A person is seated on a light-colored floor, completely covered by a white, shiny, hooded garment that resembles a space suit or a protective cover. The person is positioned in the lower-left quadrant of the frame. Behind them is a white-painted brick wall. To the left and right of the person are vertical panels of light blue or grey material, possibly curtains or partitions. The lighting is soft and even.

Jiang Zhi | On The White

osage

Jiang Zhi Ni Hao!

Hello Jiang Zhi,
Ni hao!

I heard from Isabel Ching that you would like me to comment on your work. So here goes!

I have been trying to find a peephole where I can look into Jiang Zhi's mindscape. So far, I don't think I have had much luck. However, when I learned that Alexander Pushkin was your favourite poet and that one of his poems had been an inspiration to you, somehow I began to feel a bit more optimistic.

*If by life you were deceived,
Don't be dismal, don't be wild!
In the day of grief, be mild
Merry days will come, believe
Heart is living in tomorrow;
Present is dejected here;
In a moment, passes sorrow
That which passes will be dear.*

This little poem, you said, had been responsible for seeing you through some heavy times in your younger days. (This reminded me of how LuXun used to inspire me to eschew conformity.)

The American singer-songwriter Bob Dylan, when talking about his own idols James Dean and Elvis Presley, said, "You see something of yourself in them." I wanted to speculate that perhaps Jiang Zhi might have seen something of himself in Pushkin. So I started to scratch the surface of Pushkin's work, gaining in the process a passing acquaintance with Eugene Onegin, hoping that either Pushkin or Onegin might

give me some clue that would lead to some insight into your work. But I got side tracked. I became fascinated instead with something that kept cropping up during my reading on Pushkin – the concept of "the superfluous man".

I found, for example, one posting on the net by one Pamela J. Won. The title of Won's thesis is: *The Superfluous Man in 19th Century Russian Literature and 20th Century Existentialistic Embodiment*. This is what I read:

"The superfluous man is defined as: the Russian archetype who is usually educated, intelligent, handsome, and idealistic, but unable to engage in effective action. He is a bystander, a drifting individual who cannot bring himself to set a foundation for life, but instead pursues innocuous moments of pleasure until boredom becomes a dominating factor..."

I wondered if perhaps this concept of the "superfluous man" might serve as the peephole I had been looking for. 'Educated, intelligent, handsome, and idealistic' could fit the bill. However, I am not so sure that 'not being able to engage in effective action' is quite appropriate. So I decided to move on and continue my search.

In my musings around and about your work, I started to imagine myself wandering along the waterfront of an island in Baisha River near Yuanjiang. I was on my own, without any knowledge of the place. Suddenly a surreal panorama of strange images began to appear before my eyes: the crumbling remains of ancient ceramic kilns where broken pieces of pottery were once excavated; square-shaped fishing nets; wooden rafts that ferried fishermen and commuters alike from the western Hunan district to Yuanjiang; and brothels and gambling dens run by the women – strange and haunting images.

Suddenly, I had this urge to become a fly perched on the rim of Jiang Zhi's hat on that day when he and his hometown friend, Zheng Zhihua

concocted a wonderful sentimental journey to that very same island on the Baisha River. This outing turned out to be a 'treasure hunt' where they found the Dragon Root, a tree root that looks like a dragon. Balancing precariously on that hat, I badly wanted to be part of their conversation, to share their laughter and the joy of their discoveries.

"What did you mean when you talked of 'dragon-water culture'?" I would have asked.

"Would it be possible to re-enact another treasure hunt outing, perhaps at another *place*, in another time? If you do it again, can I join you?" I would have persisted.

I wanted to say to you, there and then, that I thoroughly enjoyed watching you guys having a good time.

(For a fleeting moment, I found myself transported to yet another place and another time... Shou Xian in Anhui, the town famous for producing Chinese ink ... a place I have never visited, only heard about it when the name of the place appeared in the chart of my family tree. Apparently, that was where my forefathers originally came from more than twenty generations ago. Amazing! And you probably wouldn't believe me if I were to tell you that my name actually appears on that family tree chart too.)

I also wanted to tell you that I really liked the way you commented on those landscape paintings done by your friends when you said, "The unique qualities and details in their painting described the hometown in their hearts." (Heart? Not many people talk about 'heart' these days. And when they do, you can never tell whether it is truly from the bottom of their heart.)

You recalled how over the years the changes that had taken place to the *place* around Yuanjiang; you mentioned that painters from the cities came to paint there because they said Yuanjiang

was beautiful, but they never managed to capture that beauty in their paintings.

(Yes, there and then, you reminded me of the numerous Singapore River paintings I have seen. I could tell you that very few of them managed to inspire me in any meaningful ways!)

And you yarned about the girls—that the girls in Yuanjiang had always been more beautiful and full of humour and grace than those from the neighbouring districts. And you said it with a straight face!

(On the subject of girls/women, I would say that Chinese women are not just beautiful to look at. They are able. Didn't the Chinese women win more gold medals than men in the Beijing Olympics? If you consider that statistically there are a lot less women than men among the whole population in China. I wonder why.)

Momentarily, I found myself drifting in different times and different places; negotiating my way along passageways that were simultaneously both familiar and unfamiliar; sliding into a world where opportunities for speculation and meaning making were plentiful. Deliciously, I landed softly in the middle of a labyrinth where the quiet intensity started to unsettle my equilibrium. In the midst of this multi-sensory world I began to float like a petal of cloud, without any sense of *time* and *place*.

It was so wonderful! I wished I didn't have to wake up. But I did, reluctantly.

I think you guys are so lucky to be part of a big country like China, a country that has a long history. I always envy Chinese artists for having that wide scope of history from which to contemplate the concepts of *time* and *place*. Needless to say you also face huge challenges when dealing with political, social and cultural issues today. I have often felt that among other issues in the contemporary Chinese society, the question of time and place can be explored interestingly and critically. Unfortunately, some Chinese artists, seduced by the ridiculously over

inflated prices on the art market, seem to have lost the capacity to cogitate about many important issues relating to art and cultural production. I have heard that someone once remarked that contemporary art in China today appears to be a big enterprise. He went on to say however that not all established contemporary Chinese artists are conceptually engaged or intellectually curious. From the first-hand experience I had on my recent trip to Beijing, I find it hard to disagree with such an observation.

It was, therefore, a pleasant experience for me to meet up with you. After visiting your studio, listening to the very few words you said during our meetings, viewing your works in different exhibitions and reading what you have written and what has been written about you in various publications, a picture of an innovative, curious and passionate artist-poet emerges – a thinking wanderer who continuously travels in the sea of words and images, a dreamer who enjoys inventing, re-inventing and brain teasing.

You voice your concerns about the world you live in, both as an individual and as an artist.

You journeyed from your hometown to Hangzhou to study at the China National Academy of Fine Arts, then left for Shenzhen to work as a journalist for almost a decade. You next traveled to Beijing to establish yourself as an active practicing artist. Moving from one place to another, changing from one profession to another, you seem to have navigated many paths in life so seamlessly. I hope you won't think I am too presumptuous if I speculate that your sense of *time* and *place* seems to have played a vital role in your decision to keep on the move in life. Similarly, your sense of *time* and *place* is often reflected in the work you have produced over the years – from your earlier work to your more recent work; from wall pieces that involved photographic processes to installations that appear so innocuously casual and instantaneous.

I particularly appreciate your quick action and perseverance when I heard that you took

a night flight to Chongqing, headed straight to the scene of the infamous *Dingzihu*, the 'coolest nail house in the history' where the residents had refused to move out, even under immense pressure from the authorities. I understand that you wanted to do the shooting before the building was pulled down. In this instance, timing was important! You titled the work *Things Would Turn Nails Once They Happened*. I like that!

Another example I remember is the work in which you juxtaposed two sets of images, one taken of a woman in 2001 after a mastectomy operation and, another taken many years later of a transvestite after having his breasts enhanced by plastic surgery. Here, the time lapse of two images taken was never a problem. The title of this work, if I remember correctly, is *M+1, W-1*. I like that too. (I once asked a student when she presented only one single photograph for whole semester's work, "How long did it take for you to complete this work?" Without mentioning the research and preliminary work she did prior to her final presentation, she said, "Less than a second.")

In the installation included in *Homesickness*, you invited Zheng Zhihua to show his conventional landscape paintings completed over a period of many years. You also included the screening of footage you took during that "treasure hunt". This work, as I recall, consisted of a wall comprising little old landscape paintings by Zheng, a video showing footage of you guys carrying that tree root on the beach, and your dust drawing on the opposite wall of the image of a naked boy masturbating.

In all the work I have just mentioned, the sense of *time* and *place* seems to always be a factor and manifested via multi-layered, over-lapping and thought provoking presentations. Standing in front of your work in *Homesickness*, I was pleasantly puzzled by its 'fragmented sensibility' and challenged by its *intertextuality*.

One of the things I would like to mention here

is that you have never hesitated to acknowledge the role that your wife has played in some of your important moments in making your work. You mentioned in the interview that in *M+1*, *W-1*, it was your wife who suggested that you took the picture of the woman who had her breast operated on. It was also at your wife's insistence that you took that night flight to Chongqing to film the scene which culminated in the work *Things Would Turn Nails Once They Happened*.

(I think we have something in common here. Over the years my partner has always played an important role at critical moments in my working career. You and I both appear to appreciate and acknowledge our partner's contribution in the work we do. By the way, I hope your wife is able to come to Singapore when you have your show here.)

Before I forget, I'd like to talk to you about the word '*mindscape*' which I used at the beginning of this letter.

My friend Lee Tong Soon recently delivered a paper in a conference in Singapore. As I could not attend his lecture, he sent me a soft copy of the paper. The title of his paper was: *Music, Society And The Asian Soundscape*. In his presentation, one of the many interesting questions he posed was: "How does music shape the way we understand ourselves and the environment in which we live?" I mention it here because I think as visual artists, we might also want to ask ourselves the same

question: "How does contemporary art shape the way we understand ourselves and the environment in which we live?"

In the same paper, Lee spoke about the use of *soundscape* and the importance of its *social context*. I find his elucidation of *soundscape* interesting because it involves a consideration of time and place. I ask myself if as a contemporary artist – even when '*mindscape*' is defined simply as 'picture of mind's contents' or 'imagined scene' – is it possible to avoid pondering the social context when making 'cut', 'copy', 'paste' and 'save' or 'save as' in regard to my own *mindscape*?

Since your coming shows consist of mainly photographic images taken of ordinary objects, I like to end this letter by sharing with you a quote I have recently come across:

"The camera is an instrument that teaches people how to see without a camera."

Dorothea Lange

(1895-1965)

I wish you all the best for your coming exhibitions in Hong Kong and Singapore.

Yours truly,

Cheo Chai-Hiang
20 August, 2008.

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蔣志你好！

Isabel Ching 告訴我你想聽聽我對你作品的評價。那我就說了！

我一直在找尋一個窗口來窺視蔣志的 mindscape（心景）的核心。遍尋不果。當聽說你最喜愛的詩人是普希金，而他其中一篇詩曾是你靈感的來源時，我看到了一絲曙光。

如果生活欺騙了你，
不要悲傷，不要氣餒！
在苦惱時須要鎮靜；
那快樂的日子，相信吧，定會來臨。
心兒向往著未來；
盡管現在令人沮喪；
一切都是瞬息，一切都會過去
而那過去了的，將會變得可親。；

你說，這首小詩幫你捱過了年輕時艱難時光（這讓我回想起魯迅曾引導我避免去做一個性命是從的奴性馴服者。）

美國歌手兼作曲家 Bob Dylan，在談到偶像 James Dean 和 Elvis Presley 時說到，“你看到他們身上有自己的影子”我想，蔣志從普希金身上也看到了自己的某些特質。故而我開始瀏覽普希金的作品，順帶開始熟悉奧涅金。希望其中一者能帶來一些線索，讓我能理解你的作品。但我分心了，被普希金作品中反覆出現的“多餘的人”所深深吸引。

我在網上看到一篇 Pamela J. Won 的作品，標題是 The Superfluous Man in 19th

Century Russian Literature and 20th Century Existentialistic Embodiment.（十九世紀俄國文學多餘的人和二十世紀存在主義體現）文中寫到：

“多餘的人，是俄國的一種典型。他們通常受過教育、聰明、英俊而富理想主義，但無法有效行動。他是一個旁觀者，一個游離的個體，他無法為自己打下生活的基礎，只能尋求無害的快樂時刻，直到被煩悶征服。”

我想：這個“多餘的人”可能就是我一直遍尋不獲的窗口。‘受過教育、聰明、英俊而富理想主義’的特質倒是符合，然而‘無法有效的行動’似乎不太適用。我決定繼續尋找。

思考著你的作品，我想像自己漫步在沅江附近的白沙河畔。我獨自一人，對此地一無所知。突然奇怪的幻影躍現眼前：那是一個古窯的遺骸，那裡曾經發掘過陶器的碎片；四方的漁網；木筏載著漁夫和渡江的人們從湖南西部伐到沅江，和那女人們開的妓院和賭場。多麼令人難忘的詭異場景。

我突然想要成為蔣志帽沿上的一隻蒼蠅。伴著他和家鄉伙伴鄭志華把臂同游那個白沙河畔的小島，感觸良多。這次出游最後變成了“尋寶”，他們找到了形似巨龍的樹根，取名龍之根。我在帽子上一邊努力保持平衡，一邊迫切想要加入他們的談話，分享他們的語言和發現的快樂。

“‘龍水文化’對你意味著什麼呢？”我會這樣問道。

“能不能再來一次這樣的尋寶，也許換一個時間，換一個地方？如果你們再來一次，

我能一起去嗎？”我一定會這樣堅持。

就在那個時候、那個地方，我想要告訴你，我如此樂意看到你倆如此盡興。

（我在轉瞬之間到了另一個時空 ... 墨鄉安徽朔縣...這個地方我從未踏足，卻載在我的家譜上。上溯二十餘代，那是我的祖先居住的地方。多麼神奇！你可能不相信，但我的名字也列在家譜之上呢。）

我還想告訴你我非常欣賞你對朋友們的風景畫的評價“他們的畫作的特質和細節描繪了心中的家鄉”（心？現在沒有多少人會說到“心”了。就算提到，你永遠都不會知道到底是否真正的發自內心。）

（你回憶這些年，沅江周圍的地方發生了多大的變化。你說到城市的畫家們被沅江的美吸引，紛紛前往。但是他們永遠都無法在畫作中捕捉到那種美。）

（是的，那時，那地，你讓我想起了以往見到的無數描繪新加坡河流的畫作。而我可以這樣說，他們之中只有極少數讓我感動！）

（你還談到了那些女孩——說沅江的女孩子們總是比鄰鄉的更加美麗、幽默和雅致。你還那樣的一本正經！）

（說到女孩 / 女人，中國女性不僅悅目，而且能幹。在北京奧運會上，她們贏得的金牌不是比男性更多嗎？在中國的人口統計說，女性比男性數量少得多。我不知為何）

我立刻發現自己在不同時空漂浮，在似曾相識的入口逡巡，滑入一個由許多機會進行思索、探索意義的世界。我的心裡美滋

滋的，輕盈地降落在迷宮中心，緊張感開始擾亂我的平靜。在這個多感的世界，我開始像雲朵一般漂浮，失去了一切時間和空間的感覺。

那是多麼美妙！真希望不用醒來。但是不行，很不情願地，我起來了。

作為歷史悠久的大國，中國的一部分，你們真的非常幸福。我一直都妒嫉中國藝術家們能夠在如此悠久的歷史中遨遊，思索時間和地點的意義。誠然，你們在應對政治、社會和文化議題時會面對巨大的壓力。我總是覺得，在現代中國社會中，時間和地點是一個很有意思的探索對象。可惜有些中國藝術家被現在藝術品市場高漲得荒唐的價格引誘，似乎不再深入思考許多和藝術和文化創作相關的重要議題。我曾經聽人評論中國的當代藝術是個巨大的企業，但是並不是所有知名的中國當代藝術家們都會進行概念層面的思考，或擁有知性的好奇。我最近到訪了北京，從自己的親身體驗發現很難不同意這個觀點。

所以，與你的會面讓我十分愉快。我參觀了你的工作室、聽到了你的寥寥幾語，在幾個展覽中看到了你的畫作、閱讀了你的作品、也在好幾種刊物中看到了關於你的文章，之後躍現於我眼前的是一個創新、具有好奇心和熱情的藝術家——詩人。一個一直在詞語和形象的海洋中思索的漫遊者。一位喜愛創作、再創作和頭腦遊戲的做夢者。

你也說到了作為個人、作為藝術家對自己居住的這個世界的關係。

你離開家鄉去杭州，就讀於中國美術學院，隨後前往深圳，當了近十年的記者。然後

到北京成為了一個活躍的藝術家。一個地方到另一個地方，一個職業轉到另一種職業，你似乎天衣無縫地銜接了生命中許多不同道路。你的人生是不斷的前進，恕我冒昧，我猜想對時間和空間的感覺可能在其中扮演了十分重要的角色。而這種感覺，在你的作品中一直都昭然欲現，無論是早期還是近期，無論是包含了攝影過程的牆還是看起來如此隨意無害、一揮而就的裝置藝術都是一樣。

我特別欣賞你的快速反應和堅持不懈。你坐上夜間班機前往重慶，前去那個著名的“史上最牛釘子戶”的現場。那個住戶就算面對當局極大壓力，依然拒絕遷出，而你想要在那棟建築被拆除之前進行記錄。在這種情況下，時機就非常重要！你將這個作品命名為《事情一旦發生了就會變成釘子》我喜歡！

另一個我記得的例子是你將兩個影像並列，一張攝於2001年，對象是經歷了乳房切除術的女性，另一張攝於許多年後，主題因要變性而做了隆胸手術的男性。時間的不同，在這兩幅作品中就不是關鍵了。如果我沒有記錯的話，那件作品的標題是《M+1, W-1》。我也很喜歡。（我曾經有一個學生，期末只交給我一張照片來代表這一整個學期的工作。“你做了多久？”她沒有提到之前做的研究和初期工作，就回答，“不到一秒”。）

在《鄉愁》的裝置中，你邀請了鄭志華來展示他多年間創作的傳統風景畫。你也將“尋寶”過程中拍下來片段包括進來。我還記得這個作品由幾部分組成，一堵牆上是鄭的小幅風景畫，你們在沙灘上抬著那個樹根的影片，和你對面牆上塵畫是一個正在手淫的赤裸男孩。

在我剛剛提到的那些作品中，時間和地點的感覺總是其中的一個因素，通過多層、互相重疊和激發思考的手法呈現。在你的《鄉愁》面前，我被其“無序的感情”所迷惑，被其互文性挑戰，是個非常愉快的體驗。

另外，你總坦然感謝妻子在你創作的一些關鍵時刻所扮演的角色。你在一次訪問中提到，《M+1, W-1》就是你的妻子提議拍下那個乳房做了手術的女性的相片的。也是在她的堅持下，你搭上了那班去重慶的夜機，拍下了後來構成《事情一旦發生就會變成釘子》高潮部分的那些片子。

（我們在這個方面是有些共同點的。在過去，我的伴侶在我的職業生涯中的關鍵時刻一直擔當著重要角色。你和我都欣賞和感激伴侶對我們作品的貢獻。順便說一句，我希望你來新加坡開展時能帶妻子一起來。）

趁我還記得，我想談談在信的開頭提到的“mindscape”（心景）。

我的朋友 Lee Tong Soon 最近在新加坡一個會議上提交了一篇論文。因為我無法參加他的講座，他隨後給了我一份論文稿。題目是：Music, Society And The Asian Soundscape（音樂，社會和亞洲音景）。講座中他提出了許多有趣的問題：“音樂如何塑造我們了解自己和自己生存環境的方式？”我提到這個，是因為我們作為視覺藝術家，也應該問自己同一個問題：“當代藝術如何塑造我們了解自己和自己生存環境的方式？”

就在那篇論文中，Lee 談到了使用 soundscape（音景）和它的社會背景的重

要性。他對聲景的闡述非常有趣，談到了對時間和地點的考量。我問自己，作為一個現代藝術家——就算當“mindscape”(心景)被簡單定義為“內心的景象”或“想象的景象”——我們在“剪切”、“復制”、“粘貼”和“儲存”時是否可能避免思考我們的心景和社會背景之間的關聯？

因為你即將來到的展覽中，有許多普通物品的照片，我想要在信的末尾和你分享我最近看到的一段話：

“相機，就是一個教人們怎麼不用相機來看世界的機器”。

Dorothea Lange (1895-1965)

我希望你未來在香港和新加坡的展覽萬事順意。

誠摯的

蔣才雄

20 August, 2008.

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Dorothea Lange's Quotes@PhotoQuotes.com

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Preface

Isabel Ching

My first encounter with Jiang Zhi's work was the 12 min video *Onward! Onward! Onward!* displayed at the entrance foyer of the Osage Kwun Tong space. It was the occasion of the group exhibition "Chinese Whispers" (staged in March –May 2007). With amusement, I observed the work's subtly layered messages conveyed through the demeanor of political figures, its spatial consciousness, and its ironic commentary as each leader – Mao Zedong, Deng Xiaoping and Jiang Zemin run after each other in that order. Confined within their own black space in the video work, they keep running forward, increasingly exhausted. The form of running is thus highlighted rather than any narration of progress. This work manages to speak simultaneously of China's past, present and future, the psyche that underlies China's rapid transformation, and the by-products of historical alienation and inexpressible anxiety engendered by unrelenting development. Already, this first encounter demonstrated to me an artist who is keenly adept at revealing psychological and other internal states on individual and collective levels.

Onward! Onward! Onward! aroused the sympathetic response of Qiu Zhijie who has always been concerned with investigating the psychology of the modern Chinese state in "The Altar of Progress". The essay opines that the video "opens up new possibilities for us to understand history" and also notes how Jiang Zhi infuses his work with "a knowledge of life, an understanding of fate". Reproduced in this catalogue, this marks the first time that the essay is published in printed form.

Qiu and Jiang Zhi have been good friends since the days when Jiang Zhi was a student at the China Academy of Art. An earlier write-up by Qiu ("Look at this person Jiang Zhi", 1997) partially detailed the genesis and development of Jiang Zhi's early photographic work *Suckers*, wherein Jiang Zhi's friends were goaded into posing as members of a new mankind (this work was subsequently selected for "Canton Express" in *Zone of Urgency* curated by Hou Hanrun in 2003's Venice Biennale). In this essay, Jiang Zhi is revealed to be a sensitive young man of fantastic imagination, harboring some degree of paranoia and anxiety that feeds his creativity, and capable of finely tuned insights. From an early stage of his artistic career, Jiang Zhi has been writing novels while taking photographs. His literary and photographic inventions sometimes work together to flesh out the idea, subject matter, story or fantasy of Jiang Zhi.

Both the inter-textuality of his work and the privileging of the artist's individuated experience form interesting aspects of Jiang Zhi's art practice. In the process of preparing for this solo exhibition "On The White", we met and spoke on many different occasions. One particularly meaningful meeting was the occasion when I visited Beijing with the Singapore-based artist, Cheo Chai-Hiang. It was 22 May 2008 when Cheo and Jiang Zhi were introduced to each other at Timezone 8 café located in the 798 art district. Led by Jiang Zhi, we visited two group exhibitions in the 798 district including the exhibition titled "Homesickness" featuring Jiang Zhi's collaboration with Zheng Zhihua, a landscape painter from Jiang Zhi's hometown in Yuanjiang. Jiang Zhi's work – a wall image of a young boy's masturbating profile made with dust, references Zheng Zhihua's landscape paintings, which were in turn exhibited

together with Jiang Zhi's documentary of a group activity of treasure hunting amongst childhood friends in his hometown. The other exhibition we visited contained a version of Jiang Zhi's dust installation *If By Life You Were Deceived* – a homage to the poet Pushkin.

Both works connect to Jiang Zhi's memories of coming of age. Complex and self-contradictory, they entail an unwillingness to part with irretrievable past ideas, time and space with no small dose of irony. Indeed, the loss, *ennui* and regret in Jiang Zhi's work are often tempered with humor. Knowing Cheo as a flawlessly meticulous thinker and considered practitioner of conceptual art, it is with great pleasure that we are able to reproduce here his 'letter' to Jiang Zhi, expressing some thoughts about the younger artist's work. It was also fortuitous that after Cheo and I had to leave, Jiang Zhi visited another art gallery and was immediately possessed of a feeling when he encountered an ordinary black cloth that separated a video room in the gallery. The combination of the disposition of the artist at that moment and the ambience created by the black cloth inspired a new series of works (*The Constantly Reaffirming External World*) that are also included in this exhibition.¹

Jiang Zhi has often been classified as producing conceptual photography or experimental art. In fact, both conceptual and experimental art can be slippery notions when applied to different contexts. Experimental in the Chinese context in the 1990s had more of a sense of contemporaneity, rather than manifesting as a type of sustained experimentation that either emphasized stylistic/technical innovation or allied itself with avant-garde tactics.² Moreover, the injection of a conceptual approach to experimental photography (that came to be called conceptual photography in Chinese contemporary art) had resulted in its intermingling with other forms of art that surfaced in the early to mid-1990s.³ As many have noted, Jiang Zhi is an artist whose "unclear status" is "difficult to classify"⁴. This is not just in terms of the historical movement to which his work can claim to belong, but also its mode, style and influences. I see him as an artist interested in how art can enter the various dialogical planes in society and achieve a potency beyond the circumscribed field of art. His creative energy can hardly be contained.

In some of Jiang Zhi's better known photographic works, the careful construction of theatrical scenarios and the emphasis on small characters and micro-fictions manages to successfully expand individual focus and individual feeling to discourses on common social issues and even universal phenomena. The political, cultural and social upheavals in China in the last few decades saw the large-scale migration of the rural populations to the cities, the sharp contrast between the lifestyles and spatial organization of the rapidly developing city and the country, and the sense of loneliness and alienation of the new urban lifestyle. In *Things Would Turn Simpler Once They Happened* and *Things Would Turn Illusive Once They Happened* from his "Light Series", Jiang Zhi not only highlighted the individual's desires and 'false hopes', but also stages these dream scenarios in either urban spaces (both populated and disused), or spaces that exist at the margins of the urban, in order to show the quality and condition

¹ From the journal of Jiang Zhi dated 22 May 2008. Jiang Zhi also maintains an active blog at <http://jiangzhi1971.spaces.live.com/>

² Wu Hung, *Making History*, Timezone 8 Ltd., 2008, at pages 30-32 and pages 41-42. This book was incidentally purchased by Cheo on the exact day of 22 May 2008 at the bookstore of Timezone 8 café, whilst waiting to meet up with Jiang Zhi.

³ Wu Hung, *Making History*, Timezone 8 Ltd, 2008, at page 108.

⁴ For instance, cf. Li Zhenhua, "Jiang Zhi: Unclear Status", 2007, partially reproduced in *Visual Production* vol 5-6/2007, pages 24 – 35, at page 32. Li also writes that "From 1992 till now, Jiang Zhi's works have never been synchronous with the trend of Chinese contemporary art", at page 31.

of the people that cling on to these chimeras that are representational of a generation's experience. From *Things Would Turn Nails Once They Happened*, one can decipher the background of the extensive demolition and construction of modern China from the nineties onwards. Further, the combination of gently nuanced meaning, poetic feeling, and intense drama in his works brings about an ambiguity that not only hints at the structures of fantasy and control in contemporary life, but also gives rise to unknown fresh potentialities and feelings.

A type of new, almost cynical utopia emerges in his "Rainbow" series that started from the year 2005. Transplanting a rainbow made up of brand names and commercial signs into the common space of the masses high above the picture plane, the old ideals, glowing hopes and historical memory of the Chinese people are shown to have been replaced by a gay and unburdened consumerism. By the end of the "Rainbow" series" completed in the second half of 2008, the message in the large photographs "Rainbow Out of Service 03 and 04" has morphed into something much more ambiguous and ambivalent. Curving over the beautiful panoramas of the highest mountain in Yunnan and the Himalayan peaks in Tibet, ancient symbols of spiritual zenith, the reach of commercialism in this age has perhaps become so pervasive that it has subverted the order of spirituality. No longer generated simply by human desire, it functions as an eerily inviolable aesthetic. The meaning of these two final works in the series is further complicated by the appropriation of photographs taken by a commercial photographer of cultural geography. Transformed into art 're-representations,' they showcase the multi-layered ideas in Jiang Zhi's works and the contemporaneity of his practice.

In the new video work *The Beginning of the Universe*, Jiang Zhi goes beyond individual narrative to speak directly of the universal in a Chinese New Year display of fireworks in Beijing. Extravagant displays of fireworks have been around since the Song Dynasty in China and continue to capture the imagination of the masses in grand celebrations all over the world. By alluding to the creation of the world and heavenly bodies through the burst and flames of pyrotechnics, the work exhibits a spiritual mindfulness complete with Jiang Zhi's characteristic humorous observations on life, underscored by a sense of loss and inevitability. Afterall, every hopeful beginning is destined to have an end. Power and energy, no matter how proud or furious, will burn itself out. In the grand scheme of things, these are but 'drops in the ocean'.

I'm Your Poetry and *You Can't See My Rage* contain an analysis of the operations of desire on the body and a critique of social constructs that can (almost) be seen from a feminist viewpoint (thereby demonstrating the gender ambiguity of many of Jiang Zhi's works). The former set of works presents a cruel semiotic joke taken to the extreme. Again, we see Jiang Zhi's characteristic irony and humor at work, albeit this time of an even darker flavor, while a fresh aesthetic feeling surfaces - an instinctive disgust curiously mixed with a beautiful sense of etherealness. The older work *You Can't See My Rage* meanwhile teases out the contrasts of the taut posterior and straightened legs with varying contexts and settings, displaying a type of playfulness that is keenly conscious of the associative functions in gender classifications.

In a different vein, the new photographic works *On the White*, *Fate*, *Corner* and *Sleepless* featured in this exhibition do not approach gender from the angle of social construct. The marks of gender have been blurred by the cloth covering, though the bodies in many of the photographs are still identifiably male and female. These avoid simplistic 'Self' and 'Other' definitions as the two bodies are irreversibly enclosed within the same space. Rather than emphasizing difference, mystical force and tension seem to govern the co-existence of the male and female bodies, representing a sort of yin/yang co-dependence that underlies the basis of life. Jiang Zhi's eye has turned inward in this new endeavor.

In contrast to the works from the “Light Series”, the white cloth does not obliterate, but merely makes indistinct the forces at work. In this way, Jiang Zhi tries to intimate what is experienced and felt rather than theorized or verbalized. These works also try to move away from construction, towards movement. When compared to the photographs in the “Light Series”, the new works can be discerned to be less tightly choreographed. General instructions were given to the pair of dancers, after which they were free to move based on their own decisions, time and rapport, with Jiang Zhi ‘documenting’ their ‘performance’. Hence, the impact in the dramatic moment and the arresting stillness of his “Light Series” photographs is rather more subdued. Instead, the theatricality lies in the setting, and is accented by pace and demarcation of space.

These works mark the shift from exploring the effect of “White Light” to that of “White Cloth”. What ensues is a meditation on the spirituality and beauty of the pure, encompassing field of whiteness, rather than the demolishing character of violence in white light. The outspread cloth, in place of the focused beam of light, manifests a fluid form and visual/conceptual ambiguity from which can arise intuition, direct insights and a nuanced understanding that approaches the truth.

A “knowledge of life, an understanding of fate”. When considering these new photographs I am brought back to Qiu Zhijie’s description of the disposition of Jiang Zhi’s work *Onward! Onward! Onward!* It is understanding this inescapable operation of fate – in encounters, relationships and struggles, that brings about a knowledge of life and subdued feeling for it. Hence the artistic concern of how beauty and sensuality can arise despite, or even directly from this inescapable entrapment, and what the quality of this beauty might be.

This new set of works is striking in its seriality.⁵ Each photograph in a series operates like a variation, while each series operates like an act in a play or a movement in a symphony. Life is shown to be rising and falling in rhythmic waves and gradations, which reminds one of a John Cage composition. The music composer’s idea of music as “a purposeless play” which is “an affirmation of life – not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we’re living”⁶ resonates with Jiang Zhi’s approach in these works.

