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文苑

蒋立：去伪存真

文 王薇 译 龙星如 图 胶囊上海

蒋立：放进去

胶囊上海 / 上海

2018/1/13 - 2018/2/28

在蒋立看似主题零散的创作中，始终保持着一种与现实及个体经验的紧密关联。通过对日常物品及固有观念的借用、转化，传达自身对周遭现实的观察与思考，以此呈现事物去伪存真后的本质。艺术家以讽刺、戏谑的个性化方式对现实作出的揭示与批判所反映的正是其作为当下时代中的个体对所处现实的真切感受。

艺术汇：此次你在胶囊上海个展的同名作品《放进去》是一组纪录行为的摄影作品，一个正在小便中的人。作品中小便池的出现令人想起杜尚的那件著名作品，这一元素在作品中的出现是否是一次有意的借用？似乎同时存在一种表达上的延伸？

蒋立：是有意的借用，一个不太高明的比喻。100年前杜尚把小便池拎出来，在我看来是一个启蒙性质的历史事件，是人对事物认知的一次著名的拓宽。这种事的作用不应该仅仅针对某个领域，它是针对整个人类观念的，把它仅仅看成艺术事件是狭窄的。100年后的今天，我们的艺术家和作品在去掉那些眼花缭乱的表象之后，还剩什么？无非是小便池变成了机器加工的不锈钢。人们在上面撒尿撒欢，对溅出的尿花和尿渍洋洋自得，并用晦涩的语言去描述此举，妄图把尿渍说成圣水，我也是其中之一。换句话说，观念和动作都毫无进展。这个时候再看杜尚的小便池反而愈加的闪亮，因为它闪着启蒙的光。如果你可以直面这个事实，当然可以拍一组撒尿照片。

艺术汇：事实上，小便中的人这一形象在此次展出的另一件作品《红日》中再次出现。你是否意在以这种看似玩世不恭但却真实自然的状态表达一种个人态度？一种对伪饰的对抗？

蒋立：落日余晖，江水滔滔，人站在小舟上，赞叹大自然的美丽，然后撒一泡尿在江里，像你说的，这很自然，或者说很完整。图像也是有其逻辑的，按照我的逻辑，此人此刻应该撒尿了。有的人则会把江水点燃，有的人会在江中垂钓，因人而异。只有“伪”的东西才需要强调“饰”，在“真”的前提下，“饰”的结果自然呈现，而且会五花八门，不必刻意追求。先有手机，手机壳才有意义，只追求手机壳的人叫是非不分。要从对抗你自己内心中的伪饰开始。

艺术汇：在作品《说谎者之死》、《好笑》中，儿童显然在其中受到了伤害，从中能够感受到一种对成人世界的揭示甚至反感。在这里，成人世界是否更多指向某种虚伪甚至残酷的社会规则或者权力阶层？



淋浴头 不锈钢 /

Shower Head, stainless steel, 150 x 35 x 35 cm, 2017

蒋立：它指向一个本身彰显的事实：权力抑或社会是可以很危险的，是会要了你的老命的。害人的未必仅是暴力，暴力比较显性而已。知识也是一种权力，道德也可以是权力，伤害他人也可通过教育，通过爱心，通过阳春白雪，通过很多欢乐的手段。沼泽有时候会杀死动物，我们不会因此埋怨大自然。但，在一个人组成的社会里，人是有能力让社会更好的，大自然里有沼泽，人的社会里却可以把它拿掉，看你愿意不愿意，看你如何通过你宣称的“文明”去构建人的“自然”。就是追求更好的“个人”。

艺术汇：在此次展出的作品中还可以看到一些关于家庭的元素，比如悬挂在展厅墙上的家人合影，以及包含了一幢悬挂有合影的房子的装置作品。这是否提示了某种原生家庭对你的影响？或是你对家庭概念的某种思考？

