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肖像摆 Portrait Portrait

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正如美国艺术家劳丽·安德森在她的歌《昔梦》里所写的那样“历史是随风重返未来的天使”。这与沃尔特·本雅明对保罗·克利斯的《新天使》的解读不谋而合，其中呈现出来的关于人类的暴力与进步的情感意象似乎又一次成为了指导性的策展灵感，启发了台北当代艺术中心的展览“肖像摆”。

此次展览共分为九个连续的场景，有十五位艺术家参与其中。展览按照时间的推移，通过多种媒介和场景尝试辩证地探讨叙事和历史的机制。一种新的对话就此被引入，使变革性地解读过去成为了可能。这里对历史的强调不是为了怀旧，而是为了引入有建设的新的可能。个体、集体、机制层面上的历史维度取决于由原则、模式和运动所决定的走向。

为了实现上述想法，台北当代艺术中心被当作了概念调查的跳板，而不仅仅是独立封闭的环境。在四个多月的展览期间，九个场景常常扩展到周围的街道上。例如，刘和让的《逆向计划：脂化成型，胶固为音》分析了从当地小吃店里拿来的各种碗的特征，借由刑事侦查般细致的观察，通过几乎无法察觉的痕迹和印记揭示了生命的隐性证据。

在最后一个场景里，台湾资深声音艺术家黄大旺在台北当代艺术中心周边的大稻埕街区开始了一场以带跑的“台下说唱秀”。在随身小喇叭大声播放着的古老台湾民歌的伴奏下，他和一大群参观展览的观众漫不经心地走过街道，对当地零星事件的个人回忆、对重要日常细节的哑剧般的再现就交织在卡拉OK跟唱之中。通过把过去当作“不合时宜的”蒙太奇再次呈现，黄大旺逼近了一种准弥赛亚式的感觉——尽管这是转瞬即逝的。

黑木诚（翻译：盛夏）



As American artist Laurie Anderson mused in her song *The Dream Before*, “history is an angel being blown backwards into the future.” This affective image of human violence and progress, reprised from Walter Benjamin’s reading of a Paul Klee painting, *Angelus Novus*, appears once more as the guiding inspiration for the Taipei Contemporary Art Center’s “Portrait Portrait.”

Staged as nine consecutive scenarios involving fifteen artists, and unfolding through many mediums and locales over time, the exhibition attempts to examine the machinery of narrative and history dialectically, in a way that might invoke new a domain of conversation, and so make possible transformative perceptions of the past. Here the emphasis on historicity is not intended for nostalgia’s sake, but rather to introduce new productive possibilities. Individual, collective and institutional dimensions of history shoot off on lines of flight determined by principles, patterns and movements.

In the service of this idea, the TCAC is used as a jumping-off point for conceptual

investigation, rather than a self-contained environment. The nine scenarios, staggered over four months, frequently spilled out onto nearby streets. Liu Hojang’s *Reversed Engineering: From the Greasy Form to Solid Ground*, for example, closely analyzes the properties of bowls from local food vendors, applying a forensic detective’s eye to otherwise unnoticeable marks and imprints to reveal invisible evidence of life.

The final scenario, meanwhile, saw veteran Taiwanese sound artist Huang Dawang embark on an “off-stage talk show” through the historic Dadaocheng neighborhood surrounding the TCAC. Speaking with the accompaniment of time-worn Taiwanese folk songs blasting from a small mobile speaker, he meandered the quarter’s streets with a deferential mob of gallery-goers in tow, alternating between personal reminiscences of discrete local events, pantomime re-creations of key day-to-day minutiae and stop-start sing-along karaoke moments. Restaging the past as an “out-of-time” zeroing montage, Huang closed in on a kind of quasi-messianic feeling, however fleeting. **Chris Blackmore**