和K11第一個合作項目，也是K11在英國的第一家合作機構。ICA有做表演藝術的傳統，而且是有做這種實驗音樂的傳統。2014年4月份我正好在北京做過一個演出項目《一場演出》，我把1991年在莫斯科紅場的一場演出重新複製了一遍。那場演出算是搖滾界的傳奇了，坊間據傳它顛覆了蘇聯的政權。但實際上不是的，是蘇聯解體後才有的演出，是當時的政府為了感謝莫斯科青年而做的演出。ICA覺得這個項目很符合他們的定位，因此就慢慢開始接洽了。

**ART.ZIP: 你把展廳打造成了一個搖滾現場，你為什麼會想要做一個關於搖滾的項目？**

ZD: 我從小就聽搖滾了，那時看這場演出的錄像帶，全是金屬音樂，上場的都是Pantera、The Black Crowes、Metallica、AC/DC這樣的樂隊，當時覺得身體反應很強烈，血液澎湃得不得了。這個項目其實和我小時候的心情沒太大關係了，但很有意思的是，當我重新看這卷帶子，過了這麼多年，很多事都變了，這種音樂的節奏和現場的感覺好像又找回來了。我就想試一試，看這種情緒的東西是不是也可以被複製。我找了四個樂隊分別翻演了當時的樂隊表演，因為那場演出的資料還在，音樂的節奏是不會變化的。我不會隨便去複製任何一



be replicated. I found four bands, and as long as the tapes are still there, the rhythm of the music can be the same. I feel the '91 performance also fits the Chinese background, and secondly the USSR and China at that time were close too. Although I didn't want to focus on politics, I still needed a way to tell the story and the audience connected to it easily.

#### ART.ZIP: So is there a specific story to tell with the ICA's show?

ZD: In the beginning we discussed just importing the Beijing show, and it was relatively easy. But I thought that the cultural musical background was too different. Beijing and the UK's connection is not that strong. I could not simply transfer my memories across. After discussions with the ICA, I decided to create a new project related to Western Culture. I thought of Bruce Lee, who everyone knows, and the last scene of his movie *Enter the dragon*, which was a mirrored house. That thought was there from the beginning of the project and I gave my project the same name *Enter the dragon*. The English name also seemed to fit with the international political relations with China. I don't focus on politics directly, but it wasn't possible to think of this project without it.

Speaking of culture, national boundaries are not so clear, especially when it comes to music. Unlike visual art which needs more experience to judge it, music is often more straightforward. Over the last few projects it became increasingly clear that I was diluting my artistic identity, and acting more as a

場演出，我覺得91年的那場合適是因為，一來它和我們的歷史背景有關係，二來當時我們和蘇聯有相同的政治背景。雖然我不談政治，但還是需要找一個出處或者說一個典故，大眾才容易接受這個事情。

#### ART.ZIP: 那麼這次ICA的演出也有什麼說法嗎？

ZD: 最開始的時候我們是討論把北京的演出直接照搬過來，這會相對簡單一點。但我仔細考慮後覺得音樂的文化背景太不一樣了，北京的演出和英國的聯繫不大，我不可能把一個我們記憶裡面的東西帶過來。在和ICA溝通後，我決定重新構思一個和西方文化有關聯的表演。李小龍的電影《龍爭虎鬥》就是這個契機了，所有人都知道他，那部電影的最後一幕正好是鏡屋，我就是從那兒開始做這個項目的。我直接就用了電影的名字《龍爭虎鬥》，其實我反而覺得英文名字更貼切，叫《Enter the Dragon》，直譯過來就是進入龍的境界了。在今天來看，英文名的含義更加契合現今中國的國際政治環境。我還是同樣希望回避政治問題，儘管繞不開，但我不會直接與它發生關係。

而說到文化，分國界就不是那麼清楚了，尤其是音樂，它不像視覺需要很多經驗去判斷，音樂就是用耳朵聽，來

producer. For me being the artist is not too important, I wanted to be more like an open source programmer. I just want to be able to express myself. In fact artists in the 60's to 80's had this sort of attitude, whereas these days it is not so common. In today's business environment it seems that artists have returned to the renaissance or classical period. They pursue a strong personal language and become more and more conservative.

#### ART.ZIP: The spirit of rock and roll pervades this project. In the West, rock is pretty mainstream, but in China it is more niche, what is your take on this phenomenon?

ZD: These ideas are connected. I feel that people who like rock see themselves on the margins. But I think we misread a lot of western artists. Van Gogh is a prime example of artists going crazy and people see rock musicians as doing that too, but there are a lot of western factors as well. In fact I think there is a lot of misunderstanding. We read these legendary biographies and then think we want to be like them.

#### ART.ZIP: The UK and China have different ways of working, did you notice this during this collaboration?

ZD: We communicated very smoothly and there were no real problems, apart from some issues with the budget, when I would have to insist and then they would try their hardest to make it happen. The team at the ICA has a very strong work initiative and there would be emails going back and forth each day solving any issues as they arose including the selection of the band. The curator Matt Williams did not fit my expectations for foreigners, people who would not work during weekends or holidays, Matt was the complete opposite. My team in China was extremely rigorous. More than a month before I arrived, I send ICA a complete set of effect drawings, including details of the installation and floor plans, it was all very accurate. I almost don't need to be there at the venue.

得更直接一些。從去年到今年做了幾個項目以後，我越加明確的是，我在淡化我藝術家的身分，我更願意把自己歸為製作人。藝術家不藝術家這件事不重要，就像現在的程序員要開放源代碼是一樣的，我只需要把我想表達的做出來，然後很多東西可以在裡面繼續生長。其實以前的藝術家，六十到八十年代的，他們對藝術有這樣的態度，今天反而沒了。在今天的商業環境下，藝術家好像回到了文藝復興和古典主義時期，他們追求很強烈的個人語言，變得越來越保守了。

#### ART.ZIP: 搖滾的精神一直貫穿在這次演出項目中，搖滾在西方社會可以算主流，但在中國總是處在主流之外，你怎麼看待這個現象？

ZD: 這和意識形態有關係，做搖滾的人也是在自我邊緣化。這裡面存在一種文化誤讀，我們的藝術家對西方的文化誤讀很厲害，梵高就是個最典型的例子，他會把很多藝術家都變瘋的。實際上做搖滾的也是，西方有太多的文化因素在裡面了。實際上大家對那些人有多了解呢，沒有多了解，大家全是在看那些傳奇性的自傳，然後看完就覺得我們也要成為這樣的人。

#### ART.ZIP: 英國與中國的工作方式大不相同，在這次合作過程中，你有什麼特別的感受嗎？

ZD: 我們的溝通很順利，沒有太大的問題，除了預算上的一些問題，有的時候我會說出我的堅持，他們最後也會盡量實現。ICA團隊的工作主動性很強，大家會每天互通郵件解決問題，包括在樂隊挑選的時候也是。策展人馬特和我印象中的老外不太一樣，很多人只要放假就不工作了，馬特完全不一樣。我方的團隊工作也比較嚴謹，在來之前一個多月，我已經發給ICA一套完整的效果圖，包括所有細節安裝的施工圖、平面圖，都很精確。我幾乎都不需要在場。



# HOW TO JUSTIFY GAME PRODUCER JENOVA CHEN AS AN ARTIST IN THE POST DIGITAL ERA

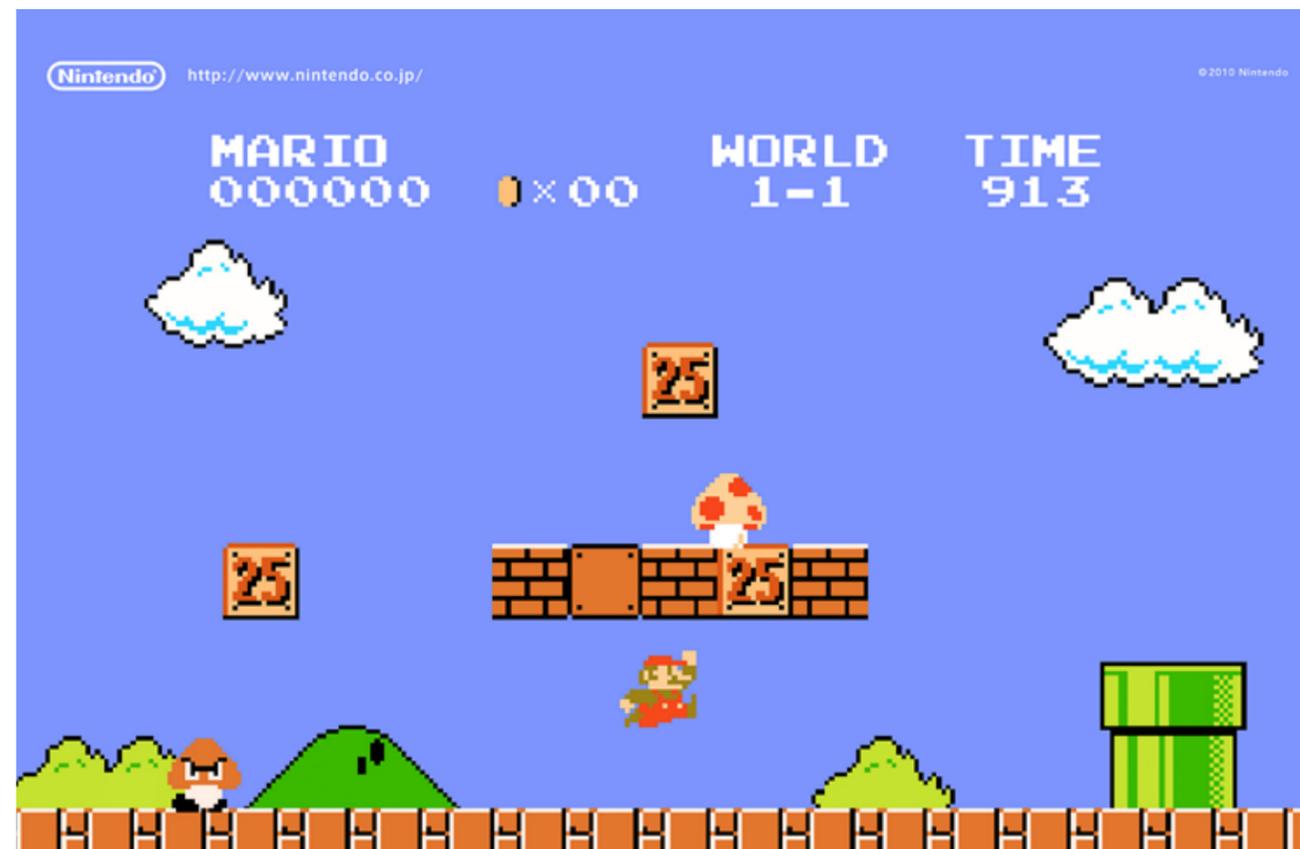
## 游於藝的陳星漢 ——後數碼時代的藝術家？

TEXT BY 撰文 x JOSHUA GONG 龔之允



Jenova Chen was a video game producer, born in Shanghai and now working in the US. The games he made were conceptually avant-garde, and in 2008 he was nominated by the MIT Technology Review as one of the top 35 innovators in the world under the age of 35. In spite of his technological education forcedly set by his Chinese parents, Chen has always wanted to be an artist. He realised such a dream by making artistic digital programmes that expressed his aesthetic and philosophic ideals. This article will try to analysis the relations between Chen's art and the Post Digital Era, through three aspects: Art History, Psychoanalysis and Museology.