The consciousness of spatial enclosures and the forces at work therein already displayed in *Onward! Onward! Onward!* are developed with more sophistication in the new series *On a White, Fate* and *Corner*. The spaces operate at two physical levels: first, the setting - whether a staggered sequence of walls, a blank expanse of white-ish wall, or a corner formed by two walls, and second, the (often shared) space under the cloth that exists within this setting. The spaces respectively defined by the walls and the cloth demonstrate independent intensities. Nevertheless, the latter smaller space is still limited or positively affected by the external space within which it exists (most demonstrably in *Corner*).

⁵ When asked whether he likes to make his works as series in a 2008 interview with Wang Yanxian, Jiang Zhi replied –“... I feel I cannot express it only in one sentence. It’s just like writing a poem. I have to write several sentences, phrases or chapters.”

⁶ John Cage, “Experimental Music”, 1957 lecture, in *Silence: Lectures and Writings*, Wesleyan Paperback, 1973 (first edition 1961), page 12.

The larger space is sometimes precisely characterized by its banality – dirty bricks, peeling paint, power sockets. Indeed, Jiang Zhi's attention is often given over to the mundane, the mediocre and the insignificant moments that describe the human condition. The combination of feeling, rhythm (in poetry & music), form, repetition and the commonplace induces a contemporary trance-like or meditative experience when viewing these works. A multi-source and multi-layered art practice that appeals to various senses and mental faculties is revealed. It is hence with a deathly silence that one feels the impact of the latest series, *The Constantly Reaffirming External World*. Unlike the series utilising white cloth, these photographs of an average black cloth are emphatically unchoreographed. They are also segregating, rather than connecting or allowing for connections to be made. Yet the black cloth shows a mutability and sensitivity differentiated from the usual associations of permanence and numbness with death derived from Western traditions. Life and death are perhaps two sides of the same coin; life's very definition and existence is only the other face of death's. Where there is life, fantasy, false hope, subdued hope, beautified hope and even lost hope can exist and their states are changeable; but death is not the absence of hope and the invalidation of possibility. The black cloth glimmers and flashes soundlessly.

Jiang Zhi also explores his imaginative frontiers and the span of his creative expression through writing. His essays (included in this catalogue) also reveal the type of intimate dialogue and correspondence between the textual and the visual fleshing out of his thoughts. His *A Work* is a completely fictional novel of an imaginary artwork that exists only in the mind of the artist while *An Art Critique of Yang Jia* is a fantastical piece that re-invents Yang Jia as an artist. Yang Jia murdered a group of unarmed policemen a few months ago and his case has led to fervent debate in Chinese society and art circles. "Instead of condemnation, he has received widespread approval from Chinese internet users, or netizens, for his apparent act of defiance"⁷, even attaining the status of a national (anti)hero. At issue are the deficiencies of the Chinese criminal justice system and its attendant lack of fair hearing and abuse of investigative powers, as well as the plight of the unemployed and disadvantaged in China. Jiang Zhi not only looks at the actions of Yang Jia through the lens of artistic performance, but also re-represents the photographs taken by Yang Jia that were posted on his blog as artworks.

Through this exhibition and catalogue we hope to show the diverse ideas, personal feeling, poetic sensibility, social concern and the "unclear status" of the artist Jiang Zhi. We trust you will enjoy *On The White*.

⁷ Full report in The Telegraph, UK, 2 October 2008, also found at <http://www.telegraph.co.uk/news/worldnews/asia/china/2627001/Chinese-cop-killer-becomes-internet-hero.html>. Yang Jia is a young unemployed Chinese man who on 1 July 2008, the founding anniversary of the Chinese Communist Party, stormed into a Shanghai police station after throwing Molotov cocktails at it, and brutally stabbed to death 6 unarmed policemen. 2 years prior to this event, he had been wrongly detained and beaten up by the police in Shanxi. After many petitions, he was recompensed some amount. Then on 5 October 2007, he was again interrogated by the Shanghai police over a suspected bicycle theft. He claimed for compensation but was rejected.

序言

Isabel Ching

我與蔣志作品的首次相遇，是在奧沙觀塘藝術空間的門廳。那時正逢《中國細語》群展（2007年3月-5月），他那十二分鐘的影像作品《向前！向前！向前！》正在展出。在欣賞的同時，我留意到這件作品通過政治人物的行為舉止、空間意識和諷刺傳遞出那微妙層疊的信息。在作品中，各位領導人——毛澤東、鄧小平、江澤民依次追逐。他們各自在影像作品中佔據一塊黑色的空間，向前奔跑，越來越疲憊。作品突出的是奔跑的形式，向前的姿勢，而不是對前進的描述，同時述說了中國的過去、現在和未來，中國快速發展背後的精神，和持續發展所帶來的副產品——歷史性的孤獨和不可言喻的焦慮。這首次邂逅已經為我呈現了一位精於揭露個體及集體的心理及其他內在活動的藝術家。

《向前！向前！向前！》引起了一直關注和探究現代中國心理的邱志杰強烈的共鳴，並撰寫了《進步主義的祭壇畫》一文。該文認為這段影像“為我們展開了理解歷史的另一種可能”，評價蔣志的作品具有“關於命運的知識”。本目錄中收入此文，是它首次在平面媒體刊出。

當蔣志還是中國美術學院（1993年前稱為浙江美術學院）學生的時候，邱和蔣成了好友。在一篇早期的評論（《看看 蔣志這個人》，1997）中，他描述了蔣志早期的攝影作品《吸管人》的起意及發展。說到那時候蔣志如何逼著朋友們扮演新人類的一員（該作品後來入選2003年威尼斯雙年展侯翰如策劃的“緊急地帶”中“廣東快車”項目）。該文所揭示的蔣志，是一個敏感的年輕人，天馬行空，創作帶有那麼一點偏執和焦慮，擁有敏銳的洞察力。從其藝術生涯的早期，蔣志就一直邊攝影、邊創作小說。有時，蔣志的文學及攝影創作會共同豐滿他的想法、主題、故事或幻想。

作品的互文性及藝術家獨特的個人經歷都是蔣志作品有趣的方面。在是次個展《白色之上》的策展過程中，我們多次會面及交談。其中一次見面尤為有意義，那時我與駐新加坡藝術家蔣才雄一起到訪北京。他們二人在2008年5月22日，於798藝術區東八時區書吧第一次見面。蔣志引導我們參觀了798藝術區內的兩個群展，其中一個就是《鄉愁》。《鄉愁》展出了蔣志和其故鄉沅江的風景畫家鄭志華共同創作的作品。蔣志的作品——是用塵埃做成的一個年輕男孩在牆上手淫的圖像，鄭志華的風景繪畫，和蔣拍攝自己與故鄉的童年伙伴一次集體活

動的紀錄片共同展出。我們參觀的另一個展覽包括了蔣志向詩人普希金致意的灰塵裝置藝術《假如生活欺騙了你》的其中一個版本。

這兩件作品都與蔣志對成年前後的記憶有關，對逝去的思想、無可挽回的時間和地方懷著不輕的眷戀和諷刺——複雜和矛盾的心態。的確，蔣志作品中的失落、厭倦和懊悔的色彩常常被當中的幽默所緩和。蔣才雄是一位極端嚴謹、一絲不苟的思想家及觀念藝術家。我們極其榮幸地在這裡重現他寫給蔣志，談到他對這位年輕藝術家作品的想法的“信”。在蔣才雄和我離開後，蔣志在一次偶然的機會下參觀另一家畫廊。當他掀開一幅普通的黑布進入畫廊的影音室時，他立即被某種感覺支配。藝術家當時所感和黑布營造出來的氛圍成為他的創作靈感亦同時被收入此次展覽的最新作品系列（《反覆重申的外部世界》）的靈感。¹

蔣志的作品經常被歸類為觀念攝影或實驗藝術。實際上，觀念和實驗藝術這兩個概念應用於不同情境時可能不太準確。90年代的中國當代藝術多被稱為實驗藝術，這不代表藝術品帶持續實驗性，或是偏重風格、技術創新或與前衛掛鉤²。觀念主義的方法被引入了實驗攝影之中（在中國當代藝術中這被稱為觀念攝影），並使後者與在90年代中期的頭幾年³出現的其他藝術形式融合。正像許多人所說，蔣志作為一個藝術家的“不那麼明顯的狀態”實在“難以歸類”⁴。這指的不僅僅是其作品可以宣稱歸屬的歷史運動，還有其風格、模式和影響。我認為他作為藝術家，關注的是藝術如何能夠進入社會不同層次的對話，並在藝術界之外發生效用。他具有無法遏止的創造力。

在蔣志的一些較為知名的攝影作品中，那精心營造的劇情、對小人物的強調以及微型小說成功地將個人的關注及感覺放大到某些普遍的社會問題，甚至是全球性現象。在過去的數十年，中國在政治、文化、社會層面都有翻天覆地的變化，農村人口大規模地遷移至城市，城市和國家的快速發展，城鄉之間的生活方式和空間運用存在極大的差異，這種新的城市生活經驗在農民身上產生了孤獨和疏離感。從他的“光系列”的《事情一旦發生就會變得簡單》及《事情一旦發生就會變得虛幻》中，蔣志不僅突出了個人的渴望及虛假的希望，而且將這些夢幻劇情設在人煙稠密或廢棄的城市空間，或是存在於城市邊緣的地方，來顯示那些緊抱代表一代人經歷的妄想不放的那些人的品質和狀況；在《事情一旦發生就會變成釘子》中能夠自然解讀出自九十年代以後現代中國廣泛的拆毀和重建這一大背景。此外，他作品中那微妙的意義、詩意及強烈的戲劇性，體現他對力量的理解。所有這些組合在一起，形成一種模稜兩可的意義，不僅暗示了現代生活中的幻想及控制結構，同時催生了未知的全新可能和感覺。

他從2005年開始創作的《彩虹》系列展現的是一種全新而近乎憤世嫉俗的烏托邦。他將品牌名稱及商標組成的彩虹高高懸掛於畫面的上方，中國人以往的理想、熱情希望和歷史記憶被歡樂輕快的消費主義取代。2008年下半年，當《彩虹》系列結束的時候，大型攝影作品《不在服務區的彩虹03和04》傳達的信息更加模糊而矛盾。彩虹跨在雲南最高峰和西藏的喜馬拉雅山上，但這個時代的商業消費主義實在已經無處不在，甚至顛覆了西藏這個本來是古老的精神禪意之最佳代表的靈性秩序。商業已經不再簡單源於人類慾望，而成為一

種奇異、不容侵犯的美學。這兩幅作品借用了一位拍攝人文地理照片的商業攝影師在這些宗教及旅遊地點所拍的作品，進一步讓其意義更加錯綜複雜。一旦轉化為藝術的“再表現”後，它們體現了蔣志作品的多層含義，以及其實踐的現代性。

在其全新影像作品《太初》中，蔣志超越了個人敘事，直接通過北京上空現成的春節煙花來與宇宙對話。在中國，誇張的煙花表演自宋朝已經存在，並繼續在世界各地的大型慶典中捕捉觀眾的想像。蔣志通過煙花及焰火暗示世界及天體的誕生，展現了對精神的關注，和他那標誌性的對生活的幽默評論，以及對失落及必然性的強調。無論如何，每一個滿懷希望的開始注定有一個結尾。力量和能量，無論多麼驕傲或憤怒，都會焚盡自己。從全局看來，這些都不過是滄海一粟。

《我把我所有的容貌都給你》和《你看不到我的憤怒》分析了慾望如何影響身體，和批判社會結構，其觀點（幾乎）可以說是女性的角度（也因此顯示了蔣志許多作品的性別模糊）。前一系列將一個殘忍的符號學笑話發揮到了極致。我們從中再一次看到蔣志特有的諷刺及幽默的一次更加黑暗的發揮，展現了全新的美學感覺——一種反直覺的好奇心與美妙的虛無縹緲的混合物。其較早期的作品《你看不到我的憤怒》奚落了在不同環境背景下緊繃的臀部和伸直的雙腿間的對比，顯示對性別區分中的結合功能的認識及戲謔。

與之不同的是。他在此次展覽展出的攝影新作《白色之上》《命》《角》及《無眠》並不是通過社會構造的角度來進行性別剖析。雖然許多相片中的身體仍能辨認出男女，但是他們的性徵都被布料遮蓋，從而避免了對“自我”及“他人”的簡單劃分。兩個身體都無可挽回地封閉於同一空間。作品強調的並不是兩者的不同，神秘的力量和張力似乎主導著男女性身體的共存，代表生命基本的陰陽之間的相互依賴。

與“光系列”形成對比的是，白布並不用以洗刷痕跡，而只是將作用力由外在變成內在。就這樣，蔣志模仿了經歷及感受，而不是訴之理論或言語。這些作品同樣也嘗試著避開構建，趨向動作。如果與“光系列”的攝影作品比較，這些作品的設計痕跡較輕。那對舞者得到的隻只是大致的指示，他們所有的動作、動作的時間和是否和諧完全是基於自己的決定，而蔣志則將他們的“表演”“記錄”下來。所以“光系列”中戲劇性的時刻及攝人靜止的影響被弱化了，這個系列的戲劇風格表現在它的佈景上，並且具有非常獨特的節奏及空間劃分。

這些作品標誌著藝術家對效果的探索從“白光”轉向“白布”，追求對

1
摘自蔣志 2008 年 5 月 22 日的日記。蔣志也擁有一個不時更新的博客，網址為 <http://jiangzhi1971.spaces.live.com/>。

2.
Wu Hung, Making History, 東八時區有限公司, 2008, 30-32 頁及 41-42 頁。這本書是蔣才雄在 2008 年 5 月 22 日那天在東八時區書吧等待蔣志時偶然購買。

3
Wu Hung, Making History, 東八時區有限公司, 2008, 第 108 頁。

4
譬如，見李振華的《蔣志：不那麼明顯的狀態》，2007，選登在視覺生產 5-6 期 / 2007, 第 24 - 35 頁，在第 32 頁。李也有相似的描述“1992 年至今蔣志的作品從來不完全與中國當代藝術潮流同步的”，在第 31 頁。

靈性的沉思，純淨的美，將白色環繞四周，而不是白光暴虐的破壞。蔓延的白布代替了聚焦的光線，塑造出一種流動的形式和視覺 / 觀念上的含糊，讓人直覺、直接地洞察到接近真實的微妙意義。

“關於命運的知識”。當思考著這些作品的時候，我又想到了邱志杰對蔣志《向前！向前！向前！》的描述。他理解命運在人類的邂逅、關係及掙扎中無可避免的作用，其結果是對生命的領悟和某種屈服。所以藝術家思索著這種狀態下依然存在、甚至由此而生的美及情色感官享受，和這種美的特質。

這個新系列具有驚人的連續性⁵。每幅都在拍攝連串變調般的動作，而每個系列都像戲劇中的一幕或交響樂的一個樂章。生命那節奏分明充滿層次的起伏，讓人想起 John Cage 的作品。那位作曲家認為音樂是“無意義的演奏”是“對生命的肯定——而不是試圖從混沌中尋找秩序或暗示創造的進步，而是簡簡單單地面對我們活著的這個生命”⁶與蔣志對這些作品的處理方法產生共鳴。

《向前！向前！向前！》中已經體現的對封閉空間及其內部力量的認識在新系列《白色之上》、《命》和《角》中得到了進一步的發揮，變得更加複雜。作品中有兩層物理空間：第一層為佈景——可能是一整面寬闊的白色牆壁，或是錯開的一組牆，或是兩堵牆壁組成的角落；而第二層就是佈景這種白布之下共用的空間。牆壁和布匹所界定的空間擁有獨立的張力。但是後者那較小的空間依然被其存在其中的外部空間所局限或影響（在《角》中最為明顯）。

有時外部空間的特點正是其何等平凡——骯髒的磚頭、剝落的油漆、電器插頭等。的確，蔣志時常關注於能夠描繪人類狀況的那些平凡普通、無關緊要的時刻。觀看這些作品時觸發的感受、韻律（在詩歌和音樂中）、形式以及平凡之處結合起來，讓觀者進入一種具現代性的催眠或冥想狀態。其藝術具有多種來源，多個層次，訴諸多種感官及心理官能。而其最新系列《反覆重申的外部世界》則讓人感到一種如死亡般的寂靜。和使用白布的作品不同，這些運用了一塊普通黑布的攝影作品著意不加介入，傾向於隔離多於產生聯繫。黑布展示的是一種無常和敏感，正好與西方傳統中死亡是永久和麻木形成對比。活著和死亡可能是一個硬幣的兩面。生命的本意及存在本身不過是死亡的反面。只要活著，幻想、虛假的希望、屈服的希望、美麗的希望，甚至是失落的希望就能夠存在，他們的狀態就可能改變，但是死亡不並是所有希望的不復存在及所有可能性的消失殆盡。那一塊普通的黑布無聲地閃爍閃爍。

蔣志同時通過寫作探索他想象的新領域及其創造性的表現的極限。他的文章（同時被收入此目錄）亦展現了他思想產生文字和形象之間的親密對話和關係。他的《一件作品》是一篇完全虛構的小說，講述了一件僅僅存在於藝術家腦中的想象作品，而《關於楊佳的藝術評論》則是一篇空想作品，將楊佳重新塑造成一位藝術家。楊佳幾個月前謀殺了一群沒有武裝的警察，而他的案件引起了中國社會和藝術界的激烈討論。“中國網民對他的態度不是譴責，而是對其明顯的挑釁廣泛認可”⁷，他甚至成為了一位國家（反）英雄。這反映出的

是中國司法系統的不足和其執法人員缺乏公平審訊的概念以及對調查權利的濫用，同時揭示了中國失業人群及弱勢群體的地位。蔣志不僅用藝術表演的角度來看楊佳的行為，而且將楊佳發表在他的博客上的照片作為藝術作品重新展現。

我們希望這次展覽和本目錄能夠呈現蔣志這位藝術家多樣的想、個人感受、詩意的敏感、對社會的關注及其“不那麼明顯的狀態”。我們相信您會欣賞《白色之上》。

5

蔣志於 2008 年接受 Wang Yanxian 的採訪時，被問到他是否想將其作品做成系列時回答說“我覺得這個問題無法用一句話回答。就像寫詩一樣，我必須寫下幾個句子、段落或章節”。

6

John Cage, “實驗音樂” 1957 講座，收錄在沉默：講座及寫作 (Silence: Lectures and Writings) 中，Wesleyan Paperback, 1973 (1961 年首次印刷)，第 12 頁。

7

完整報道見 2008 年 10 月 2 日的英國 The Telegraph，也可在此鏈接找到 <http://www.telegraph.co.uk/news/worldnews/asia/china/2627001/Chinese-cop-killer-becomes-internet-hero.html>。楊佳是個中國失業青年。他在 2008 年 7 月 1 日，中國共產黨建黨節那天扔了幾顆催淚彈後沖入一間上海警察局，殘忍地刺死 6 名沒有武裝的警察。在是次事件的兩年之前，楊佳在山西被警察錯誤拘留並被毆打。在多次上訴之後，他得到了一些賠償。在 2007 年 10 月 5 日 2007 年，他再次被上海警察審問，懷疑他偷了一部單車。他索取賠償但被拒絕。

The Gloomy Wonderland that Ceaselessly Interchanges with Reality – On Jiang Zhi’s Solo Exhibition “Above the White”

Fu Xiaodong

In this exhibition, we bid farewell to the Jiang Zhi who is filled with fantasies, touching on sociological investigation, unveiling realistic metaphors, and encounter this Jiang Zhi who is beyond time, illusory, dreamy, melancholic, but still neurotically sexy. Art no longer serves as a medium carrying information, but becomes a kind of breath instead. It is like there are two Jiang Zhi(s) taking turns to appear in the works signed by Jiang Zhi. Of course, maybe there is a third Jiang Zhi existing in some other space, who is created by words.

1. Ambiguous duality: *On the White, Corner, Sleepless* shows the transfiguration in separation, entanglement, struggle, and merge. Enshrouded by white gauze, the difference between man and woman becomes ambiguous and inexplicit. The duality of it is sublimed, blended and made vague, just like the concealment and illusion he had created with white mist. Definite depression and sexual fantasy become invalid here.

2. Sexual act: The function of male and female genitals is replaced by dance posts here. It's been upgraded from a satisfaction of needs with practical value to economic exchange value. It becomes a set of erotic symbols that could be publicly circulated in the visual system, as well as an ideal sample of negating gender. Every intersection, combination and transformation become the metaphor of a kind of legitimate relationship between man and woman, a kind of visual combination, and a type of show that could be opened to the public.

3. Strip dance: A successful strip dance is not about sexual intercourse with the audience. Instead, it creates a taboo around itself. It is a subtle vanity, with some distance from physical desire, a perfect abstraction, a holy, inviolable and sealed nude. The shallow nude on the beach could only carry class ranking of social plutonomy, but the delicate yet elaborate subject in *Sleepless* is the avoidance, camouflage and concealment of realism and naturalism, which acquires a kind of poetic significance. The slow rhythm of strip dancing seems like fireworks in slow motion. *The Beginning of the Universe* brings a poetic and slow descent. It is a divine hypothesis, which gives you time to imagine and leap before its completion. It keeps switching between two worlds, the reality and the wonderland.

4. Transparent gauze: “You are more naked than natural in black silk stockings.” Closed and smooth white gauze enshrouding the naked body, with no rupture, no thrum, no interface and no flaw. Thus the nude becomes semi-transparent, perfect, asexual, smooth, and depilated. The gauze clings to the body, transformed into the second layer of skin, becoming closed off, a transparent glass-like membrane existing in abstract perpetuity. The transparent gauze becomes the holy aura of the body, a perfect body that is self-content and self-idolizing, which gives rise to the gloomy wonderland.

5. Rumples: The fabric in the work presents a kind of silver Baroque rumples. They are concrete, flexuous, continuous, pervasive, ambiguous, with multiple sides, and extend to eternity. They separate the closeness and liberation, internal and external, as well as truth and appearance. The rumples' uneven structure filled the whole picture in a single color block with subtle changes of tone. There are endless vertical cloth curtains, the rumples covering the nude bodies signifying structure, just like shadow of

a secret spirit point casted upon the material. They merge and vibrate in the white trance, just like an illusion from drugs, or the “rumples of sleep” described by Deleuze.

6. Phallus: The concept of “Phallus” introduced by Lacan is not the “penis” of Freud’s “castration complex”. Phallus provides the reason for desire, which is the absence of language. If desire is the metonymy of the existence of absence, then the self could be the metonymy of desire. Human desire comes from the unconsciousness of the Other’s desire. Castration corresponds with the deficiency of capacity that humans can imagine but are not able to realise. The multiple curtains and spaces, white walls, the emptiness inside the space, imply castration at a deeper spiritual level. It was called “essence” by Proust, which could be considered as the stalwart, lost and frustrated fear and expression of self-absence.

7. Death: In *The Constantly Reaffirming External World*, the lens of Jiang Zhi focused on the corners of everyday life. With tones approximating black and white, it methodically restores a flash of nervous confusion under conditions of detention when isolated from the outside space. A black gauze curtain with glimmering light brings vital imagination. “I would exit alone in the festival, with no aspiration in this colorful and joyful world.” (Victor, Hugo) Fireworks become a partially presented material like decomposed light. The slow and scattered light spots become a kind of dissipation, dismemberment, and destruction of material. Instead of reminding people about the birth of the universe like the title *The Beginning of the Universe*, it is more proclaiming the vanishing or demolition of death. Just like the “six as” in the philosophy of oriental Buddhism, as bubble, as dream, as mist, as dew, as shadow, as lightning. Death no longer serves as the opposite of life, instead, it becomes this impulse of nirvana, an ultimate goal of life, a liberation of desire, and an Utopia of freedom. The end of every life is death, and the death of non-life exists before life. The other side of outside is the inside, being ceaselessly reaffirmed, but never completely duplicated, to let go of what is past, allowing us to appreciate the zen in “the riptide-like mind of humans.”

與現實反復切換的冷酷仙境

關於蔣志“白色之上”個展

付曉東

在這個展覽裡，我們會暫時離開那個充滿奇幻色彩、透漏社會學調查、潛伏現實性隱喻的蔣志，遇到另一個超脫於時間之外的蔣志，務虛、指空、憂郁、卻依然性感得神經質的蔣志。在這裡藝術不再作為傳遞任何信息的通道，而成為一種氣息。好像有兩個蔣志交替出現在署名為蔣志的作品中。當然，也許在另外一個空間，還有第三個在文字中虛構的蔣志存在。

1. 模糊的二元：《白色之上》、《角》、《無眠》在分離、糾纏、鬥爭、融合中變形，男性與女性之間的差異在白紗的掩蓋下變得模糊不清，若隱若現。性的二重性在這裡被升華，被混合，被歧義化了，如同他曾經在白霧所造成的掩蓋和虛假一樣，確定性性別的性壓抑和性幻想在這裡並不生效。

2. 性行為：男性和女性的生殖器功能在這裡被舞蹈姿態所替換，從使用價值性需求的滿足而晉升為政治經濟學的交換價值，成為可以在視覺體系裡得到公開流通的色情符號，成為否定性的理想型。圖片上每一次交叉、組合、變形成為了一種合法的男女關係之間的隱喻，一種視覺上的組合造型模式，一種可以公開化的表演。

3. 脫衣舞：成功的脫衣舞不是與觀眾做愛，而是圍繞自身形成禁令，一個微妙的虛無，一種與肉慾的距離，一種完美的抽象，一個神聖的不可褻瀆的封閉的裸體。海灘裸體承載社會政治經濟學的階級成分劃分，而《無眠》中精巧的裸體，是對現實主義和自然主義的迴避、偽裝和掩蓋，獲得了一種詩歌的意義。脫衣舞動作緩慢的節奏如同慢鏡頭剪輯的爆炸的煙花，“太初”帶來一種詩意化的緩慢的跌落，一種神聖的假設在完成之前讓你有時間去聯想和飛躍，在現實和幻想的世界中反覆切換。

4. 透明的紗衣：“在黑色絲襪中，你比自然更裸”。閉合、光滑、沒有斷裂、沒有線頭、沒有接口，沒有缺陷的白色紗巾包裹著赤裸的身體。裸體成為半透明的、完美的、無性的、光滑的、脫毛的身體。紗巾依附身體，轉化成為第二皮膚，成為封閉的，玻璃一樣的透明薄膜，處於抽象的不朽之中。透明的紗衣成為身體神聖的光環，一個完美的自我滿足，自我偶像化的身體，完成了一種冷酷仙境的建立。

5. 褶子：作品中的織物呈現出一種銀色的巴洛克式的皺褶，它們堅固、彎曲、多邊、連續、蔓延，含混不清，伸展向無限。它們將封閉與解放，內部與外部，真相與表象互相分開，凸凹不平的結構中，褶子通過微妙而細微的影調變化在單色塊中充盈著畫面。這裡有垂直的無窮布帘，有覆蓋在裸體之上的標志著結構的褶皺，如同秘密的精神之點在物質上投射的陰影。在白色的恍惚中粘合、顫動著，如同吸食藥品產生的幻覺。正如德勒茲所描述的“睡眠的褶子”。

6. 菲勒斯：拉康提出的“菲勒斯”（Phallus）並非是弗洛伊德“閹割情結”中的“陰莖”。菲勒斯作為能給出了欲望的理由，既話語中的缺失。如果說欲望是存在缺失的換喻，那麼自我就是欲望的隱喻，人的欲望來自於他者欲望的無意識。閹割對應的是人類想象出來的無法實現的能力的不足。多重帷幕和多重的空間，白色的牆壁，空間內空無一物，在更深的精神層面指向閹割。這被普魯斯特稱之為“essence”，可以被認為是頑固的、茫然的，充滿挫折感的對自身缺失的惶恐和表達。

7. 死亡：《反復重申的外部世界》中，蔣志把鏡頭對准了日常生活中的角落，用近乎黑白的影調層次分明的還原了在隔絕外界空間的幽閉狀態下一瞬間的恍惚。一道黑色的隱約透亮的紗幕帶來生死攸關的想象，“我將在節日裡獨自退場，在這流光溢彩的幸福世界上已別無他求。”（雨果）煙花如同分解光線一樣，成為局部呈現的材料。緩慢而零碎的光點成為一種對物質的消散，一種肢解，一種毀滅，它更多的讓人想到的不是如同題目“太初”一般的宇宙的誕生，而更像宣告著一場死亡的消逝或毀滅。如同東方佛教哲學中的“六如”，如泡，如夢，如霧，如露，如影亦如電。死亡不再是生的對立面，而是涅槃的沖動，人生在世的終極的目標，欲望的解放，自由的烏托邦。一切生命的終點都是死亡，反過來說，無生命的死亡又先於生命而存在。外部在另一面也就是內部，反復重申，但不可能完全重複，逝者如斯，讓我們體會到“心識流注”的禪意。

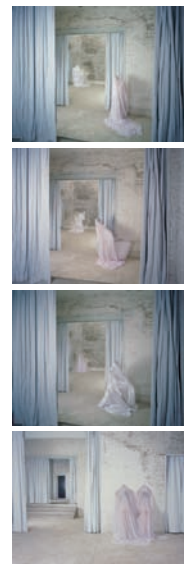
Binary System

Sun Dongdong

Crossroads are always appearing before Jiang Zhi. This is the curse of reality that is inescapable for virtually every Chinese contemporary artist. Excitement, distraction, fear, dejection and a frequently rising state of alarm are what drive Jiang Zhi to struggle his way out of the chaotic Chinese context that surrounds him and allow his artworks to retreat back into the mortal world. “Out” and “in”, this siege-like paradox, conceals Jiang Zhi’s doubts about the creative system in Chinese contemporary art. “Yes” and “no” – the everlasting binary system – pushes Jiang Zhi to turn his individual knowledge construct into a standpoint, another reference for assessment of value in Chinese contemporary art.

The only problem is, how can a posture based on a low and silent chant withstand strikes from the bellicose notes of reality’s curse? The abundance of the mortal world has been spirited away to the top of the massive rock of reality. It looks so secure up there, enough to dash the spirits. For this reason, repetition and relays accompany Jiang Zhi’s sense of alarm: when art’s determination to attain authority is unable to stand on equal footing with social reality, he envisions his “self” as “life”, and uses “life” to seduce reality, using a shady perceptivity to carry the charm that flows out of reality, so that the crossroads ahead spontaneously turns into a reason for becoming “himself”.

This mortal coil is hazy, and is always leading us to conjecture. Though the admonition, “ashes to ashes, dust to dust” is always fresh in our minds, our predestined end cannot stop our body’s yearning for the mortal world or our mind’s probing of it. Once the dust settles with deathly stillness, there will be no life, much less a need for art. Art is a process in progress, one that must follow in the footsteps of “life”. Shakespeare said that the world is a stage, and that some people had just taken the stage, and some had just left it. Every person is both an audience-member and an actor – obviously, “watcher” and “watched” are a single entity, one that can’t help but hide from the light of reality. That is because watching makes us the subject, allows us to take the proactive position, allows us to be clear about our position and direction, and allows us to “add value” to our vision. This seizure is constantly taking place. Though shared glances can ceremoniously bring two subjects to the same level, we still often have force ourselves to cast our eyes away from some anonymous gaze. Just as it activates our self-preservation system, it also allows us to become the subject of observation, an object being looked at. Being “watched” is the most shapeless pressure and burden given to us by the mortal coil, while “watching” is a way to find our doubles in this kind of “unhappy” experience.



Jiang Zhi
On The White series
C-print
150cm x 210cm
90cm x 126cm
2007

Jiang Zhi is one of us. One of his social identities – that of an artist – entails being more sensitive to the logical cycle between “watch” and “watched” than we are. Of course, this sensitivity can be viewed as a professional achievement. But if art were just a linguistic game, an assembly of visual methodologies in action, then why should we place so much emphasis on “her”? It would appear that among the many clauses and sub-clauses that lie beneath the halo of “art”, there is surely one particular clause – that art allows us to “watch” the “watched”, and it is able to preserve its “secrets” without so much as lifting a finger. Through the passage of time, it will gradually become an indescribable “weakness”.

The flipside of weakness should be “strength”. To this day, people still remember Jiang Zhi’s *Mumu*. She began like a romantic fairytale. Like an ignorant acquaintance, she had illusions that were out of touch with reality. She always wanted to roam the world, but her inability to escape the beatings of reality turned her into a fable. Though Jiang Zhi turned “Mumu” from a cute puppet into a real person dressed as “Mumu”, the artist does not hold her fate in his hands; her fate has been turned over to life, and all that remains for Jiang Zhi is Mumu’s silhouette, the same as we have. The difference here is that some people learn to forget in an effort to gain strength, but Jiang Zhi looks back with fondness.

