

朝阳群众

A307 项目空间，北京

10.01-11.13, 2016

在北京的当代艺术成功地转身为一种当代生活后，北京的当代生活能否转身为一种当代艺术？这是 A307 空间在 798 艺术区开办以来，我最感兴趣的工作角度。

空间所在的高层公寓就伫立在艺术区的门口，但各方面的特征表明，这里是一个居民楼。它的装修风格、家具摆设、门禁电梯以及配套的网球场、游泳馆和超市都提示着一线城市的经济观念和阶层认同。作为介入现实空间的尝试，我的目标是让 A307 与周边常态形成某种斥力或引力，从而邀请居民小区与 798 艺术区，公寓空间和艺术实践，私密意愿与公共展示这三种关系的进驻。

如何模拟出一种与现有环境相类似的知觉，又能同时表明自身所代表的另一种现实？使艺术空间的 A307 重叠上某种生活假象或许可行。在充分利用公寓内的物品之余，我还为空间添置了一些与其气场相适应的生活道具，其中包括为数众多的仿真物品。仿真物模仿的是生活的表象，承载着人对某类生活方式的想象。它们的存在启动了真实的供求关系：不可翻阅的仿真书不仅体现了国学、财经、管理学、小说、历史、设计和自然科学等知识需求，而且精准地输送了占有和展示某类知识的心理欲求；而畅销的仿真植物基本都和财富的隐喻有关。这些仿真植物枝叶茂盛，维护简单，永不凋败。

一边是仿真书、仿真果蔬、仿真植物、玩具笼养鸟，另一边是 A307 原有的餐桌餐椅、沙发茶几、大床电视。物与物开始列队，物与公寓开始交谈，它们不停地标注着主人的年龄跨度，性别，择业范围甚至乐于接受新鲜事物的心态。一个人格由此生动起来，反过来编织起这间公寓的内在逻辑。进一步推断和发展这一人格想象仍然需要借助公寓内的物。A307 里有一台平板电视和一个电视柜。巧在开幕时段，北京卫视有一档《养生堂》，我下载了该节目中的一期《如何“看”出高血压》，在电视里循环播放。早先一个艺术项目在 A307 留下了一台评书机，我让它回归了本职，拿来播放单田芳的《五鼠闹东京》中的第一讲，评书里的温度和时辰同步了开幕现场。顺着这个基调，“江山如此多娇”、“菊黄蟹熟又重阳”、“雪长城”的喷绘图像，分别被请上了餐厅，沙发和床背后的空壁。

一个深具社会责任感且未雨绸缪的好市民形象开始浮现，这启发了我借用在近年里扩张了语义的“朝阳群众”作为项目的名称。这种借用的目的是为了进一步发挥它的话语歧义，给出了一系列灵活的关系设定。例如，它既可以是个人也可以是群体，既可以是符号又可以有现实基础；既是项目里的对象，也指代观众的现场参与；既诱使勘查，也暗示徒劳。

随着来访群众对该人格的甄别不断深入，现场嫁接的生活假象的败露无疑，表层叙事进行了自我颠覆。如果说现场那些滑稽的“证据链”展现的是某个人的生命都有机会被物的表象所定格的话，那奔赴现场的朝阳群众们也未必能够彻底地夺回对这些物象的主导权。因为，我们除了赋予它们“真假”、“财产”、“客体”甚至“时空的填充内容”等描述或定义之外，所能做的其实不多。自打这些由原木，矿石，原油等工业原料变幻而来的物存在于这个世界后，并不指望获得人类世界里的意义坐标。相反，恰恰是人的行为：在生产、购买、展示和观看的过程中，主动贴附上了物的意义坐标。物的网络关联已久，并一直有机会以物的视角述说“群众”的历史传奇。



Chaoyang Qunzhong

A307 Project Space, Beijing
10.01-11.13, 2016

Following the successful transformation of Beijing's contemporary art into a contemporary life style, is it possible for Beijing's contemporary life style to transform back into contemporary art? This is the perspective that intrigued me the most during the set-up of A307 Space in 798.