陳星漢是一位出身於上海，現居美國的遊戲製作人。他所製作的遊戲由於其前衛的互動理念被《華爾街日報》等媒體譽為“禪師”。2008年他被《麻省理工科技評論》列為35歲以下世界最有影響力的35位創新者之一。[1]他自小酷愛藝術，可他父母卻希望他學習理科。[2]被迫走上計算機編程道路的他卻成功地通過數碼程序實現了藝術的夢想，通過數碼手段闡釋了他對藝術和哲學的理解。本文旨在從藝術史、心理學和博物館學三個方面來分析陳星漢的程序與後數碼時代藝術的關係。



Super Mario Bros. Original screenshot

### DIGITAL ART AND POST MODERNISM:

In discussing the Post Digital Era, Post Modernism is inevitably involved, no matter how vernacular it appears nowadays. Post Modernism has become widely used since the 1980s; and not only had it questioned the traditional linear historiographies, but also blurred the boundaries between different art media. From a conservative view, Jenova Chen, as a game producer, cannot be qualified as an artist. Ironically, his work, in the field of video games is thought to be art, a great experience rather than a serious game, due to its avant-garde concept. Traditional games whether focused on controllability (e. g. *Super Mario* series), or narrative-effects, like a film (e. g. *Final Fantasy* series). Hideo Kojima's *Metal Gear Solid* series was a rare high quality game that fully presents those two elements. Even though Kojima was regarded as talented as a great film director, his game was heavily influenced by film. Only until digital games could justify its unique experience that traditional arts (painting, sculpture, film, literature, choreography etc.) failed to provide, could it claim itself as the Ninth Art. Chen's work presented the essence of digital art that has never been fully articulated before.

He made *Cloud*, *Flow*, *Flower* and *Journey*, and none of which emphasised on controllability or narrative. The naturalistic visual and easy listening

### 數碼藝術與後現代主義：

談及後數碼時代，不可避免地要提到“後現代主義”的濫觴。後現代藝術理論在80年代開始不僅在西方大行其道，而且與中國的新潮文藝也淵源頗深。美國文化學家詹明信於1985年在北京大學進行了為期四個月的講學。他的講學內容便是1987年出版的《後現代主義與文化理論》（中文版先於英文版幾年），是後現代主義名著。1985年勞申伯在中國的展覽引發了中國藝術界對後現代主義以及新媒體和技術的討論。[3]在85新潮發展後期，中國的藝術家和理論家已經開始關注後現代理論，然而當時較為統一的目標卻是藝術的現代化，而並不是後現代化。崛起於85時代的中國當代藝術名家們都是從模擬時代走來，用紙本通信。到了21世紀，隨著微博、微信的崛起，以傳統的台式電腦終端為依託的數碼交流方式也發生了改變。有學者認為當數碼已經滲透到社會的方方面面，不再新鮮時，也就進入了後數碼時代。[4]中國的當代藝術家們在創作時幾乎難以避免使用數碼手段，這使得數碼藝術這一概念反而變得充滿爭議：既然所有藝術家都在一定程度上利用了數碼技術，那麼是否存在“純粹的”數碼藝術家呢？陳星漢或許能夠被稱為是數碼藝術家。

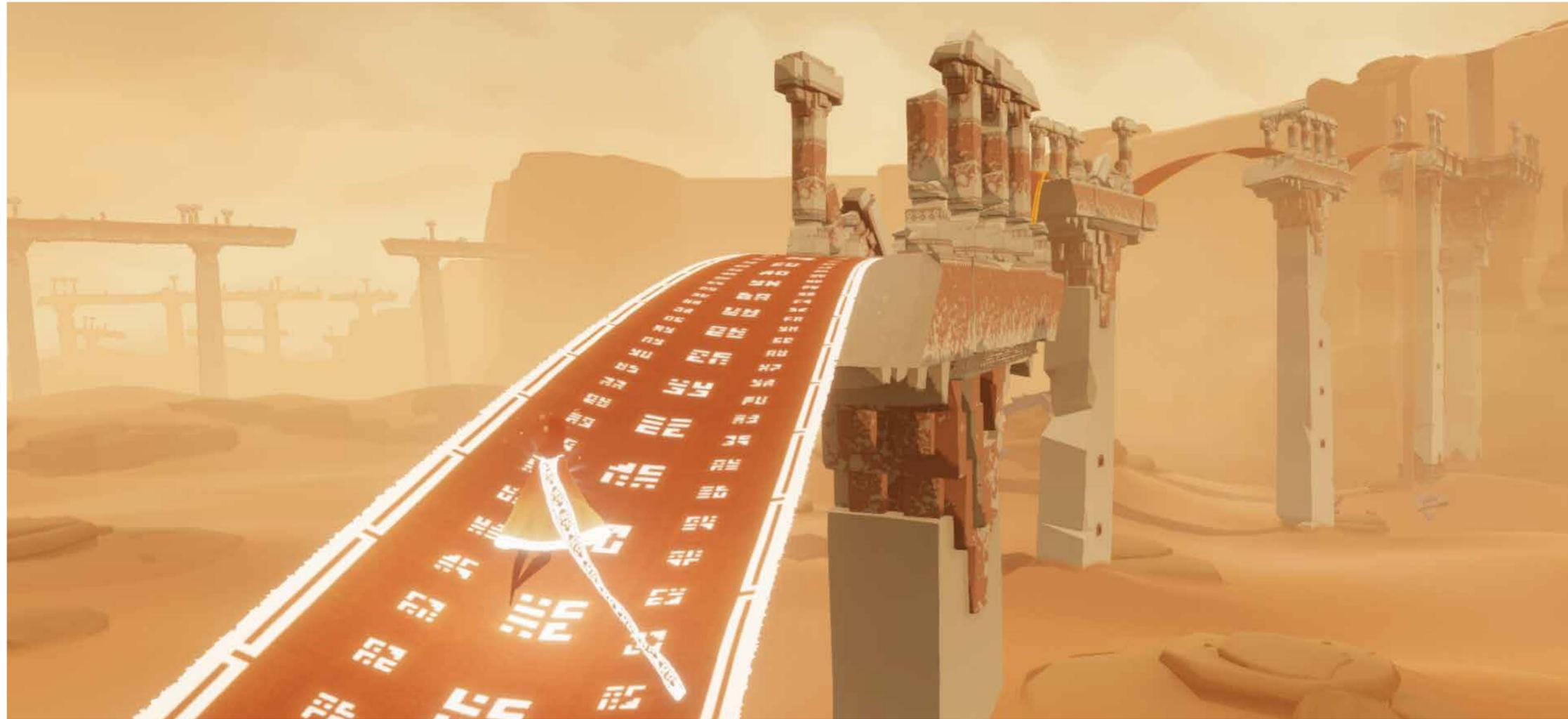
music conveyed a therapeutic experience to the participants. Digital art presents its own idiosyncrasy: spontaneous and dynamic interaction with the audience. In the light of this innovation, traditional viewers of art transcended to interactive participants.

Moreover, Chen can also be regarded as a contemporary artist, because his work explored the critical issues in contemporary society. His observation, like many avant-garde masters, is acute and ahead of time. For example, *Cloud* elucidated his anxiety caused by air pollution. It was produced in 2005, and was based on his childhood memory: he was in a hospital in Shanghai due to asthma, dreaming about flying above the skyscrapers freely inhaling fresh air. The game was set in a scene consisting of blue sky, white clouds, and green islands. The participants would control a flying boy collecting and interacting with white clouds and purify the polluted environment. When he arrived in the US, Chen was sad to see the difference between the skies in the US and Shanghai. The game reflected the critical issues caused by Modernisation, Industrialisation and Urbanisation. Chen's satire on the Chinese environment was prophetic, because the smog problem in China had not become apparent until 2010. Chen regarded himself as an artist and he stressed on such an identity by comparing with famous directors such as Steven Spielberg and Hayao Miyazaki. Chen said: "Deep down I feel I am still an artist, wishing to make things and share. Even though my major is computing, for me it is just a suitable approach to art."

## FLOW ART:

Chen's games tended to be consistent, it was because he always applies the psychologic ideas of *Flow* to his work. Flow theories was coined by the Hungarian psychologist Mihaly Csikszentmihalyi in 1975. He postulated that when one immersed in a Flow zone, one will completely have focused on motivation; and once one's goal was fulfilled by the motivation, the ultimate satisfaction and happiness would be achieved. Chen studied Flow theories and drafted design concepts. According to the charts, Chen attempted to find a path to happiness by keeping the balance between Challenge and Ability for overcoming Anxiety and Boredom. Through this path, participants would find happiness. It was due to such an idea, Chen's work always appears therapeutic. Advancing from *Cloud*, *Flow* and *Flower* tended to be more abstract and conceptual. They formed a Taiji-flow between action and inaction, because concrete historical events (air pollution) had been downplayed. The most recent *Journey* can be regarded as a mature work of Flow philosophy.

In *Journey*, participants would assume the role of a journeyman in abstract figure, wandering in a vast desert. In the journey, participants are required to befriend other participants. In order to continue the quest, participants ought to help each other. However, they were not allowed to communicate through texts and talks; the one viable way is to chant with music. The chant



後現代主義的出現不僅打破了傳統與現代之間的線性歷史邏輯，更模糊了藝術媒介的界限。用傳統的觀點來判斷，陳星漢是一位電子遊戲製作人，不應該屬於藝術家。然而在遊戲界陳星漢的作品卻被認為是藝術，是一段美好的體驗，而不是遊戲，因為他的作品相當非主流。[5]傳統的電子遊戲要麼強調操作，如《超級馬里奧》系列，要麼強調電影敘事效果，如《最終幻想》系列；而把這兩種體驗發揮得淋漓盡致的就要數連斯皮爾伯格都贊不絕口的、由小島秀夫製作的《潛龍諜影》系列了。儘管小島秀夫被認為極具編導才華，但是他的遊戲也還無法擺脫電影的影響。電子遊戲如果要為“第九藝術”正名，那麼它就必須呈現出與傳統八大藝術都不一樣的特色。而陳星漢的作品則把電子遊戲的藝術性提升到了一定高度，雖然在商業上並沒有像前面幾個系列遊戲那麼成功。

陳星漢製作的《雲》、《流》、《花》和《旅》既淡化了操作，也沒有具體的敘事劇情，完全靠唯美的畫面和清新的音樂給參與者帶來一種治癒般的體驗，而這種體驗

儘管和傳統的八大藝術都不一樣，卻並無違和感。陳星漢所製作的遊戲歸根到底是多媒體數碼程序，具有多媒體藝術的新特徵：動態的即時性和互交性，這是傳統繪畫和雕塑所不具備的。