This fondness demonstrates that there is a weak spot in Jiang Zhi’s heart. She was wedged into the cornerstone of his life a long time ago. She cannot be removed, only shaken around here and there. It is weakness that brings a sense of pressure to our lives, and it is because of this weakness that the pressure can come to life. At least that’s the case with Jiang Zhi – he cares about time’s corrosive effect on life, and pays attention to his transformation within that, placing himself in the role of others to observe and narrate. That is why there is no Jiang Zhi in Jiang Zhi’s artworks, just a Jiang Zhi styled narrative. He is an authority on life – just as we are – and he can’t face life directly. Once one has been drifting through the currents of reality for a while, he will definitely want to rise to the surface and catch a breath. This might be the narrative motive behind Jiang Zhi’s *On The White*. Though this new batch of works follows the old Jiang Zhi style narrative, this time it is obviously not a serendipitous moment of inspiration, but a set of conclusions about a phase of his own life experience, a pile of everyday discourse that has been accumulating for a long time and was finally brewed by the artist into a well ordered and serious script.

“Gender” is a property that is innate to all of us, an inescapable identity. Whether it is physiological gender or the social gender as it’s been rewritten, it is directly observable and quotidian. All topics regarding “men” and “women” must first set out from “gender”. It begins with the body, and eventually lands on the social and cultural structure system. It could be said that “gender” is one motif in our narration of life. It created the first schism in human history, one that can never be rectified. Once our “gender awareness” is awakened, another type of person appears before our eyes – either men or women. And now the door to the mortal world slowly begins to open, waiting only for the body to raise its last piece behind us – the omitted origin of *On The White*.

The body tries to take the lead role in life by taking control of its fate, but it lost out to the ceremony of the color white – the legend deduced from life. When the body is covered in white, a shady outline, we can only deduce the “male” or “female” identity. The body had originally meant to struggle out of the frame of convention and welcome a feast of the flesh, but instead it landed into another conventional framework. Consolation and assistance, as well as unease, scheming and vanity all play out under the color white. All of it follows the rules of space and the plans of destiny. At this moment, the body has left the scene, having been molded in time, and identity is nothing more than some faint traces

in white. This is when the black curtain falls, and our stares can never again attain peace, because we have clearly captured the suspense, which once again sparks our desire to see behind the curtain. *On The White* is a big step forward in Jiang Zhi's artistic practice; he has truly turned the body into the leading role in his artwork, allowing it to escape from the attachments of special identities and contexts and turn into a universal indicator, which he uses to craft a linguistic form that imitates the "binary system"¹. Though the body naturally maintains independent traits that resemble 0's and 1's, and Jiang Zhi is only pushing at the possibilities the body has for imitating 0's and 1's in virtual reality method, this is just like the way that 0's and 1's are arranged to thoroughly thaw out in the virtual world. "Men" and "women" are just there to "live", and we are only thinking about "life".

As far as art is concerned, *On The White* truly counts as a perfect narrative. But this is not because of its cold and calculated tone of voice, or its total lack of superfluous depictions. It is because it fabricates an aloof vision that only time is equipped with. When we see Jiang Zhi's portrait of the "exiled" Pushkin on a white wall, please do not overlook the pile of dust below the portrait. That is the embodiment of time. All of everything needs the help of time, including the hope that is imbedded in *If By Life You Were Deceived*, and the continuity of life. Life is the passage of time. We do not fear life, only time. Jiang Zhi at least understands this

¹. The binary system is a number system devised by the great German mathematician Gottfried Wilhelm von Leibniz (1646-1716). There are historical documents showing that Leibniz derived his idea from the Latin translation of the *Book of Changes* (I Ching), which was sent to him by the China-based missionary Joachim Bouvet. In it, he read of the structure of the eight trigrams, where he discovered a system based on the most basic numbers, 0 and 1, or as they're referred to in the *Book of Changes*, Yin and Yang, which progressed in a binary system. He once said of the binary system that 0 and 1 were the mysterious source of all numbers, and the secret pattern of the creator, because everything comes from the Lord. The numbers 0 and 1 are easily digitized: 1 refers to the presence of a current, and 0, the absence thereof. The entirety of modern computing technology is based on this fundamental principle. We can see that the binary system is a logic of numbers derived directly from nature, a universal and perfect logical language.

二進制

孫冬冬

蔣志的眼前總會出現岔路，這幾乎是每一個中國當代藝術家無法逃脫的現實魔咒。興奮、分心、恐懼、沮喪，還有不時萌生的警惕，都在驅使蔣志要從嘈雜的中國語境的包圍中掙脫出來，好讓自己的作品重又遁入到塵世之中。“出”與“入”——這似於圍城式的悖論，藏掖著蔣志對於中國當代藝術創作機制的某種懷疑，“是”與“否”——歷久彌新的二元制，鼓動著蔣志——這一個體，將自己的心智構築成一種立場，成為為中國當代藝術在價值判斷上的另一種參照。

隻是，由靜默、間歇的低吟所凝成的姿態，是否能抵御黃鐘大呂般的現實魔咒的沖擊？畢竟，塵世的總總被綁扎在現實的磐石之上，看上去是如此那般的牢固，足以擊潰雄心，磨滅耐性。於是，輾轉、反復，會與蔣志的警惕相伴：當藝術的權力意志無法與社會現實平起平坐時，他就把“自己”幻化成“生活”，用“生活”去引誘現實，用曖昧的感性來轉借現實誦出的魔力，讓眼前的岔路即興變為成就“自己”的理由。

塵世是模糊的，總在吸引我們去揣測。雖然，“塵歸塵，土歸土”的訓誡言猶在耳，但命定的結局並不能停止身體對於塵世的欲望，扼住思想對於塵世的追問。塵埃落定的死寂，既不會有生活，更不需要藝術，藝術是行進的過程，要跟在“生命”的身后，亦步亦趨。莎士比亞說人生如戲，有人才上場，有人已下台。每個人既是觀眾又是演員——明明是“看”與“被看”的身份同體，偏又不由自主地回避現實投來的目光，因為看，讓我們成為主體，讓我們佔據主動，讓我們清楚位置，讓我們辨明方向，讓我們的視覺“增值”，這是一種時刻都在發生的攫取。縱然，互動的目光可以讓主體間達成一種儀式化的扯平，我們仍就難免在不經意時，遇到某種逼迫自己垂下眼帘的無名目光。它在激活自我保護機制的同時，也讓我們成為一個被考察的對象，一個受監視的客體。“被看”是塵世給予我們最無形的壓力與負擔，而“看”會為我們這種“不愉快”的經驗找到自己的替身。

蔣志是我們中的一員，他的社會身份之一——“藝術家”，比我們更敏感於“看”與“被看”之間的邏輯循環。當然，這種敏感完全可以被當成一種專業上的素養。但假如藝術隻是一種語言上的遊戲，隻是一套作用視覺的方法論集合，那我們又何必如此看重“她”？顯然，在“藝術”光環之下的諸多條目裡必定會有這麼一條：藝術得以讓我們“看”到“被看”，並且能不動聲色地保守自身的“秘密”——隨著時間流逝漸漸變得難以啟齒的“軟弱”。

軟弱的背面應該是“堅強”。至今，還有人記得蔣志的“木木”，她開始像個浪漫的童話，如同我們不諳世事的過往，有著不切實際的幻想，總想要浪跡天涯，卻終究難逃現實的摔打而成為一個寓言。盡管，蔣志讓“木木”從一個可愛的小木偶，化身為一個裝扮成“木木”的真人，但“木木”的命運並不掌握在藝術家的手中，而是交付給了生活，真正留給蔣志

的隻有木木的一幅背影，同留給我們的一樣。不同的是，有人學會遺忘讓自己堅強，而蔣志卻一再回頭充滿著眷戀。

眷念証明蔣志內心存有的“軟弱”，她像一枚楔子早早地被嵌入蔣志現實的生活基石中，不能拔取，隻允許偶發的顫動。因為軟弱，生活才具有壓力感，也因為有軟弱，壓力感才會變得生動起來，至少在蔣志這裡是如此：他關心時間對於生活的沖刷與侵蝕，在意自己身處其間的蛻變，和推己及人地觀察與敘述。所以，蔣志的作品中沒有蔣志，隻有蔣志式的敘述，他是一個生活的當局者——與我們一樣——無法直面生活。一個人在現實的洪流中潛行久了，肯定會想浮上來喘口氣，這或許就是蔣志寄寓在《白色之上》的敘述動機。雖然，這組新作依舊是蔣志式的敘述，但這一次顯然不是蔣志偶然的靈光，而更像是他本人對於人生經驗的一次階段性的總結，一段郁積許久的日常話語終被藝術家醞釀成了一出循規蹈矩的正劇腳本。

“性別”是我們與生俱來的屬性，是一種無法回避的身份，無論是生理上的性別，還是被重寫成的社會性別，它都具有直觀性與日常性。所有關於“男人”與“女人”的話題，必定要從“性別”開始，由身體展開，最終落在社會與文化的結構機制中。可以說，“性別”是我們敘述生活的母題之一，它制造了人類史上的第一次分裂，並且是一次不可挽回的分裂，一旦我們的“性別意識”被喚醒，我們的眼中就會多出一種人：要麼男人，要麼女人，而塵世之門也在此刻慢慢啟動，徐徐打開，隻待身體在我們的身后再推上最后一把——《白色之上》省略的緣起。

身體試圖充當生活的主角，以主宰自己的命運，卻敗給了白色的儀式——生活演繹的神話。白色罩上身體，一具影影綽綽的純潔輪廓，隻能辨析“男人”與“女人”的身份，身體原本設想掙脫俗套的裝裱來迎接一場肉體的歡宴，卻一同落入了另一個俗套。身體之間的慰藉、互助，還有不安、心計、較量、妄想的逃逸，在白色之下輪番上演，全都是在承受空間的規訓，接受宿命的安排。此刻，身體已退場，被熔鑄在時間中，而身份隻是空空的白色痕跡。黑幕就此落下，目光卻無法回復平靜，因為我們分明捕捉到懸疑，重又激發起目光探究幕后的欲望——《白色之上》是蔣志藝術實踐上的一次躍進，他真正地讓身體成為自己作品中的主角，讓身體跳出特殊身份與語境的附著，成為一種普遍意義上的表征，並從中洞察與提煉出一種仿造“二進制”(the binary system)¹的語言模式。雖然，身體天然地保持著類似“0”和“1”的獨立特征，蔣志隻是點撥身體在形體表演的可能去模擬“0”和“1”虛擬世界的方式，但這恰好正如“0”和“1”的排列是為了徹底地融

1. 二進制：18世紀德國數理哲學大師萊布尼茨（Gottfried Wilhelm von Leibniz，1646.7.1—1716.11.14.）所發明的數學體系。有明確的史實證明萊布尼茨是根據他的教士朋友鮑威特寄給他的拉丁文譯本《易經》中，讀到了八卦的組成結構，驚奇地發現其基本素數“0”、“1”即《易經》的“陰爻”和“陽爻”，其進位制就是二進制。萊布尼茨曾這樣評價“二進制”：“1與0，一切數字的神奇淵源。這是造物秘密美妙的典範，因果，一切無非都來自上帝。”由于“0”與“1”這兩個數字很容易被電子化：有電流就是1；沒有電流就是0。這就整個現代計算機技術的根本秘密所在。顯然，“二進制”是一套從自然中提煉出的數字邏輯，是一種有世界普遍性的、最完美的邏輯語言。

解在虛擬世界中一樣，“男人”與“女人”也隻是為了“生活”，而我們也隻會想到“生活”。

對於藝術而言，《白色之上》的確算得上是一次完美的敘述，不過，這不是因為它有冷靜而克制的語氣，也不是因為它是一次毫無贅言的描述，而是它虛構出一種隻有時間才具備的凌駕眼光。當我們看蔣志在白色牆上創作的那幅“蒙塵”的普希金像時，請勿遺漏頭像下的那堆灰塵，那是時間物化，一切的一切都需要時間從旁協助，其中既包括《假如生活欺騙了你》中所蘊含的希望，也包括生活的綿延。生活就是時間的流逝，我們根本不怕生活，我們隻是懼怕時間，這一點至少蔣志他懂。



蔣志
白色之上 系列
C-print
150cm x 210cm
90cm x 126cm
2007

Jiang Zhi: Rules of Attraction

Jonathan Thomson

Attraction is all about making connections. Attracting people or things, drawing them closer to oneself or other things, and the ways in which those connections are made (or at the very least made possible) have concerned countless generations of physicists, philosophers, social psychologists, biologists, poets and lovers. Especially lovers. Elizabeth Barrett Browning's sonnet that begins with the timeless lines "How do I love thee? Let me count the ways" strives to enumerate the myriad possible connections and to illuminate the mysteries of passion and desire.¹

Browning knew, and her work articulates the fact that attraction works simultaneously on many different levels. Making connections is also at the heart of Ludwig Wittgenstein's philosophy. Widely considered to be the most influential philosopher of the 20th century, Wittgenstein imparted a way of thinking and understanding not by saying what was distinctive about it, but by showing how it can be used to clarify one's ideas. His ideas hinged on keeping in mind that things are as they are, and on seeking illuminating comparisons to get an understanding of how they are.² Illuminating comparisons help us to sense hitherto unnoticed distinctions and relations between things and suggest a proper connectness and relatedness, both with each other, and with our larger surroundings. For Wittgenstein, an illuminating comparison or "perspicuous representation produces just that understanding which consists in 'seeing connections'".³

But drawing connections is a risky business as it "can often appear as if one is making assertoric statements, claims to truth to the effect that there is such and such a connection, and then can arise the question 'Well, is there, in reality such a connection or not?' Think for example of seeing a likeness between two faces, say those of a mother and her baby. Some people can see it and others can't, and if a dispute breaks out about whether this likeness is real or only imagined, how is it to be resolved? Is there a *fact* here that one can appeal to? Can one say, 'Look, there is either a likeness here or there isn't.' One can point to one face and then to the other, but can one point to the connection between the two? One can draw one face and then the other, but can one draw the similarity between them? Seeing connections provides us at once with the most familiar form of understanding and the most elusive. What eludes us, in particular, are direct statements of *what*, exactly, is understood."⁴

What then can we say about the work of Jiang Zhi in his exhibition *On the White*? Some of these works, images of human figures constrained within a gauze shroud, *appear* to be making a statement about the connections between people and their attraction for one another. In the series titled *Fate*, we sense the figures either locked together in an embrace, or straining to repel one another. Their bodies and gestures tension parts of the gauze, drawing it into vectors that help to articulate the connections between them, leaving other parts crumpled in flaccid piles on the floor. In *On the White* the figures are at a distance from one another but within the same proximity.

The gauze gives the figures form but cloaks them in mystery. Jiang Zhi distinguishes his work from (say) the wrapped objects of Christo and Jean Claude. He observes that their kind of wrapped works "will definitely be able to reveal the feeling of mystery, it will change the original form, and allow more people to be interested in the change of the form, wrapped up its own characteristics. However, in

my work, [the intention] is more to wrap it up without a specific image; it is a movement, there is a force inside to make it become more abstract. There will be some folds and detailed things, and those things can enrich the feeling. I will not simply make an object to be a square or a circle for expressing feeling, but express it according to the movement of human body.⁵ Jiang Zhi himself does not wish to over-elaborate these works. He notes that while “for most of the people, the works seem to be very poetic, but I can not very accurately describe to you how the poetic feeling can be revealed.”

The colour of these new works is significant. In the past, many of Jiang Zhi’s works have been concerned with light. For him, the use of white in these works may be seen as an alternative to light. “I think the relationship between them may be, in fact, white cloth is also light’s variations. It is like a diffused light. White is a very well reflected light’s carrier. White is also a colour with particular cultural significance. “For traditional Chinese, white is a symbol of cleanliness, a kind of emptiness. It is also symbolic of the supremacy of a certain state of mind, and there are many different explanations of this concept. In Buddhism, there is a legend that people after death will enter a realm of Nirvana, only in white and no darkness. This is one of the realms for people after death to enter.” The colour also gave rise to the motif and structure in many of Jiang Zhi’s recent works. “In fact, white has given me a basis of the form of my works. This basis may be relatively withered and empty and pure. I do not wish to explore problems of reality or the current political problems. Those issues are more about a creation of outward concern, and my work is more introverted. I feel my work has more force, confrontation, entanglement coexistence and contradictions. I am more concerned about fate, and have reflected it in my work.”

In his works involving light, “the light beam is a very strong confrontation, it is just like two powerful things in opposition. In this series of “white cloth”, there is no confrontation between black and white, no strong difference between light and darkness. It is because fate itself is vague, it will not only be a matter of either black or white, neither black nor white, it is more about a similar value.” In a similar vein, the great abstract painter Wassily Kandinsky described white as “a symbol of a world from which all colour as a definite attribute has disappeared. This world is too far above us for its harmony to touch our souls. A great silence, like an impenetrable wall, shrouds its life from our understanding. White therefore, has this harmony of silence, which works on us negatively, like many pauses in music that break temporarily the melody. It is not a dead silence, but one pregnant with possibilities. White has the appeal of the nothingness that is before birth, of the world in the ice age.”⁶

Jiang Zhi’s works are also replete with possibility. The bodies that are caught within the gauze are in effect a moveable sculpture. Jiang Zhi is interested to express the ways in which they work within the limitations of the space but also how they are constantly testing its boundaries, and using the force of their movements and the restraint of the cloth as a form of balance. The work may be taken as a metaphor for society. “It is about relationships among people, more

1.
Elizabeth Barrett Browning,
“Sonnet 43”, *Sonnets from
the Portuguese*, Kessinger
Publishing, 2004, pg 26.

2.
Ray Monk, *Ludwig
Wittgenstein: The Duty of
Genius*, Vintage, London,
1991, pg. 451

3.
Ludwig Wittgenstein,
Philosophical Investigations,
Translated by G. E. M.
Anscombe, Blackwell,
Oxford, 1958, Section 122.

4.
Ray Monk, “Philosophical
Biography: The Very Idea”
in *Wittgenstein: Biography
and Philosophy*, ed. James
C. Klagge, Cambridge
University Press, Cambridge,
2001, pg. 5.

5.
Telephone interview
with Jiang Zhi on 13
August 2008. Transcript
translated by Janet Fong.
Unless otherwise stated, all
direct quotes are from this
interview.

6.
Wassily Kandinsky,
*Concerning the Spiritual in
Art*, Translated by MTH
Sadler, Dover Publications,
New York, 1977, pg 39.

specifically, the relationship between men and women. A kind of coexistence, they also have connections to each other but also want to escape from such a relationship. They do not know if they are willing to do it or being forced to do so. They are really inside a devil, inside a nuclear bomb.” The artist directs his performers to use the movement of their bodies to “say something about the relationship between men and women, something about the symbiosis, destiny, entanglement and their experience. But the concrete movement they will do or what form will be shaped in the cloth, they are free to elaborate.”

7.
Neal Stephenson, *Snow Crash*, Penguin, London, 1992, Pg. 56.

In some works the figure describe a spatial and a psychological relationship while ensconced within the same shroud. In others they occupy different places within a room and the room itself becomes charged with meaning. “In the works of *On The White*, this space may give us a sense of distance, like the two rooms’ distance, they seem to be separated, but are connected. Just like two tracks, the feeling is that they will have their own parts. The two individuals have their own spaces and do not have a very close relationship. In the works of *Fate* they may refer to something like fate, that is flat and continues to infinity, there is no deflection in the space. In the works of *Corner*, there is a very obvious deviation. A kind of loneliness is in the corner and you have the feeling that you have no way to escape from it.”

Not all of the works in this exhibition are white or involve the physical movement of people. After the earthquake in Wenchuan, the artist created a group of photos with black cloth that can be described as a kind of black in black. “One time, I went into a space, then suddenly entered into a house in darkness, through the black cloth, occasionally I could see the things outside, but the people outside do not know that I am looking at them from inside. Suddenly there is a feeling of death, because am just thinking of a major earthquake in Wenchuan where there are many people buried in the ruins. In the darkness, they may be able to hear voices from outside, or see a little bit of a glimpse from outside, or they were completely insulated. So there are three levels, one is black and white in contrast, very strong, a bundle of light in the darkness. The second one is a kind of white, a kind of diffused light that is not based on the confrontation. It is on a rather unified basis for discussing some fundamental problems. Last level is in the darkness, black in black, that kind of weak light, a glimpse of light.”

Often times it may be artists who are best able to make the illuminating comparisons or perspicuous representations that Wittgenstein felt could assist us to see connections. The trick is being able to present information in such a way as to assist people to “condense fact from the vapour of nuance”⁷. The human mind can absorb and process a tremendous amount of information, if it comes in the right format or in such a way as to make those connections explicit. Finding the right format is crucial. In his recent works, Jiang Zhi may well show us the way.

蔣志：吸引力之律

唐忠信

吸引力是萬物間的連接。人或物體，吸引其他人或物體向自己靠近，就造成或催生了連接。而這些連接為一代又一代的物理學家、哲學家、社會心理學家、生物學家、詩人和戀人們所關注。尤其是戀人們。勃朗寧夫人（Elizabeth Barrett Browning）那不朽的十四行詩一一細數了聯繫的無限可能，述說了熱誠和渴求的神秘。¹

勃朗寧夫知道，她的作品闡明了事實而其吸引力有著各個層面。而聯繫的建立也正是維特根斯坦哲學的核心。作為二十世紀最有影響力的哲學家，維特根斯坦傳授其思維及理解方式的方法，不是指出該種方法的獨特之處，而是揭示它可以如何讓人理順其思維。他的理念是要牢記事物是什麼，然後尋求啟示性比較，讓我們理解事物是如何。² 啟示性比較能夠啟迪我們，感知以往從未察覺的事物之間的區別和聯繫，以及事物之間和它們與外部環境的連接與關。維特根斯坦認為，啟示性比較，或「清晰明了的表達正能夠產生『可見聯繫』」。³

啟示性比較能夠啟迪我們，感知以往從未察覺的事物之間的區別和聯繫，以及事物之間和它們與外部環境的連接與關係。維特根斯坦認為，啟示性比較，或“清晰明了的表達正能夠產生‘可見聯繫’”。

但是聯繫也有其危險，它“常常像是在進行聲明，宣稱這樣這樣的聯繫的確存在，而這就會產生一個問題‘這種聯繫是否真正存在？’比如，你看到兩張面孔的相似之處，說那是一個母親和她的嬰孩。有的人可以看出其中的相似，而另一些人不行。如果開始爭論到底這種相似是否真實，還是純屬臆測，那又該如何解決？到底是否存在一個事實？你能不能說，‘看，這種相似要麼存在要麼不存在’你可以先指向一張臉，再指向另一張，但是你能否指出兩者之間的聯繫？看出聯繫，是最為熟悉且最難以捉摸的理解方式。而我們尤其無法明白的，是直接陳述到底什麼被理解了。”

我們又能對蔣志個展《白色之上》中的作品做何評價？在一些作品中，人體被層層束縛在白紗之中，像是一個聲明，述說人與人之間的聯繫，和他們之間的相互吸引。在那個稱為生命的系列中，我們感到那些人影或是在擁抱與彼此緊鎖，或是緊繃著抗拒彼此。他們的身體和姿勢讓薄紗的一部分繃緊，形成一個向量，清晰地表明他們之間的關係，

1. 伊麗莎白·巴雷特·勃朗寧，十四行詩，《葡萄牙十四行詩集》，Kessinger 出版社

2. 雷·蒙克，《路德格·特根斯坦：天才的使命》（Ludwig Wittgenstein: The Duty of Genius），Vintage，敦，1991，451

3. 路德格·特根斯坦，《哲研究》（Philosophical Investigations），G. E. M. Anscombe 翻，Blackwell，牛津，1958，122 章

而薄紗的其他部分便皺著堆在地上。而在“白色之上”之中，這些人形相互分開，但卻相隔著同樣距離。

薄紗讓人體有了形狀，但同時也讓它們籠罩在神秘之中。蔣志的作品與 Christo 和 Jean Claude 等其他藝術家的包裹作品大不相同。他說，那些包裹藝術“絕對能夠顯示出神秘感，改變物體的原形，讓更多的人對這樣形狀的改變著迷，將自己的特徵包裹起來。但是，我的作品的目的是將它包裹，卻不顯現一個特定的形象。那是一個動作，本身包含著內在力量，讓它更為抽象。作品中有一些褶皺和細節，讓這種感覺更為飽滿。我表達感覺的方式不是簡單做一個方形或圓形的物體，而是根據人體的動作來進行表達。⁵”蔣志本人不希望對這些作品進行過多的闡述。他說雖然“大部分人會覺得這些作品充滿詩意，但是我無法精確為你描述這種詩意是如何傳達的”。

這些新作的用色也別具意義。蔣志過去的許多作品中，光線都扮演了重要角色。對他來說，這些作品中白色成為了光的替代品。“它們之間的關係，我想，白色的布料也是光的另一種形式。它像是漫射光。白色是上佳的反射光載體。它同時具有特殊的文化含義。在傳統中國文化中，白色代表潔淨，一種虛空。同時代表某種最高的思維境界，對這一概念有許多不同解釋。佛教認為，人們死後會進入的國度之一，叫做涅槃，那裡沒有黑暗，隻有一片純白”。該顏色也構成了蔣志的許多作品的主題和框架。“實際上，白色構成了我的作品形式的基礎。這個基礎可能比較凋萎、虛空和純淨。我不想要探索現實問題或是現在的政治問題。那些問題是對外部關切的結果，而我的作品則較為內向。我感到我的作品擁有更多的力量，對抗和糾纏在此共存、矛盾。我更關切的是命運，這反映到了我的作品中”。

在他涉及光的作品中，“光束構成非常強烈的沖突，就像兩個強而有力的事物互相對抗。在這個“白布”系列中，沒有白與黑的對抗，沒有光與暗的強烈區別。那是因為命運本身是模糊的，並不是一件非黑即白，非白即黑的事情，兩者的權值是相似的。”這與偉大的抽象派畫家 Wassily Kandinsky 的想法一脈相承，后者將白色說成“象征所有作為確切特性的顏色都消失殆盡的世界。這個世界在我們之上太遠，它的和諧無法觸及我們的心靈。極度的寂靜，像是一堵無法穿越的牆，遮擋它的生命，讓我們無法理解。所以，白色擁有這一寂靜的和諧，它對我們的影響是消極的，像是音樂中臨時打斷旋律的休止符。那不是一片死寂，而孕育著無限可能。白色擁有著萬物誕生之前的那種虛無的美麗，像是冰河時期的世界”。⁶

蔣志的作品同樣充滿了可能性。薄紗之中的身體事實上是可以活動的雕塑。蔣志試圖探索這些身體在空間局限下的活動，同時揭示它們如何在不停地探索它的界限，用它們活動的力量和布匹的張力形成某種平衡。這件作品可以被看做是對社會的比喻。“它描述了人與人之間的關係，更確切的說，是男人和女人之間的關係。那是某種共存，他們互相之間存在聯繫，但同時也希望逃脫這樣的一種關係。他並不知道，自己這樣做是自願還是被強迫。他們其實存在於一個惡魔，一個核彈之中”。藝術家指導他的表演者們用他們的身體動作來“表現男人與女人之間的關係，述說他們之間的互利、命運、糾纏和他們的經歷。除了他們所做的具體動作，或在白布內到底會構成什麼樣的形狀外，他們可以盡情發揮。”

在一部分作品中，人形被包裹在同一罩幕下，描繪了一種三維及心理的關係。在另一些作品中他們佔據了同一房間的不同地點，而這房間本身也充滿了意義。“在作品“門”中，這個空間給我們一種距離感，就像是那兩個房間之間的距離，他們像是被分離開，同時又互相連接。這兩個個體擁有他們自身的空間，關係並不非常密切。作品“牆”，似乎暗指了命運一般的東西，波瀾不驚，直到永遠。在那個空間中不存在偏離。而作品“角落”中的偏離卻非常明顯。在角落中存在某種孤獨，你會感到自己無法逃脫”。

並不是這次展覽的所有作品都是純白一片，或是與人的身體活動有關。在汶川地震之後，藝術家創作了一組照片，有一層黑布，可以用黑暗之中的黑暗來形容。“一次我去了一個地方，突然進入了一間黑色的房子，透過黑布，我偶爾可以看到外部的東西，但是外面的人並不知道我正從裡面看著他們。突然間，我感到了死亡，因為我忽然想到汶川大地震，那麼多的人被埋在廢墟之中。他們可能可以聽到外面的聲音，或者看到一點景象，或者他們完全與世隔絕。所以那有三個層面，一層是黑白的對比，非常強烈。在黑暗中有一束光線。第二層是某種白色，某種漫射光，並沒有對抗。那是在一個相當統一的基礎上來討論一些基本的問題。最後一層是在黑暗之中，黑暗之中的黑暗，那種微弱的光，那一線光”。

很多時候，藝術家是最能夠讓我們看到那種，維特根斯坦認為能夠幫助我們認識聯繫的人。他們創作出啟示性比較，或清晰明了的表達。關鍵在於要以能夠幫助人們“從微妙之處濃縮出事實”的方式來傳遞信息⁷。隻要形式得當，或是清晰呈現出聯繫所在，人類的大腦能夠處理極多的信息。關鍵是尋找正確的形式。蔣志最近的作品，可能恰好告訴了我們方法何在。

4.
雷·蒙克，“Philosophical Biography: The Very Idea” in 《Wittgenstein: Biography and Philosophy》，ed. James C. Klagge，劍橋大學出版社，劍橋，2001，5

5.
2008年8月13日 志的。文本由方敏兒翻。除非另有明，均直接引用自此次。

6.
瓦西里·康定斯基，《的精神》，MTH Sadler，多佛出版社，1977，39

7.
Neal Stephenson，《Snow Crash》，企鵝出版集團，敦，1992，56。

Jiang Zhi's Onward! Onward! Onward!:

The Altar of Progress

Qiu Zhijie

Historians often take China's modern history as a process of facing up to the invasion of foreign civilization, a series of impacts and responses that brought about a social transformation. This kind of national intellectual history is utterly inseparable from the introduction of the idea of social evolution. Yan Fu translated the Darwinist Thomas Henry Huxley's treatise *Evolution and Ethics* in 1898, and then in 1903 introduced the thought of another popularizer of Social Darwinism, Herbert Spencer. Spencer took natural selection and survival of the fittest as scientific principles of nationalist ideology capable of saving a nation from extinction. This slogan-like consciousness became the motto and principle of most cosmopolitan Chinese intellectuals of that time. After the Qing fell, the Beijing Academy changed its name to Peking University, and Yan Fu became its first president. His own influence—as well as that of the social evolutionary thinking he championed—on the Chinese intellectual scene of the time is obvious. From Sun Wen to Lu Xun, from Liang Qichao to Mao Zedong, it can be said that every major figure in modern Chinese history considered social evolution as valid and basic. The biological necessity on which the metaphor of social evolution is based provided an endless source of legitimacy for the narrative of Chinese progress.

What people often ignore is that Yan Fu, as a returned student from England, had absorbed many classic tendencies of Victorian-era scholarship: understanding all social and cultural processes as inevitable, using the model of the natural sciences to explain everything. At that time, biology was the main discipline appropriated to explain social movements. This same understanding of history penetrates even Chinese primary and secondary school history textbooks today. In discussions of modern Chinese history, the idea that “backwardness invites attack” is taken as a basic principle, appearing over and over again.

Looked at closely, this interpretation masks a major logical flaw: If a cultivated old gentleman and a wild and vigorous youth face off, of course the old man will be beaten up. Likewise, if the immensely learned Einstein came across a young Mafioso, he too would be beaten up. And yet this cannot prove that the old man is backward compared with the young man, or that the Mafioso is more advanced than Einstein. In fact, new historical research shows that the Opium Wars between the U.K. and China were precisely such a clash between an old gentleman and a young tough. In terms of GDP, educational level, crime rates, and even subjective happiness—all the indicators one uses to measure social civilization—it is hard to claim that China under the Daoguang Emperor was very far at all behind the newly industrialized British Empire. The real difference between the two was simply that a civilized society is not necessarily a machine for war. Throughout history we see examples of barbarians invading the civilized, which argues that being attacked is not the same as lagging behind. If we use the dichotomy of advanced and backward to interpret the Opium Wars, we have a difficult time explaining their origins. Why was a “backward” country able to maintain a trade advantage for so long, and why did the British feel the need to undertake an extremely risky war in order to offset their inferior position?