蒋立：家庭影响是“他人”对“个人”的影响，作用于所有人，有的积极有的消极。人是离不开这种影响，有人想出离，俗话叫出家，可这种极端的做法反而更证明了这种影响的强大。出家了发现还有方丈，无所遁逃的。没必要逃了，被影响是很好的一件事。

艺术汇：在上面提到的那件装置作品《我是高塔》中，你设置了一个人造的场景，包括建筑、人物、室内物品，甚至灯光都是以模型或模拟的形式呈现，但唯一真实的是那块有些破旧的“窗帘”。它们彼此形成了一种对照。请谈谈这件作品的创作思考？

蒋立：整个东西可以看成一幅画，我设置的所有东西加起来是画框，除了那块破布。这个画框包括光、风、家庭、睡眠、沙地、房间、文字、金属配件等等这些意象。要知道画框是可以替换的。那块破破烂烂的布才是真正的画面。我设置了一个风扇，但它扇出的风根本不足以吹动这块破布上的哪怕一根露出的丝线，反而当有人在它周围走动看它时带起的风会让丝线晃动。整个作品是一个比喻，说的是你和自己（外部世界）的关系。

艺术汇：在你的创作中常常可以看到对日常物品的挪用，但通常会改变它们的常态，譬如作品《淋浴头》和《线》，你将它们以一种竖直的形态呈现，尽管都是生活中熟悉的物品，它们却因为呈现方式的改变而显得有些陌生而奇特。能否谈谈你的想法？

蒋立：你天天使用的东西，换一个方式，你愿意观看了，没有增减一分。在物件上，在人身上，都可以找到这种方式。熟视无睹就是这个意思。

艺术汇：与此类似，《我房间的灯》和名为《体操》的作品中的摩托车都是你自己制作的与生活紧密相关的物品，但作为艺术作品你依旧会在呈现上对它们做出某种观念上的转化或延伸。在对现成品的运用上，可以看到你对它们的一种适度干预，而观念的传达似乎也正存在于这种微妙的干预之中。这些物件最初是作为作品抑或作为生活用品而被制作的？这似乎又涉及到艺术与生活边界的问题。

蒋立：艺术和生活的边界是人为给予的，是一种行业上的划分，本质上没有界限。开 F1 的跟开出租的本质上都还是司机。取决于你在生活中会选择做些什么事去度过你的时间。艺术家的职业决定了他必须指出一些物体叫其“作品”，其实换个词也可以啊，叫股票，叫丑陋，叫小猪佩奇，都可以啊。一幅画是一个画家的生活必需品，汽车是司机的必需品，看你选什么。

艺术汇：事实上，你作品的媒介应用十分多元，其中不锈钢似乎是你平面作品中非常偏爱使用的一种材料。不锈钢和镜子一样可以反射物体，采用这种材料是否亦存在一种观念上的传达？

蒋立：想法很简单，就是能看到你自己。你就会愿意多停留几秒，或者加速离开。

艺术汇：不仅仅是媒介，你的创作形式也非常广泛，此次展览亦展示了一些你的诗作，这一形式是否可以看作是你表达方式上的另一种补充？或者说它带给你一种所谓视觉艺术之外的可能性？

蒋立：文字是另一种形式的图像和声音，你要读，你会有节奏。文字是权力，它既安排了画面也安排了想象。也可以算一种雕刻吧，删减替换几个字什么的。写一些被称为诗的文字感觉很好。我觉得一个不能用日常语言写出好文字的艺术家算不上好艺术家。

艺术汇：不难发现，你的作品主题虽然看似零散，却始终与现实以及个体经验紧密相关，从中可以感受到对现实的揭示、批判，并且是以一种讽刺、戏谑的个性化方式加以传达，是否可以说你的创作在本质上所反映的正是你作为当下时代中的个体对所处现实的一种真切感受？

蒋立：是，完全如此。而且我觉得这是最高标准，同时是最低标准。重点并不在于要不要表达真切，这是毫无疑问的，而在于如何更准确简洁地表达真切。自称艺术家的人，还来滑头鬼脑、狐假虎威那套的话，永远死路一条，全世界称呼其为大师也没用。