不僅如此，陳星漢也可以被認為是當代藝術家，因為他所製作的四部非常另類的遊戲與當代社會所呈現出來的種種問題都息息相關，甚至可以說他的洞察力更為超前。比如2005年開發的《雲》是他獨白式的作品，試圖描述他兒時因為哮喘住院，獨自在房間時的白日夢。[6]這件作品設計了一個夢幻場景，由藍天、白雲、海島組成，參與者會在空中與雲朵互動，排除烏雲、增加白雲、淨化空氣，並且全程配有輕鬆的音樂。陳星漢的設計理念是“擴大電子遊戲呼喚情感的範圍”。[7]他通過上海的污雲與美國更為自然健康的白雲對照，反映了現代化、工業化和城市化所帶來的尖銳問題。陳星漢所反映的問題和呈現的方式非常具有前瞻性，因為霧霾問題在中國則是到了2010年以後才日趨嚴重引發關注。[8]他本人也十分在意強調其藝術家的身份，並向斯皮爾伯格和宮崎駿這樣的導演看齊：“我覺得自己骨子裡仍舊是一個藝術家，想要創造東西和別人分享。現在學了計算機，也只是換了個更得心應手的工具罷了。” [9]

## 從“治癒型”到“知與行”：

陳星漢製作遊戲時有一個貫穿始終的哲學理念，即“心流”理論。這一理論最早由匈牙利心理學家米哈伊·奇克森特米哈伊於1975年提出，[10]他認為進入“心流”狀態的人會產生一種沉浸式的投入感，讓人主動產生實現願望的動力，並且在完成願望後產生非常高的滿足感和愉悅感。陳星漢根據這套理論繪制出了作品觀念圖，通過數碼程序在“挑戰”與“能力”之間尋求一種平衡，以抵抗“焦慮”與“無聊”帶來的虛無主義，進而幫助互動者找到幸福感。[11]根據這一製作觀念，陳星漢的作品也呈現出治癒的特點。《流》與《花》相對於《雲》來說，設定更加抽象化和概念化，體現了一種“無為”與“有為”之間的太極流，具體的歷史概念（空氣污染）被進一步淡化。發行於2012年的《旅》可謂是心流藝術的大成。

《旅》讓互動者操作一名穿長袍的抽象角色，在廣袤的沙漠中向遠方山峰的頂端前行。在途中，參與者可以隨機結識另一名相同旅程的互動者；雖然兩人可以在旅途中相互幫助，卻無法通過語音或文字交流，並且無法看到對方的名字。參與者間的唯一交流途徑是沒有詞句的吟唱，

would change the surroundings of participants, and the experience is about interacting with human intelligence rather than the artificial one. Journey was a breakthrough for Chen, because the programme no longer takes participants to solely explore a virtual world, but serves as a platform for telecommunication between human beings.

Participant would experience solitude and insignificance in the vast virtual world; and only by human communication can a real emotional tie being forged. *Journey* transcend from being therapeutic, and was designed to help its participant to realise the crises caused by digital era: humans become indoor and lonely. And such a notion was the cultural production of the Post Digital Era, when human societies immersed into the digital world, concerns about being digital became less critical than being human. Journey expressed such a concern and reminded the people in the digital world of what is the most important experience in life journey. Through such a goal, a Zen concept could be realised: wisdom reaching the opposite shore.

## CONTROVERSIAL DIGITAL ART:

More and more art organisations start paying attention to the art possibility that may have been brought by digital programmes, however, there are many obstacles in establishing institutions, researching, collecting and presenting digital art. First and foremost, video game producers had different opinions about their identity as artists. For example, Kojima explicitly rejected the idea of treating video games as art, because he did not believe games can be collected and exhibited like paintings and sculptures. Kojima failed to realise that digital technology has already revolutionised museology: there not only exist specialist institutions; such as the Los Angeles Center for Digital Art, but also traditional art museums, such as the V&A, started establishing digital art departments. The history of digital art has been systematically stipulated, dating back as early as the 1950s. In fact, traditional art history and the idea of museum as a ritual were challenged by post modernist theories. Museums without walls, avant-garde art and curating emerged rapidly and differed from those established aesthetic systems. With the advancement of digitalising, there appeared more virtual museums, meanwhile there are more institutions collecting and exhibiting digital art. Accordingly, new methods and approaches have emerged. The music in *Journey* was composed by Austin Wintory. The composer deliberately created a kind of interactive sound effect, determined by the response of the participants, so that the music would tend to be unfolding in real time. Its spontaneity is similar to John Cage's *4' 33"*, offering the third person the chance to reinterpret the notes. Due to such a brilliance, the sound track was nominated for the 2013 Grammy Awards for Best Score Soundtrack for Visual Media, the first video game soundtrack

這種吟唱會對遊戲世界產生影響，使參與者可以通過關卡繼續互動體驗。《旅》對於陳星漢的突破之處在於：參與者的體驗不再是人機互動，而是人與人之間的互動；程序本身只是人類遠程交際的媒介。

參與者將體驗在世界中的渺小和孤獨，繼而與陌生人結為同伴，以此使玩家真正產生興趣和其他玩家社交，建立情感紐帶。於是作品超越了“治癒”，使參與者領悟到數碼時代所帶來的交際危機：當代社會日益突出的宅文化所帶來的孤獨。這種孤獨正是後數碼時代的產物，即人類浸入數碼社區無法自拔。《旅》通過人與人之間的互動再次警醒虛擬世界的人們什麼才是人生旅途中最重要的體驗，從而達到“知與行”的禪宗式覺悟：般若波羅蜜（智慧渡過彼岸）。

## 數碼藝術的爭議：

許多藝術機構都關注到了數碼程序所帶來的藝術可能性，但是在構建類似美術館的收藏機構時卻遇到了不少問題。首先，遊戲製作人本身對藝術家這一身份還存在疑慮。比如，小島秀夫就明確否定電子遊戲是藝術的說法，因為他不認為遊戲像繪畫或雕塑那樣可以被博物館收藏和展示。[12]可是近年來數碼藝術引發了博物館學的革新：不僅出現了“洛杉磯數碼藝術中心”這樣的專業展覽機構，就連維多利亞和阿爾伯特這樣的傳統博物館也專門開設了數碼藝術部門。數碼藝術史也被系統地勾勒出來，最早被追溯至1950年代。[13]事實上，博物館的神聖性早在上世紀末就和傳統藝術史一樣受到質疑。[14]無牆美術館與前衛藝術和先鋒策展一樣在後現代主義的引導下不斷向傳統體系提出挑戰。隨著數碼化的深入，虛擬的博物館也陸續出現，數碼收藏也在探索中前行。由奧斯丁·溫特里為《旅》譜寫的互動配樂和約翰·凱吉的不朽名篇《4' 33"》有異曲同工之妙，表現了“互動即時演奏”的感覺，更受到了第55屆格萊美獎的提名。既然作為《旅》一部分的配樂可以被認為是藝術，那麼作為整部作品製作人的陳星漢也應該被當之無愧地稱為藝術家。他的心流哲學作品不僅顛覆了傳統電子遊戲的表現形式，更用多媒體藝術的方式體現了後數碼時代所產生的危機，可謂達到了“游於藝”的境界。

to be nominated for that category. Since the sound track was recognised as a piece of art, the whole package, Journey, should also be regarded as such. And Jenova Chen, its maker should be worthy of the title “digital artist”. His work of Flow Philosophy not only revolutionised the way in which video games are presented, but also served as a revelation: the crisis in the Post Digital Era. Video games have become such an important part of contemporary society, only a few were praised by gamers as art,

and fewer were regarded by historians as artistically significant. Jenova Chen, like those conceptualist artists, has created new forms and experiences. Even though he made a living as a programmer, nevertheless as an innovative maker (of a digital world), he is worthy of the attention in the field of art history.



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# START FROM ZERO

## PINGYAO INTERNATIONAL FILM FESTIVAL

# 從零出發

## 平遙國際電影展

PHOTOGRAPHED BY 攝影 x SHORAN JIANG 姜嘯然  
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The first edition of Pingyao Crouching Tiger Hidden Dragon International Film Festival (PYIFF) will take place from 19-26th October 2017, held in the magnificent ancient city of Pingyao which has a history of 2700 years. 2017 is Pingyao Year 0, meaning the fresh start of a brand new and young film festival, which will celebrate the latest achievements in international cinema, as well as promote work from young Chinese directors.

### CROUCHING TIGER HIDDEN DRAGON

Pingyao Crouching Tiger Hidden Dragon International Film Festival was initiated by leading Chinese filmmaker Jia Zhang-ke and prestigious festival director Marco Müller, organized by Pingyao Film Festival Company.

PYIFF is named after Crouching Tiger, Hidden Dragon with film director Ang Lee's special authorisation and it's hoped that the success of that remarkable film will encourage PYIFF to become a vibrant and exciting event for China.

The Crouching Tigers section will focus on young directors, while the

2017年10月28日到11月4日期間，首屆平遙國際電影展將在擁有2700年歷史的中國山西平遙古城舉辦。2017年將是“平遙國際電影展”的“平遙元年”，一個全新的、年輕的電影展的新開始。

### 臥虎藏龍

平遙國際電影展由著名電影導演賈樟柯發起創立，由馬克·穆勒擔任藝術總監，由平遙電影展有限公司主辦。在電影導演李安的特別授權下，平遙國際電影展以“臥虎藏龍”為名，平遙影展中的新導演單元將以“臥虎”命名，而另一個重點單元“類型電影特別關注”則將被命名為“藏龍”單元。而首屆平遙國際電影展，也將是“臥虎藏龍”，虎虎生威的一次盛會。

平遙國際電影展就是希望電影創作者和電影觀眾都得到尊重。電影展以助推青年導演成長為目標，為電影產業輸送更多新鮮血液。

### 橋梁與對話

平遙國際電影展旨在增強中國電影與非西方、發展中國家電影從業者的聯繫和合作，在藝術領域建立起兩者之間的有效橋梁，並樹立起一個專屬於平遙國際電影展的評價體系。

Hidden Dragons section will celebrate “genre cinema”.

PYIFF aims to see all filmmakers and film audiences receive the respect that they deserve. By helping with young directors' growth, the Festival also hopes to inject new blood into Chinese film industry.

### BRIDGING AND CONVERSING

Acting as a bridge to connect China and non-western filmmakers, PYIFF encourages more communication and collaboration of both and will construct a unique aesthetic standard of PYIFF.

Screenings at the Festival will focus on non-western films, embracing dialogues between non-western and western films to create more possibilities for Chinese film industry. The Festival will reach out to eastern Europe, to Latin America, to Asia, to Africa, and to places that are less known to the Chinese audience.