And yet our history has already been written in accordance with the Victorian “scientific spirit,” and the precept that “backwardness invites attack” has attained the status of a widespread and widely believed maxim. We were beaten, which proves that we were backward; if we don't want to be beaten again, we must advance, advance, advance further, not stopping for even a second.

In order to understand China's ultra-rapid development today—the speed with which buildings go up in Shanghai, the efficiency of factories in Shenzhen, the hyper-busy, overdrawn state of people in Beijing, or even just why the word “advanced” appears so many times in the official political ideology of the “Three

Represents”—one needs to understand the urgency contained in that maxim of “backwardness invites attack.” In order to understand why China must “Run into Communism,” why it must “Surpass England and Catch up with the U.S.A.,” why it must “Achieve Greater, Faster, Better, and More Economical Results,” and indeed the absurdity and tragedy of China’s entire modernization history, we must keep coming back to this one sentence: “backwardness invites attack.”

Doubtless, Communism is the imagined, optimistic world of the Communist, another kind of pre-determined historical teleology. The bright road toward this historical endpoint is grand, but curvy and slow. It becomes obvious that a slogan like “Run into Communism” refers less to a goal than to an attitude. And it becomes obvious that what actually attracts people is not necessarily the allure of the goal itself, but the feeling of safety that comes from running so fast. As long as we are running, we are always advancing. Every Chinese child has heard the story of the tortoise and the hare, and all have come to feel deep in their hearts: we cannot stop, to stop is to fail. The important thing is not necessarily running to anywhere in particular, but the act of running itself. Running becomes a collective unconscious, a form of belief.

This collective unconscious becomes the belief of an entire people, with even leaders coming under its control. Those familiar with Chinese political rhetoric know: whenever a leader encountered doubt, he would swim across the Yangtze to prove his continuing ability to lead the people forward, from one victory to the next. Mao Zedong and Deng Xiaoping have both left us these historical snapshots. Swimming: an even more tortuous, more confident form of running.

In China’s modernization history, a leader cannot but be a nationalist, and all leaders function as projections of the collective unconscious. On the surface, leaders appear on the Tiananmen rostrum, waving at the crowds, pointing them forward. In actuality, the leaders have never stopped running. For a nationality that believes in running, only a capable runner can win a leader’s post. They are required not only to understand which direction to run in and why to run, but even more to be a model practitioner of running as ideology. This is an ideology of advancement, a religion of progress more fervent than Futurism.

Jiang Zhi’s three-channel video installation is an altar to precisely this kind of faith in progress. The running leaders represent themselves, but also the entire Chinese people. Jiang Zhi once debated with me whether this sort of video needed to be accompanied by the sound of a few million people’s running footsteps. I contend that the images of the leaders, as collective forms, already embody the running of millions. I like the loneliness worn deep on the bodies of the leaders in this work; it represents an aspect of modern Chinese history apart from the main theme of progress, a knowledge of life, an understanding of fate. This work opens up a new possibility for us to understand history. And this is where the power of art lies, in its ability to deconstruct symbols, even as it employs them.



Jiang Zhi
Onward! Onward! Onward!
Video Installation
12"
2006

蔣志：向前！向前！向前！ 進步主義的祭壇畫

邱志杰

歷史學家普遍認為，中國的近現代歷史是一個面對外來文明的侵入，不斷進行應激反應，並由這種應激反應不斷促成社會轉型的過程。這樣一個國家的現代思想史，不可能不是從社會進化論的引介開始的。嚴復在 1898 年翻譯了社會達爾文主義者托馬斯赫胥黎的《天演論》，緊接著又在 1903 年開始介紹另一個社會達爾文主義的普及者斯賓塞的思想。他以“物競天擇、適者生存”來作為救亡圖存的民族主義意識形態的科學原理。這個口號意識成為絕大多數具有世界眼光的中國知識分子的座右銘。嚴復在大清朝倒台後，京師大學堂改名為北京大學的時候成為北京大學的第一任校長，可見他本人 - 以及他所代表的社會進化論思想在當時中國思想界的影響力。從孫文到魯迅，從梁啟超到毛澤東，可以說，中國現代史上的每一個文化巨人都是從社會進化論開始他們的思考的。社會進化論所例舉的生物學上的必然性為中國的進步敘事源源不斷地提供了合法性。

人們忽略的是，作為一個有著英國留學經歷的學者，嚴復身上有著典型的維多利亞時代的學者那種習慣：把一切社會和文化過程理解成必然性，用自然科學作為模式解釋一切。在那個時代，被借用來解釋社會運動的學說主要就是生物學。同樣的歷史理解甚至於一直貫徹到今天中國中小學的歷史教科書中。在談及近現代歷史時，“落後就要挨打”成為主要的結論，一個一再出現的命題。

細細討論，這個命題其實是有邏輯上的破綻的：一個溫文爾雅的老年紳士和一個年輕力壯的小伙子對陣，結果肯定是會挨打。學富五車的愛因斯坦教授和一個黑幫打手徒手對搏，結果肯定也是挨打。這並不能證明老紳士比小伙子落後，打手比愛因斯坦先進。事實上，今天一些歷史學家新的研究表明，1948 年的中英鴉片戰爭在很大程度上正是這樣一種文弱的紳士和橫暴的打手的遭遇。以人均國民產值、受教育程度、犯罪率、直至主觀幸福感等指標來衡量社會文明程度，我們甚至很難認同說道光時期的大清朝的文明程度落後於剛開始工業革命不久的大英帝國。二者真正的差別其實在於：一個更文明的社會不一定會是一台更有效的戰爭機器。蠻族洗劫文明程度更高的社會的情況，在歷史上曾經多次發生，那就是說：挨打不見得就是落後。如果用先進與落後的差別來解釋鴉片戰爭的勝負，我們就很難理解鴉片戰爭的起因。為什麼一個“落後”的國家，能夠長期保持貿易上的優勢，以至於對方要通過風險性極大的戰爭來扭轉它的劣勢。

但是我們的歷史已經由這種維多利亞式的“科學精神”書寫而成，“落後就要挨打”成為婦孺皆知、萬古不易的真理。我們挨了打，證明了我們落後；要想不挨打，我們必須進步、進步、進步、再進步，一步也不能停下來。

要理解今天中國社會的急速發展，要理解上海蓋樓的速度和深圳的工廠的效率，要理解北京人的忙碌和透支，甚至於，即使僅僅是要理解作為官方意識形態的“三個代表”中為什麼出現了那麼多的“先進”的字眼，我們就必須想到，在這句“落後就要挨打”背后包含

的緊迫感。要理解為什麼要“跑步進入共產主義”，為什麼要“超英趕美”，為什麼要“多快好省”，要理解所有中國現代化歷史中的荒誕和悲情，我們都要一再地回到這句“落后就要挨打”。

毫無疑問，共產主義是共產主義者想像中的極樂世界，那是另一種的，提前表述過的歷史的終結。走向這一歷史階段的光明道路大可是曲折的和漫長的。可見，“跑步進入共產主義”作為一個涵蓋了目標和狀態的全面描述，重點不在於目標而在於狀態。可見，真正起作用的吸引人的並不一定是目標本身的誘惑力，而是跑步狀態帶來的安全感。只要我們跑著，我們就總是在進步著。每一個中國孩子都聽過龜兔賽跑的故事，每個人都從身體的深處同意：不能停下來，停下來就意味著失敗。重要的其實不一定是跑向哪裡，而是要跑著。跑步成為一種集體無意識，跑步成為一種信仰。

這種集體無意識成為一個全民信仰，連領袖們實際上也在它的控制之下。熟悉中國政治修辭學的專家們都知道，每當領袖的領袖力遭到質疑的時候，領袖們總是會選擇暢游長江來証明他依然能夠帶領人民前進，帶領人民從一個勝利走向新的勝利。毛澤東和鄧小平都曾為我們留下過這樣的歷史鏡頭。游泳，那是一種更艱難或者更自信的奔跑。

中國現代化歷史上的每一個領袖都不能不是民族主義者，每一個領袖都是作為集體無意識的投射物登場的。表面上看來，領袖們經常是在天安門城樓上揮手，指明前進的方向，事實上，領袖們自身也從來沒有停止過奔跑。在一個信仰跑步的民族，顯然只有一個合格強壯的奔跑者，才能勝任一個領袖的職務。他們被要求，不但必須是一個明了奔跑的方向和意義的人，更必須是一個奔跑的意識形態的身體力行者。這是一種前進的意識形態，比未來主義者更狂熱的關於進步的宗教。

因此，蔣志為我們呈現的錄像裝置無疑正是這樣一幅進步主義宗教的祭壇畫。奔跑著的中國政治領袖是他們自己，也是所有的中國人。蔣志曾經和我討論過：這樣一個錄像是否需要配上千萬人共同奔跑的轟轟的腳步聲？我始終覺得，領袖的形象作為一種公共形象，這已經是一種千萬人的共同奔跑。我喜歡蔣志作品中這些奔跑著的領袖身上那種深深的孤獨感，那是中國現代史的奔跑的主旋律之外的另一種聲音，那是關於命運的知識。這為我們展開了理解歷史的另一種可能。這正是藝術的力量所在，它在成為意識形態的圖像式符號的同時，正在瓦解這樣一個符號。



蔣志
向前！向前！向前！
錄像裝置
12 分鐘
2006

Violence of Blinding Light

Interpreting Jiang Zhi's narrative on the Light series
Zhu Dake

A brief history of the narration of light

The eye, the world and the light that illuminates the world, are the three fundamental elements for the birth of images. The ontological meaning of light, in other words the duality of bright and dim, light and darkness are filtered into the canonical teachings of Zoroastrianism, Buddhism, Judaism and Christianity to symbolize the eternal light, warmth, truth, righteousness and love.

Light is a positive force and also the core constituent for building utopia. As is clearly written in the Old Testament: "God says let there be light, and there was light." – a simple narrative at the wakening of humanity. The spirit brought light to the land with supreme love. Thereafter, light became symbolic of the savior in its resistance to the darkness of the world consisting of demons, suffering and painful memories. In the New Testament, God is light. He is the supreme being and the origin of theological ontology.

Light is a key term in spiritual rhetoric. Light has always been associated with the sun and fire. The sun symbolized the origin of daylight, and fire, the origin of light at night. These two phenomena take turns to give out light, illuminating our eyes and our souls.

The narration of light governs man's visual modes in the axial age. It floated perpetually before Van Gogh's eyes, transforming the sun, the stars, the field and steeple churches into steeply rising flames. The last flame bearer in the Neolithic period was entangled by the golden light and its reflections. However, that is not an artist's illusion of light, but an incident of light's uncontrollable burning of the human retina.

Neolithic firelight was revised by Walter Benjamin in a poetic description of gas lamps. Benjamin reminded us of the dim mood on the dark streets of Paris - scenes rendered by gas lamps that embody the night-time quality of the whole of Europe. The city was concealed and became ambiguous with somnolent illumination. Compared to times of the past, the Parisien night now radiates with a more feverish passion. Even though European urban areas today are lit by new light sources, they still extend the romantic aura from Benjamin's time.

The subject of light is mostly lacking importance in traditional Chinese painting. Literati painting only focused on representing the eternal daylight and has shown an exceptional indifference to the representation of the sun or flames. This is not only due to the ineptness of ink paintings techniques when it comes to the narration of light, but is also due to a sort of 'yin' nature of Taoist philosophy. Such philosophy overlooks the illumination and warmth of the 'yang'. Instead it promotes objects of softness and dimness. In Laozi's *Tao Te Ching*, only one phrase indicates the existence of light (a tempered glare); its goal is to educate people to adjust and weaken the functions of light. Laozi is a keeper of 'xuan' (night, blackness and darkness) and its attendant states of "trance" and "ignorance". This conservative stance from an "era before illumination" has stubbornly sustained the outmoded beliefs of our indigenous artists.

The waves of modernization of the late twentieth century completely transformed this ancient Chinese tradition. Closely responding to the late capitalism of the West, China has hurried into constructing a political myth of “the prosperous state” and “the most powerful nation of the 21st century”. The passionate nationalism, state-ism and populism has congealed into a homogenous ideology that is sounding its deafening bang to the rest of the world. As we have already seen, most postings on the internet called on all corners of the world for the relay of the Olympic torch. The flame became the most captivating political symbol, seizing the attention of the world. At a certain level, this is indeed an emotional narrative of “the system of blinding light”.

In many cases, traditional and contemporary art have omitted a narrative of light and have not engaged in reflecting on its history. The art of firecrackers, manipulated by Cai Guo-qiang, is a model “light of the nation.” Its elevating grammar can be utilized in all nationalistic celebrations, thereby decorating “the prosperous state”. Only a few are observant of the complex nature of light. Jiang Zhi’s narrative on light is evidence in this regard. In the indigenous cultural context of China, Jiang Zhi has ventured to state skeptically, “The light is already powerful enough and can definitely simulate an act of violence”. This led him to pursue the following enquiries: “Is this thing that suddenly descends upon us really happiness? Or is it a masked disaster?” This is an insightful statement on the logical relationship between light and violence. In other words, it is a type of reversed knowledge that completely negates the meaning found in the Bible, thereby revealing the reality that is omitted from it. This kind of abnormal relationship between light and violence is the beginning point of Jiang Zhi’s work.

Narration on Rainbow

“The Flame” and “The Fireworks” have both featured in the logical chronology of Jiang Zhi’s conceptual photography. Fireworks are the ultimate form of the flame in the system of agricultural civilization. They are constituted by chemical formulas, they rise to the sky according to man’s will, and transform into vivid and exuberant displays. On the snow-covered ground of winter, such a ‘flame’ could not be used for its warmth, but it is adequate for defining insignificant lives, and outlining a momentary happiness. This is a narrative similar to Hans Christian Andersen’s *The Little Match Seller* which uses satire to approach the actual truth. On the bitterly cold ground where the figures are curled up tight or laying flat, extended exposure pulls from the bonfire a myriad of fine lines of light that bend under the effect of wind, forming a luxuriant and yielding expression.

The bonfire in the snow is the weakest among all flames; not only is it time-sensitive, it also does not emit any heat that would provide the necessary energy resource to those in need. Its only value resides in showing a certain laughable hope. This is the Chinese version of the “Andersen effect.” It is the



Jiang Zhi
Past Tense Rainbow
C-print
2008



Jiang Zhi
The Worldly Rainbow
Installation
2008

starting point of the criticism in Jiang Zhi's "Light Series." It sparkles on the anonymous snow-covered land, which is a completely fictional site, forming a seamless logical response to the cruel reality of the dark-brick factory.

Compared to the flame, the rainbow seems to play a more important role in Jiang Zhi's spectrum of lights. It is light rays, and even more: an effect of illumination as well as a decorative imagery that comes about after a storm. As it is said in the Old Testament, the rainbow represents the reconciliation of heaven and earth. Yet, it has always been understood by the masses as a promise from the sky (God), and was further advanced as a glamorous symbol of utopia. Such scattered meanings of the rainbow open up a broad path for ideology's mythic narration.

Jiang Zhi's "Past Tense Rainbow" is manifested in the monochromatic *Old Photograph* series, as well as in the video installation of the *Worldly Rainbow* in 2008. In group photos taken during the Cultural Revolution to express a patriotic viewpoint, there are curved, colorful lines of explanation which look like a certain kind of naturally-occurring rainbow that are in acute dislocation with the monochromatic history (of reality), indicating the spiritual characteristics of the Chinese masses from the 1960s to the 1970s. The people in the photographs are placed in a two-dimensional monochromatic world of monotony; their attires are frugal, their expressions naïve, and their hope-filled eyes yearn after an empty sky. The rainbow Jiang Zhi added precisely filled the visual void of those photographed. These people are the happy slaves of the utopian rainbow, seized by the myth in the sky and made into young devotees of the political rhetoric. Even though both the legend and the rainbow eventually disappeared into oblivion, the masses were not enlightened. They are doomed to be perpetually held captive by other rainbows, flames, or blinding lights. In my view, Jiang Zhi is not purposefully constructing a new utopia, but a conceptual recovery of totalitarianism.

Jiang Zhi's "Present Tense Rainbows" deal with a completely different subject. They sweep across the skies of the metropolis, and are metaphorical of both capitalist materialistic desire and emotional longing. They are illusions of the consumption era that are layered over the blue print of this "prosperous state". Modernized areas and high-rises are sprouting rapidly, becoming the main visual focus of the urban landscape, whereas the rainbow is a political emblem, capping the sky of the city, and rendering the contours of this type of new life. In contrast to the "Past Tense Rainbow", the "Present Tense Rainbow" consists of mixing bits and pieces of city neon lights (as a kind of electronic rainbow). They are the mathematical squaring of the rainbow, doubly deciphering the cult of consumerism. Here we are surrounded by the reality of materialistic civilization, which appears more authentic than the illusory Mao era because it is almost a reality within our reach.

Jiang Zhi's "Rainbow over Tian'anmen" is a transcendental combination of the Tian'anmen imperial architecture with 21st century citizens. In the work entitled *Rainbow No.3*, the rainbow attained perfection: rising from the top of palace-style street lights, sweeping over sharp flagstaves, hovering unassailably over the city gate in elegant hemispherical curves like a seal of God, proclaiming its grandeur, brightness and righteousness while the people below look up, cheer, snap photographs, and murmur among themselves. Remarkably, over the last century and a half, people have always been the basis for this immanent utopia.

The visual narrative of Tian'anmen has traversed the last hundred years of history. From the patriotic march of the May Fourth Movement, to Mao Zedong's meeting with the mass red guards, to the political reassessments in the '80s, to conceptual photography of the twenty-first century, this chain of narratives will continue to extend. Time will not dispel the narrator's infatuation with this

architecture. On the contrary, as the system extends itself, new narratives will emerge.

We have already witnessed the crimson power of utopia secretly make peace with the capitalist “Present Tense Rainbow.” This is an unquestionably satirical phenomenon. The fragments that were once signs of capitalist desires have now become metaphors for the new nationalism. They exemplify various intricate political transformations. Moreover, they underscore the duality in Chinese society: on the one hand trying to sustain its effective post-totalitarianism, and on the other, closely collaborating with global capital, hence authoring a kind of unprecedented image of the new utopia. For artists who are vigilant in their criticism, this is undoubtedly an opportunity to unveil the truth through examining the intrinsic essence of this ‘prosperous state’.

Narration on Blinding Light

Closely reverberating with the narrative of the rainbow over Tian’anmen, Jiang Zhi also relays to us the new ‘urban illumination’. The illumination on the Bund in Shanghai produced an urban capitalist illusion, and Jiang Zhi’s narrative on light shifted from the rainbow to night-time illumination. On August 8, 2007, hundreds of singers sang the theme song “We Are Ready” while beams of light emitted from the back of the gate of Tian’anmen. The scene calls to mind the rising of the red sun. According to news reports, the entire spectacle of light exhausted more than 4350 kilowatts of energy - enough annual energy provision for a small city with a population of two hundred.

As the “Beijing Olympics One Year Countdown” celebration performance proved to us, nationalism is indeed “ready” for this great light - it shines wantonly upon the face of the city, wishing to transform the latter into an enticing window to the world. The fan-shaped array of lights behind the gate of Tian’anmen is a stereotypical narrative of the sun which directs its circular radiation onto the architecture of Tian’anmen. Such creativity of the lighting engineers precisely replicates the constitution of Mao’s image during the period of the Cultural Revolution, resurfacing in the 21st century in China as a testimony of post-Cultural Revolution essence. Within this radiant symbolism are hidden the cultural secrets of Maoism.

What this blinding light fervently exaggerates is not only grand architecture, but also those insignificant individual lives. They are coerced into accepting the gospel of this light, and offer the necessary responses to such gospel. In Jiang Zhi’s video work *Let There Be Light* as the insistent light strikes, people respond with various emotions that are difficult to determine, such as rejection, fear, numbness and joy. Even then, these diverse emotions emanate an air of disillusionment. Faces dissolve under the strong radiation, and expressions become indistinct. Many details begin to vanish, leaving the viewers to their imaginations.

Jiang Zhi’s video has also shown that the effect of a blinding light shone on



Jiang Zhi
Rainbow III
C-Print
120x180 cm
2005-2006

Rainbow is a spectacle of the modern commercial metropolis, and also an ironic fairy tale. A splendid rainbow traces a path across the sky. This rainbow consists of neon commercial sign from different parts of the city. This manmade wonder takes the place of a natural wonder, forming a unique vista of consumer society.

With the collusion of desires, world cities are more and more like an aggregation of same fragments. Desires may never decreased or increased themselves, but they are interconnected more and more rapidly, constructing a huge bridge of electronic light. We can walk from this end to the other, but only to find out it is the same on the other side.



Jiang Zhi
*Things would turn simpler
once they happened 01*
C-Print
150x200 cm
2006

a person can be suspension or flight, as if being struck by a large bullet. Not only would his face erode, sometimes the entire head would be eradicated. Only the body maintained distinctive details – standing or flying off, it upholds man's beautiful disposition. Moreover, this is precisely a characteristic of the body in revelry, as well as an analogy for the violence of this blinding radiance (*Things Would Turn Unbelievable Once It Happens*, C-Print, 2007).

Under this totalitarian era, the philosophy of the violence of this blinding light has been completely exposed: on the one hand it re-sculpts the body, on the other it obliterates the existence of the mind. These are the multiple metaphors for the Chinese circumstance. According to Jiang Zhi's narrative images, the light has first melted away expression and facial appearance, then corroded the mind. The former is used by us to distinguish between different individuals, whereas the latter is the actual evidence that determines individual existence.

The blinding light's erosion of the individual and individuality is the optical metaphor for this totalitarian system and accurately portrays the helplessness of people under the violence of such force. To endure the most scorching light is the most severe intellectual cruelty people need to confront. This strong light is so bright that it not only causes blinding, but also the dissolution of people's individual awareness and their souls. The blinding light is the physical symbol of a counter-utopia, and the metaphysical relationship between the sun and people is more or less like this.

Narration on Darkness

We have already traced the ultimate origin of the sacred light. It comes from the most ancient religions, in the end evolving into the powerful weapons of totalitarianism and autocracy. It forces people to look at designated objects while preventing them from reaching for objects of truth. At the same time, the objects which light may shine on are also limited and pre-selected, concealing the rest under darkness. This is the principle of the rhetoric of light, and also the nature of floodlighting. The light is not only used to distract our vision, but it also purposefully conceals objects beyond its illumination. The floodlights popular in China's urban landscapes have covered all ugly, old and impoverished matters while flaunting itself. Light is the most treacherous conspirator of darkness.

Without question, the most self-apparent objects under the light would be dust. The weightless dust floating into the path of light sets up a fantastic yet undetermined phenomenon. Dust is the lowliest object, but receives the most magnificent illumination. The most dignified light and the lowliest dust thus reach an alliance in discourse. This is an indescribable physical phenomenon. The current cultural reality can testify that the blinding light always shines first on the floating dust of culture provoked by the media, saluting meaningless matters. This is the most shameless dialogue between light and dust. They have collaboratively toppled the core values of the axial era.

However in another context, the philosophy of the violence of this blinding light exposes its own schizophrenia: on the one hand it produces violent instruments, and on the other reveals these instruments. This entirely depends on the one manipulating the power to emit the blinding light. Politicians can exercise tyranny with it, and artists can also create spiritual revolt with it. As stated in Jiang Zhi's journals, the act of photographing itself is an incident of considerable cultural bantering. The artist takes advantage of the darkness and the guard's negligence, spots (prospects), designs, installs, waits, works and then escapes, in order to complete the entire process of conceptual photography; this appears like a visual game between the cat and mouse. Precisely based on the birth of such antagonistic images, China's movement on maintaining legal rights and interests has just

gained a new visual text.

Jiang Zhi's *Things Would Turn Nails Once It Happens* is a work in his "Light Series". As a unique operation of the blinding light, it is not a repetition of violence, it is an optical praise of resisting violence. Of course, this is but an occasion of momentary illumination that targets the darkness and selective blindness. In March 2007, when the law on property rights was passed by the People's Congress, out of Chongqing emerged the "most courageously held-out household" in Chinese history. The couple's insistent resistance to the government's relocation policy caught the fervent attention of the nation. Right before the building was to be demolished, Jiang Zhi rushed to the scene and set up powerful lighting, projecting a beam of blinding light on the two-storey red brick building sunken into the pit, thereby realizing the absurd and quirky artistic illumination.

This is an illumination worthy of continual interpretation because it has transcended the boundaries of conceptual photography. This contesting story of light and darkness is the optical experiment of the artist's interference in dark reality, and yet it is destined to be deciphered by sociologists as lauding the maintenance of citizens' rights and interests. The crux of the matter also lies in the perpetuity of darkness, as well as the irreversibility of the corrosion by this blinding light. What the artist could achieve is to search for the fragments of light at the center of darkness, and unravel certain interpretations for them. Unlike writing or speaking, images offer the most direct enlightenment. Crossing the visual barrier, they are screaming out the truth behind the darkness.



Jiang Zhi
*Things would turn
unbelievable once they
happened 02*
C-Print
150x200 cm
2006

Who left the ground, in mid-air, to attract or chase away light? We can only say that the event would be incredible.



Jiang Zhi
Let there be light
Video
33'26"
2006

Long long ago, God said, "Let there be light"; and there was light. And God saw that the light was good; and God separated the light from the darkness. Apart from being the blessing of God, light also means brutal abuse, strong control, center-stage, etc.

Each individual, when he or she is exposed under the spotlight, would be forced to react spontaneously. Privacy, beauty, ambiguousness disappear in the strong light, as they vanish under a microscope.



Jiang Zhi
*Things would turn nails
once they happened*
C-Print
150x200 cm
2007

強光的暴行

解讀蔣志“光系列”敘事

朱大可

光敘事簡史

眼睛、世界和照亮世界的光，乃是影像誕生的三種根基。本體論意義上的光，也就是光與暗光明與黑暗的二元論，滲透于索羅亞斯德教（拜火教）、佛教、猶太教和基督教等教義之中成為光明、溫暖、真理、正義和愛的不朽象征。

光是一種正面的勢力，以及建構烏托邦的核心材料。《聖經·舊約》明確寫道：上帝說要有光，於是就有了光。這是人類關於自我誕生前夜的簡潔敘寫。神把光帶給大地，是基於一種大愛。光就此成救世主的記號，用以抵抗世界的黑暗屬性。後者屬於魔鬼、苦難和創傷記憶。在《新約》裏，上帝就是光本身。他是最高實體和神學本體論的第一本源。

光是精神修辭學的關鍵語詞。但在遠古時代和農業時代，光跟太陽與火結成了永久的聯盟。太陽是白晝之光起源，而火焰是黑夜之光起源。這兩種偉大的事物輪番發出光亮，照耀著我們的眼睛及其靈魂。

光的正面敘事，支配了人類軸心時代的視覺模式，它甚至不倦地流動在梵高的眼裏，把太陽、星辰、田野和尖頂教堂，都變成戰栗上升的火焰。農業時代最後的火焰歌手，被金黃色的光及其反射物所糾纏。但那不是畫家對光的幻象，而是光在人類視網膜上的一次狂亂的燃燒。

農業時代的光敘事被本雅明所改寫。這是關於煤氣燈的詩意講述。本雅明提醒我們留神巴黎黑夜街道的昏暗模式。由煤氣燈所塑造的景觀，是整個歐洲的黑夜品格。城市被遮蔽起來，因朦朧的光照而日曖昧。跟以往任何年代相比，巴黎之夜更狂熱地散發出情慾的熱力。儘管歐洲城市今天已被新光源所照亮，但它還在延續著本雅明時代的浪漫氣味。

光母題在中國古典繪畫中是嚴重缺位的。鄉村文人畫只關注永恒的白晝，而對太陽和火焰表現出罕見的冷漠。這不僅是因水墨技法在光敘事方面的無能，而且還基於一種陰性的道家哲學。這種哲學鄙視陽性的光熱，轉而推崇柔弱昏暗的事物。在老子的《道德經》裏，只有一種語句指涉了光的存在（“和其光”），它旨在教導人們去調和並削弱光的功能。老子是“玄”（黑夜、黑色和黑暗）及其“恍惚”和“混沌”的守望者。這種“前光照時代”的保守立場，頑強地支撐著本土畫家的古老信念。

20 世紀晚期的現代化浪潮，徹底改變了這種古老的中國傳統。跟西方的晚期資本主義密切呼應，轉型中國正在忙於構築“盛世”和“21 世紀最強大國家”的政治神話。激越的民族主義、國家主義和民粹主義，組成了三位一體的意識形態，向世界喊出了震耳欲聾的聲音。我們已經看到，在 2008 年度，大數量的互聯網帖子，跟遍及各地的接力行動遙相呼應，

展開狂熱的奧運火炬傳遞。火焰成為最令人迷狂的政治象徵。全世界都在目瞪口呆地觀看。在某種意義上，這正是關於“體制性強光”的一次激動人心的敘寫。

在大多數情形下，那些古典和現代的繪畫藝術，既省略了光敘事，也放棄了對光的歷史反思。蔡國強操縱的光爆藝術，就是典型的“國家之光”，它所擁有的頌揚性語法，可以被所有國家主義慶典徵用，成為點綴盛世的明艷花邊。只有少數人洞悉了光的更複雜的本性。蔣志的光線敘事就是這方面的例證。在中國本土的文化語境裏，蔣志居然如此質疑說：光“已經足夠強大，完全可以模擬一次暴行。”他甚至發出了下列追問：“那突然降臨的東西真的是幸福嗎？還是經過偽裝的災難？”這是關於光與暴力的邏輯關係的深刻陳述，或者說，這是一種反轉的知識，完全違背聖經的語義，企圖揭示被聖經省略的事實。光與暴力之間的這種反常關係，構成了蔣志作品的起點。

彩虹敘事

在蔣志觀念攝影的邏輯序列中，火焰以焰火的樣式現身了。這是農業文明體系的最高火焰形態。它由一些化學配方組成，能夠按人自身的願望展現或升現在天空，幻化出明亮瑰麗的花朵。在冬季的雪地上，這種火焰無法用於取暖，卻足以為弱小的生命下一次定義，勾勒出幸福的瞬時輪廓。這是一種類似安徒生《買火柴的小女孩》的敘事，它反諷性地抵近了實存的真相。在玩偶們蜷縮和倒伏的寒冷地點，焰火被延時曝光拉出無數條光的細線，並在風力作用下發生弧狀彎曲，織出某種華麗柔軟的言辭。

雪地焰火在所有火焰中最脆弱，它不僅在時間上轉瞬即逝，而且不產生任何熱力的空間輻射，無法為貧寒者提供必要的能源。它的唯一價值在於出示了某種可笑希望。而這正是中國版的“安徒生效應”，它是蔣志“光系列”的批判性起點，它閃現在無名的雪地，也就是閃現在一個完全虛構的現場，與黑磚窯式的嚴酷現實，構成嚴密的邏輯呼應。

跟焰火相比，彩虹似乎在蔣志光譜裏扮演了更重要的角色。它是光線本身，更是光照的後果，也即一種發生在暴雨後的修辭性圖式。正如《舊約》所說，它要表達大地與天空的和解。但卻總被民眾視為一種來自天空（神）的承諾，而且還要進一步擴展烏托邦的華麗標誌。彩虹的這種語義錯亂，意識形態的神話敘事，開闢了寬闊的道路。

蔣志的“過去式彩虹”，現身於那些黑白色的《老照片系列》之間，同時展示在2008年的錄像裝置作品《塵世彩虹》裏。在那些表達效



蔣志
過去式彩虹
C-print
2008



蔣志
塵世彩虹
裝置
2008

忠立場的文革集體照上，有一些弧狀的彩色詮釋線，它們看起來像是某種天然彩虹，跟黑白的歷史（現實）發生嚴重錯位，暗示出 1960—1970 年代中國民眾的精神特徵。他們置身於黑白二維的單調世界，衣著質樸，表情純真，眼裏滿含希望，憧憬著空洞無物的天空。蔣志所添加的彩虹，恰好填補了被攝者的視線空白。他們是烏托邦彩虹的幸福囚犯，被天空上的神話所俘獲，成為政治修辭術的年輕信徒。盡管神話和彩虹最終消失得無影無蹤，但民眾沒有因而變得機智起來。他們注定還要繼續被其它彩虹、火焰和強光所劫持。在我看來，蔣志並未蓄意製造新的烏托邦，他只是完成了一次對極權主義的觀念還原而已。