蒋立“放进去”胶囊上海展览现场 /

Exhibition view of "Jiang Li: Put It in" at Capsule Shanghai

Jiang Li: Eliminating the Hypocrisy and Retaining the Sincerity

By Wang Wei, Translated by Long Xingru, Image Courtesy of Capsule Shanghai

Jiang Li: Put It in

Capsule Shanghai, Shanghai

13 January 2018 - 28 February 2018

Though varied in their choice of themes, Jiang Li's works maintain a tight connection with reality and individual experiences. By appropriating and transforming everyday items and existing concepts, the artist illustrates his observations and contemplation of himself and the surrounding world, in a way that eliminates hypocrisy and reveals sincerity. The artist takes a critical stance of reality, often conveyed satirically, precisely depicting his authentic and sincere feelings, as an individual, towards our time.

Art Froniter: *Put It In*, the eponymous work from your solo exhibition at Capsule Shanghai, is a photography series documenting a performance: a man urinating. The urinal in this piece is reminiscent of Duchamp's famous work – is this an intentional appropriation? Perhaps there is also an expression derived from Duchamp's work?

Jiang Li: Purely intentional, a not-that-witty metaphor. In my eyes, 100 years ago when Duchamp identified the urinal from within its social context, it became a historical moment of enlightenment, a cognitive expansion. This type of event should not just work in a particular field, such as art: instead it should impact human concepts on a broader scale. One hundred years after Duchamp's *Fountain*, where are we now – what traces has that art left behind, when the dazzled looks of artists and artworks fizzle out? Nothing – only that urinals are made with stainless steel, a mechanical product. People urinate and run loose on it, complacently making urine patterns, and decorate the act with ambiguous language, even describing urine as holy water... I'm among them. In other words, we haven't made any progress in terms of concepts or actions. Hence the touch of enlightenment in Duchamp's work becomes more brilliant. If you recognise what I describe, you'd be able to create photographs of urinating men.

Art Froniter: In fact, the urinating figure also appears in another exhibited work, *Red Sun*. Do you intend to position your attitude alongside the playful yet natural status of this figure, confronting the hypocrisy of art?

Jiang Li: The setting sun shines on a rushing river, a man stands on a lonely bateau, indulging in the beauty of nature – then he urinates in the river. As you said, this is natural, or consistent. Images have a logic: in my case, the man is supposed to urinate. In other logics, he might set fire on the water, or fish quietly... it depends on the



说谎者之死 木、玻璃、玻璃钢 /

Death of the Liar, wood, glass, FRP, 40 × 104 × 45 cm, 2012 - 2017

creator. Only untruthful things would emphasise the significance of embellishment. Once it becomes authentic and sincere, embellishments are not the purpose: instead, they emerge naturally, in various forms. Phone cases only come into existence because of phones. Chasing after phone cases would lead to confusion and falsehood... one ought to start by confronting the inner hypocrisy.

Art Froniter: In *Death of the Liar* and *Funny*, children are obvious victims. The viewer can see a sort of antagonism towards the grownups' world. In these works, does the adults' world hint at some hypocritical or even brutal social rules, or hierarchies of power?

Jiang Li: It's the elephant in the room. Power or the society itself can be dangerous, even fatal. It's more than violence that hurts us, but violence is only ever apparent. Knowledge, even morality, is a type of power. And hurtful acts can be conducted in the name of love, innocence, or even joy. Swamps engulf animals sometimes, but we don't blame nature for that. However, in the human world, we do have the capability to construct a better society. Swamps exist in nature, but in human society we can make choices, that is to say, how you construct your "nature" in what you claim to be "civilization" ... in searching for better "individuals".

Art Froniter: Family elements can be seen in multiple works on view, such as family photos hanging on the wall, and the installation piece that contains a house with these photographs hanging inside. Does it imply the influence of close family to you, or your reflections on the concept of family?