影展以展映非西方影片為主，在擁有2700年歷史的平遙古城形成非西方電影與西方電影的對話，為中國電影產業提供更多的可能性。電影展除了關注中國電影，還將目光投向了好萊塢之外，投向東歐與拉美，投向亞洲與非洲，投向那些容易被中國觀眾忽略的地方。

### 六大單元

影展由紅毯首映、臥虎、藏龍、影展之最、中國新生代、回顧/展映六大單元構成，同時也將舉辦一系列與放映活動緊密結合的藝術展、論壇、大師講堂、研討會等活動。展映的電影以質取勝，這些電影具有鮮明的特色，而平遙電影展也是一個“大格局、小身段”的精品電影展。

紅毯首映單元包括多部年度重量級影片，歡迎這些影片在平遙古城進行全球首映、國際首映或亞洲首映。這意味著，平遙國際電影展期間，每天都有一部影片在平遙古城進行隆重的紅毯儀式和首映禮。

臥虎單元致力於發掘優秀新人新作，在全球範圍內選擇新導演的處女作或第二部電影，歡迎這些影片在平遙國際電影展進行全球首映、國際首映或亞洲首映。

藏龍單元關注來自世界各地的類型電影，平遙國際電影展將為觀眾帶來代表當代最新趨勢、集合最新元素的優秀類型片。



**WE ARE NOT PURSUING AN ENORMOUS AND LENGTHY MOVIE SHOW, WE HAVE BEEN LOOKING FOR EXQUISITENESS AND CREATIVITY.**

**我們追求的不是一場龐大冗長的電影秀，我們一直在尋找電影的獨出機杼與精緻。**

## SIX SECTIONS

The Festival consists of six sections, Galas, Crouching Tigers, Hidden Dragons, Best of Fest, New Generation China and Retrospective/Tributes. Alongside with screenings, exhibitions, forums, master classes, symposiums and many more events would also be held. The quality of films is at the core of the Festival, and it strives for a “boutique festival”: modest in scale, but with big aspirations.

The Galas section consists of major films, whose global or Asian premieres will take place during PYIFF. There will be Red Carpet galas and premiere celebrations every day throughout the Festival week.

The Crouching Tigers section is dedicated to the discovery of outstanding new directors and new films. Debut or second feature films will be selected from young directors around the world. The Festival welcomes the selected films to present their world, international or Asian premiere at the Festival.

The Hidden Dragons section features genre cinemas from all over the world. The Festival will introduce a variety of high-quality genre cinemas which represents new trends and combines latest elements in the world.

The Best of Fest section will select outstanding and award-winning films from major internal festivals of 2017 to make their Asia debut in Pingyao.

The New Generation China section is designated for new voices from around the country. The latest works from young Chinese directors will be screened, showcasing new China's freedom and creativity with the hope to inspire by using the power of the moving image.

影展之最單元將從2017年主要的國際電影節中精選出優秀獲獎影片，在平遙國際電影展進行亞洲首映。

回顧/致敬單元放映經過精心策劃、具備獨特視角的影史經典作品，或將設置向知名電影人致敬環節。

作為平遙國際電影展的延伸項目，“平遙一角”將在古老而滄桑的平遙城牆邊同時進行多場活潑的小規模露天放映。本單元展映平遙國際電影展正式單元之外的優秀長片、短片，這將幫助這些新鮮影像尋找觀眾，也為觀眾提供多種選擇以及自由交流的空間。

## 強大的陣容

電影展已組建起一支遍布全球的專業級選片顧問團隊，包括知名電影從業者杜阿梅（法國）、桑德拉·希伯來（英國）、理查德·洛曼（美國）、富田三起子（日本）、阿勒娜·夏滿克娃（俄羅斯）、巴巴克·卡里米（伊朗）、蒂亞戈·雷爾（阿根廷）、蒂普提·迪控雅（印度）和傑洛米·蔡（新加坡）在內的選片顧問團隊，將為參加平遙國際電影展的來賓和觀眾精選出40餘部富有特色的電影。

除此之外，平遙國際電影展的顧問團包括藝術顧問和策略顧問，囊括中外電影界的大師級人物，比如知名導演、資深電影製片人、電影節組織者和著名電影投資人，陣容堪稱強大。

Retrospective/Tributes section will show selected classic films or pay tribute to specific filmmakers.

As extended events of the Festival, “Corners of Pingyao” is a special open-air screenings programme for off-sections films, which shall provide a wider selection for the audience and better place for interaction.

## STRONG LINEUP

The Festival has assembled a team of selectors that includes well-known filmmakers: Marie-Pierre Duhamel, Richard Lormand, Sandra Hebron, Alena Shumakova, Diego Lerer, Deepti D'Cunha, Tomita Mikiko, Babak Karimi, and Jeremy Chua.

The remarkable line-up also includes creative and strategic advisors who are renowned directors, experienced producers, film festival organisers and distinguished film investors.

The creative advisory board consist of acclaimed directors, namely: the mainstay of Chinese film industry Feng Xiaogang; noted Hongkong director Johnnie To; Berlinale Golden Bear Prize winner Walter Salles; Alexander Sokurov, one of the most eminent contemporary directors in Russia and all-rounded Indian filmmaker Anurag Kashyap.

The strategic advisors includes: James Schamus, American producer, screenwriter, and long-term collaborator with director Ang Lee; Aleksandr Rodnyansky, leading Russian-Ukrainian producer; Roger Garcia, executive director of Hongkong International Film Festival; Olivier Père, director of film acquisitions for Arte France, and the distinguished film investor Tony Cao, Chairman of Puhua Capital.

平遙電影展的藝術顧問團擁有五名中外知名導演，他們分別是中國電影扛鼎人物馮小剛，中國香港著名導演杜琪峰，柏林電影節金熊獎得主沃爾特·塞勒斯，俄羅斯當代最重要的導演之一亞歷山大·索科洛夫，以及印度全能型電影人阿努拉格·卡施亞普。

策略顧問的五位成員則包括：美國著名制片人、編劇、與李安導演長期的合作者詹姆士·沙姆斯，俄羅斯著名制片人亞歷山大·羅德尼亞斯基，香港國際電影節主席高思雅，法國藝術電視臺電影部總監奧利維爾·拜耳。普華集團董事長曹國熊也成為了平遙國際電影展顧問。曹國熊是一位企業家，他管理的基金規模超過百億元人民幣，並且先後投資過博納影業、果麥文化，以及韓寒的亭東影業、賈樟柯的暖流文化等多家電影及泛娛樂公司。

# INTERVIEW WITH JIA ZHANG-KE FOUNDER OF PYIFF

## 賈樟柯

### 專訪平遙國際電影展創始人

IMAGE COURTESY OF 圖片提供 x PYIFF 平遙國際電影展  
TRANSLATED BY 翻譯 x NICHOLAS ANDERSON 尼古拉斯·安德森  
EDITED BY 編輯 x MICHELLE YU 余小悅

*Jia Zhang-ke is one of the most critically acclaimed filmmakers working in China. He is both an award-winning auteur film director and producers. His films have received critical praise and have been recognized internationally. His first feature film "Xiao Wu" ("The Pickpocket", 1998) received a great success, winning both the Wolfgang Staudte Award and the NETPAC Award at the Berlin International Film Festival. His film "Still Life" won the Golden Lion Award in the Venice Film Festival in 2006 and his film "A Touch of Sin" selected in Competition at the Festival de Cannes 2013 won the Best Screenwriter Award. In 2010, Jia received Locarno's Leopard of Honour, while in 2015, he was awarded the Carrosse d'Or prize at the Cannes Festival.*

賈樟柯，中國著名導演、作家、制片人，其作品在國際上獲得很高聲譽。1998年，處女作《小武》獲柏林電影節青年論壇大獎。2006年，故事片《三峽好人》獲第63屆威尼斯國際電影節最佳影片金獅獎。2013年，故事片《天註定》獲第66屆戛納國際電影節最佳編劇獎。2010年，賈樟柯獲瑞士洛迦諾國際電影節榮譽金豹獎。2015年，獲戛納國際電影節導演雙周單元終身成就金馬車獎。

**ART.ZIP: From the perspective of choosing the films for Pingyao International Film Festival, are there any unique ideas that separate this from other national or international film festivals?**

JZK: I personally don't specifically participate in the selection work. We have a team of 8 people, they take charge of the process of finding, watching and contacting various film teams. According to the year's specific creative plan they will frame their viewpoint and understanding. Selecting films for a film festival is an abstract proposition and relies on the creative needs of the actual situation. For film selection teams, their main focus is to understand these films and to capture their creative aspects, as well as sorting a trend from them. All these finds will form a curatorial approach to inform the audience.

**ART.ZIP: What is the ratio of Chinese and non-western films showing at this film festival?**

JZK: We don't have a set ratio. If a particular region's films are especially prominent in the year, we will select more films from that region, it is not considered from a set ratio point of view.

**ART.ZIP: These non-Chinese, non-western films all reflect different societies and contexts. For Chinese audiences there must be some difficulty in connecting with them?**

JZK: From a personal point of view, I feel that non-western films can be understood by China because they are closer to Chinese society, the level of development is more similar. Of course, another important part of the film festival is the academic forum. Pingyao International Film Festival emphasizes academic discussion, we will gather world-class film historians, film critics and conduct multi-event symposiums and other academic activities.

**ART.ZIP: If a prominent film reflects societal problems and differences to mainstream values, will they be included in your selection?**

JZK: We only have one selection standard, an artistic standard. However we must also operate in accordance with the Chinese Film Act.

**ART.ZIP: You mentioned Pingyao International Film Festival will establish a specific evaluation system, can you specifically talk about this?**

JZK: The recognition and evaluation system of the artistry of film is based on the overall understanding of contemporary movies. For a variety of reasons, films made outside of China, Europe and America, cannot be fully understood, commented and discussed. There are areas that have for a long time been active components of film's language, expanding the overall craft as well as being able to describe human life from different angles. Each nation's respective industrial strengths and weaknesses affect the spread of the outstanding creative work and the understanding of their artistic value. In my experience of working in China, every year

**ART.ZIP: 平遙國際電影展從選片的角度來說有沒有獨特的立意區別於其他國際性或國內的電影節？**

JZK: 我個人不參與具體的選片工作。我們有一個8人組成的選片團隊，他們會在觀看、接觸、尋找電影過程中，去根據當年度具體的創作情況，形成他們的觀點和認識。電影展的選片工作只有大的抽象性原則，而選片是要基於創作的實際情況進行的。對選片團隊來說，他們的核心工作是了解這些電影，捕捉這些電影中創新性的部分，以及梳理眾多電影中呈現出來的某種趨勢，將這些發現通過策展的方法，告訴觀眾與媒體。

**ART.ZIP: 此次電影展將會放映中國電影與非西方電影的比例是怎樣的？**

JZK: 我們沒有預設地區比例。如果某一個地區的電影在本年度特別突出，將會加大這個地區的選片量，不會從比例上考慮。

**ART.ZIP: 這些非中國、非西方的電影所反映的不同社會形態和上下文，對於中國觀眾來說接受起來會不會有一定難度？你們會舉辦怎樣相應的活動來進行深入探討呢？**

JZK: 從個人的角度，我覺得來自非西方國家的電影更能被中國理解，因為它們與中國的社會情況接近，發展階段相似。當然，影展另外一個重要的部分就是學術論壇，平遙國際電影展的節目策劃強調學術含量，我們會組織國際一流的電影歷史學家、電影評論家，進行多場次的專題討論論壇等學術活動。

**ART.ZIP: 如果參選所反映的社會問題與主流價值觀有差異的話，會被納入你們的選片範圍嗎？是否存在藝術以外的評價標準？**

JZK: 我們只有一個評價標準，就是藝術標準。但是我們也必須按照中國已頒布的電影法規進行操作。

**ART.ZIP: 你們提到平遙國際電影展會樹立起一個專屬的評價體系，請問能具體談談是怎樣的嗎？**

JZK: 電影藝術的認識和評價體系，是建立在對當代電影整體了解、熟悉的基礎上的，因為各種各樣的原因，在中國，歐美之外的電影並不能夠得到充分的了解、評論和認識，而這些區域，長期活躍著對電影語言拓展性的工作，以及對人類生活多角度的描述。各自國家工業體系的強弱，影響了這些優秀創作的傳播，和人們對它們藝術價值的認知。就我在中國工作的經驗，中國每年有非常多的年輕導演，人們對他們的了解卻不多。平遙國際電影展希望讓人們關注到這些容易被忽視的影片，使得這些文化成果能夠被更多的人分享。通過電影展，我們希望建立起一種新的視野，並利用電影展的傳播能力，有效地為這些影片服務。

China has many young directors, but the number of people understanding of them is actually limited. Pingyao International Film Festival hopes to draw people attention to these overlooked films. We'd like to share these cultural achievements with more people. Using this film festival, we hope to establish a new vision and use the nature of a film festival to more effectively air these movies.