蔣志的“現在式彩虹”，處理的是完全不同的素材。它們跨越於大都市上空，構成資本主義物慾和情慾的雙重隱喻。這是消費時代所製造的幻象，疊加於盛世國家的藍圖之上。那些現代化街區和高樓大規模生長，成為都市的視覺主體，而彩虹則是一種政治家族的紋章，穹頂般加蓋在都市上空，描述這種新生活的輪廓。跟“過去式彩虹”有所不同，“現在式彩虹”由都市霓虹燈（另一種電子彩虹）的碎片混合而成，它們是彩虹的 2 次方，雙倍地詮釋著消費主義的奢靡信念。器物文明如此現實地環繞我們，看起來比迷幻的毛時代更為真切，因為它幾乎就是一個唾手可及的事實。

蔣志的“天安門彩虹”，是宮廷式建築天安門和 21 世紀人民的超時空組合。在那幅名為《彩虹 3 號》的作品裏，彩虹變得如此完美，從兩側的宮廷式路燈上端發出，越過尖聳的旗杆，以優雅對稱的半球式弧線，無懈可擊地籠蓋在城樓正上方，猶如一道神的封印，宣喻著它的偉大、光明和正確。而人民則在下方仰望、歡呼、拍照和竊竊私語。耐人尋味的是，一個多世紀以來，人民始終是這座烏托邦的搖搖欲墜的底座。

天安門的視覺敘事，已經越過了 100 多年的歷史。從“五四運動”的愛國主義遊行，經過毛澤東對紅衛兵的大規模檢閱，80 年代的政治反思，到 21 世紀的觀念攝影藝術，這條敘事鏈還將不斷延伸下去。歲月無法削弱詮釋者對這座建築物的酷愛，恰恰相反，基於體制的自我延續，新的敘寫還將層出不窮。

我們已經看到，強大的暗紅色的權力烏托邦，跟那條資本主義的“現在式彩虹”，達成了秘密的媾和。這無疑是一種反諷式圖景。那些霓虹燈碎片過去是資本主義欲望的標記，而現在則成了新國家主義的寓言。這喻示著某種微妙的政治轉型，也暗示了中國社會的雙重屬性：一方面保持有效的後集權主義，一方面跟全球資本展開密切合作，它據此書寫著一種前所未有的新烏托邦景觀。而對於警醒的批判藝術家而言，這無疑是一種揭示真相的契機，用以探查盛世的內在本質。

強光敘事

與天安門彩虹敘事密切呼應，蔣志還向我們轉述了新的“都市之光”。上海外灘的泛光照明，製造出都市的資本主義幻象，而蔣志的光線敘事，則從彩虹轉向了夜間照明。2007 年 8 月 8 日，上百名歌手共同演唱主題歌《我們準備好了》，而與此同時，就在天安門城樓的背後，湧現了巨大的輻射光線，其情形儼然是紅太陽的冉冉升起。據新聞報道稱，整場光線敘事，耗電量高達 4350 千瓦，足以為一座 20 萬人口的小型城市提供全年照明。

作為公共演出的《北京奧運會倒計時一周年》向我們證實，國家主義確實已經為此“準備好了”偉大的光線，它們放肆地照射都市的面孔，指望把後者變成迷人的世界櫥窗。天安門背後的扇形光柱，是一種典型的太陽敘事，即把太陽的輪式輻射，徑直接駁到天安門城樓。照明工程師這種創意，正是對文革毛像結構的一種歷史複寫。它重現于21世紀中國，仿佛是一場關於後文革本性的驗證。在這個光芒四射的符碼裏，隱藏著毛主義的文化機密。

強光所熱烈渲染的不僅是龐大建築，而且也包括那些地位微渺的個體生命。他們注定要被迫接納強光的福音，並對這種福音作出必要的回應。在蔣志的錄像作品《要有光》中，被強硬的光束擊中之後，人產生了各種難以名狀的情緒反應，其間包含著拒絕、恐懼、麻木和喜悅等等。儘管如此，那些多元形態的表情卻散發出了幻滅的氣息。面孔在強光下發生熔解，表情變得模糊不清，許多細節開始喪失，為觀看者留下猜想的空間。

蔣志的影像還表明，個人被強光照射之後，會出現懸空和騰飛的效應，仿佛被大口徑子彈打中，不僅臉部發生熔蝕，有時整個頭顱都消解殆盡。只有身軀保持了明晰的細節——它們站立或飛躍，維系著人的美妙姿態。而這正是身體狂歡的特征，也是關與強光暴行的隱喻（2007年攝影作品《事情一旦發生就會變得不可思議》）。

在這集權主義時代，強光的暴力哲學已經徹底顯露：它一方面要對身體進行重塑，一方面要消除頭腦的存在。這正是中國現狀的多層寓言。按照蔣志的敘述意圖，它首先熔解了表情和面孔，進而熔解了頭顱。前者是我們辨認不同個體的記號，而後者才是判定個體存在的真正依據。

強光對個體和個性的熔蝕性，正是集權主義體制的光學寓言，精確描述了強光暴力下人的無力性。領受最熾熱的光線，就是人要面對的最嚴重的思想酷刑。強光如此明亮，以至不僅會導致失明，還會燒化人的獨立意志和整個靈魂。強光是反面烏托邦的物理象征，太陽與人的形而上關係，大致就是如此。

黑暗敘事

我們此前已經追溯了神聖光線的終極起源。它來自最古老的宗教，而最後卻演化為極權和專制的強悍武器。它逼迫人民去觀看被指定的事物，同時也制止他們看其它更接近真相的事物。與此同時，光的照射對象也是極其有限的，它只揀選那些需要被照亮的事物，而將更多的事物藏匿于黑暗之中。這就是光線修辭的原理，也是泛光照明的本性。



蔣志
《彩虹 III》
C-print
120x180 cm
2005 — 2006

《彩虹》是一幕當代商業城市奇觀，童話體的反觀之作。一輪絢麗彩虹跨越城市的上空。這彩虹，全部由夜晚分布城市各處的霓虹燈招牌組成，由人工景觀替代了自然景觀，構成了一道消費社會獨特的風景。

世界城市在慾望的勾結之下，越來越像相同碎片的集合體。慾望也許從來沒有減弱過或強大過，隻是在現在，它們越來越快地在聯接，築建成電光幻影般的巨橋。我們可以從這頭到達那頭，但可能會發現那頭和這頭是如此一樣。



蔣志
《事情一旦發生就會變得簡單 01》
C-print
150x200 cm
2005 — 2006

光不僅被用來轉移視線，還要蓄意掩蓋光界以外的事物。那些盛行于中國都市的泛光照明，在自我炫耀的同時，掩藏起了所有醜陋、陳舊和貧困的事物。光是黑暗的最陰險的同謀。

毫無疑問，在光線裏最易于自我顯露的是灰塵。那些輕微的塵土漂浮于光線裏，構築著奇妙的不確定影像。塵土是最卑賤的事物，卻領受著偉大的照耀。最高貴的光線和最卑賤的塵土，就此結成了話語的同盟。這是一種難以言喻的物理景象。中國當下的文化現實可以證實，強光總是率先照亮那些被媒體激起的文化浮塵，向毫無價值的事物致敬。這是光與塵之間的最無恥的對白。它們聯手推翻了軸心時代的核心價值。

但在另一些場合，強光的暴力哲學也露出了自身的精神分裂。它一方面是制造暴力的工具，一方面是揭發暴力的工具。這完全取決于強光的照射權力被誰掌握。政治家可以藉此制造暴政，而藝術家也能制造出精神的叛亂。蔣志本人撰寫的日志表明，拍攝行為本身就是一次嚴重的文化挑釁。藝術家利用黑暗和警衛的疏忽，踩點（勘查）、設計、布置、等待、作業和最後撤離，完成了觀念攝影的全部過程，它看起來就像是一場老鼠與貓的視覺遊戲。而正是基于這種抵抗性影像的誕生，中國維權運動獲得了一份新的視覺文本。

蔣志的《事情一旦發生就會變成釘子》是其“光”系列作品之一。作為一次特別的強光行動，它不是暴力的自我重複，而是針對抗暴行為的一次光式贊美，當然，它也是一次針對黑暗和選擇性失明的短暫照亮。2007年3月，也即物權法被人大通過的時刻，重慶出現了中國曆史上“最牛釘子戶”，那對夫婦面對政府拆遷的頑強抗爭，引發了全中國民眾的熱烈關注。就在該建築物將被拆除的前夜，蔣志奔赴現場，架設大功率燈具，把一束宣敘性的強光，投射到那座陷于深坑的兩層紅磚小樓，由此完成了荒誕而詭異的藝術照耀。

這無疑是一次值得反複解讀的照亮。它已經超越了觀念攝影本身的邊際。這種光線和黑暗的博弈故事，是藝術家幹預黑暗現實的光學實驗，並注定要被社會學家闡述一次對公民維權的頌揚。問題的關鍵還在于，黑暗是永恒的，強光對人的熔解也是永恒的。藝術家所能做的，只是在黑暗的中心尋找光的碎片，並對此展開有限的詮釋。而與言說和書寫不同，影象是最直接的照耀。越過視覺的門檻，它正在喊出黑暗背後的真相。



蔣志
《事情一旦發生就會
變得不可思議 - 2》
C-print
150x200 cm
2006

人離開了地面，在半空，被
光吸引上升，還是在追逐光
而去？隻能說事情一旦發
生，就會變得不可思議。



蔣志
《要有光》
錄像
33' 26"
2006

古早，神說：“要有光，就
有了光；神看光是好的，就
把光暗分開了。”光，除了
上天的賞賜，它也同時扮演
粗暴的傷害，強悍的控制，
舞台的中心，等等。每個被
暴露者，對探照燈光的逼迫
做出自己本能的反應。隱私、
美感、模糊性，在顯微鏡般
的強光中，均消失無蹤。



蔣志
《事情一旦發生就會
變成釘子》
C-print
150x200 cm
2007



白色之上

On the White

多重帷幕所製造出來的臨時劇場上，一男一女，相互試探，彼此窺視。一種不可知的儀式即將發生。只有白色，在白色之上。

In the temporary theatre made by multiple curtains, there is a man and a woman, mutually testing and prying into each other. An unknowable ceremony is imminent.
Only white is on the white.

On the White 白色之上 01

C-print

150cm x 210cm | 90cm x 126cm

2007



On the White 白色之上 02

C-print

150cm x 210cm | 90cm x 126cm

2007



On the White 白色之上 03

C-print

150cm x 210cm | 90cm x 126cm

2007



On the White 白色之上 04

C-print

150cm x 210cm | 90cm x 126cm

2007





A person is shown from the chest up, completely covered by a white sheet. Only their face is visible, and they have their eyes closed. They are standing in the corner where a white brick wall meets a rougher, more textured wall. The lighting is soft and even.

Corner

角

就是牆角，再也沒有別的地方可去。兩個立面在這裏相遇。他們之間不是沒有較量和算計的。生活，生活。這種遊戲，更像是一次無效的越獄。

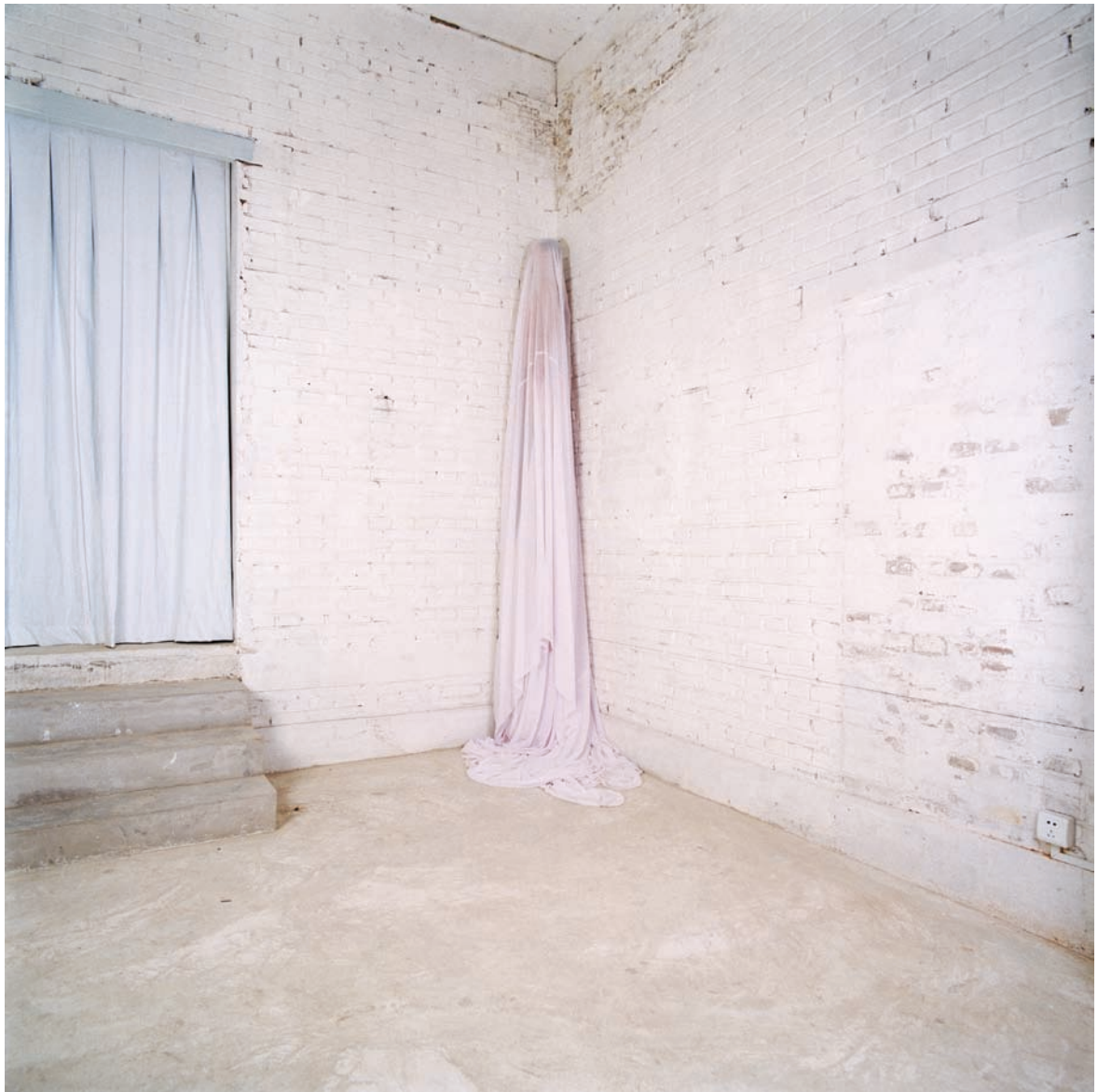
There's no other place to go to except the corner. Two surfaces meet here. There is no less competition and calculation between them. Life, life. This game is more like an invalid jailbreak.

Corner 角 01

C-print

100cm x 100cm

2007



Corner 角 02

C-print

100cm x 100cm

2007

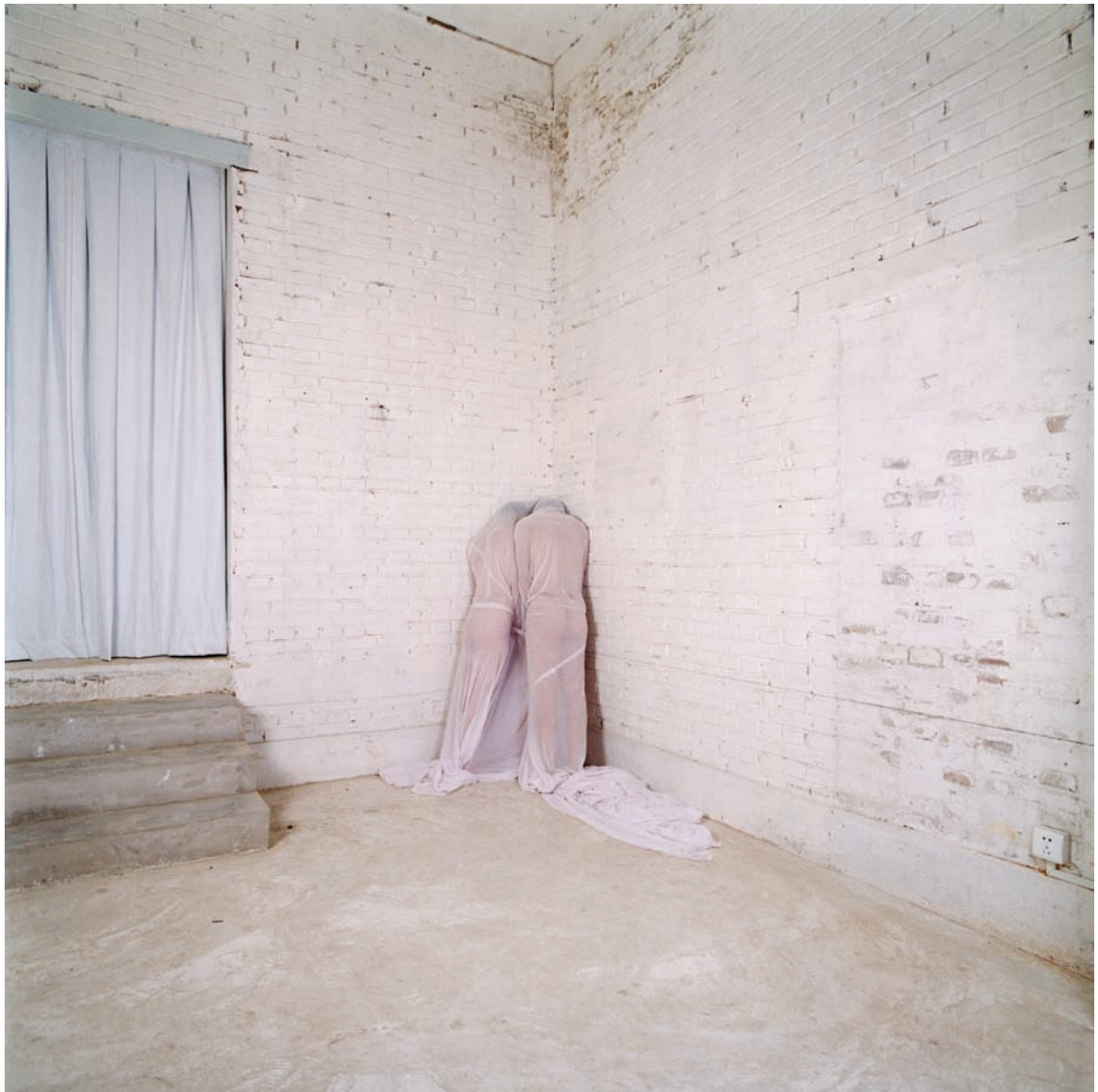


Corner 角 03

C-print

100cm x 100cm

2007



Corner 角 04

C-print

100cm x 100cm

2007



Corner 角 05

C-print

100cm x 100cm

2007



Corner 角 06

C-print

100cm x 100cm

2007



Corner 角 07

C-print

100cm x 100cm

2007



Corner 角 08

C-print

100cm x 100cm

2007



Corner 角 09

C-print

100cm x 100cm

2007

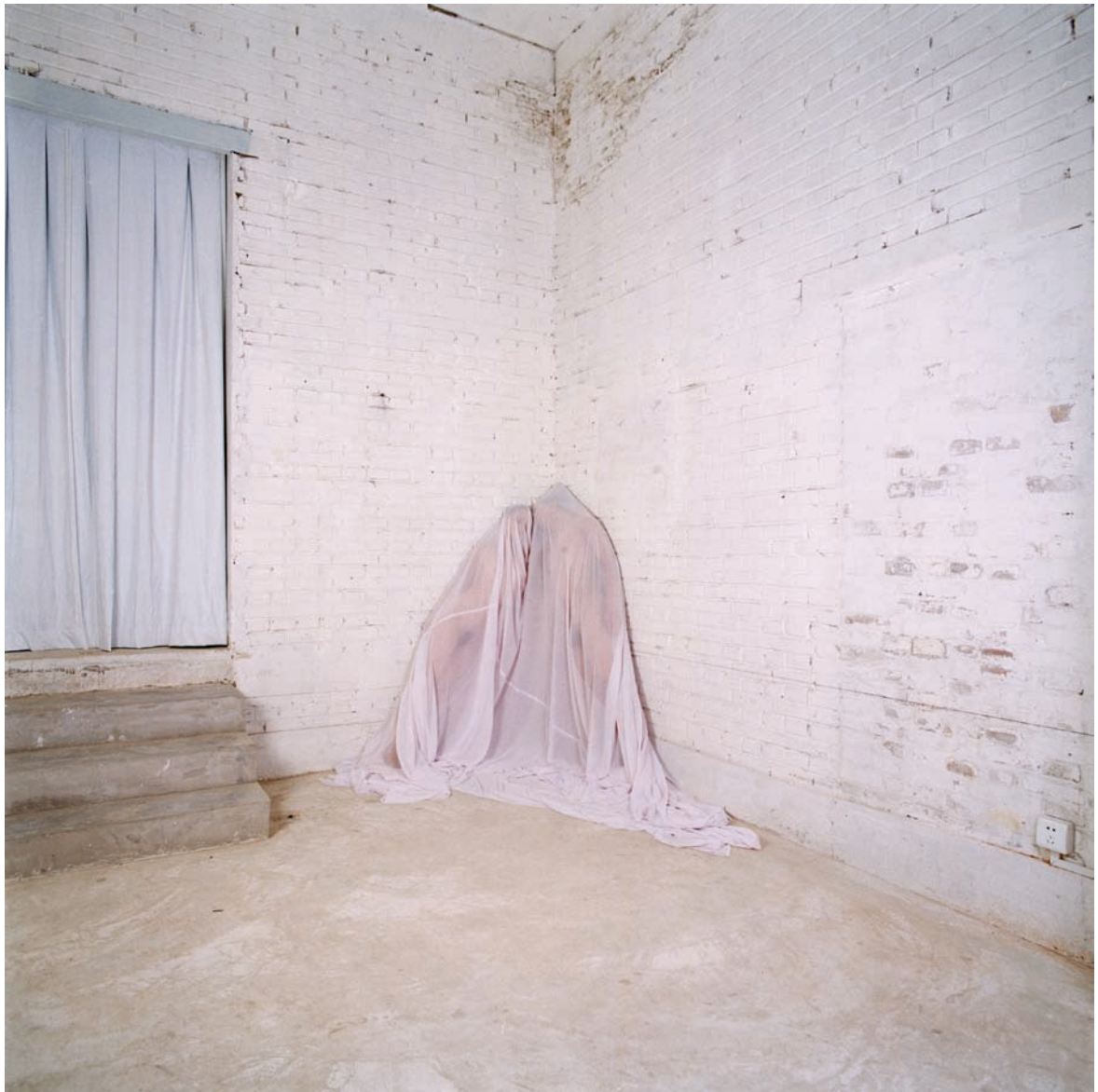


Corner 角 10

C-print

100cm x 100cm

2007





A person is sitting on a concrete floor, wrapped in a white sheet that covers their entire body. Only their face is visible, looking down. The background is a white brick wall. The lighting is soft and even.

Fate^命

強烈的張力在兩個人的軀體之間繃緊。最終，他們放棄了面目，接受了共生。在一起，是他們的命運。試圖掙脫這種命運而失敗，也是命中注定。

Strong tension between two bodies. Finally, they give up their faces and accept the symbiosis. Being together is their fate. It is also predestined for anybody who tries to get rid of fate to fail.

Fate 命 01

C-print

140cm x 180cm

2007



Fate 命 02

C-print

140cm x 180cm

2007



Fate 命 03

C-print

140cm x 180cm

2007



Fate 命 04

C-print

140cm x 180cm

2007







Sleepless

無
眠

在漫長的、凝固金屬的時間內部，身體運動著，鑄刻痕跡。像石子被擲入湖面，一個時刻，抹殺了前一個時刻；一個軌跡，覆蓋了前一個軌跡。而夜，正年輕。

Within a time that is slowly passing and that is metal solidified, the body is moving, and traces are being carved; as if a pebble is thrown into the lake, one moment killing the last moment; one trace covering the last trace. The night is still young.

Sleepless 無眠 01

C-print

125cm x 125cm

2007



Sleepless 無眠 02

C-print

125cm x 125cm

2007



Sleepless 無眠 03

C-print

125cm x 125cm

2007



Sleepless 無眠 04

C-print

125cm x 125cm

2007





事情一旦發生就會變得虛幻

Things Would Turn Illusive Once They Happened

孤獨的人，孤獨得好像是從別處降臨在這裡。一束光，在尋找或探測著某個個體的存在。
用於慶典的狂歡之焰，在這裡隻是為了靜靜地照亮。

The lonely, seem to have come here from elsewhere.

A thread of light, searching for the existence of the individual.

The fireworks, which could be used for celebrating, are only quietly lighting up the darkness.



Things would turn illusive once they happened 事情一旦發生就會變得虛幻 01

C-print

150cm x 200cm | 190cm x 120cm

2007



Things would turn illusive once they happened 事情一旦發生就會變得虛幻 02

C-print

150cm x 200cm | 190cm x 120cm

2007



Things would turn illusive once they happened 事情一旦發生就會變得虛幻 03

C-print

150cm x 200cm | 190cm x 120cm

2007



Things would turn illusive once they happened 事情一旦發生就會變得虛幻 04

C-print

150cm x 200cm | 190cm x 120cm

2007





事情一旦發生就會變得簡單

Things would Turn Simpler Once They Happened

在這個變化的年代，人們普遍期待某種東西的突然降臨，像一束強光照亮自己，一切會從此變得美好、簡單、容易忍受。等待命運因為●而發生根本性的改變。突如其來的宗教信仰、愛情、財富、機遇，不管什麼都好，隻要能把自己從平庸重複的日常生活中拯救出來，一概受到熱烈的歡迎。

生活不僅在別處，還在明天。

那突然降臨的東西真的是幸福嗎？還是經過偽裝的災難？

In this age of changes, people expect something to happen to them, like a spotlight thrown on them.

Everything will then become simpler, more beautiful and enduring. They are waiting for their lives to be changed by it permanently

Religious belief, love, wealth, opportunity, whatever that falls on us is welcomed, as long as it can rescue us from the common and repeating daily life.

Life is not only elsewhere, but also begins tomorrow.

Is the thing that falls on you really happiness? Or is it a disaster disguised?

Things would turn simpler once they happened 事情一旦發生就會變得簡單 01

Video

1 min 41 sec

2006



Things would turn simpler once they happened 事情一旦發生就會變得簡單 02

Video

2 min 21 sec

2006



Things would turn simpler once they happened 事情一旦發生就會變得簡單 03

Video

1 min 54 sec

2006



Things would turn simpler once they happened 事情一旦發生就會變得簡單 04

Video

3 min 16 sec

2006



Things would turn simpler once they happened 事情一旦發生就會變得簡單 05

Video

51 sec

2006







The Beginning of the Universe

太
初

在時間的起點，天地昏黃，宇宙洪荒。混沌之中，迸濺光點無數，像彗星緩緩劃動，又像鋼火熾熱淬煉。這爆炸與分裂，貌似轟轟烈烈的創世紀，實際上是節慶的一場焰火。然而，然而，一切有起點的皆有終點，便如這場熱鬧的煙花，這個世界，這個星系，甚至，這個宇宙。

At the beginning of time, the world is dim, and the universe is abysmal. Among the chaos, countless light spots burst as if myriads of comets slitting the sky, or the blaze in a steel mill. An explosion and fission can easily be mistaken as the dynamic genesis of the world, but is in fact the fireworks at a celebration. Yet, yet, where there is a beginning there is an end, like this spectacular firework, this world, this galaxy, or even this universe.









你看不到我的憤怒

You Can't See My Rage

自然風光和女性一樣被社會關係的系統中被意識形態化，屬於“女性”或“陰性”，相對於強勢的、主導性的“男性”或“陽性”。把屁股朝向觀看的主體，不同的語境有不同的意味，或者是迎合的性挑逗，或者表示蔑視的敵意。值得一題的是，知識分子在我們的社會關係中也常被視為“女性”或“陰性”的。

Natural beauty and women in social systems have been generalized by ideologies, they belong to the “feminine” or “negative”(yin), as opposed to the strong and dominant “masculine” or “positive”(yang). Causing the bottom to face the observing body, under different contexts, different meanings will be carried, which may cater to sex appeal, or show a hostile contempt. It should be noted that the intellectuals in our social relations are also often regarded as “feminine” or “negative”(yin).

You Can't See My Rage 你看不到我的憤怒 01

C-print

120cm x 180cm

2006



You Can't See My Rage 你看不到我的憤怒 02

C-print

120cm x 180cm

2006



You Can't See My Rage 你看不到我的憤怒 03

C-print

120cm x 180cm

2006



You Can't See My Rage 你看不到我的憤怒 04

C-print

120cm x 180cm

2006



You Can't See My Rage 你看不到我的憤怒 05

C-print

120cm x 180cm

2006



You Can't See My Rage 你看不到我的憤怒 06

C-print

120cm x 180cm

2006



You Can't See My Rage 你看不到我的憤怒 07

C-print

120cm x 180cm

2006



You Can't See My Rage 你看不到我的憤怒 08

C-print

120cm x 180cm

2006





假如生活欺騙了你

If by Life You Were Deceived

灰塵顯現出一張普希金的自畫像，下方有一堆比較多的灰塵，
讓它看起來是從那幅自畫像掉落的。

A self-portrait of Pushkin on the wall painted with dust; there is a great pile of dust beneath that
looks like it has fallen from the self-portrait.

If By Life You were Deceived 假如生活欺骗了你

Installation

260cm x 120cm

2007







不在服務區的彩虹

Rainbow Out of Service

繼 2005 年的《彩虹》之后，2008 年創作的《不在服務區的彩虹》雖然同樣炫目壯觀，但是卻橫跨在的空寂的茫茫大海、核試驗之后的荒漠、人跡罕至的世界屋脊上（雲南的梅裡雪山和西藏的喜馬拉雅山）。象征物欲的霓虹突然被扯脫了其所施欲的對象。

Following 2005's "Rainbow", although 2008's "Rainbow Out of Service" is also dazzling spectacle, but spreading across the wide ocean, the barren desert after the nuclear tests, and the inaccessible roofs of the world (the Meili Snow Mountain in Yunnan and the Himalayas in Tibet). The neon which symbolizes "material (or "materialism") is taken away from its target all of a sudden.