Jiang Li: "Family" is whatever influences the "other" imposes on you, be they positive or negative. It's a ubiquitous effect that no one can really escape. Some try to run away from it by cloistering or becoming a monk, but this in turn becomes counter evidence for that very effect. Even if you escape from the notion of 'family', you can always encounter a Buddhist abbot in the temple. There is no need to flee. That said, it is not a bad thing to be influenced.

Art Froniter: In the installation piece, *I am the Tower*, you create an artificial scenario, comprising architecture, human figures and domestic settings. Even the interior lighting is presented in the form of models or simulations.



蒋立“放进去”胶囊上海展览现场 /

Exhibition view of "Jiang Li: Put It in" at Capsule Shanghai

The only authentic object in this piece is the worn out “window curtain”, setting a contradiction with the context. Could you share with us your thoughts behind this work?

Jiang Li: The entire piece can be viewed as a painting. The entire setting, light, wind, “family”, sleep, sand, room, text, metal accessories, is nothing but the frame – a replaceable one. The piece of cloth, instead, is the painting itself. I created a fan in the context, but the breeze it gives out cannot even interrupt a thread of the cloth, whereas the movements of wandering viewers can, however. The piece is a metaphor for the relationship between you and the external world.

Art Froniter: You often appropriate everyday objects in your works, but you tend to alter their appearance. For instance, in *Shower Head* and *String*, commonly seen objects appear alien and peculiar when presented in a vertical composition. Can you explain your idea further?

Jiang Li: A slightly different way of positioning can change your willingness to look at a mundane everyday object, even if nothing about the object itself is altered. The same situation may apply to human beings... we never pay attention to a familiar sight.

Art Froniter: Similarly, *Lamp in My Room* and *Gymnastics* feature a motorcycle, an everyday object made by yourself – however, some conceptual transformations are made in the artistic process. In other words, you can notice some subtle changes to the ready-mades, that convey certain concepts. Were the objects created as artworks, or simply as everyday articles? It seems to point to the boundary between art and life.

Jiang Li: “The boundary between art and life” is an artificial notion in itself, like distinguishing between professions. However, such a boundary does not exist in essence. An F1 racer and a taxi driver are the same in nature... it only depends on how you spend your time. An artist’s profession implies that he has to title some artifacts as “artworks”, yet the name could also be “stock”, “ugliness”, or even “Peppa Pig”. A painting is a painter’s article of daily use, as a



我是高塔 塑料、马达、玻璃钢、沙 /

I am the Tower, PVC, motor, FRP, sand, 2017

car is to a driver – it just depends on your choices.

Art Froniter: In fact, very diverse mediums are employed in your artworks – among which, stainless steel seems to be the protagonist. Just like mirrors, stainless steel is reflective...does it have some conceptual implications?

Jiang Li: Very straightforward, you can see yourself. This confrontation either makes the viewer stay a few seconds longer, or turn around and leave.

Art Froniter: In addition to the rich diversity of media, your work also encompasses a wide range of genres. Some poetic works are also exhibited this time. Do you see poetry as a supplement to your artistic expressions? Or does it demonstrate an alternative to “visual art”?

Jiang Li: Text is another form of image and sound. Rhythm and tempo appear as you read through it. Text is power. It draws images and inspires imagination. It can also be sculptural – the act of deleting or replacing texts is a sculptural one. To be capable of writing “poetry-like” texts feels good. An artist who cannot write well using everyday language is not a good one.

Art Froniter: It’s not hard to notice that, although your works are highly varied in theme, they maintain a tight connection with reality and individual experiences. Your work demonstrates a critical stance towards realities, often conveyed satirically. Could we say that your work, in its essence, depicts your authentic and sincere feelings, as an individual, towards our time?

Jiang Li: Absolutely so, and I think it’s both the highest benchmark as well as bottom line. The key doesn’t lie in “whether to be sincere or not”, that is not the issue. Instead, it’s about how to express that sincerity most acutely and concisely. If you are to claim to be an artist, then circus tricks would only lead to a dead end, even if the world recognises you as a master.