**ART.ZIP: What kind of benefits do you expect this film festival to have on Chinese cinema?**

JZK: I hope that the films shown at the film festival will inspire people working in the Chinese film industry, at the same time, I hope that through the film festival, it will encourage greater understanding and cooperation between Chinese filmmakers and the film industry all over the world.

**ART.ZIP: To the winners or selected directors, what kind of follow up support will they get?**

JZK: Pingyao International Film Festival is a young film festival, freshly conceived. We hope the first few years will allow people to understand this film festival, at the same time I also hope to organize more resources in the future, to allow the participating directors to benefit more.

**ART.ZIP: Many film festivals, apart from featuring films also focus on networking, so with Pingyao International Film Festival what plans are there to develop business and industry connections?**

JZK: We hope to gain more confidence in the film industry. So that they can more actively participate in the festival's activities. But the festival is just a platform. We won't specially intervene in the film industries work. Simply speaking the festival aims to pave the road for creative filmmakers.

**ART.ZIP: What is the biggest challenge in creating this film festival?**

JZK: Apart from the team selecting the films, our organization has a lack of experience. We hope through 3 years of hosting we will become an experienced and creative group.

**ART.ZIP: Apart from Shanxi being your hometown, is there any other reason that you chose Pingyao to host the film festival?**

JZK: Small cities are well suited to hosting film festivals. In relatively peaceful cities, it is easy to focus on the festival. In Pingyao we have an independent cinema, guest can easily meet and interact, undisturbed by the hustle and bustle of a big city. ART.ZIP: For people coming to Pingyao for the first time, how would you recommend they spend a day?

JZK: Apart from watching the movie, the audience's attention can be drawn to the surroundings. I suggested everyone treats Pingyao as the centre, tracks connect Jinzhong to the surrounding counties. Because Jinzhong has a large number of cultural relics, the attractions are close to Pingyao and easy to access.



**ART.ZIP: 您期待這次電影展對於中國電影能起到怎樣的促進作用？**

JZK: 希望電影展展出的影片能夠對中國電影工作者有所啟發，同時也希望透過電影展，建立起各國電影工作者之間、電影工業之間相互更多的了解，促成更多的合作。

**ART.ZIP: 對於獲獎或參選的導演，他們會獲得怎樣的後續支持呢？**

JZK: 平遙國際電影展是一個年輕的電影展，它剛剛誕生。目前，我們希望通過前幾屆的舉辦讓人們了解這個電影展，同時也希望盡快組織好更好的資源，讓參展導演更多地受益。

**ART.ZIP: 許多電影節除了精選影片放映以外也會注重產業對接，那麼平遙電影節在商業發展和產業對接上有怎樣的計劃呢？**

JZK: 我們希望能夠獲得電影產業界更多的信任，使他們積極參與電影展的活動。但電影展只是一個平臺，我們不會具體地介入到電影產業性的工作之中。簡單說，電影展就是修橋、鋪路。

**ART.ZIP: 創辦此次電影節最大的挑戰是什麼？**

JZK: 除了選片團隊，我們的組織經驗欠缺。我們希望通過三年的舉辦，形成一個具有經驗、具有創造力的組織團隊。

**ART.ZIP: 除了因為山西是您的故鄉以外，有沒有別的原因讓您選擇在平遙舉辦電影節？**

JZK: 小城市非常適合做電影節。相對平靜的城市氛圍，容易讓電影節形成聚焦效果。我們在平遙擁有獨立的電影宮，來賓容易聚合，方便互動，不被城市的喧囂幹擾。

**ART.ZIP: 對於第一次來平遙的友人，您會推薦他怎麼度過在平遙的一天？**

JZK: 在看電影之余，觀眾的關注點可以向周邊延伸。我建議大家以平遙為中心，足跡可以涉及晉中周邊各縣市。因為晉中有大量的文物古跡，這些景點距離平遙很近，交通非常方便。

# INTERVIEW WITH MARCO MÜLLER ARTISTIC DIRECTOR OF PYIFF

## 馬可·穆勒

### 專訪平遙國際電影展藝術總監

IMAGE COURTESY OF 圖片提供 x PYIFF 平遙國際電影展  
TRANSLATED BY 翻譯 x HAO ZHIZI 郝智梓  
EDITED BY 編輯 x MICHELLE YU 余小悦

*Marco Müller is a film critic, award-winning film producer, and former director of prestigious Rotterdam, Locarno, Venice and Rome film Festivals. Renowned for injecting new life into festival, Müller is also one of the first curators to introduce Asian films to European audiences, in particular Chinese cinema. He is honoured as "the first person of introducing Chinese films to the world."*

馬可·穆勒，國際知名影評人、獲獎電影製片人，多次擔任國際重要電影節的藝術總監／主席，如鹿特丹國際影展、洛迦諾國際電影節、威尼斯國際電影節、羅馬國際電影節等。穆勒善於通過一系列改革為電影節注入新活力，也是最早把亞洲電影（特別是中國電影）介紹到歐洲的先驅。因此穆勒被譽為“把中國電影推向世界第一人”。

#### **ART.ZIP: What prompts the collaboration with Jia to organise the PYIFF?**

MM: Jia Zhang-ke has always been a visionary filmmaker. What could therefore be more exciting than to help him realise his vision of a 'special' festival in Shanxi?

#### **ART.ZIP: You have engaged in various kinds of film festivals for decades, and you've tried to make it revolutionary in some way. So this time, are there any ideas or projects that did not carry out in the previous film festivals for some reasons, but manage to do so in PYIFF?**

MM: The economic climate of the past five years has been marked by a sense of fear for film festivals worldwide. Festival organizers have been faced with difficult managerial decisions: whether it was rethinking niche programming or seeking new funding streams, action had to be taken to keep festivals from falling behind. Film festivals must become again crucial exhibition circuits. They represent the antidote to market homologation - they nurture film culture, affirm the multi-faceted identities of contemporary cinema, create visibility for the new film-artists they showcase, facilitate the promotion of the very original works. Those very original works that could now in China receive a theatrical release within the newly-created art-cinema circuit.

The miracle of film festival programming is that a small team of programmers watch hundreds of films and choose only those few (our PYIFF will only show 40 new films) that they consider worthy of being shared with all the different groups of audience. Curatorial work can create a more capacious vision of freedom.

#### **ART.ZIP: What would you expect PYIFF to achieve this year?**

MM: We should be able to fulfil at least three tasks: 1. to champion talented and innovative new film artists, introducing them to young viewers in China; 2. to build an expansive reach with an army of the most original auteurs and genre directors; 3. to play a role in the global expansion of Chinese-language cinema. We have striven to strike a balance between artistic research and the part of genre cinema that has stayed engaging and rich in texture. We want to focus on new directors, and also to filmmakers who have been able to literally "reinvent" themselves, turning their attention to intriguing material and to compelling issues.

#### **ART.ZIP: 是什麼機緣促使您和賈樟柯導演一同舉辦平遙國際電影展？**

MM：賈樟柯一直是一位非常有遠見、有情懷的電影人。能幫助他將他一直以來的情懷付諸實踐，在山西舉辦一個“特別”的電影節，我倍感激動。

#### **ART.ZIP: 在過去的數十年中，您曾經為許多不同類型的電影節工作過，而您也一直希望能夠對電影節本身進行一些革命性的嘗試。您有沒有什麼之前在其他電影節因為種種原因無法去實踐的想法、計劃，在這屆平遙國際電影展上得以實現的呢？**

MM：過去五年，全球經濟環境的不景氣也讓全世界的電影節倍感憂慮。組織者們面臨著一些棘手的抉擇，而不論是反省電影節過於狹小的受眾，還是尋求其他資金來源，他們都需要通過一些舉措來防止電影節衰敗下去。電影節急需重新成為電影最為重要的展映方式，而它們也是市場引發的同質化的一劑解藥——電影節養育著電影文化，維護著現代電影的多面性特質，同時也為參與電影節的新藝術家們提供受眾，為最具創見的作品進行宣傳推廣。如今在中國，這些十分具有獨創性的新作已經開始在新近出現的藝術院線上映。

一個小小的策展人團隊，在觀看了數百部影片之後，僅僅選出他們認為有價值、能夠與各種不同的觀眾群體分享的一些影片（在我們的平遙國際電影展，這個數字是40部）。我認為這是屬於電影節的奇跡。策展工作可以提供一種具有更廣闊維度的自由。

#### **ART.ZIP: 您對今年的平遙電影展有什麼期許？**

MM：我們應該能夠完成至少三個任務：第一，獎勵那些有天賦的、創新的新銳電影人，並將他們介紹給中國的年輕觀眾；第二，建立一個極具包容性的人脈網，其中包含著最具創見的作者導演，以及類型片導演；第三，為華語電影的全球性傳播助力。在那些進行藝術實踐的影片和那些同樣引人入勝並且有著良好質感的類型電影之間，我們一直在嘗試保持平衡。我們希望能夠關注新銳電影導演，同時，對那些成功轉型，開始關注一些有趣的現實素材和社會問題的電影人，我們也同樣保持著關注。



Marco Mueller ©Roberto Pellegrini

**ART.ZIP: How would you balance the artistry of film with the Chinese national situation under its particular regulations?**

MM: An international film festival, while opening a window to the world, serves also as a platform for the national industries to dialogue with foreign professionals and international media – but more particularly to engage also the various - and different - groups of viewers. PYIFF could strengthen the network of film culture, assume the role of a permanent event, trying in every way to extend outside the days of the event, and through the whole year, the excitement of young viewers for all kinds of cinematic experiences.