Rainbow Out of Service 不在服務區的彩虹 03

C-print

180cm x 466cm (2 panels) | 90cm x 233cm

2008



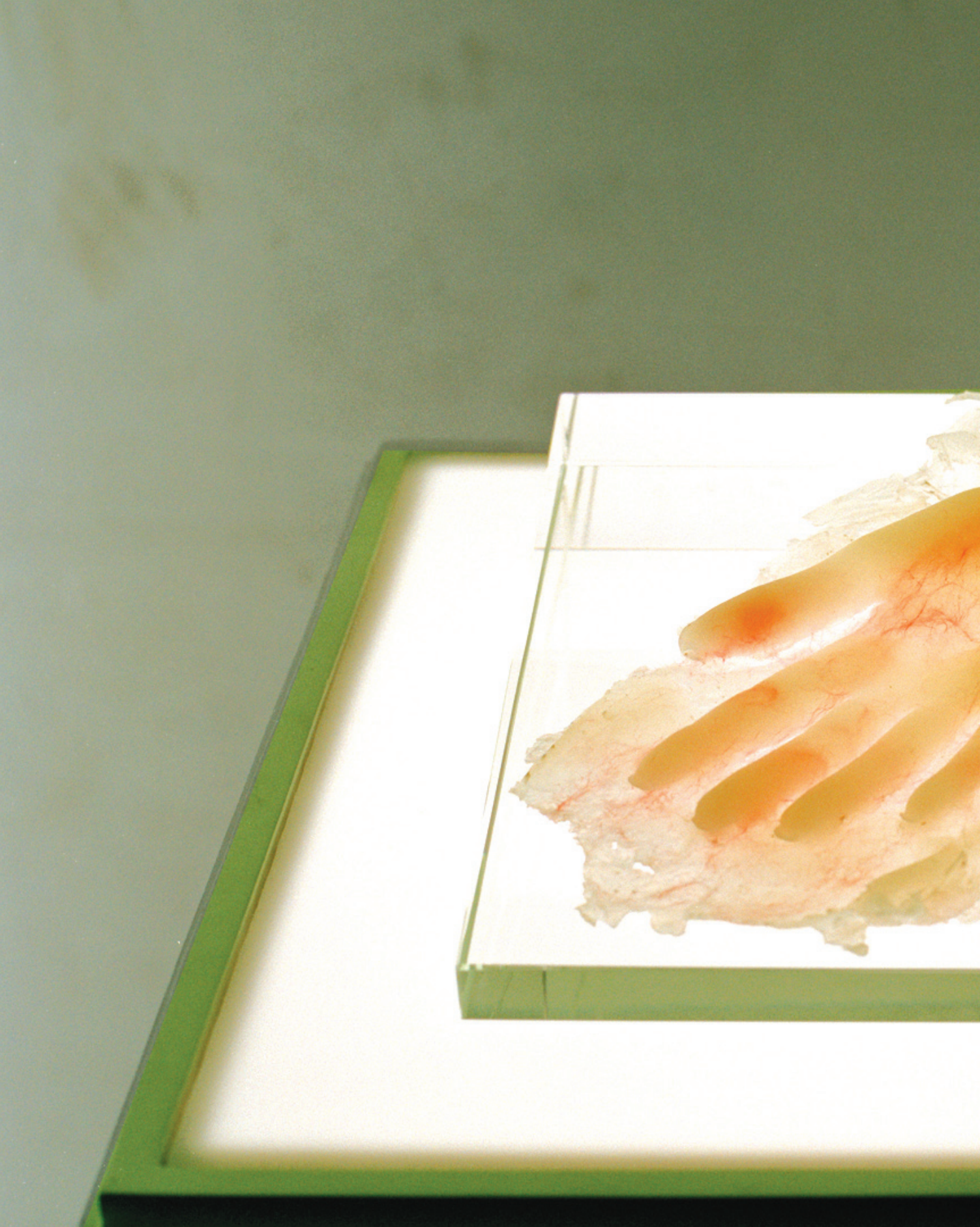


Rainbow Out of Service 不在服務區的彩虹 04

C-print

180cm x 466cm (2 panels) | 90cm x 233cm

2008



我把所有的容貌都給你

I Dedicate All My Looks to You

在精致冰冷的玻璃盒子裡，取代昂貴首飾、珠寶位置的，是一些透明的皮膚狀的軀體部件。五官、手掌、乳房等等。在柔和燈光打照下，美麗悚然。這是藝術家在這一系列作品中，對材料可能性的進一步探索，也是對時尚、身體改造等，尤其是消費主義和自由的戲謔。消費主義允諾它無法給予的東西，事實上，它允諾的是一種幸福的普遍性：每個人都可以自由地進行選擇。自由事實上被降格為了消費主義。容貌，則是可以自由選擇的商品。這件作品是藝術家做的“潘多拉盒子”。與女性身體相連的秘密不再被隱藏，而是直接對觀者發出了解和擁有的邀請。“潘多拉盒子”早就被打開了，沒有什麼秘密。那些符號般的女性特征的替代物，處在密封卻公開的矛盾的空間裡，其實是加深了戀物的焦慮。

In this delicate and yet ice cold glass box, the expensive jewelries were replaced by some transparent skin-like human body parts. Facial features, palms, breasts and so on. They are awe-inspiringly beautiful in the soft light. This is the artist's exploration into the possibilities of material as well as a reconstruction of fashion and body, but most importantly, it's his satire of consumerism and freedom. Consumerism makes a promise it can never deliver. In fact, its promise is a kind of universal happiness: everyone can choose freely. Freedom, as a matter of fact, has degenerated to consumerism. Appearance becomes a commodity that can be chosen freely. This work of art is the Pandora's box made by the artist. The secrets related to female body are no longer hidden away; they are invitingly revealed for viewers to watch and comprehend. Pandora's box has long been opened. There are no more secrets. Those symbolic replacements of female characteristics, placed in a sealed and yet open and contradictory space, actually only aggravate people's anxiety caused by fetishism.

-excerpted from "Pandora's Box" by Wa Wa

I'm Your Poetry NO.9 - I dedicate all my looks to you 我把我所有的容貌都給你 01

Silicone rubber Installation

Dimensions variable

2007

I'm Your Poetry NO.9 - I dedicate all my looks to you 我把我所有的容貌都給你 02

Silicone rubber Installation

Dimensions variable

2007



I'm Your Poetry NO.9 - I dedicate all my looks to you 我把我所有的容貌都給你 03

Silicone rubber Installation

Dimensions variable

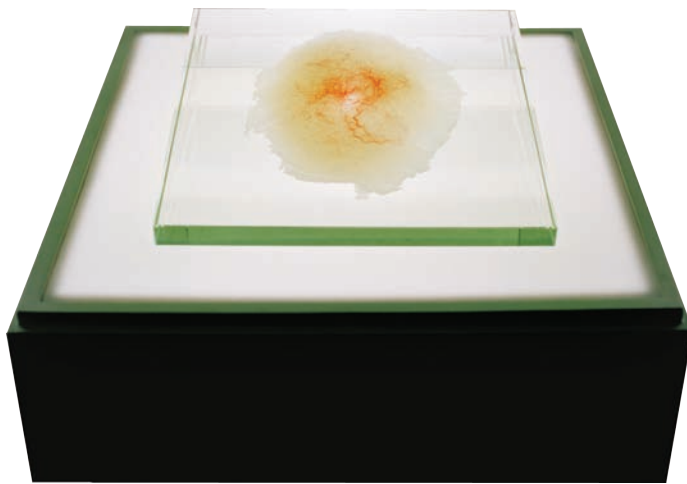
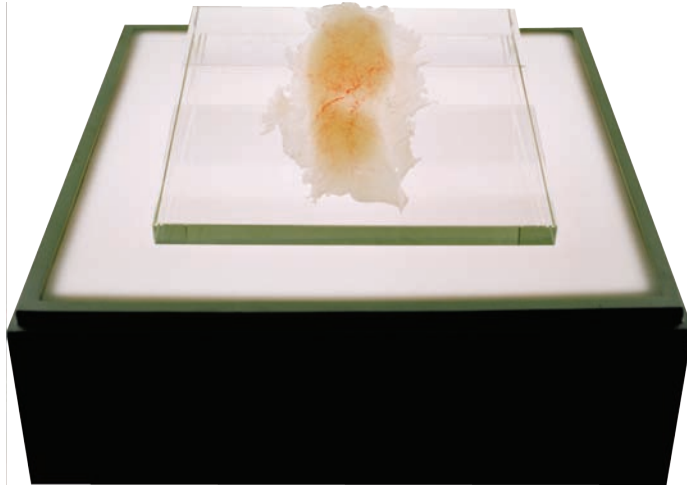
2007

I'm Your Poetry NO.9 - I dedicate all my looks to you 我把我所有的容貌都給你 04

Silicone rubber Installation

Dimensions variable

2007



I'm Your Poetry NO.9 - I dedicate all my looks to you 我把我所有的容貌都給你 05

Silicone rubber Installation

Dimensions variable

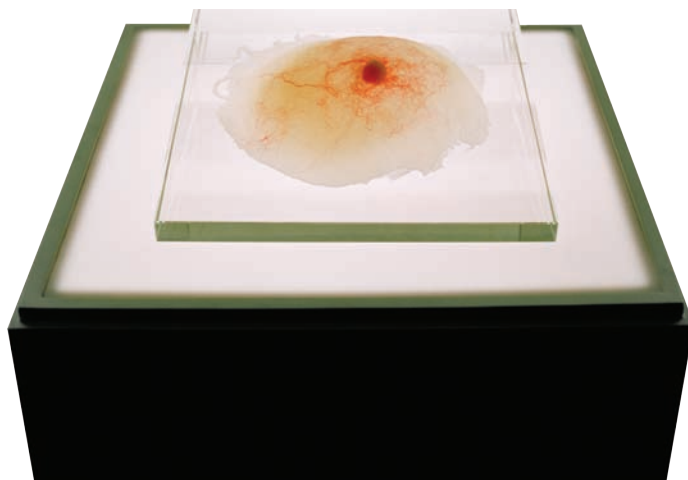
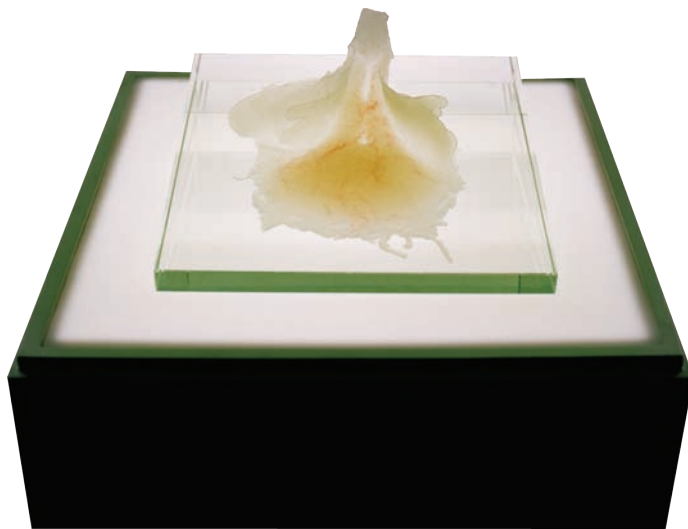
2007

I'm Your Poetry NO.9 - I dedicate all my looks to you 我把我所有的容貌都給你 06

Silicone rubber Installation

Dimensions variable

2007



反
複
重
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界

The Constantly Reaffirming External World

付＝付曉東

蔣＝蔣志

付：黑布那組照片和你以前的作品很不一樣，你什麼時候拍的呢？

蔣：5月20日左右吧，我在那天的日記上紀錄了拍攝的過程。那是在大地震后不久，我去一個畫廊看展覽，當我進入一個漆黑的房間，那塊黑布給我一種很吊詭的感覺。

付：我覺得不同的是，你很多作品是有導演成分的，但這個系列，你直接取自日常物件。那個畫廊，那個展覽，我也去看過，我沒有特別注意到那塊黑布，就算我看到了，我也不會想到它會被拍成作品。

蔣：這也隻是一個偶然的感受。

付：是不是像你不久前一個展覽的主題所說的“神經症和囁語”？

蔣：我同意你這種說法，神經質的敏感，藝術家靠這種病態的敏感生存。

付：當時你想到什麼呢？

蔣：死亡的感受，我覺得那起碼是接近這種感受，尤其是在大地震之后，我不由得想到那些在黑暗中等死的人。那塊黑絨布還能隱約看到外界，但是外面的人看不到裡面的人。我突然覺得被隔絕在世界之外，但是我還能看到。被知覺的隔絕，也許比無知覺的隔絕更可怕，誰知道呢，也許沒這麼可怕。

付：這一切來源於大地震的背景。

蔣：你也可以有這個背景的心理來看這塊黑布，但也完全沒有這個必要。在那個黑房間裡我的確想到了大地震，想到了在黑暗中的死亡，對空間的不確定感，可以說是對空間的絕望感。

這當然是一個普普通通的空間。這也，當然是會給人絕望感的空間。你完全不必理會這些……正如黑布完全不會理會我們對它如何想。

付：“反復重申的外部世界”這個作品名令人費解，你能解釋一下嗎？

蔣：沒有一個概念或闡釋是停駐不動的，也沒有一個物件永遠就是現在的物件。它反復重申，它每一次申明都是不同的。

付：你每次解釋你的作品都會不一樣嗎？

蔣：當然，作品是作品，解釋就是解釋。

付：你以後會更多的日常物件來做作品嗎？這是你的新方向嗎？

蔣：日常中確實有很多驚奇等待我們去發現。但是這種驚奇也隻是很個人的感受。我很早之前就拍過日常生活中的瑣事，一個一個的《片刻》。所以這不是我所謂的新方向。

Fu = Fu Xiaodon

Jiang = Jiang Zhi

Fu : The group of black photos is very different from your previous works. When you did you take these photos?

Jiang: May 20 or so, shortly after the earthquake. I kept records on the shooting in my diary. I went to see a gallery exhibition, when I enter a dark room, that piece of black cloth gave me a very paradoxical feeling.

Fu: The difference I spot is that you have been taking up the role as a director in most of your other work, however in this series, I can see that the original ideas/inspirations of your work are taken directly from your everyday life. I did visit the Gallery and viewed the exhibition, however I did not take special notice to that particular piece of black cloth, even if I have noticed that, I would not think it could be made into an artwork.

Jiang: This is just a casual feeling.

Fu: Is it like what is called “Neurosis and Prattle” in your previous exhibition?

Jiang: I agree with you - sensitive nervousness. Artists survive because of the sensitive existence of such illness.

Fu: What do you think at that time?

Jiang: The feeling of death, or at least close to that feeling, especially during the earthquake, I could not help but think of those who died in the dark. The people inside could actually vaguely see the world outside through the piece of black velvet, but outsiders cannot see the inside. The feeling of being isolated suddenly came to me, but I can still see the world. Isolation with consciousness is more terrible than that without consciousness; perhaps nothing is more terrible than that. Or who knows, maybe that is not as terrible as imagined.

Fu: All these comes from the earthquake.

Jiang: You can look at this piece of black cloth with the people's psychological condition when facing this earthquake as background, though this is not a must for viewing this cloth. In that room, I did think of the earthquake, the death in the dark, the feeling of insecurity in the space, or it can be described as a sense of despair towards the space.

This is of course a plain space. This is also of course a space which gives people a sense of despair. You do not have to care about this black cloth ... just like the black cloth does not care how we think about it.

Fu: The title of the work “The Constantly Reaffirming External World” is more difficult to understand. Can you further explain this?

Jiang: There is no concept or interpretation which is fixed, at a standstill. No object will also forever be what it currently is. It is reclaiming, its declaration everytime is different.

Fu: Is it always the different every time you explain your work?

Jiang: Of course. Work is work, an explanation is an explanation.

Fu: Will you take everyday objects as artwork more frequently in the future? Will it be a new direction of what you do?

Jiang: Indeed, there is so much in our daily life to be discovered, but the surprising discovery is only a very personal experience. I did photograph the trivial details of my daily life a long time ago; they are pieces of “the moment”. So I will not call this a new direction.

The Constantly Reaffirming External World 反複重申的外部世界 01

C-print

100cm x 100cm

2008



The Constantly Reaffirming External World 反複重申的外部世界 02

C-print

100cm x 100cm

2008

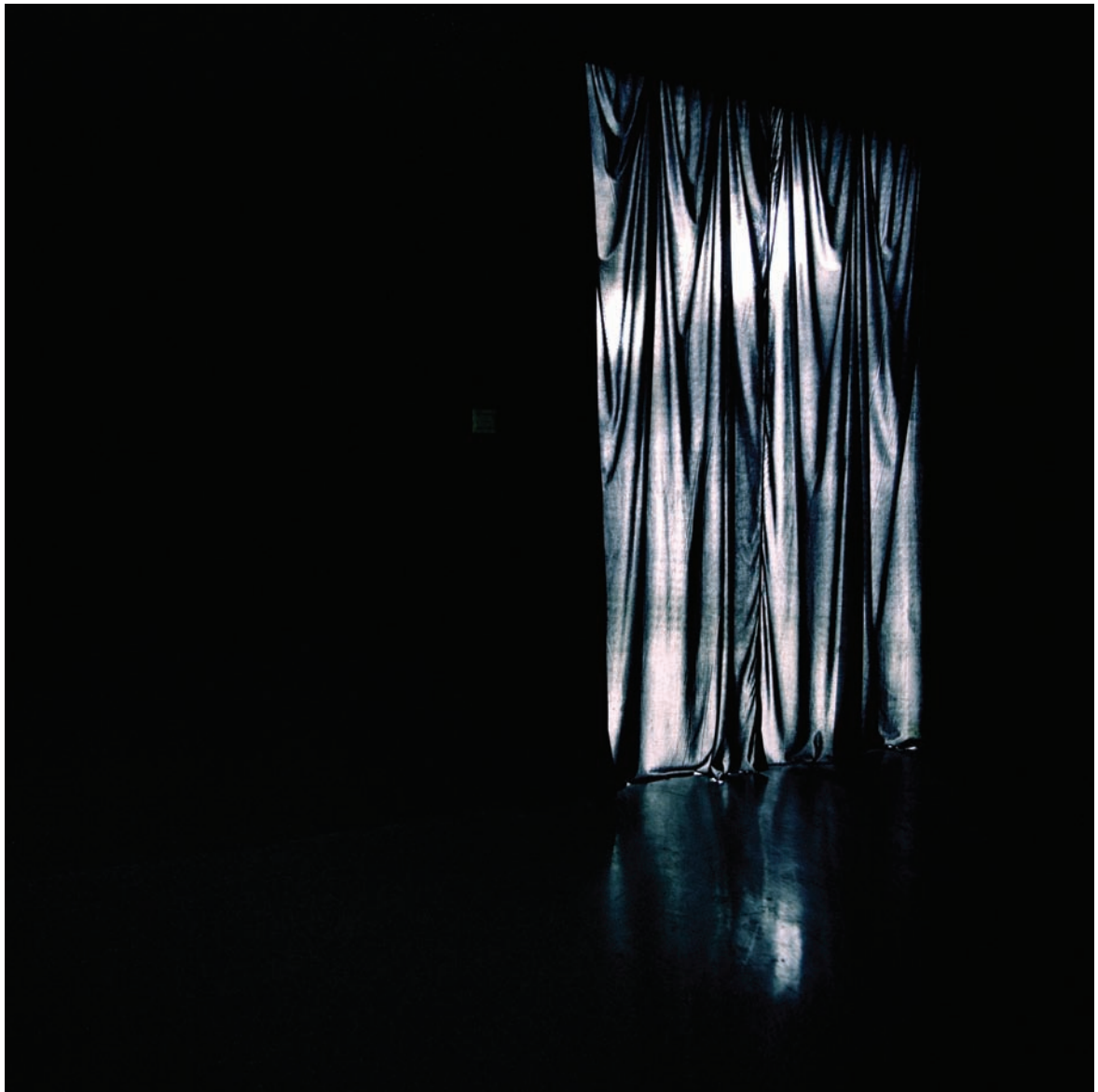


The Constantly Reaffirming External World 反複重申的外部世界 03

C-print

100cm x 100cm

2008



The Constantly Reaffirming External World 反複重申的外部世界 04

C-print

100cm x 100cm

2008



The Constantly Reaffirming External World 反複重申的外部世界 05

C-print

100cm x 100cm

2008



The Constantly Reaffirming External World 反複重申的外部世界 06

C-print

100cm x 100cm

2008



The Constantly Reaffirming External World 反複重申的外部世界 07

C-print

100cm x 100cm

2008

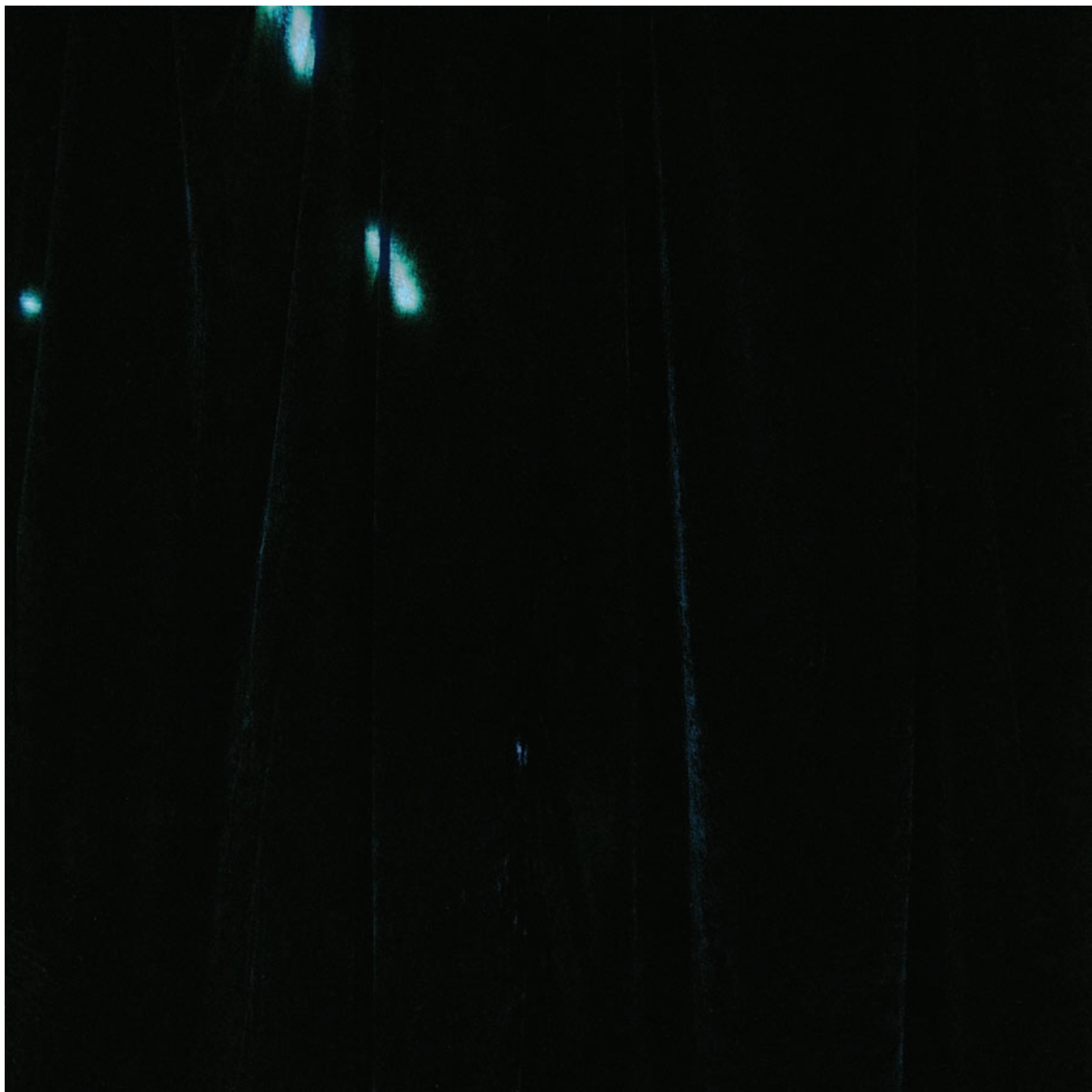


The Constantly Reaffirming External World 反複重申的外部世界 08

C-print

100cm x 100cm

2008



An Art Critique on Yang Jia

Jiang Zhi

Personally speaking, writing an art critique about Yang Jia is a loss making business. However, as an art critic, I am more ambitious than that. I won't show off my highly developed writing skill this time. One result of watching too much TV and reading far too many newspaper articles is that I get really tired of just showing one side of the coin. So I want to quote more often from relevant personnel and some critics I greatly respect. Besides, some technical processing was applied to the quotes of those relevant personnel and commentators, to better facilitate the academic materials.

There is something I feel the need to state from the outset: I would just address "the artist Yang Jia" by his name, instead of the more commonly adopted titles like "outstanding artist Yang Jia" "rare and extraordinary artist Yan Jia" or "Mr Yang Jia, one of the most rare and extraordinary artist in the contemporary Chinese, and even the international, art scene." I am not deliberately slighting this artist who has an audience of more than five hundred thirty thousand people. And the Ctrl, C and V keys on my keyboard work just fine (read on then you would notice how highly convenient these three keys are). The real reason is not how kind-hearted I am , but this is a free commentary with little possibility of any increase of writing fees.

First I'd like to introduce this artist briefly. He is born in August, 1980, lived but did not hold a job in Beijing, is unmarried, he said of himself that "as a not so young bachelor, the one thing I want to do is get to know some pretty girls." He loved traveling, reading literature books and photography. As a Virgo, he was quiet and obeyed every rule. Like me, he wasn't good at words. As for how rule-abiding he was, several of his acquaintances provided us some examples. When he was a child, he once condemned his father for tossing a cigarette butt, another time, he complained to his mother over her littering of an ice cream wrapper. Besides, he never disobeyed any traffic regulations. Huang Miao, Yang Jia's primary schoolmate, said that although Yang Jia always kept to himself, he still enjoyed group activities, like throwing sandbags with his classmates. And he never cheated when playing.

According to the account of some insiders, the divorce of his parents made him even more quiet. Other than nature which he encountered when traveling, the internet was the world he enjoyed most. In 2000, he joined the online community for his primary school alumni. His first post was to ask everyone to hold a reunion party for the 20th anniversary of their entrance into the school. The only, and maybe the last entry of his blog, was posted in June 4th this year, describing a mountain hike in Beijing. He wrote, "If there is another such activity next time, I will join again, and strive to be among the first ". From this blog, you can also learn that he treasured his life. He wrote about how tired he was during the hiking, "I was planning to go and dine with our team leader, but at that moment I would be grateful for just being alive after hiking down the mountain". And he typed nine consecutive "hah".

His mother supported the whole family with her RMB 1500 pension. But for art, Yang Jia did not only quit his job, but also bought a semi pro digital camera, then installed software to generate panoramas. Yang Jia published 486 pieces of photographs, all posted in MySpace.cn, a website created by the wife of Murdoch, the international renowned media tycoon. The name of his blog is "unusually

coquettish”. I believe most of the photographs are created by him.

The first professional attention his photographs got was from the field of psychology. Psychologist Li HuiMing viewed all of his works. Her first feeling was that “the blogger arranges the perspective very properly, which demonstrates a rather strong capacity of composition. He would be thorough, specific and calm when analysing problems. The blogger rarely posts any photos of his life except when traveling, which more or less showcases his avoidance of real life. In the rare group pictures, the blogger usually stands in the back or by the side, demonstrating his self-contempt.”

Well, I should start my text now. Although in fact, the alleged texts are all quotations from other people's articles (other people's articles writing about other people) with a few revisions. I was going to write all quotations in italics, but was forced to abandon this responsible idea for there would be too many italics. However, I would mark down the percentage of the quotation.

Yang Jia was doomed to be abandoned by art history since the day (June, 1st, 2008) he went into the Zhabei Art Space, Shanghai when he was twenty eight, or since the day he rode a bicycle across an ordinary crossroad in the evening at half past eight of October, 5th, 2007, (see note 1). Although this time, he intervened at various levels of society in the noble name of art, and leveraged the force of society to accomplish an undertaking that any normal art form would never be able to accomplish. This undertaking was undoubtedly called art by himself, yet the refined art circle would never admit so. Instead, they consider it a ruthless conduct, a premeditated murder in today's language. The various ways and unimaginable methods he adopted to accomplish this undertaking gradually became a part of his so called art. Unsociable, without a proper job, single parent family, quiet, testiness, cruel are the most commonly used vocabulary when he is mentioned by the art circle. Facing his undertaking, the true art elite's attitude was avoidance or indifference. He considered himself the most despised person in the art circle, despite the fact that the majority of pure artists did not even consider him a part of this crowd. Most people would become quite emotional when talking about him, cursing him with the most malicious language they could think of. Some, even his attorney, claimed he could not escape the fate of death. If there is one thing we can be sure of, it is that he is the most notorious person. He tirelessly showed himself in all major media, created works which generated violent controversy and attracted wide concern from the media as well as from society. Controversy was an indispensable part of his activities. (90 percent)

Zhabei Art Space is one of the art spaces which emerged in recent years. In fact, their mother company hosted some rather influential exhibitions. One of them was called “Accident or committed suicide upon”. Artists in the exhibition include Huang Jing from Xiang Tan, Hu Nan, Gao Yinyin from Xiang Fan, Hu Nan, Dai Haijing from Wenzhou, Li Qin from Chong Qin, Liao Mengjun from Fu Shan, Guang Dong, Li Guofu from Fu Yang, Tan Jing from Guangzhou, Liu Ningbo from Shanghai. The exhibition was a major breakthrough in both the concept and form of traditional exhibitions, with no showing, no report and no comment. Almost every media received an oral notice not to comment or report it. However, thanks to the abundance of amateur critics on the internet with multiple screen names, these works and artists became widely known, and the exhibition unexpectedly yielded tremendous effect, despite the fact that some of artists' families and friends who saw the exhibition expressed some different opinions which gave rise to discontent and even hostility. The exhibition was still seen as an important one with historical value, which planted a subversive seed of breaking the dilemma of art and the traditional exhibition mechanism. (50%)

If a single art space is a small kingdom, then this space represents the form of supreme ideology

and culture. All these smaller kingdoms join together to form a larger kingdom. When Yang Jia was shuttling between these spaces, he was surrounded by various forces hiding inside, and was forced to face the complicated reality. Although every institution has its own style, those wielding authority are shockingly similar. When Yang Jia's blade was flying in these spaces, I believe that we could surely feel or receive another kind of knowledge. Yang Jia also created a unique and extraordinary skill with language, which exaggerated man's potential desire towards the body and the obsession with breasts to the greatest extreme. As a result, we are at a loss with regards to his humor. With various art materials like petitioning materials, tear gas, back swords, hammers, alpenstocks, dust proof masks, rubber gloves and lighters, he exaggerated his idea of a single stabbing. He even hoped that by his blade, he could cut through the long decayed mechanism. Thus, he was called "Yang the blade" by the world. (85%)

When commenting on the work of an artist, it's more objective if we see further than his representative pieces. When analysing his not so deliberate work, we may gain a better glimpse of his overall aesthetic preferences and inner world, even though his great number of photos are "unintelligibly repeating some trivial details, and inexplicably filming some inconsequential matters." Another critique said: "Hundreds of photos recorded the bits and pieces of a shutter-holic. Those long forgotten travel group photos and landscape pictures, is life itself." Someone said that "(I)n those pictures, he created a kind of ambiguous and suspenseful relationship between the background and foreground, person and group, as well as human being and environment. They are all transient but somewhat solid."

His work "pursues the simple and condensed idea and emotion of the literati in a seemingly simple picture, thus creating a pure and elegant feeling. Much is due to his reading of literature and appreciation of Chinese landscape painting classics (you could find his photos of Chinese painting and calligraphy posted in his blog) as well as his proficiency of drawing from the essence of traditional Chinese culture."

I personally highly appreciate one of his photos of the sky. The sky occupies most of the space, and a piece of glaring cloud brimming with sunshine is the principle part of the picture. In the middle of this cloud, there is a scrap of ominous shadow; by the edge is the dark shadow of a mountain. It is just as someone had commented: "It could very well represent a specific sentiment of the artist. From its use of some basic composition rules like open and close, gather and disperse, unveil and reveal, empty and solid, contrast and harmony, segmented and whole, change and unify, we can learn the proficiency of the artist."

And there is also a photograph of peach blossoms, "fresh, tranquil, isolated, elegant, just like a piece of poetry." Just as a landscape painter said when introducing his own work: "I am seeking a peaceful, natural, rich and down to earth feeling." This self-statement seemed to be speaking for Yang Jia: "When you communicate more with the natural landscape, you would naturally feel the need to express. Without a rich life experience, it would be hard to show the beauty of nature in any significant way. Even when you are facing the same scenery, the feeling would be greatly different when you are in a different stage of life, mindset or age. Carefully observe and appreciate the subtle changes of the seasons, feel it, and mark down the touching seconds. That's how I gather the life and emotional materials of my landscape photography. It has already become a part of my life."

His works also gained lots of comments:

One of Yang Jia's highly controversial conduct attracted wide attention from both the central and local

media in early July, many of which did special reports about him. And the shockwaves from the critique of the work itself have reverberated through the art community. As art creation becomes more and more active, we should ask such questions. Why do art? What is art for? (95percent)

Yesterday I watched the television series called “The Grand Strife”. Yang Jia who is born and grew up in the 1980s is just like those people.