The high-rise apartment building harboring the space towers loftily at the entrance of this art district, yet its numerous traits expose it to be a residential building. Its style of refurbishing, the placement of the furniture, the elevator covered by a door and the adjoining tennis court, swimming pool and supermarket all hint tacitly at the acknowledgement of economic ideas and class of 1st tier cities. As an attempt to enter into the space of reality, my goal is to allow a kind of repulsive force as well as a gravitational force to form between A307 Space and its surrounding fixed state. In doing so, I invite a threefold relation to inhabit the space: the residential community and the 798 art-community; the apartment space and artistic practice; private volition and public demonstration.

How can one create an imitated perception that resembles the ready-made environment while at the same time giving an indication of the other reality in which one finds his or her self? Perhaps it would be feasible to superpose a 'simulacrum of life' onto the A307 art space. Apart from utilizing the objects that were readily present in the apartment, I also added some life props to the space that particularly befitted its vibe, among which were a plethora of replicas of objects.

The replicas imitate a representation of life. They are an embodiment of man's imagination regarding a certain way of living. Their existence has set in motion a genuine relation of supply and demand: book replicas that cannot be leafed through don't only incarnate demand of knowledge such as the study of Chinese classics, finance & economics, management, fiction writing, history, design and natural science, but they also accurately convey the psychological desire of gaining possession of and displaying a certain type of knowledge. In essence, a relation exists between popular fake plants and the metaphor of wealth. Boasting luxuriant branches and foliage, these fake plants are easy to maintain and never wither.

Placed on one side of the apartment are the book, fruit, vegetable, plant and caged bird replicas. On the other side, the dining table and chairs, sofa and end table, king-size bed and television set. As the objects begin to get in line, the objects begin to converse with the apartment. They keep indicating the age span, gender and career scope of the home's

owner and even his/her willingness of acceptance of new things. From this point, an individual character starts to take on vividness and in turn fabricates the internal logic of the apartment. The help of the objects inside the apartment is required to further induce and unravel this individual imagination. Inside A307 there are a flat-screen TV and a TV cabinet. Beijing TV just so happened to broadcast a program called Yang Shengtang during the show opening. I downloaded an episode of the program, entitled *How to Discern High Blood Pressure*, and played it in loop on the television set. In A307 there was a portable pingshu (folklore radio play) audio-device left behind from a previous art project. I chose to relegate it to its former duty and used it to play the first lecture taken from Shan Tianfang's *The Invincible Constable*. The temperature and timeframe in the pingshu-performance ran synchronously to the live-proceedings of the show's opening. Following this keynote, the air-brushed images *What a Wonderful World*, *Yellow Chrysanthemums and Plump Crabs Yet Again Usher In Chongyang Festival* and *The Snow-capped Great Wall* were called forward to respectively adorn the empty walls at the rear of the dining room, the sofa and the bed.

The image of an upright and precautious citizen equipped with a profound sense of social responsibility emerges to the surface. This incited me to borrow the name Chaoyang Qunzhong (the Chaoyang Masses) - whose meaning has been broadened in recent years - and use it as the title for my current project. The purpose of borrowing this term is to give play to the ambiguity of its discourse and to provide a series of flexible sets of relations. For example, it can refer to both individuals and the masses; it can be a symbol and at the same time be grounded in reality; it is the object of the project, while at the same time referring to on-the-spot participation by the audience; it can be an incentive for exploration while also hinting at futility.

With the illusion of life grafted onto the space undoubtedly being exposed after the visiting public's increasingly profound screening of this particular individual character, the surface narrative is inflicted with self-subversion. If we state that the on-the-spot comical "evidence chains" demonstrate that it is possible for an individual's life to be freeze-framed by these objects' representations, then "the Chaoyang Masses" who rush to the scene aren't necessarily able to fully regain possession of their dominance over these objects. The reason for this is that apart from such descriptions or definitions as "(in-) authenticity", "property", "objects" or even "temporal-spatial filler content" vested in them by us, not much else can be done. Ever since these objects made up of timber, minerals, crude oil and other industrial raw materials began to exist in this world they couldn't have expected to become endowed with the significance markers of the human world. On the contrary, human behavior is precisely as follows: to actively affix significance markers to objects throughout the process of production, purchasing, display and observation. Network correlations between objects have been around since long, and opportunities have existed all along to give an account of the historical legacy of the "masses" from the perspective of objects. (Translated by Sid Gulinck)

