**ART.ZIP：在中國的特殊管制環境之下，你們如何保持電影的藝術性？**

MM：一個國際性的電影節，在具有它的全球性視野的同時，同樣是一個本土電影產業與國外電影工作者、國際媒體交流、對話的平臺——然而更重要的是，它面向的是多樣的，甚至差別巨大的觀眾群體。平遙國際電影展如果能夠順利地長期舉辦下去，它會系統性、輻射性地去強化電影文化在中國的影響，嘗試將其影響力延伸到電影展的日期之外，為年輕的觀眾者們提供各種各樣的電影體驗。

There is definitely also a strong case to be made for the spin-off industrial and economical benefits generated by a 'special' festival – stimulating tourism, industry and business. Not forgetting the substantial multiplier effect that has been evident in regions that have invested money and energy in developing their local film and television industry in connection with a festival that would link them to the global scene. PYIFF would also be an exceptional platform to promote Pingyao and Shanxi as a location for international film shoots.

**ART.ZIP: China has been named as the world's fastest-growing film market, what do you think of this growth and Chinese film industry?**

MM: From the mid-1990's onwards, China entered into an era of unprecedented economical and social transformation, touching every strata and aspect of its society and culture, while altering in a definitive way the composition of its social landscape. Chinese cinema has been a mirror of this transformation. To the point that central film authorities have started urging the unification of politics and market. But a central hub for international exchanges and for the cross-fertilization of talent, ideas and techniques was still needed. Will PYIFF become that central hub? PYIFF should at least be able to act as a catalyst to bring forth the new Chinese talents to launch in both the national and international arena.

當然，一個特別的電影節也會對經濟和整個產業鏈帶來許多有利的衍生價值——旅遊業、工業和商業都會從中獲益。而對於那些大力投資力圖發展當地影視產業的地區來說，平遙國際電影展將為他們帶來走向國際的機會，這對它們來說具有重大的意義。平遙和它所在的山西省都是非常好的電影取景地，而電影節也是一個絕佳的向國際電影人展現平遙、展現山西的平臺。

**ART.ZIP：中國已經成為世界增長速度最快的電影市場，您對於這種迅猛增長，以及整個中國電影工業怎麼看？**

MM：從90年代中期開始，中國進入了一個空前的經濟、社會轉型期，這也影響了其社會和文化的各個階層、各個方面，整個社會環境也當然隨之改變。中國電影一直反映著整個社會的變革，直到管理者開始要求將政治需求和市場需求統一起來。然而，中國仍然需要一個以與世界交流人才、觀點和技術為其職能的中心樞紐。平遙電影展能夠成為那個樞紐嗎？至少，平遙國際電影展能夠作為一個將中國年輕電影人帶上國內、國際舞臺的催化劑而存在。

# TURNING TRASH TO TREASURE

## PINGYAO INTERNATIONAL FILM FESTIVAL MOVIE THEATRE

### 變廢為寶

### 平遙國際電影展的電影宮

TEXT AND PHOTOGRAPHED BY 撰文及攝影 x SHORAN JIANG 姜喙然  
IMAGE COURTESY OF 圖片提供 x PYIFF 平遙國際電影展  
TRANSLATED BY 翻譯 x NICHOLAS ANDERSON 尼古拉斯·安德森

#### FROM A DIESEL ENGINE FACTORY TO A MOVIE THEATRE

From design to construction, the transformation has taken advantage of the local environment. The original factory floor has become a multi-purpose venue encompassing viewings, press conferences and office space.

Pingyao diesel engine factory is located in the old city's North West corner, occupying 71,000 m2 and first built in 1920, it was previously an iron foundry until the early 1970s when it became Jinzhong Diesel Engine Factory. The Factory ceased operating in 1994, but the factory was preserved with relics of its industrial past.

#### 柴油機廠變出來的電影宮

從電影宮的設計到建造，更多的是因地制宜，改造利用。將原有的柴油機廠的廠房，改建成了集觀影、新聞發布、辦公於一體的多功能場地。

平遙柴油機廠位於古城的西北角，總共占地107畝，始建於民國9年（1920年），前身是鐵工廠，直至1970年代初，鐵工廠更名為“晉中柴油機廠”。到1994年柴油機廠關閉，但它的廠房都保存了下來，瀰漫著老工業的記憶。

#### THE COLLISION OF OLD AND NEW

One is an old factory, and the other is a large international film festival. When they meet, what kind of collision will it be?

The diesel engine factory has its advantages when it comes to cinema, being sufficiently tall, light and spacious. Nonetheless, an old factory also has its problems, especially as a multi-purpose venue for viewings, press conferences, office space and exhibitions. For professional use, it needed new designs, new ideas and revitalization.

Recently, the workers have been particularly busy, working to prepare the site in time before September. It has to be transformed into an open-air cinema that can accommodate 1,500 people and another indoor cinema with 500 seats. At the same time, the old workshop will also be turned into four small screening rooms, a VIP area and space for press centres.

#### UNCOOPERATIVE WEATHER AND CAPABLE WORKERS

By the end of August, tensions are still high. August brought several spells of heavy rain, slowing down the transformation of the diesel engine factory, especially the outdoor areas, which was forced to halt work temporarily.

The sky just cleared as the deadline approached and the workers couldn't slack off. The construction of the movie theatre was controlled by a managing system to check the daily progress of those responsible for each task. If the day's work wasn't completely finished, that meant overtime until it was done.

The site's skilled workers, engineering contractors and design teams did their duties, pushing for the movie theatre to be completed on schedule.

#### 新與舊的碰撞

一個是舊廠房，一個是國際性的大型電影展，二者相遇，會有怎樣的碰撞？

柴油機廠的老廠房有它的優勢，比如夠高，夠敞亮。但同樣，老廠房也有它的問題，尤其是作為集觀影、新聞發布、辦公、展覽等多功能為一體的專業場所時就必然需要加入新的設計，新的理念，新的改造。

而今，工人們異常繁忙，他們要趕在9月之前，在該處新建一個可容納1500人的露天電影院、一個可容納500人的電影宮，同時改造舊車間，完成四個小影廳、貴賓室及新聞中心的建設。

#### 不作美的天氣和有作為的工人

八月底，仍在緊張趕工當中。八月的幾場大雨，減慢了工程進度，尤其是需要室外鋪設、搭建的工作不得不停下來。

天剛剛放晴，面臨著工期在即，工人們不敢懈怠。電影宮目前的改造實行每日工程進度核對的責任制。如果沒有完成當天的工作進度，就算加班，也要完成。

現場的技術工人、工程承包商、設計團隊，各司其職，各就其位，都在為電影宮的如期交付努力工作著。





## DESIGN PLANS, CHANGE!

Jia Zhang-ke said that they don't only want an eight-day film festival. After the opening ceremony, they hope to turn Pingyao diesel engine factory cinema into a long-term art and culture park. At the same time, they hope to host special fortnightly film festivals, for instance, having a focus on French and Japanese films among others. Accompanying these ideas, the execution team is building a national ticketing platform, hoping that the festival will bring people in from all over, and the film festival model could continue to grow and become regular. Therefore, accompanying this concept, Tsinghua Architectural Design Institute was appointed as a major design team, under the guidance of Lian Yirui, the head of industrial park design. The co-founder of PYIFF as well as the head of experimental art and city design at Art School of Shanxi University, Wang Huaiyu, is appointed as the chief designer of the movie theatre's interior

## 設計思路,變!變!變!

賈樟柯說，他們不希望做一個只有八天的電影展。“第一屆開幕後，在平遙柴油機廠文化藝術園區內的電影院長期運營，同時希望雙周有一個電影專題展，比如法國電影展、日本電影展等。”配合這一理念，電影展團隊正在搭建全國的票務平臺，希望電影展可以帶來全國的觀眾人流，把電影展做成常態化的運營模式。

所以，為了配合這一觀念，電影宮的設計設計團隊清華大學建築設計研究院，在產業園區研究中心主任廉毅銳的帶領下，設計了電影宮的改建項目。

而作為平遙電影宮室內設計的首席設計師，山西大學美



design. He crafted the layout of the park and gave supervision with meticulous consideration of design and attention to detail.

The cinema's construction created 11,000 m2 of space of which 5,700 m2 was new buildings and reconstruction of old spaces was 5,700 m2. The new constructions include the 1,500-seat open-air cinema, the 500-seat indoor cinema, a VIP area and area for forums and conferences. The reconstruction involved overhauling five workshops in the diesel engine factory; D7, A5, D1, D2 and D3. D7 will be transformed into an administrative office for a film and television company. A5 will become a media and customer service centre. D1 will become the entrance hall of the main venue, D2 will become four small screening rooms, and D3 will be transformed into a news centre.

術學院實驗藝術和城市設計系主任，平遙國際電影展聯合創始人王懷宇，配合影展落地，對整個園區建設的駐地進行指導和宏觀把控。

電影宮建築面積1.1萬平方米，其中新建建築面積5700平方米，改建建築面積5300平方米。新建建築有1500人露天影院、500人室內影館、VIP區、論壇區，改造部分涉及原柴油機廠的五個車間，分別為D7、A5、D1、D2、D3車間。D7車間將被改造成影視公司行政辦公室，A5車間將被改造成媒體及客服中心，D1車間將被改造成主展覽場地的入口大廳，D2車間將被改造成四個小影廳，D3車間將會被創造成新聞中心。

# PINGYAO

## REAL GEM OF SHANXI

### 晉善晉美平遙城

TEXT AND PHOTOGRAPHED BY 撰文及攝影 x SHORAN JIANG 姜嘯然  
IMAGE COURTESY OF 圖片提供 x PYIFF 平遙國際電影展  
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*The ancient city of Pingyao and its surrounding areas have many deserving places to visit. Pingyao International Film Festival is based in Pingyao, which is historically, culturally and geographically blessed. Pingyao is an ancient town with 2,700 years of history, one of China's four great ancient towns. Pingyao is often used as the backdrop for a lot of film and television programs and is inextricably linked to film and TV.*

*If holding Pingyao International Film Festival in Pingyao is a collision of the ancient and the modern, then the city and its surrounding landscape will add an extra layer to the Film Festival.*

## The Ancient City of Pingyao: A Hundred Years of Change, A Thousand Years of History

Brick and tile, wood and stone, all have witnessed the history of Pingyao.

The ancient city was first established in the Western Zhou Dynasty, and has now experienced 2,700 years of history. Together with Sichuan's Langzhong, Yunnan's Lijiang and Anhui's Shexian, it is known as one of China's top four best preserved ancient cities. It is currently the only one in China to be declared a UNESCO World Heritage Site. In the late Qing Dynasty Pingyao was China's financial centre, becoming a prosperous and flourishing city. Everywhere you go you can feel the atmosphere of traditional Shanxi culture, peering back 100 years into the past.

平遙古城及其周邊有很多值得一去的地方，平遙國際電影展選址在平遙，是有其歷史、文化和地理的考量。平遙是一座有著2700年歷史的古城，是中國現存的四座完好的古城之一。而平遙作為許多影視劇的拍攝場地，更是與電影有著千絲萬縷的聯繫。

如果說，平遙國際電影展在平遙舉辦，是古今中外的歷史碰撞，那麼，平遙以及週邊的景緻，更為電影展增添了對話的內涵。

## 平遙古城： 百年滄桑，千年積澱

一磚一瓦，一木一石，都見證了平遙的歷史。

平遙古城始建於西周，距今已經有2700年的歷史了。它與四川閬中、雲南麗江、安徽歙縣並稱為中國“保存最為完好的四大古城”，也是目前中國唯一以整座古城申報世界文化遺產獲得成功的古縣城。平遙曾是晚清時期中國的金融中心，走進這座曾經繁華的古城，處處可以感受到晉商文化的氣息，讓人有一種穿越回百年前的錯覺。

## ANCIENT WALLS

The walls surrounding the ancient city of Pingyao, are one of four best-preserved ancient walls that still exist.