The works of Yang Jia are highly similar to the television series “The Grand Strife”. It showed the temperament of an era and a group of people, which cannot be betrayed and cannot be forgotten. All of the stories dwell hazily in the trivial details. You, I and he may all be such a person. Where in real life is our chapter? (98 percent)

The way he created his works invites the audience to consider the conflict between people and the environment, the forgotten and welcomed, the present and future. The work that happened this time was filled with commentary on society and policy, describing the certain and the uncertain, reflecting the confidence of the artist on the future development of China as well as his concern about the issues generated by such development. Yang Jia put together the deprived and respected, the places that are forgotten and popular. His work grasped the almost silent, static and decaying history, and even more deeply explored and unveiled certain discontent and anger. (100 percent)

He has unique insight into space and form, as well as profound understanding of how people live their lives. Though his camera, he expressed his understanding of the world. (100 percent)

His work carried intrinsic weight and character. Such inner force came from his life and imagination instead of any form or school of art. It enabled the audience to see his life and temperament. I think this is an important criteria when judging any piece of art. (100 percent)

Like himself, his work could be illustrated in various ways. (100 percent)

He addresses learning from the essence of the traditional Chinese culture; a person with strong local color. (100 percent)

We could sense the society and human nature from his work. (100 percent)

His work expressed his feeling of the commercialised and globalized era. And he was connected to the complicated society through the expression of his work. (100 percent)

He was more concerned about the connection between the inner world and the outside world. (100 percent)

His artwork connects with the society without exception. Contemporary Chinese society is the direct experimental field grounds of the ‘Yang Jias’. His art connected with society in the closest way possible. What Yang Jia did had always been about finding a way for contemporary art to enter into the mainstream of the society. He pursued such an attitude, that life is art, and art is life. In this sense, Yang Jia is one of the most thorough pioneer artists of the Chinese style. Such an excellent artist could only be found in two places in this world, one is the Northern Hemisphere, the other is the Southern Hemisphere. (95 percent)

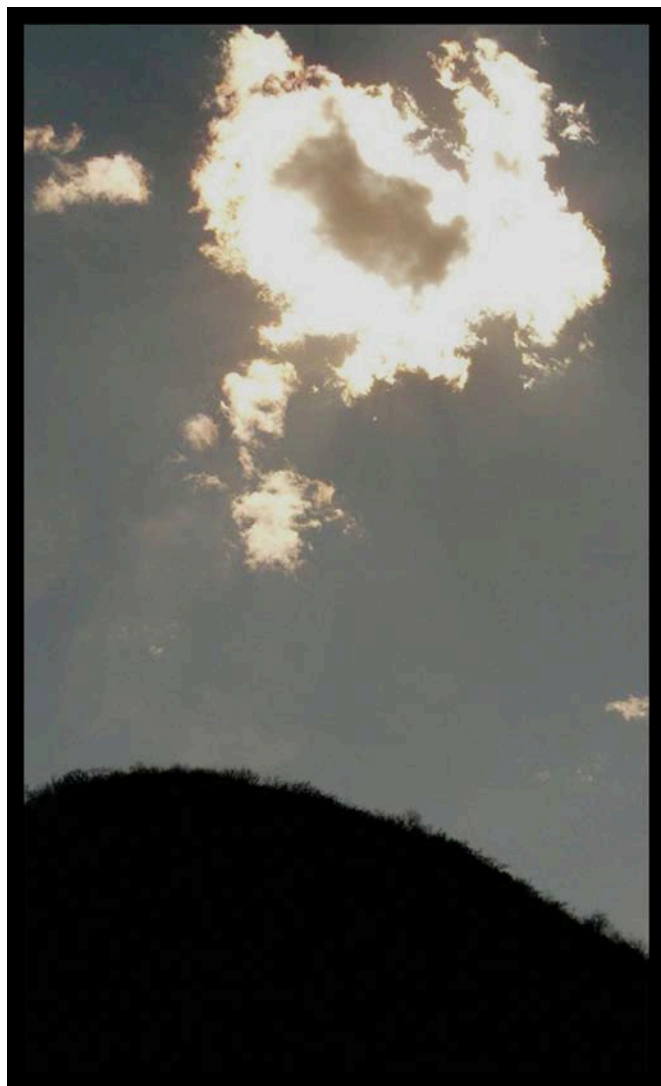
I am very glad this commentary is finally finished. Because of my highly limited knowledge, I was considering writing it after having acquired a better knowledge of this subject. However, the limited time forced me to abandon such a thought. During my writing, I received assistance from a lot of friends. I greatly admire their outstanding contribution to the field of critique. It would be impossible for me to write so many words without their commentaries. When encountering some problems, I always go to the gorgeous Miss Google. She found me the answer no matter how busy she was. I was almost lost in her generosity. Sometimes I complained whether she was hiding something from me. Regardless of my brusqueness, she explained quietly in a low voice, saying, “I really had to”.

August 2008, Beijing

note 1 :

During the National holiday in 2007, Yang Jia travelled to Shanghai. A staff in Zhijiang gallery, a branch of Zhanbei Art Space immediately realised that he probably was an artist. Let's call it “suspected to be an artist”. The staff said the artist had a nice bike and asked whether he owned the copyright. The artist claimed that it's a piece made of rent material, then showed the staff the lease. The staff considered the piece to be quite “contemporary”, then warmly invited him to see the gallery. They hit off at once, and the gallery staff accompanied him for six hours. Of course, the six hours could not be such a nice time with a massage. That is why according to the artist, seven or eight staff gave him a massage. But the artist thought they didn't give a nice massage and thus called their manager. The manager came, then asked his staff “Who didn't give a good massage?”. “No one!” All denied. Thus the manager said politely: “See, no one. We are professionals.”

The artist went back to Beijing greatly angered. Later, he frequently complained to the Zhabei Art Space, and asked for an apology. Maybe the artist was allergic to massages. When he was travelling in Shan Xi in 2006, several of his teeth was massaged away by local gallery staff, and he claimed RMB 30,000's compensation. This time, he also made a claim of thirty thousand. Though the space twice sent commissioners from Shanghai to Beijing to negotiate, the artist was far too stubborn to give in. He went to Shanghai seeking for justice again, the time was June 12th, 2008.



Yang Jia's Landscape 非常地妖的風景 01

C-Print

100cm x 167cm x 6cm

2008

關於楊佳的藝術評論

蔣志

就我個人來言，寫楊佳的藝術評論是一個虧本生意，但是，作為一個藝術評論家，我有更高的價值追求。而且，這次不想賣弄我駕輕就熟的寫作技巧，看了太多的電視和報紙之後，我對一面之詞感到厭倦了。所以，我想更多地引用相關的人和我十分尊重的評論家們的話。為了更方便我的引用的學術發揮，我對所引用的相關人士和評論家們的原文做了少許技術處理。

還需要事先申明的是：我在文中對“藝術家楊佳”的提法，將直接稱呼其姓名，而不像慣例稱呼“優秀的藝術家楊佳”“不可多得的非常優秀的藝術家楊佳”或“中國當代乃至當代國際藝術界不可多得的不能不說非常優秀的藝術家之一楊佳先生”，不是我有意怠慢這位至今為止已擁有觀眾五十三多萬人次的藝術家，也不是我的 Ctrl 鍵和 C、V 鍵不好用（讀下去你會注意到這 3 個鍵非常便捷），而是這篇無償的評論失去了增加稿費的可能性——也不是出於我心地善良。

首先我要簡單的介紹這位 80 後藝術家，他出生在 1980 年 8 月，生活並無工作於北京，未婚，他自己說“一個大齡光棍現在最想結交的就是美女”。除了攝影之外，愛好旅遊和讀文藝書籍。處女座的他性格內向，特別守規矩，和我一樣不擅言詞。守規矩的習性，有幾個熟識他的人舉了幾個例子，一個是他小時候為了亂扔煙頭而指責其父，一個是有次埋怨其母親隨手扔一個雪糕包裝紙，還一個是他從不違反交通規則。楊佳的小學同學黃淼說，小學時代的楊佳雖然內向，但仍然喜歡參加集體活動，喜歡和同學一起擲沙包做遊戲，玩的時候從來不作弊胡鬧。

據知情人說，由於父母離異，更使他性格內向沈默，除了經常旅遊面對大自然，網絡是他樂於進入的世界。2006 年，楊佳加入網絡上的小學校友錄後，第一條發言就是希望大家能在入學 20 年後聚會慶祝。博客上唯一一篇也可能是最後一篇日志發表於今年 6 月 4 日，上面記載了在北京爬山的經歷，“下周再有這樣的活動還參加，爭取一直保持在頭隊”。這篇博客看得出他是惜命之人，他寫自己爬山時體力不支的情況，“本來還計劃要坐車去找領隊吃飯的，現在只能活著走到山下就謝天謝地了”。在寫文章中他還連續打了 9 個“哈”。

他母親的 1500 元退休金用來維持一家生活，但是他為了藝術，不僅辭了工作，還買了一台准專業數碼相機，並且還裝了一個可以把連拍的照片合成一張全景圖的軟件。楊佳發表的攝影作品有 486 件，都貼在國際知名傳媒大亨默多克的太太主辦的聚友網。他的博客名為“非常地妖”。我相信大多數攝影是出自他本人。

他的攝影作品第一次受到專業的關注是來自於心理學界，看完他的所有攝影作品後，心理

專家李惠敏的第一感覺是“博主對遠景、近景的構圖都把握到位，可見其“布局謀篇”能力較強，分析問題周詳、細微而冷靜。除了旅遊照，博主很少放生活照，隱約反映出他對真實生活的一種迴避。在少見的集體照中，博主常站在後側或靠邊，有一種自卑或默默無聞的心態”。

好了，我得開始我的正文，其實所謂的正文都是我略做修改的別人的文本（別人的寫別人的文本）。本來我想用斜體字標出我引用的原文部分，但是斜的太多了，我只好放棄這個負責任的想法。但是每段我會標出抄了幾成（按十成計算，姓名的技術處理不算）。

楊佳從二十八歲的某一天（2008年7月1日）闖進上海閘北藝術空間的那一刻開始，或者是從2007年10月5日晚上8點半騎車經過上海一個普通的路口的那一刻開始（見注釋1），就注定了他將是一個被藝術史拋棄的人。儘管這一次，他以藝術的崇高的名義干預到社會的各個層面，又借助社會的力量完成了以通常藝術的方式無法完成的事情。這“事情”無疑都被他自己稱為藝術。然而高雅的藝術圈中永遠不會承認這是藝術，而更像是暴戾的行徑，用今天的話說，是蓄謀已久的謀殺。為了完成這“事情”各式各樣的手段和匪夷所思的方式逐漸成為他自認為的藝術的一部分。孤僻、無正當職業、單親家庭、沈默寡言、暴躁、凶殘成為藝術圈中評價他最常用的詞彙。真正的文化精英們面對他的“事情”，絕大部分的人採取了迴避和不置可否，或不屑一顧的態度。他認為自己是藝術圈中最被蔑視的人，儘管多數純粹的藝術家認為他並不在圈中。很多人談起他時都咬牙切齒，用他們能想象的到最惡毒的語言詛咒他。有人甚至他的律師都揚言他難逃一死。可以確定的是，他是最臭名昭著的人，他不知疲倦的頻繁亮相於各大主流媒體，他的作品總是引起激烈的爭議，被社會和媒體廣泛關注。爭議成為他的舉措的不可缺少的部分。（9成）

閘北藝術空間是近年來興起的藝術空間之一，其實他們的總公司，做過很有影響力的展覽，主題是“意外或被自殺”。參展藝術家有湖南湘潭的黃靜、湖北襄樊的高鶯鶯、浙江溫州的戴海靜、重慶李琴、廣東佛山廖夢君、阜陽李國福、廣州譚靜、上海劉凌波等等。展覽大大突破了傳統的展覽觀念和形式，不展示、不報道、不評論。幾乎所有的媒體都被口頭通知不能擅自發表報道和評論，但是，由於互聯網常穿馬甲的業餘評論員過於人多嘴雜，這些作品和藝術家還是被廣為人知，展覽頻頻意外地獲得了巨大的效果，雖然藝術家們的親友團表達了不同看法，挑起了一些不滿甚至敵意的情緒，然而，這個展覽仍被認為是中國當代藝術現狀具有歷史價值的重要展覽，埋下了突破藝術困境和傳統展覽機制的顛覆性的種子。（5成）

如果每個藝術空間都是一個小王國的話，那麼這個空間則代表著一個小王國的最高權利意識形態和文化形態。眾多的小王國又構成了大的帝國。當楊佳穿梭於這些空間時，被隱藏在空間裏各種力量包圍。讓他不得不去面對一些複雜的現實。儘管每個機構都有自己的各領風騷的風格，但當權者卻有著驚人的相似。當楊佳的刀飛舞在這些空間時，我相信我們一定可以感受到或者接受到另一種知識。楊佳還創造了語言獨特的非凡技藝，他將人對身體的慾望潛能，對胸部的迷戀情節誇張到了某種極至。讓我們在幽默中不知所措。他用上

訪材料、催淚瓦斯、單刃刀具、榔頭、登山杖、防塵面具、橡膠手套、打火機等各種藝術材料，無限的擴張放大他的一刀觀。他甚至希望他的一刀可以刺痛積弊以久的機制，並被世人譽為“楊一刀”。(8.5 成)

當我們討論藝術家的創作的時候，更為客觀的態度是，不要一味偏重於他的代表作，我們如果從一些他平時的並不經意的作品進行分析，我們更能一窺藝術家的整體的審美趣味和精神面貌。他大量的攝影作品雖然都是“莫名其妙的重覆一些瑣碎的細節，毫無道理的拍攝著一些不重要的東西”。但是另一位評論家說：“幾百張照片記錄著一個快門狂人的點滴生活，那些早被時間淡忘了的旅遊合影，風景觀光，這就是生活本身”。還有人說：“他在畫面中創作出一種背景與前景間、個人與集體間、人與環境間曖昧的、具有懸疑的關係—這些全都轉瞬即逝卻又固若磐石”。

他的作品“在看似簡單的畫面構圖中著力追求素樸、凝煉的文人精華和情懷，從而創造出純正高雅的意境和格調。”這是和他平時勤於文藝書籍的閱讀和經常觀摩中國古典山水名作（在他博客上可以找到他拍攝的國畫和書法作品與網友分享的照片），擅於汲取中國傳統文化的精髓是分不開的。

我個人非常欣賞他拍的一張天空的照片，天空佔去大部分篇幅，一片飽含陽光的刺目的白雲是畫面的主體，白雲的中心有一小片不祥的陰影，黑色的山影盤踞一角。正如有人評價的：“它能很好地表現特殊的意境和畫者的主觀情趣。構圖的一些基本法則如開與合、聚與散、藏與露、虛與實、對比與調和、局部與整體、變化與統一等，是很見功力的”。

還有一張拍的桃花的照片，“意境清新、恬靜、幽谷、高雅，詩一般的藝術風格”。正如一個風景畫家介紹自己的創作：“追求寧靜自然、豐富耐看、平實的意境”。這位藝術家的自述好像正為楊佳道出了心聲：“與自然風景的對話交流多了，很自然就有了表達的願望。如果沒有豐富的人生體驗，也很難深刻表現風景之美。一樣的風景，不同的境遇、不同的心境與年齡所感受到的風景自然不同，細心觀察體味大自然四季的微妙變化，並寄情於其中，記下打動你的瞬間感受，這些就是我風景攝影創作的的生活、情感素材的積累，它已經成為我的生活習慣。”

他的作品還獲得了大量的評論：

今年7月初，因楊佳一次飽受爭議的行為，中央和地方媒體給予了積極的關注。為此許多媒體作了人物專題。就作品本身的評價，在藝術界無疑是一次轟動。在藝術創作日益活躍的今天，我們有理由提出這樣的問題，為什麼藝術？藝術為什麼？(9.5 成)

昨天我看了電視劇《大奮鬥》，他和成長在八十年代的楊佳正是這樣性情的一群人。

楊佳的作品與電視劇《大奮鬥》不謀而合，異曲同工，這是一個年代的性情，這是一群人

的性情，無法背叛，無法忘卻。所有的故事都在細枝末節中迷漫。你、我、他或許都是這樣的性情中人，在現實的生活中哪裏是我們的單元？（9.8 成）

他的創作手法吸引著觀者去思索人與其環境間、被遺忘以及被渴求的、現在與未來之間的沖突。此次發生的作品充滿著對社會與政治的評論、描繪著確定性以及不確定性、反映著藝術家對中國發展的信心和發展中衍生出來的問題。楊佳將被掠奪的與被敬畏的事物並置，將被遺忘的與被重訪的地方並列。他的作品捕捉那近乎於沈默靜止並正消逝中的曆史，更深入地探索並揭露著某種不滿與憤慨的情緒。（10 成）

他對空間和形式有自己獨到的見解，並對人類的生活方式有著深刻的見解。他通過照相機表達著他對世界的理解。（10 成）

他的作品有其內在的重量感和個性張力。這種內在的力量來源於他的生活和想像而不是某種藝術形式或流派，從作品中能看到個人的生活 and 性情，我想這是衡量藝術品好壞的重要標準。（10 成）

他的作品和他本人一樣，有很多元的闡釋性。（10 成）

他很注重汲取中國傳統文化的精髓，本土文化特徵很濃。（10 成）

我們可以從他的作品中體味到社會和人本等藝術性。（10 成）

他的創作表達了對這個被商業化、網絡化、全球化的時代的感受，通過作品的表達來與複雜的社會發生關係。（10 成）

他更多的關注內心世界和表象世界之間的關聯。（10 成）

他的藝術作品無一例外的走結合社會的道路，中國當代社會就是楊佳們的直接實驗場，他的藝術與社會發生了最緊密地聯繫。楊佳的所為一直是在為當代藝術進入社會主流尋找一種途徑，他追求一種生活是藝術的、藝術是生活的態度。從這種意義上說，楊佳是一個最徹底的中國式的前衛藝術家。像這樣傑出的藝術家在這個世界上只有兩個地方能找到，一個是南半球，一個是北半球。（9.5 成）

我很高興終於完成了這篇評論，筆者才疏識淺，本想提高一下認識再寫，但是由于時間有限只好作罷。在寫作過程中得到了許多朋友的幫助，他們在評論事業中作出的卓越貢獻，我只能高山仰止，沒有他們的評論文本，我也無法寫完這麼多字。在遇到某些問題的時候，我總是向美麗大方的谷歌小姐求教，無論多忙，她都會及時幫我查找，我差點陷入她那寬闊的胸懷不能自持。有時我會埋怨她是不是對我隱瞞了什麼，她不計較我的粗暴無理，每次都會小聲地解釋“我真的有難言之隱”。

2008 年 8 月寫作完成於北京

注釋 1：

2007 年十一期間，楊佳去上海旅遊，被閘北藝術空間分館的芷江畫廊的一個工作人員一眼看出他極有可能是藝術家，我們姑且稱之 “疑似藝術家”，說他的自行車不錯，問藝術家本人是不是有版權，藝術家宣稱這是用租的材料做成的作品，“藝探”看了租賃合同之後覺得這個作品很 “當代”，然後盛情邀請他去畫廊看場地，沒想到十分投緣，畫廊工作人員陪了他 6 個小時，當然，6 個小時的良宵沒有按摩很難舒服地度過，所以，據藝術家說有 7、8 名工作人員給他按摩了，但是藝術家覺得他們按摩的手法不好，於是叫來他們的經理，經理來看看，問手下的人：“誰按得不好？”，“沒有啊！”所有人都否認了這個問題。於是，經理轉身對藝術家很客氣地說：“你看，沒人吧，我們都很專業的。”

藝術家憤憤返回北京，但是經常投訴到閘北藝術空間要求一個說法。可能是藝術家對按摩過敏，2006 年他去山西旅行的時候也曾被當地某畫廊工作人員按摩掉幾顆牙齒，最後索賠了 3 萬。這次他也向閘北藝術空間提出 3 萬的索賠。雖然空間兩次派專員從上海來北京協調此事，但是藝術家的過於認死理的倔脾氣上來了，拒絕讓步。他再次到上海討說法的時間是 2008 年 6 月 12 日。



Yang Jia's Landscape 非常地妖的風景 02

C-Print

66cm x 66cm x 3.5cm

2008

A Work

Jiang Zhu

1

A few months ago, a curator invited me to participate in an exhibition titled, “Four Seasons”. After he left, I turned on my computer as I wanted to jot down some ideas on my blog to awaken some of my sentiments on seasons. It is almost embarrassing to say this, but since there is AC and heating in this world, and the fridge is stocked with various fruits and vegetable from any season (our conception on the season in the past), my feelings on seasons were tamed. Moreover, as a result of global warming, there are signs of seasonal inversions between the north and the south.

I typed in one sentence, “It is spring nonetheless. The dry soil in our yard began to bud with green.” I immediately noticed the somewhat sentimental wording. The problem was not my literary youthful “nostalgic sentiment” for “spring”, but on “our yard.” It is risky and I may be suspected of being a show off. To claim to have one’s own yard in this city may be cursed by skeptical web surfers. If one writes “my yard” twenty years ago, it would not have been inappropriate, especially for someone (like me) who grew up in the countryside and picked hot peppers to play with. In contrast, it would have shown my love for the land. Yet, this patch of ground I have now is compensation from the real estate developer for our discounted amount of sunlight on the ground floor.

Nevertheless, I rephrased it. “It’s spring nonetheless. The dry soil in the park began to bud with green.” Although, what does the park have to do with me? It has been years since I last visited a park. My relationship with the park is definitely not comparable to that of gardeners. Their relationship with the park is unusually close, either a closely intense relationship, or a tensely close relationship. Either way you put it, the meaning is the same.

It’s better to return to an appropriate position to write a sentence on “spring”. Time flew, the sun is about to fall behind the building in front of me. I usually use the arrival of this light to determine if it’s two o’clock in the afternoon. So I hurried up to complete “an expression.” I thought for a while and wrote, “It’s spring nonetheless. Our motherland began to bud with green.” A bit dumb, I crossed it out. Then I wrote, “It’s spring nonetheless. In Asia – China in Asia – Northern China in Asia – Beijing in Northern China in Asia – Chaoyang District in Beijing in Northern China in Asia – Wangjing neighborhood – a residential area – dry soil at a corner, began to bud in green.” Not bad, even though it’s imperfect, but it barely meets my aspiration for a unique perspective in my artistic practice -a perspective of satellite mapping.

Having completed my thought procedure on seasons, I began to draw out a plan...

2

A month has passed, I still can’t come up with any plans for “four seasons,” so I called up the curator to complain. He said it is not necessary “at all” for the work to be related to the four seasons. He was

afraid that I was still confused, so he gave me this example, “I got a spicy hotpot, either you cook fatty lamb, duck tongue, sliced potatoes, or rat-mouth, Collybia mushroom, it will still be a spicy hotpot.” I suddenly felt enlightened.

Momentarily, I felt I had forty plans configured in my mind.

A day passed, I suddenly warped back to worrying about the irrelevance of my plans to the theme of the exhibition.

3

On the exhibition of “Four Seasons,” there is a work: a white sheet of paper measuring the height of an average person with untrimmed edges. From the looks of it, we know it’s not a product of industrial processing, but was entirely handmade. It is pressed between two sheets of glass. The title of the work is printed on the label next to it: Winter Coat. That’s right, this is my work. The material of the work and a brief explanation are also printed on the label. The general content printed explains the configuration of this sheet of paper, an inspiration of a poor man’s winter coat he wore four seasons out of the year. Through the procedure of soaking, pulping, bleaching, screen filtering, etc., it became this sheet of white paper.

Other texts of explanation would be difficult to reiterate here, because it’s a special edition that I rendered on the computer with special software. This software compiled over three-thousand essays and writings of art critique. By only typing in a few key words and length, it can find the matching academic essay. Moreover, this software can also perform searches online and analyze the ranking and influence of certain critics internationally, and it renews the ranking of the essays accordingly. It’s “intelligent” software. It has an adjustable “level of understanding” from low, medium to high. I often make it challenging. Being too literal would affect the result and ultimately damages the interest of the audience that expects a certain level of intelligence from the artwork.

The key words I have entered are: question, society, city, comprehensive, globe, time, artist, generation, -ization, post, sense, solemn, in other words, ’60s, ’70s, ’80s, ’90s, jello, perpetual, existence, new, -ness, type, mini-skirt, colonizing, technique, industry, agriculture, information, furthermore, consumption, obviously, very, discuss, history, in terms of, transform, indigenous, world, politics, peel off, real, in contrast, unfold, era. I entered these terms, and I requested over 200 words in length for the essay. These key terms yielded great results, and I have been using them over the last two years (with the exception of ’60s, since it was not used often and was quickly eliminated).

4

I looked pensively at this sheet of blank paper encased in two sheets of glass and white wooden frame of exquisite workmanship.

At least it respects physical principles. One’s self-respect when sitting on a luxurious toilet with gold inlaid is different than sitting on a low quality ceramic toilet bowl.

Looking dignified, neat, without any pleats, I was bombarded with waves of vanity.

The days of nailing works on the wall have long passed. I even felt the heroic passion of 1949. This work will soon be exhibited in a museum in New York, The gallery that represents my work had carefully specified to the museum the required condition of lighting, temperature and humidity for this work. I must admit, the treatment it receives is off the top.

5

I need to explain the ins and outs of this work to the audience and the journalists. First of all, the former state of being of this sheet of blank paper was a winter coat made of cotton that was worn over a decade. The owner of this coat is someone I knew from childhood who is now over seventy years old. He held me in his arms when I was a small child. He enjoyed throwing me in the air and catching me. Soon, he felt that his skills had improved, and he tried to catch me with one hand. Luckily, he caught one of my legs as I fell, otherwise I would have been done. He never had another chance to hold me thereafter. He never left that village, married, or had children. He has been wearing this very same coat for over a decade. He led a fashionable and environmentally friendly “life of simplicity.”

Once the proposal for this work was made, and before I began to search for this winter coat, I never imagined that this old man who almost caused my death would be part of my artwork. I hardly remember him. He is insignificant to my life. I realize such indifference is also happening between myself and others.

He, Liu Qingshan, was surprised by my visit from far away. I had left the village when I was four years old, yet he still kept all memories of me from that time intact. I invited him out for a drink and asked him to tell me the story of the winter coat. Surprisingly, he told me that it was a gift from Boddhisattva. Ten years ago, a farmer in the village sensed his “promiscuous” conduct with his wife and burnt down Liu’s house where he lived for decades. Amazingly, the winter coat was not damaged at all (I guess he was wearing it at the time). Now, he lives in a building he constructed for over a decade. He collects logs, pieces of brick, bamboo, mineral water bottles, soft drink cans, grass, etc., everyday in the village and piles them against a tree. This house is now becoming a double-decker, with works still in progress.

I brought four sets of clothes for him, one for each season. He agreed to give me the winter coat he wore for over a decade in exchange. He became excited once he had a few drinks and spoke to me of his loneliness - no one wanted to have anything to do with him. He was wronged; he has always been the first to be accused of if the villagers had lost anything; he was worried that the village committee would sell the land where his house was built to the owner of a chemical factory; his wish was to see Chairman Mao in Tian’anmen Square...I didn’t have to know every detail of his story, I only needed to fill the gaps of information necessary for my artwork in order to satisfy those journalists. Therefore, once his words over-flowed I became distracted. I believe most artists would feel the same way. They, migrant workers, the handicapped, the unemployed, beggars, whose property only occupy a few square meters of an exhibition space, are in fact all categorized as materials for art works.

If his pain does not speak to you and his joy can’t be shared, then effective communication does not last, thus communication with an agenda would not be a pretentious act. Honestly, I think it’s rather normal. This reminds me of a conversation I had with a student name Mi Nana a few months ago. We talked earnestly in a bar for a few hours and both felt we could continue this conversation for

hundreds of days. However, in the next morning when we put on our socks in the hotel room, there was nothing more to be said. That evening, I also told her about one of my work proposals. I wanted to make art with a monkey, hiring it as my assistant. It can make some paintings for me. Mi Nana asked with humor, "How many years would you carry this on for?"

I said, "A few months, one year at the most."

She said, "Then what?"

I said I would return the monkey to its owner. Her round watery eyes stared at me, "Don't you think that's cruel?"

"Why?" I asked.

She said, "What if it has feelings for you?"

Then I began to think seriously. I can't appear senseless in front of this beautiful girl. Beauty is persuasive, and the more beautiful one is, the more persuasive one can be. This is especially true for a "healthy man." We are mere physical beings. And physical beings constitute our mentality of the spirit and mores. In this hormone-driven evening, I followed her belief of animal protection.

6

Soon a sheet of blank paper was made. I thought of doing something on it, because I didn't intend it to be so minimal. What should I draw on it? I recalled that Liu Qingshan once had said his life dream was to go to Tian'anmen. That would be too "Chinese," too "symbolic," and too suspicious of "post-colonialism." It would ruin this work.

Perhaps there is still a woman on his mind? An unforgettable woman. I flew over immediately to meet with him. Thus, I increased the cost of this work. He was surprised to see me and said with excitement that he will leave me his building. I handed him the Tian'anmen postcard I had brought for him, he looked at it for a long time without saying anything. I invited him for a drink in town. He told me since he began wearing the new clothes I gave him, the villagers treated him differently. They would nod at him, a widow in her fifties even threw him a flirtatious look. He said it wasn't because of his new attire, but the villagers thought he had connections in Beijing. I followed his words and redirected the "communication" to women. Surprisingly, he seemed to enjoy discussing it. He said his first lover was the woman tractor driver on the Chinese currency - that one yuan helped him to masturbate seven to eight times a day. He said he had always been very poor, no girl wanted to marry him, only his hand could give him a sex life. At the time, he wanted that tractor to drive over his body. I told him, in fact, that woman tractor driver is close in age to him and now lives in Harbin with her children and grandchildren. He showed slight embarrassment. He explained that people were conservative at the time, their imaginations were limited. That round face was the image that flashed most in his mind, and sometimes he thought of her breasts, but never of her pubic hair...I began to envision my sheet of blank paper with a woman tractor driver configured in pubic hair.

I teased him, "What have you have done to the RMB, no wonder the RMB does not like you. Have you liked any real women?" He said there was someone when he was younger, working as the chef in the

village's school canteen. There was a female teacher who was very beautiful. He would give her double the usual amount of food. The girl also understood his heart and would smile at him timidly. Later, this girl was reassigned to work in the county school. Before she left, she gave him a photograph of herself as a souvenir. I anxiously asked him, "Do you still have that photograph?"

He took me to his tree house. This tiny "tree house" measures less than 4 square meters and is approximately 5 meters tall. Like a museum, it houses various odd objects. He fished out a shell of the size of a small basin from a wicker basket hanging on a branch. This photograph was worn and faded, it was difficult to see her face other than her long pigtails, the thin layer of film on her face was completely gone. He said it was the only thing he rescued from a fire ten years ago. I asked him, "What does she really look like?" He looked at me baffled, pointing at the photo, "Isn't it clear here? Can't you see she has round eyes, long eyelashes, her nose, look, how straight, here, her mouth, the tips tilt up. She usually looks this way..."

I was speechless for a long time and felt truly moved by it.

In the end, I borrowed this photograph from him and promised I would return it within a week.

7

Once I arrived in Beijing, I immediately took this photograph to digitize it. I also asked a coroner to digitally restore her face according to this fuzzy photograph. On the second day, I received a call from the old man's family, and learnt the news of Liu Qingshan's passing.

I suddenly warped into a state of emptiness. All has passed for this person. Life is a calendar with an end, and many interesting lines drawn. Yet, without the reference of memory, it's eventually meaningless. His misery and luck, big or small, heartbeats in the canteen, and thousands of lonesome erections, his palace under the tree...are all, in fact, fictional. From the first blank page to the last, the content in everyone's calendar, thick or thin, are all individual fictions.

Therefore, this work is this white sheet of paper. I seem to feel that this life is in it, and this is the emptiness I truly feel.

April 2008, Beijing

一件作品

蔣志

1

幾個月前，策展人告訴我，邀請我參加的展覽的主題是“四季”，等他走後，我打開電腦，想在博客上寫點什麼，想恢復一下對季節的感受，真不好意思說出來，自從世界有了空調和暖氣設備，冰箱充滿不同季節（以前的那種季節）的蔬果之後，對季節的感受開始淡漠了。而且，全球都在變暖，甚至南北的季節開始有錯位的跡象了。

我敲下了一句：“畢竟是春天了，我們園子裡乾燥的土地上開始有些綠色。”我立即發現這樣的說法有些矯情。問題不是出在我對“春天”文藝青年般的“情懷”，而是“我們的園子”上。它帶有一種危險感。它有炫耀的嫌疑。說在這個城市擁有自己的園子，會被眼明手快的網民罵得狗血噴頭的。在20年前，你說“自己的園子”，這沒什麼不妥，尤其像我這樣在農村長大，摘辣椒當玩具的人來說，這是對土地的熱愛的表現。我現在這塊土地——巴掌大小的——是開發商對我們一樓的住戶在陽光上損失的歉意。

不管怎樣，我還是換了一個說法：“畢竟是春天來了，公園裡乾燥的土地開始有些綠色了”。但是公園和我有什麼關係呢？有好幾年都沒去過公園了。我和公園的關係顯然比不上公園的清潔工。雖然他們和公園的關係不是一般的緊密關係，而更多的是緊密的緊張關係，或緊張的緊密關係。怎麼說都可以，反正就那個意思。

還是要回到一個恰當的關係位置來寫一句關於“春天”，……時間過得真快，陽光快要落到前面那幢樓的背後去了。我一般是以這個光線的消失來確認是不是到了下午兩點。所以我要抓緊一點時間，來完成“一個表達”。我想了一會，寫到“畢竟是春天了，祖國大地開始有些綠色了”。太傻了，我劃掉了這句。改寫成：“畢竟是春天了，在亞洲——亞洲的中國——亞洲的中國的北方——亞洲的中國的北方的北京——亞洲的中國的北方的北京的朝陽區——望京地區——一個住宅小區——一個角落的乾燥的土地上，開始有些綠色了”。不錯，雖然不是很完美，但也勉強達到了我一直對藝術創作的獨特角度的追求。衛星地圖的視角。

完成了對季節的思考程序，我開始設想一些方案……

2

一個月過去了，我仍然想不出半個“四季”的方案，我正好打電話給策展人訴苦，他回答說“根本”不需要作品和四季有什麼關係。他怕我仍然不明白，舉了一個例子說，我這個

火鍋是麻辣火鍋，不管你端來的是肥羊、鴨舌、土豆片，還是耗子魚、金針菇，它仍然還是麻辣火鍋。我覺得豁然開朗了。

那一刻，我覺得我的腦海裡馬上要產生四十個方案。

過了一天，我突然又為方案和主題太沒關係而憂心忡忡。

3

在“四季”的展廳裡，有一件這樣的作品，就是一張一人高的白紙，紙的邊緣不整齊，看得出不是現代工藝的流水線上出來的，而是純手工的紙。它夾在兩塊玻璃之間的真空層裡。作品的 Title 在旁邊的小標籤上：《棉衣》。沒錯，這就是我的作品。那張小標籤上，還有作品的材料說明以及對作品簡單的闡釋。大致內容是，這張白紙來源於一個一窮二白的老頭身上一件一年四季都穿著的棉衣，它經過了浸泡、搗爛、磨漿、漂白、濾網……等一系列工藝之後，做成的一張白紙。

其它的闡述文字難以在這複述了，因為那是特殊的文本——我用一個秘密軟件在電腦上自動生成的。這個軟件的資料庫有三千多篇 / 本藝術評論的著作，我只要輸入一些關鍵詞和所需要的字數，就能得到一篇學術性不錯的文章。而且，這個軟件還能自動上網搜索資料並分析批評家在藝術界影響力的排名，更新候選文章的次序。這是一個“智能”軟件。它還有“理解難度”強、中、弱三個可調等級。我一般會讓它令人費解點。太直白會影響效果，這無疑會損害對此有智力要求的觀眾的利益。

我輸入的關鍵詞有：問題、社會、城市、全、球、時間、藝術家、代、化、後、感、嚴肅、換句話說、60、70、80、90、果凍、不朽、存在、新、性、型、迷你裙、殖民、技術、工業、農業、信息、進一步說、消費、很顯然、非常、探討、歷史、在這個意義上、轉換、本土、世界、政治、剝離、真實、反過來、展開、時代。就這些。字數要求是 200 字內。這些關鍵詞效果不錯，用了兩年了（除了“60”因使用率不高很快被淘汰了）。

4

若有所思。我望著這張在兩塊大水晶玻璃和做工考究的白色木框之中的這張白紙。

它起碼獲得了物理上的尊重。在豪華鑲金的馬桶上和和劣質陶瓷的馬桶上獲得的自尊感是不一樣的。

看到它那麼有尊嚴，那麼平整，那麼沒有一點折印。我就明顯感覺到了來自虛榮心的輻射波一陣陣蕩漾過來。

把作品用圖釘在牆上的時代一去不復返了。我甚至有了 1949 年的豪邁之情。這件作品不久後還將去紐約一個美術館展出，我的畫廊還給對方慎重地提出了展廳的光線、溫度和濕度的要求。我得承認，它獲得的待遇有點太過分了。

5

需要給觀眾們記者們介紹這件作品的來龍去脈，首先，這張白紙的前身是一件穿了十幾年的棉襖。棉襖的主人我從小就認識，現在七十多歲了。我小的時候他還抱過我，經常喜歡把我高高地拋起來然後雙手接住。後來他覺得這個技術太嫻熟了，就嘗試用一隻手來接。幸好他還是抓住了一條腿，要不然我就完蛋了。他以後再也沒有得到抱我的機會。他一直沒有離開過那個村子，沒有娶老婆，沒有孩子，十幾年隻穿同一件棉襖。過著現在很時髦很流行很環保的“簡單生活”。

在這個作品方案想出來後，開始尋找這麼一件棉衣之前，我從來沒有想到過這個差點把我摔死的老頭會進入我的藝術創作中來。我從來沒有記起過他。他對我是沒有意義的存在。我知道這種殘酷性也正發生在我和其他人之間。

他，劉青山，也對我千裡迢迢來找他感到非常的意外，我四歲離開了那個村子，他仍然完整地保留了對我那時候的所有記憶。我請他喝酒，請他講述這件棉襖的故事，他竟然說這件棉襖是菩薩給的，十年前因為村子有個農民覺得他對他老婆有“老不正經”的行為，一把火燒了他的住了幾十年的房子，而這件棉衣奇跡般的完好無損（我想是因為那時他剛好正穿在身上）。現在他住在一座他靠自己一人之力搭起的樓房裡，花了十年時間，每天他都在村子裡拾來一些木頭、爛磚塊、竹子、礦泉水瓶、可樂罐、草等等，依傍一棵大樹慢慢堆砌，現在已是兩層的複式樓。工程還在繼續。

我給他帶來了四套服裝，春夏秋冬他都有適季的衣服了。他答應把他那件穿了十多年的棉衣送給我。他喝了酒之後開始興奮起來，講他的孤獨，別人都都不願意和他來往；他的委屈，村子的人丟了東西都會首先懷疑他；他的擔心，村委會要把他的房子那塊地賣給一個老板作化工廠；他的願望，他想去天安門看看毛主席……我對他的故事的需求其實沒有這麼多，只要能滿足我的作品闡釋和應付一些記者就可以了。所以，當他的話溢出這個容器的時候，我開始心不在焉。我相信大多數藝術家的感受和我一樣。他們，民工、殘廢者、失業者、乞丐等等那些所有家什財物隻能堆滿展廳幾個平方的人，其實都屬於一個種類：藝術作品的材料。

如果他的痛苦不是你的痛苦，他的快樂不是你的快樂，有效的交流將會是短暫的。這意味著，有需求关系的交流，才不會是虛假的。平心而論，我覺得這一點也十分正常。我想起幾個月前和一個叫米娜娜同學的交流。我們在酒吧裡熱切地交流了幾個小時，都覺得和對方起碼還有幾百個晝夜的話要傾訴，但是第二天上午，我們在酒店房間各自穿好襪子之後，再

也無話可說。那天晚上我還講了自己的一個作品的方案，我要和一個猴子一起搞藝術，它當我的助手，讓它幫我畫一些畫。米娜娜同學幽幽地問：“這樣做多少年呢？”我說：“幾個月，最多一年吧。”她說：“然後呢？”我說就還給馴猴的人啊。她水汪汪的大眼睛望著我：“你不覺得太殘酷了嗎？”“為什麼呢？”我問。她說：“它對你產生了感情怎麼辦？”然後我開始真正反思了。面對這麼一個漂亮的女孩我不能表現出沒有情感。美貌是有說服力的，越美貌越有說服力。這點對一個“健康的男人”來說尤其如此。我們幾乎就隻是肉體。肉體的狀況構成了我們精神和道德觀念。在這個荷爾蒙的晚上，我追隨她信奉了動物保護主義。

6

一張白紙很快就製作出來了。一開始我想在那上面做點什麼，我本來沒有想做得那麼極簡的。畫點什麼呢？我想起劉青山曾提起過他一輩子的夢想就是去天安門。但是這個也太“中國”了，太“符號化”了，太有“後殖民主義”嫌疑了。這會把事情搞砸。

也許他心目中還有個女人？一個念念不忘的女人。我馬上飛過去和他見面。這樣，作品的成本又增加了。他看見我又出現在他面前很吃驚，非常高興地說，以後他要把他的樓房留給我。他接過我帶給他一張天安門的明信片看了半天，但沒有說什麼。我請他去鎮上喝酒，他說自從穿了我給他的新衣服之後村裡人對他不一樣了，見面也會點點頭，甚至還有一個五十多的寡婦對他拋了幾個有意思的眼神。他說並不是幾件新衣服的原因，而是村裡人覺得他在北京有人。我接著他的話頭把“交流”引向女人方面。出我意料的是，他好像很喜歡談這方面的話題。他說他的初戀情人是人民幣上的一個女拖拉機手，對著那張一元鈔票一天可以手淫七、八次，他說他一直很窮，沒有姑娘願意嫁給他，隻有自己的手願意和他過性生活。他當時願意那輛拖拉機從他身上壓過去。我告訴他其實那個女拖拉機手和你差不多大哩，現在哈爾濱，都兒孫滿堂了。他略微表現出一點不好意思。解釋說那個時候的人都很不開放，想得不多，想得最多的是那張圓圓的臉，然後有時能想到乳房部分，陰毛部分根本沒想過……我開始想象我的那張白紙，上面出現了用陰毛勾勒的一副女拖拉機手的形象。

我開玩笑說：“你對人民幣做那些事情，難怪人民幣不喜歡你。你就沒有喜歡過一個活生生在你面前的女人嗎？”他說有的，年輕的時候他在村辦學校的食堂做過炊事員，有個女教師長的很漂亮，每次她來打飯他都會特意給她雙份的菜。那個姑娘也明白他的心意，每次見到他都會不好意思地對他笑笑。後來那個女孩被調到鎮上的學校去了，臨走前還送給他一張照片作留念。我很期待地問：“那張照片現在還在嗎？”

他帶我去他樹上的樓房裡。這個“樹樓”很小，只有不到4平米，大概有5米高，裡面像個博物館一樣有很多奇怪的東西，他從房子中的半截樹枝上掛著的一個竹簍裡拿出一個有小臉盆大小的貝殼，小心地打開它，我看見一張一寸黑白照片像珍珠一樣躺在裡面。但是因為磨損和褪色，已經看不清五官了，只看得出有條長辮子，照片上的臉部分的顯影膜完

全沒有了。他說這是十年前那場火，他唯一救出來的東西。我問：“她到底長得是什麼樣子呢？”他用奇怪眼神看著我，指著照片說：“這不是很清楚嗎？你看她的眼睛大大的，多麼長的眼睫毛啊，還有鼻子，你看，多挺，這兒，她的嘴，嘴角是上翹的，平時她都這樣……”

我半天都沒說出話來，真的覺得被感動了。

最后，我還是狠下心向他借出這張照片，答應他一個星期就給他送回來。

7

我一回到北京，馬上把這張照片拿去電分。另外我還請了一個法醫根據這張模糊的臉形來做電腦復原繪圖。我就接到老家的人的電話說我走後的第2天，劉青山就去世了。

一瞬間我的感覺成了一種空無的狀態，世間的一切對這個人來說都逝去了。人生就是一本有限的日曆，在上面曾經留下過也許有意思的線條，但沒有記憶的參考，它們最終也是無謂的。他的那些大大小小的災難和幸運、食堂裡的心跳、那些幾千次孤獨的勃起、他的樹上的宮殿……其實都是虛構。從空白的第一頁到空白的最后一页，不同的人或厚或薄的日曆內容，都是個體的虛構。

所以，這件作品，就是這張白紙了。我彷彿覺得他的一生都在裡面，這是我徹底感到的虛空。

2008年4月寫作完成於北京

Jiang Zhi

1971 Born in Yuanjiang, China

1995 Graduated from China Academy of Art

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Solo Exhibitions

- 2008 Jiang Zhi : On The White (Osage Gallery, Kwun Tong, Hong Kong)
- 2008 Neurosis and Prattle (Marella Gallery, Beijing, China)
- 2008 Shine Upon Me (DF2 Gallery, Los Angeles, USA)
- 2007 Things Would Turn Simple Once They Happened, New Photographs by Jiang Zhi (Gallery M97, Shanghai, China)
- 2006 Double Rooms - Cao Fei, Jiang Zhi Solo Exhibition (Zhu Qizhan Art Museum, Shanghai, China)
- 1999 Mu Mu - Exhibition of Jiang Zhi's Photography (Guangzhou, China)

Selected Group Exhibitions

- 2008 Mediations Biennale 2008 (Poznan, Poland)
- 2008 "Reflective Asia" Nanjing Triennial Exhibition (Nanjing Museum, China)
- 2008 "Artist Cinema" Photo Beijing 2008 (National Agricultural Exhibition Center, Beijing, China)
- 2008 "Insomnia" photography exhibition (BizArt Art Center, Shanghai, China)
- 2008 2D/3D: Negotiating Visual Languages (PKM Gallery, Beijing, China)
- 2008 The Oriental Rainbow: An Index of Images in China's Urbanization Process (Magee Art Gallery, Madrid, Spain)
- 2008 Poetic Realism: A Reinterpretation of Jiangnan - Contemporary Art from South China (Centro de Arte Tomás y Valiente, Madrid, Spain)
- 2008 Homesickness: Memory and Virtual Reality (T Space, Beijing, China)
- 2008 CIGE 2008 / Young Asian Artists' Solo Shows (Exhibition Hall China World Trade Center, Beijing, China)
- 2008 Guangzhou Station--Special Exhibition for Contemporary Art of Guangdong (Guangdong Museum of Art, Guangzhou, China)
- 2008 Building Code Violations (Long March Space, Beijing, China)
- 2008 "THERE IS NO I IN TEAM" Contemporary Chinese Artists' Work (Civic Centre, Barras Bridge Newcastle upon Tyne, UK)
- 2008 Time-Lag: The New Force of Chinese Contemporary Art (Magee Art Gallery, Madrid, Spain)
- 2008 Community of Tastes: The Inaugural Exhibition of Iberia Center for Contemporary Art (Iberia Center for Contemporary Art, Beijing, China)
- 2008 FOTOFEST 2008-CHINA: Photography from China 1934-2008, FotoFest Headquarters (Houston, USA)
- 2008 La Cina e' Vicina- China Next Door (Palazzo delle Arti, Napoli, Italy)
- 2008 Free Zone: China / An exhibition of Contemporary Chinese Art (Banca della Svizzera Italiana, Lugano, Switzerland)
- 2007 Shanghai Art Fair of International Contemporary Art Exhibition "Best Discovery Section" (Shanghai, China)
- 2007 Negative Actions (Shanghai Gallery of Art, Shanghai, China)
- 2007 China & India (Summerscene 2007, Salzburg, Austria)
- 2007 NoNo: Self-curated exhibition of latest artworks by 11 individual artists (Long March Space, Beijing, China)
- 2007 Who Do You Think You Are? (Milan, Italy)
- 2007 Chinese Whispers (Osage Gallery, Hong Kong, China)
- 2007 "New Photo—Ten Years" Exhibition (Three Shadows Photography Art Centre, Beijing)
- 2007 The 3rd Lianzhou International Photography Exhibition (Lianzhou, Guangzhou, China)
- 2007 We Are Your Future: Special Project of the 2nd Moscow Biennale of Contemporary Art (Art Center Winzavod, Moscow, Russia)
- 2007 "Highlights in Visual Landscape" Contemporary Art Exhibition (A-9 space, Beijing, China)
- 2007 Schedule of the 2nd BiFF (Song Zhuang Art Museum, Beijing, China)
- 2007 Borderline Moving Images 2007 (Platform China Contemporary Art Institute, Beijing, China)
- 2006 The 5th International Ink Painting Biennial of Shenzhen (He Xiangning Museum of Art, Shenzhen, China)
- 2006 All Look The Same? / Tuttiuguale? - Art from China, Japan & Korea (Fondazione Sandretto Re Rebaudengo, Turin, Italy)
- 2006 La rivoluzione siamo noi (Isola Art Centre, Milan, Italy)
- 2006 China Power Station Part 1, Serpentine Gallery (Paris, France)
- 2006 Accumulation - Canton Express Next Stop (Tang Contemporary Art, Beijing, China)
- 2006 New Folk Movement — 'The reconstruction of the commonality living' contemporary art exhibition (Beijing Ucool Modern Art Space)
- 2006 Fribourg International Film Festival (Fribourg, Switzerland)
- 2006 China Day - 2006 Chinese Documentary World Tour (China)
- 2006 Under The Skin (Universal Studios Beijing, China)
- 2006 Never Go Out Without My DV Cam - Video Art from China (The Museo Colecciones ICO, Madrid, Spain)
- 2006 Mycology: The Politics of Realism - A Case of Chinese Contemporary Art (Centro Cultural de Macau, Macau, China)
- 2006 Fancy Dreams (Marella Gallery, Beijing, China)
- 2005 The 2nd Guangzhou Triennial of Art (Guangdong Museum of Art, Guangzhou, China)
- 2005 Copenhagen International Documentary Film Festival (Copenhagen, Denmark)
- 2005 Berlin Asian-Pacific Film Festival (Berlin, Germany)

2005 In the Deep of Reality: A Case of Chinese Contemporary Art (Hangzhou, China)
 2005 Irrerality (Para / Site Art Space, Hong Kong, China)
 2005 5th Asian Film Symposium & Inaugural Forum on Asian Cinema (The Substation, Singapore)
 2005 Videozoom (Roma, Italy)
 2005 Citynet Asia 2005 (Seoul Museum of Art, South Korea)
 2005 Art of the Post-70s: The Chinese Generation after the Market Reform (Mingyuan-artcenter, Shanghai / Today Art Museum, Beijing)
 2005 Plato and His Seven Spirits, OCT Contemporary Art Terminal (He Xiangning Art Museum, Shenzhen, China)
 2005 The 7th Asian Film Festival in Tours (Tours, France)
 2005 Archaeology of the Future - The Second Triennial of Chinese Art (Nanjing, China)
 2005 Pingyao International Photography Festival (Pingyao, China)
 2005 The 29th Hong Kong International Film Festival (Hong Kong, China)
 2005 The 6th Asian Cinema Festival (France)
 2005 Mahjong-Contemporary Chinese Art from the Sigg Collection (Kunstmuseum Bern, Bern, Switzerland)
 2004 21th World Wide Video Festival (The Netherlands)
 2004 62761232 (BizArt Art Center, Shanghai, China)
 2004 Between Past and Future: New Photography and Video from China (ICP and Asia Society, New York, USA)
 2004 East of East, International art exhibition (Slovenia)
 2004 Shanghai Biennale - Techniques of the Visible (Shanghai Art Museum, Shanghai, China)
 2004 Impakt Festival (The Netherlands)
 2004 Film Festival of Aubagne, Aubagne (France)
 2004 The 22nd Turin Film festival (Turin, Italy)
 2004 Taiwan International Documentary Festival (Taipei, Taiwan)
 2004 LA Freewaves, Video and New Media: How Can You Not Resist? (Los Angeles, USA)
 2004 Reality Spells - Chinese Conceptual Photography Since The 90s (Hong Kong Central Public Library, Hong Kong, China)
 2003 "Canton Express", Zone of Urgency: The 50th International Art Exhibition of the Biennale di Venezia (Venice, Italy)
 2003 Asian New Force/IFVA2002 Hong Kong short film and video festival (Hong Kong, China)
 2003 The 8th Hong Kong Independent Short Film & Video Awards (Hong Kong, China)
 2003 Remembering / Lifetime / Beijing (Tokyo Art Project, Beijing, China)
 2003 Minority Obeys Majority (BizArt Space, Shanghai, China)
 2003 Moving Pictures of Pearl River Delta (Guangzhou, China)
 2003 Brut de China, Paris (France)
 2003 Independence Day-Moving Images of Pearl River Delta (Guangzhou/Shenzhen/Shanghai/Hong Kong/Macau)
 2003 Public Space and Personal Eyes - New Vision in China (Kampnagel Hamburg, Germany)
 2003 The Fifth System: Public Art in the Age of Post-Planning - International Public Art Exhibition (Shenzhen, China)
 2003 The 10th Biennial of Moving Pictures (Geneva, Switzerland)
 2003 "The Different Same" Art Exhibition (Shanghai, China)
 2002 Fantasia (Ocean Art Center)
 2002 Chinese contemporary video exhibition (Palm Beach Institute of Contemporary Art, Palm Beach, USA)
 2002 The 4th Gwangju Biennale Exhibition (Gwangju, South Korea)
 2002 The 1st Guangzhou Triennial of Art, Guangdong Art Museum (Guangzhou, China)
 2002 Pingyao International Photography Festival (Pingyao, China)
 2002 Self-Talking / Art Channel of Tom.com Nominated Photo Exhibition (Beijing, China)
 2002 Macau Video Original Exhibition (Macau, China)
 2002 Under Construction: New Dimensions of Asian Art (The Japan Foundation Forum Tokyo Opera City Gallery, Tokyo, Japan)
 2002 "+System", Short Videos from the World 2002-2003 (New York, Thailand, Shanghai & Guangzhou, China)
 2002 The Long March: A Walking Visual Display (Kun Ming, China)
 2001 China Charm: Art Festival, Bangkok (Bangkok, Thailand)
 2001 Mantic Ecstasy - Digital Images & Video Art (Hangzhou / Shanghai / Beijing, China)
 2001 City Slang: Contemporary Art in Guangdong Region (Shenzhen, China)
 2001 Up-ricing: Asia Intercultural Project (Hongkong/Singapore/Taipei/Shanghai/Beijing/Paris/Berlin)
 2001 Contemporary Multimedia Art Festival (Hangzhou, China)
 2001 Asia Art Festival (Berlin, Germany)
 2001 The 1st Independent Film & Video Exhibition (Beijing, China)
 2001 Fantasia / Under Construction (Space imA, Seoul, South Korea)
 2001 Contemporary Multimedia Art Festival (Palm Beach Institute of Contemporary Art, Palm Beach, USA)
 2000 Sovereignty & Beyond - Videos from Chinese Artists International Festival (Hong Kong, China)
 1999 Multimedia Art Asia Pacific Festival (Singapore)
 1999 Post-Sense Sensibility: Alien Bodies & Delusion (Beijing, China)
 1999 The Same But Also Changed - Conceptual Photography (Shanghai, China)
 1999 Videos From Chinese Artists International Festival (Hong Kong, China)
 1999 Beijing - London: Revolutionary Capitals (London, UK)
 1997 Demonstration of Video Art '97 China, the Gallery of Central Academy of Fine Arts (Beijing, China)

蔣志

1971 年生於湖南沅江，1995 年畢業於中國美術學院，現居住和工作在深圳和北京。

個展：

- 2008 白色之上 蔣志個展 | 奧沙藝術空間，觀塘，香港
- 2008 神經質及其囁語 蔣志個展 | 北京瑪蕊樂畫廊
- 2008 照耀我 蔣志個展 | DF2 | 洛杉磯 | 美國
- 2007 事情一旦發生就會變得簡單 | 蔣志攝影新作展 | 上海 M97 畫廊
- 2006 雙人房 - 曹斐 蔣志個展 | 上海朱屺瞻藝術館
- 1999 木木· 蔣志攝影展 | 廣州

主要展覽：

- 2008 2008 “調解”雙年展（波茲南，波蘭）
- 2008 “亞洲方位”南京三年展（南京博物院）
- 2008 “藝術家電影院\”影像北京 2008（北京農展館）
- 2008 “失眠”攝影展（上海比翼藝術中心）
- 2008 2D/3D：談判的視覺語言（PKM 畫廊，北京）
- 2008 東方虹：中國城市化進程中的圖像序列（瑪吉畫廊，馬德里，西班牙）
- 2008 詩意現實：對江南的再解讀——來自中國南方的當代藝術（西班牙，馬德里芬拉布拉達市 Tom s y Valiente 藝術中心）
- 2008 鄉愁：記憶與虛構的現實（T 空間，北京）
- 2008 2008 中藝博國際畫廊博覽會（CIGE 2008）“亞洲年輕藝術家個展”（北京國際貿易中心）
- 2008 “廣州站——廣州當代藝術特展”（廣州 廣東美術館）
- 2008 遼寧建築 II（北京，長征空間）
- 2008 “團隊就是一切”當代中國藝術展（英國 Newcastle upon Tyne，Barras Bridge，市民中心，ISIS Arts and /sLab present）
- 2008 “時差”中國當代藝術新力量（瑪吉畫廊，馬德里，西班牙）
- 2008 趣味的共同體：伊比利亞當代藝術中心開幕展（北京，伊比利亞當代藝術中心）
- 2008 “中國的攝影，1934-2008”/2008 休斯敦攝影節（攝影節總部，休斯敦）
- 2008 “La Cina e\’ vicina - China Next Door \”中國藝術家展覽（意大利那波利美術館）
- 2008 自由中國/中國當代藝術展（Spazio in BSI, Via Magatti 2, Lugano, Switzerland）
- 2007 上海藝術博覽會當代藝術展 “Best Discovery Section”（北京當代唐人藝術中心，上海）
- 2007 “負反作用”（外灘三號，滬申畫廊，上海）
- 2007 “中國&印度”（Szene Salzburg，薩爾斯堡，奧地利）
- 2007 “NONO”11 個藝術家自主策劃的最新作品展（北京，長征空間）
- 2007 “你以為你是誰？”（意大利，米蘭）
- 2007 “中國細語”（香港，奧沙畫廊）
- 2007 新攝影十年（三影堂攝影藝術中心 北京）
- 2007 第三屆連州國際攝影年展（連州，廣東）
- 2007 “我們就是你們的未來”第 2 屆莫斯科雙年展特別計劃（Winzavod 藝術中心，莫斯科，俄國）
- 2007 “景點”當代藝術展（A-9 Space，北京）
- 2007 第 2 屆北京獨立電影論壇（宋庄美術館，北京）
- 2007 2007 邊界線移動影像展（站台中國，北京）
- 2006 第 5 屆深圳國際水墨雙年展（深圳何香凝美術館）
- 2006 看起來都一樣？中韓日藝術展（意大利，都靈 Fondazione Sandretto Re Rebaudengo）
- 2006 我們是改變（意大利 Isola Art Centre, Milano）
- 2006 第一屆 shadows 中國獨立電影節（法國，巴黎）
- 2006 積累——廣東快車下一站（北京當代唐人藝術中心，北京，中國）
- 2006 新民間運動——“公共生活的重建”當代藝術大展（北京優庫現代藝術空間）
- 2006 第 20 屆瑞士弗裡堡國際電影節（瑞士弗裡堡）
- 2006 中國日 -2006 年中國紀錄片世界巡回展出（中國）
- 2006 在內心（北京 Universal Studios）
- 2006 出門必帶攝像機中國錄像藝術展（西班牙，馬德里，the Museo Colecciones ICO）
- 2006 顯微境·觀 中國當代藝術展（澳門藝術博物館）
- 2006 幻·想（瑪蕊樂畫廊，北京 米蘭）
- 2005 第 2 屆廣州三年展（廣東美術館）
- 2005 哥本哈根國際紀錄片節（丹麥哥本哈根）
- 2005 柏林亞太電影節（柏林）
- 2005 “現實深處”中國當代藝術展（中國杭州）

2005 玄·現實 (香港 Para/Site Art Space 藝術空間)
 2005 第 5 屆亞洲電影論壇 (新加坡)
 2005 Videozoom (意大利·羅馬)
 2005 City.net Asia 2005 (韓國首爾市立美術館)
 2005 70 后藝術：市場改變中國的一代 (上海明園藝術中心 北京今日美術館)
 2005 “柏拉圖”和它的七種精靈 (何香凝美術館)
 2005 第 7 屆法國圖爾亞洲電影節 (法國·圖爾)
 2005 第 2 屆中國藝術三年展 (中國·南京博物館)
 2005 平遙國際攝影節 (中國·平遙)
 2005 第 29 屆香港國際電影節 (中國·香港)
 2005 第六屆亞洲電影節 (法國)
 2005 “麻將”希客收藏中國當代藝術展 (伯爾尼美術館，伯爾尼，瑞士)
 2004 21 屆世界範圍錄像藝術節 (荷蘭)
 2004 62761232 快遞展 (上海比翼藝術中心)
 2004 “在過去與未來之間”來自中國的新攝影及錄像 (“美國國際攝影中心 (ICP) 紐約)
 2004 “東方的東方”國際藝術交流展 (斯洛文尼亞國家城堡)
 2004 “影像生存”第 5 屆上海雙年展 (上海美術館)
 2004 Impakt Festival 國際藝術節 (荷蘭)
 2004 Film Festival of Aubagne 電影節 (法國)
 2004 第 22 屆都靈電影節 (意大利)
 2004 2004/ 台灣國際紀錄片雙年展 (台北)
 2004 “你怎麼能不抵抗呢？”第九屆 LA FREEWAVES 電影、錄像和新媒體雙年展 (美國洛杉磯)
 2004 “平凡子民”九十年代至今華人觀念攝影展 (香港中央圖書館)
 2003 緊急地帶 / 第 50 屆威尼斯雙年展 (意大利)
 2003 Asian New Force/IFVA2002 香港短片及錄像節 (香港)
 2003 第八屆香港獨立短片及錄像獎 (中國·香港)
 2003 惦記 /Lifetime/ 北京東京藝術工程 (北京·東京畫廊)
 2003 北京少數服從多數 (上海比翼藝術中心)
 2003 “距離”當代藝術展 (廣東美術館)
 2003 中國新紀錄片展映 (巴黎)
 2003 獨立日：珠三角影像展 (廣州 / 深圳 / 上海 / 港澳)
 2003 “公共空間和個人眼睛”——來自中國的新視覺 (德國漢堡)
 2003 第五系統 / 深圳國際當代雕塑展 (何香凝美術館)
 2003 第十屆活動影像雙年展 (瑞士日內瓦)
 2003 不一樣的一樣 / 當代國際藝術交流展 (上海多倫當代美術館)
 2002 狂想曲 /Fantasia (北京遠洋藝術中心)
 2002 中國當代錄像展 (美國棕櫚海岸當代藝術中心)
 2002 暫停 / 第四屆，光州雙年展 (韓國光州)
 2002 廣州三年展 (廣東美術館)
 2002 2002 年平遙國際攝影節 (中國山西平遙)
 2002 “自言自語”- 美術同盟網提名攝影展 (北京)
 2002 2002 澳門原創錄像展 (澳門)
 2002 建設中：亞洲藝術新世代 (東京歌劇院)
 2002 多制式，2002-2003 世界短片節 (紐約 / 泰國 / 上海 / 廣州等)
 2002 “長征 -- 一個行走中的視覺展示”聲音和錄象藝術展 (昆明)
 2001 中國魅力在泰國 (曼谷)
 2001 “附體”當代攝影錄像展 (杭州 / 上海 / 北京)
 2001 城市俚語 / 珠江三角洲的當代藝術 (深圳)
 2001 米變·亞洲藝術計劃 (香港 / 新加坡 / 台北 / 上海 / 北京 / 巴黎 / 柏林)
 2001 非線性敘事·當代多媒體藝術節 (杭州 中國美術學院)
 2001 影像狂歡·亞洲藝術節 (柏林)
 2001 首屆中國獨立映像展 (北京電影學院)
 2001 幻想曲 / 建設中 (漢城)
 2001 當代多媒體藝術節 (美國棕櫚海岸當代藝術中心)
 2000 中國錄像藝術節 (香港)
 1999 亞太多媒體藝術節 (新加坡)
 1999 后感性—異形與妄想 (北京)
 1999 “物是人非”中國觀念攝影展 (上海)
 1999 “體位之外”中港錄像國際藝術節 (香港)
 1999 北京—倫敦：革命之都 (倫敦)
 1997 97 ‘中國錄像藝術觀摩展 (北京)

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