The construction of Pingyao's ancient city can be traced back to at least Zhou Xuanwang (? – 782 BC). The existing walls date back to the Ming Dynasty (1370) as over its long history Pingyao underwent numerous renovations but the early Ming Dynasty style survives till today.

The walls are roughly 12 meters high, averaging 3.5 meters wide and 6.4 kilometres long. It surrounds the ancient city, creating a solemn and imposing atmosphere.

## “LAND OF WEALTH”-RISHENGCHANG

The Shanxi exchange shops of the Ming and Qing Dynasties can be considered the precursor to China's modern banks. Rishengchang was China's first exchange shop. In this way, it controlled the economic lifeline of the 19th Qing Dynasty.

Rishengchang could develop such a strong position due to its perfect employment management system. Its tickets implemented the owner-manager partnership. The owners were responsible for the supply of money and not partaking in business decisions.

Business decisions were taken by the treasurer, acting as the company's general manager. Shareholders enjoyed ownership, and the treasurer the right to operate. From top to bottom, responsibility, power, and profit were clearly split. In Rishengchang's most prosperous period, it was known as "the best in the world", "The Land of Wealth". It had branches all over the country in more than 30 cities, and operated even as far away as Europe, the United States and Southeast Asia.

## BIAOJU: SPEAK OF RIGHTEOUSNESS, TALK ABOUT LOYALTY

In ancient times, Biaoju provided people with security when transferring money to each other, acting as escorts for the money. The modern equivalent is now the courier service, but in the past to ensure financial security; armed guards were employed.

Guards relied on wheelbarrows, pushing gold and silver treasures, walking thousands of miles. In the past, transport and communication were not so well developed. If they were not loyal, why would the Biaoju serve? If there is no loyalty, why protect others and their own safety? In this way, the Biaoju were bywords for chivalry.

## 古城牆

古城牆環城而建，是中國現存最好的四座古城牆之一。

平遙古城牆的始建時間至少可以追溯到周宣王（？—前782年）時期。現存的城牆是明朝洪武三年（1370年）在西周的舊城基礎上大規模重修的，此後經過了數十次的修補，但明代初期的風格體貌被保存了下來。

城牆高12米左右，平均寬3.5米，週長6.4公里。站在城牆之下，威嚴肅穆的感覺油然而生。

## “匯通天下”日昇昌

明清時期的山西票號可謂是中國現代銀行的鼻祖。日昇昌是中國第一家“票號”，如此一個院落，曾經操縱著十九世紀整個清王朝的經濟命脈。

日昇昌之所以可以發展得如此壯大，因為它有一套完善的管理用人機制。票號實行的是東掌合夥制，財東相當於現在的董事長只是出錢，不參與經營決策。經營決策則是由掌櫃來完成，掌櫃就如同公司的總經理。財東享有所有權，而掌櫃享有經營權。從上到下的責、權、利非常明確。

日昇昌最鼎盛時期，被譽為“天下第一”、“匯通天下”，分號遍佈全國30餘座城市，甚至遠及歐美、東南亞。

## 鏢局：講的是義，談的是忠

鏢局是古時候為人提供錢財的互送業務的機構，如同現在是快遞轉送服務。只不過，現在的快遞專員靠的是專業的設備保證財務的安全；而在過去，靠的則是鏢師們的一身武藝。

鏢師們靠著一架獨輪車，推著護送的金銀財寶，行走千里。在以前那種交通、通訊都不發達的過去，如果沒有一腔忠心，何以將鏢物送達？如果沒有一身義氣，何以保他人和自己安全？如此想來，就覺得鏢局是一個充滿俠肝義膽的地方。

## PINGYAO XIAN YA:

### ACTING AS AN OFFICIAL IS NOT EASY

Pingyao County government magistrate was the equivalent of the county party secretary, the county government's administrative level is almost the same as a current prefecture-level city.

At that time, the magistrate would act as magistrate in areas five hundred miles from their families, only able to return once a year during the Spring Festival. As they were not locals, they would need to pay out of their own pocket to hire a local person as a private assistant. In the underdeveloped transport systems of ancient times, more than half of the time for the Spring Festival was wasted on the road. It was not easy to be a county magistrate. The annual salary was just 45 silver. In the Qing Dynasty, the cost of supporting a family of five each year was more than 20 silver. So, after the cost of the local private assistant magistrate's wages, the remaining salary was already stretched.

The Pingyao county government building covers an area of more than 26,000 square meters. It is laid out following the feudal ritual system, offices of civil officials situated on the left while offices of military officers on the right, courts at the front while bedrooms at the back. There are six areas from the central axis of the courtyard, from outside to inside in order: the door, lobby, house, second house, inner chambers and the shrine.

Pingyao County also has its own cell, there are well-equipped "superior cells" as well as oubliettes. Pingyao Xian Ya also had a variety of ancient instruments of torture, which would cause people to shudder when they looked upon them.

## “See Again Pingyao” One Step Across

"See Again Pingyao" is China's first large-scale indoor immersive theatre, its well-known director Wang Chaosong leads the "Impression Team" in what is Northern China's first large-scale scene performing arts project. This is the first breakthrough from outdoor show to indoor experience.

"See Again Pingyao" is a continuation and a follow up thought of Wang Chaosong's "Impression Series". The "Impression Series" is a true performance, from the "Impression of Liu Sanjie" to "Impression of Lijiang" and "Impression of the West Lake", the series keeps the outdoor landscape as its core, designing and factoring the performance around the space. However, the "Impression Series" has been focused on the south, since it focuses on utilizing outdoor landscapes, it is not as well suited for the fierce weather in the north.

## 平遙縣衙:為官不易

平遙縣衙的縣令官居七品，相當於縣委書記，縣衙的行政級別差不多和現在的地級市相同。

當時做縣令，要到離家鄉五百里以外的地方當官，還不可以帶家眷，一年只有春節期間有一個月的歸家探親假。因為不是本地人，所以通常還需要自掏腰包，僱用一個當地人做自己的師爺。在交通不發達的古代，過年回家，就要在路上耽誤大半的假期。這麼不容易的縣官，一個年有多少的收入呢？45兩白銀，清朝一個五口之家的開銷，每年超過20兩。所以除去顧師爺的錢，縣令的工資，已然是捉襟見肘。

平遙的縣衙佔地26000多平方米，遵循封建禮制，左文右武，前朝後寢。中軸線上有六進院落，由外至內依次為：大門、大堂、宅門、二堂、內宅和供奉狐仙的大仙樓。

平遙縣衙還設有自己的牢房，有設施完善的“高級牢房”，也有沒有黑不見指的籠子牢房。縣衙裡還有古代各種刑具的展示，讓人看了不寒而慄。

## 《又見平遙》一步穿越

《又見平遙》是中國第一部大型室內情景體驗劇，是知名導演王潮歌帶領“印象團隊”在中國北方地區獨創的第一個大型情景演藝項目，是由室外實景演出走向室內情景體驗的首次突破。

《又見平遙》是王潮歌導演繼“印象系列”之後的又一嘔心之作。“印象系列”是實景演出，從《印象劉三姐》到《印象麗江》再到《印象西湖》等，都是以室外的山水風景為核心，設計編製而成的演出。但是“印象系列”主要在南方，因為這種注重室外景觀的形式並不適合北方惡劣的天氣。

王潮歌是這樣說的：“平遙古城不是大山水，完全是人文的特徵，所以想要藝術再現的話，不是要接近它，而是稍微出離一點，在外圍贊美它，所以要在這裡蓋個大劇場。這樣，有一個是實景，叫‘印象’；有一個是室內，叫‘又見’。像我們戲裡演的一樣，它是又一次見到，像我又一次看到我的父母、看到我的祖先、我的前生來世一樣。”

Wang Chaosong said: "The ancient city of Pingyao is not a big landscape, its renown is cultural, so we want to expound on the art, not to drown in it, but to stay a little aloof, to praise it from the outside. So we have constructed a big theatre here. We have outdoor shows, called 'Impression Series'; and indoor shows called 'See Again Series'. In the way that we perform, Pingyao can be seen again, as I see my parents, my ancestors and my past life."

And so, the "See Again Series" was born.

"See Again Pingyao" tells a story of a touching story of Shanxi business. The background of the story is to show the integrity and spirit of the Shanxi merchants. Honesty and benevolence are the essence of Shanxi culture. If the ancient city of Pingyao shows Pingyao's history, then "See Again Pingyao" shows the spirit.

"See Again Pingyao" perfectly combines drama, dance, video, music and other forms of art. There will be no chairs for the audience, instead the audience will walk and observe the actors and sets in close proximity. Entering the theatre is like stepping back through time to the Pingyao of a hundred years ago. The audience will collectively experience the actors' lives and emotions. There is a scene in the play where two armed guards leave an exchange house to get a bath. There follows a scene with several actors, each with completely different styles, in a transparent bathtub, it's magnificent.

After this scene, the narrator says: "Now everybody sees the typical life of these armed guards." A door opens on the scene of shop a hundred years ago. The shop is filled with actors, like characters in a video game, they have their own lines, have their own stories, but also their own feelings.

"See Again Pingyao", lets people immerse themselves in a period drama.

## Fenyang, the Starting Point of Jia Zhang-ke's films

### THE STARTING POINT

If you drive 40 minutes from Pingyao, you arrive in Fenyang. Fenyang is the hometown of Jia Zhang-ke. He lived in Fenyang for 21 years, and it provides a lot of material for his films. From 1998's, "Xiao Wu" to his later work "Mountains May Depart", most of his films are shot on location.

Jia Zhang-ke's films are mixed with his memories of his hometown. Walking in the streets of Fenyang and the old city, you can often can see the backdrops of Jia Zhang-ke's films.

於是，“又見”系列就這樣誕生了。

《又見平遙》講述了一個感人的晉商故事。故事背後展現的是傳承在晉商血脈中的誠信精神。誠信和仁義是晉商文化的精髓。如果說平遙古城展示的是平遙的歷史，那麼《又見平遙》展示的則是精神。

《又見平遙》將戲劇、舞蹈、影像、音樂等藝術形式完美結合，沒有觀眾椅，觀眾隨走隨看，演員、道具近在咫尺。一進到劇場，彷彿一步穿越回了百年前的平遙，和劇中的人物一起體會他們的時代變遷與喜怒哀樂。劇中有一幕是鏢隊在出鏢前要洗澡，一是禮遇，二為祈福。幾位演員在透明浴盆中的表演各不相同，卻都十分出彩。

這一幕之後，旁白說：“接下來請大家看看，鏢師們出去的這些年，平遙普通老百姓的生活吧。”大門打開，百年前的店鋪情景映入眼簾。所有的店鋪中的人物都是真人扮演，如同角色扮演遊戲中的非角色玩家（NPC），他們有自己的臺詞，有自己的故事，也有自己的情感。

《又見平遙》，讓人身臨其境的“穿越劇”。

## 汾陽 賈樟柯電影開始的地方

### 開始的地方

從平遙開車大概四十分鐘，可以來到汾陽。汾陽，是賈樟柯的故鄉。他在汾陽生活的21年，為他的電影提供了素材。從1998年的《小武》到後來的《山河故人》，他的大多數電影作品都在汾陽拍攝取景。

而在賈樟柯的電影中，或多或少夾雜了他對於故鄉的懷念。走在汾陽的街頭，穿梭在汾陽的老城區，經常可以看見賈樟柯電影中的場景。

## MOUNTAINS MAY DEPART

"Mountains May Depart" was released in 2015. Directed by Jia Zhang-ke, it is a film about family drama. It received many awards, both in China and abroad, including the Palme d'Or at the Cannes Film Festival. "Mountains May Depart" is also the name of a themed restaurant, which shows his love to films. It features a variety of posters, stills, and the various awards given to "Mountains May Depart". The restaurant also regularly organizes screenings, to give young people a platform to show their work, and to exchange their artistic knowledge.

## FENYANG, ZHONGZI-"THE SEED"

Jia Zhang-ke established the Jia Zhang-ke Art Center in Fenyang. An important part of the art centre is the establishment of "Zhongzi Cinema", which is regarded as seed of future cinema. Jia Zhang-ke hopes that the "seeds" can take root, flourishing, through Zhongzi, to expand out into the Chinese cinematic art scene.

Zhongzi Cinema came about through the transformation of a disused cement plant workshop. It is another example of transforming waste sites



into new centres for the cultural and creative industries.

## THE PEOPLE'S SHUANGLIN TEMPLE

Shuanglin temple was established in the northern Qi Dynasty or earlier, over 1,400 years ago. During its long history, it had several large scale reconstructions in the Ming and Qing Dynasties and the current temple originates from that era.

The interior sculptures and murals can be traced back to the northern Song Dynasty. It is indeed a rare treasure.

In contrast to the bustling ancient city of Pingyao, stepping into the Shuanglin temple you are met with peace and tranquility, with the calming waterlilies of the temple fragrantly basking in the sun's warm rays.

In front of the King's hall are the Four Warrior-Attendants, a plaque from the 1800's reading "Wonderland of Tianzhu" hangs on the door. The plaque has a phoenix on top and a dragon below, and

## 山河故人

《山河故人》在2015年出品，是由賈樟柯導演的家庭劇情現實題材的電影。這部電影在國內、國際上獲得了不少獎項，這其中就包括戛納電影節的金棕櫚獎。

以“山河故人”為名的主題餐廳，更是滿懷著一個電影人，對於電影的執念與愛。餐廳中陳列著各種電影海報、劇照，以及電影《山河故人》獲得的各種獎杯。山河故人·家廚還定期舉辦電影的展映，給年輕電影人一個展示自己作品的平臺，交流藝術心得的機會。

## 汾陽·種子

賈樟柯在汾陽建立了賈樟柯藝術中心。作為藝術中心的重要組成部分，種子影院的建立，更被視為是中國藝術院線的“種子”。賈樟柯希望“種子”可以落地生根，枝繁葉茂，可以通過種子影院，探索出中國藝術電影院線之路。

種子影院是通過改造水泥廠的廢舊車間而來的，這也是將污染行業改造成文化創意產業的案例之一。



the stamp of the government of the Empress Dowager Cixi. The Four Warrior-Attendants are also called "The Four Heavenly kings". Chinese Buddhists believe the King of the South holds a sword, the King of the West holds a flute, the King of the North an umbrella and the King of the East a snake. Together they are "The Four Heavenly kings" who could control gentle breeze and timely rain for promising harvest, loved and treasured deities.

In the temple of Sakyamuni, Sakyamuni is placed between Manjusri and Samantabhadra, both beautifully stylized and smooth. A Thousand-Eyed Avalokitesvara, with eyes in the palms, see the suffering of the world.

An old phrase in China states: "Vajra can surrender devils with his angry eyes, Buddha has mercy on world with his tendered eyes."

Shuanglin temple's highlight is its consecrated statues and artifacts. The temple not only has Buddhist sculptures but also Taoist sculptures and The Scholar Tree. In the courtyard is a preserved Tang Dynasty Scholar tree, the tree is covered with the red cloth of people's prayers. The locals believe that this tree is full of spirituality

### 民心民願雙林寺

雙林寺始建於北齊或者更早，距今有1400多年。經歷了千百年的歲月，到了明清時代有過幾次大規模的重建和重修，現存的廟宇已經是明朝和清朝的建築了。而內部的彩塑和壁畫，可追溯到北宋，確實是難得一見之精品。

與平遙古城的繁忙與喧鬧，行程鮮明的對比，一進入雙林寺，靜謐，清致。就連寺中的睡蓮也是靜靜地開放，在陽光的照射下，香遠益清。

天王殿門前的是四大金剛，道光年間的匾額“天竺勝境”懸於殿門。匾額上鳳在上，龍在下，是慈禧太後獨攬朝政的印記。四大金剛也被稱為“風調雨順”，中國佛教徒認為南方增長天王持劍，司風；東方持國天王拿琵琶，司調；北方多聞天王執傘，司雨；西方廣目天王持蛇，司順。組合起來便成了“風調雨順”。所以他們也是十分受百姓愛戴的神明。

在釋迦殿中，釋迦摩尼像兩側分別是手持蓮花的普賢菩薩和手持書本文殊菩薩。文殊與普賢菩薩造型優美，衣紋線條流暢。千手觀音眉眼低垂，一雙手中的雙眼，看盡了人間疾苦。所以“金剛努目，所以降伏四魔；菩薩低眉，所以慈悲六道。”

and can bless people to be safe and happy, and all their dreams can come true.

### WANG'S ETERNAL COURTYARD

35 kilometres away from Pingyao is Wang's grand courtyard. It was constructed over 300 years, through the Ming and Qing Dynasty. Formed of brick, wood and stone, it was a combination of the "Three Carving Art". Wang's courtyard is covered in fine details. Wang's home functioned as an official's residence and the hierarchy of ancient China can be clearly seen. The brick, wood and stone carvings were passed from generation to generation, encompassing the family's successes, congratulating each other on promotions and rising prospects.

### AN EXAMPLE OF SHANXI TRADE, QIAO'S GRAND COURTYARD

Because of the success of the TV series "Qiao's Grand Courtyard" Qiao's grand courtyard became famous.

Qiao Zhiyong's grandson Qiao Yingxia, was one of China's first batch of overseas students. Because of his background studying overseas, his courtyard contained a lot of "Western elements.", such as a Western clock carved into brick and an impressive train.

雙林寺的一大特點: 供奉人們喜愛的神明與靈物，寺中不只有佛教泥塑，還有道教泥塑，還有祈福的唐槐。院中的唐槐是唐代保存下來的槐樹，樹上掛滿了人們祈福的紅布條，當地人相信這千年的槐樹充滿靈性，可以保佑人們平安興福，心想事成。

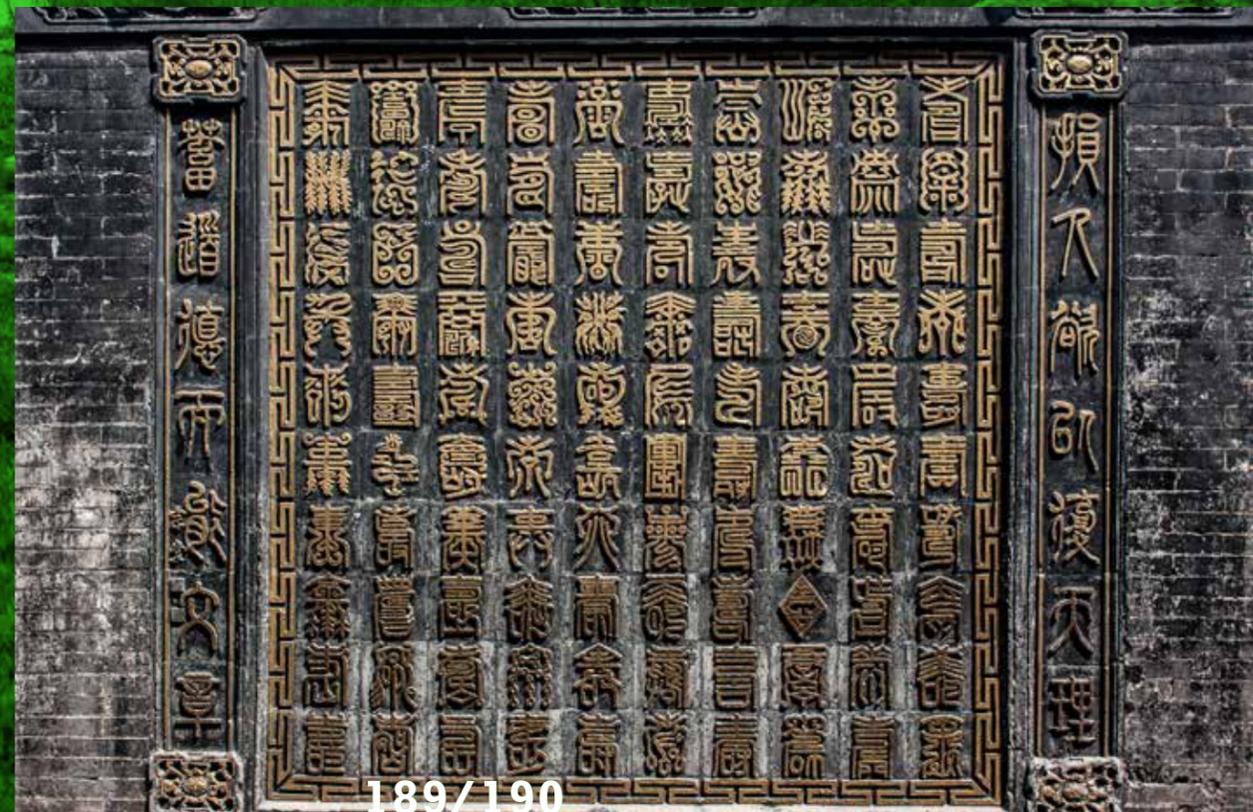
### 王家歸來不看院

距平遙35公里的王家大院，歷經明清兩朝，歷時300年而建成。磚、木、石相結合的“三雕藝術”，讓王家大院的每處細節都十分精到。王家作為官宦之家，中國古代的等級制度可見一斑。而院中的這些磚雕、木雕、石雕也是給予了長輩對於子孫、對於整個家族的期望，希望他們可以彈冠相慶，指日高升。

### 晉商典範，喬家大院

因為電視劇《喬家大院》的熱播，讓喬家大院揚名。

喬致庸的長孫喬映霞，是中國第一批海外留學生。因為海外的留學背景，他的院落中加入了不少“西方元素”。比如磚雕中加入了西洋鐘錶，還有一列火車赫然在列。



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