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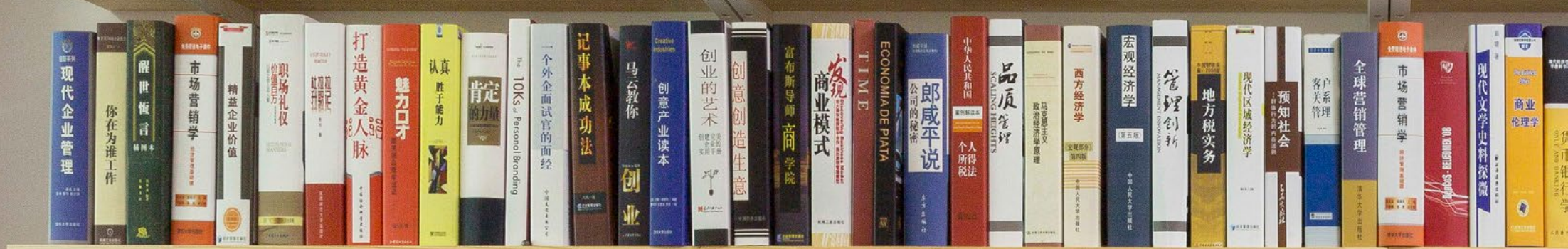
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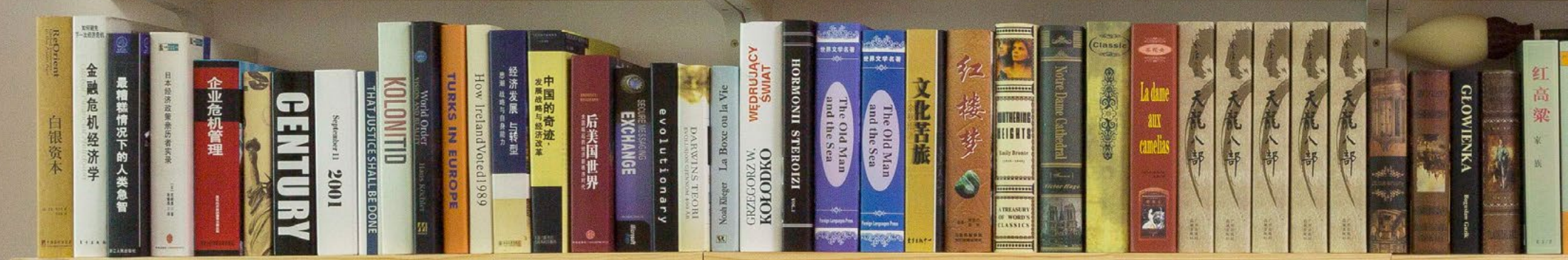
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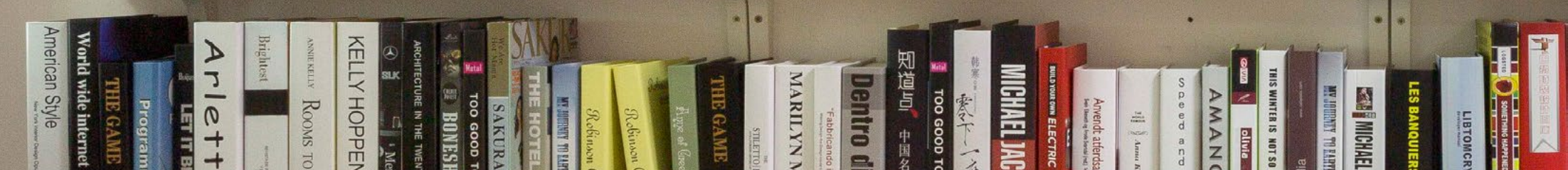
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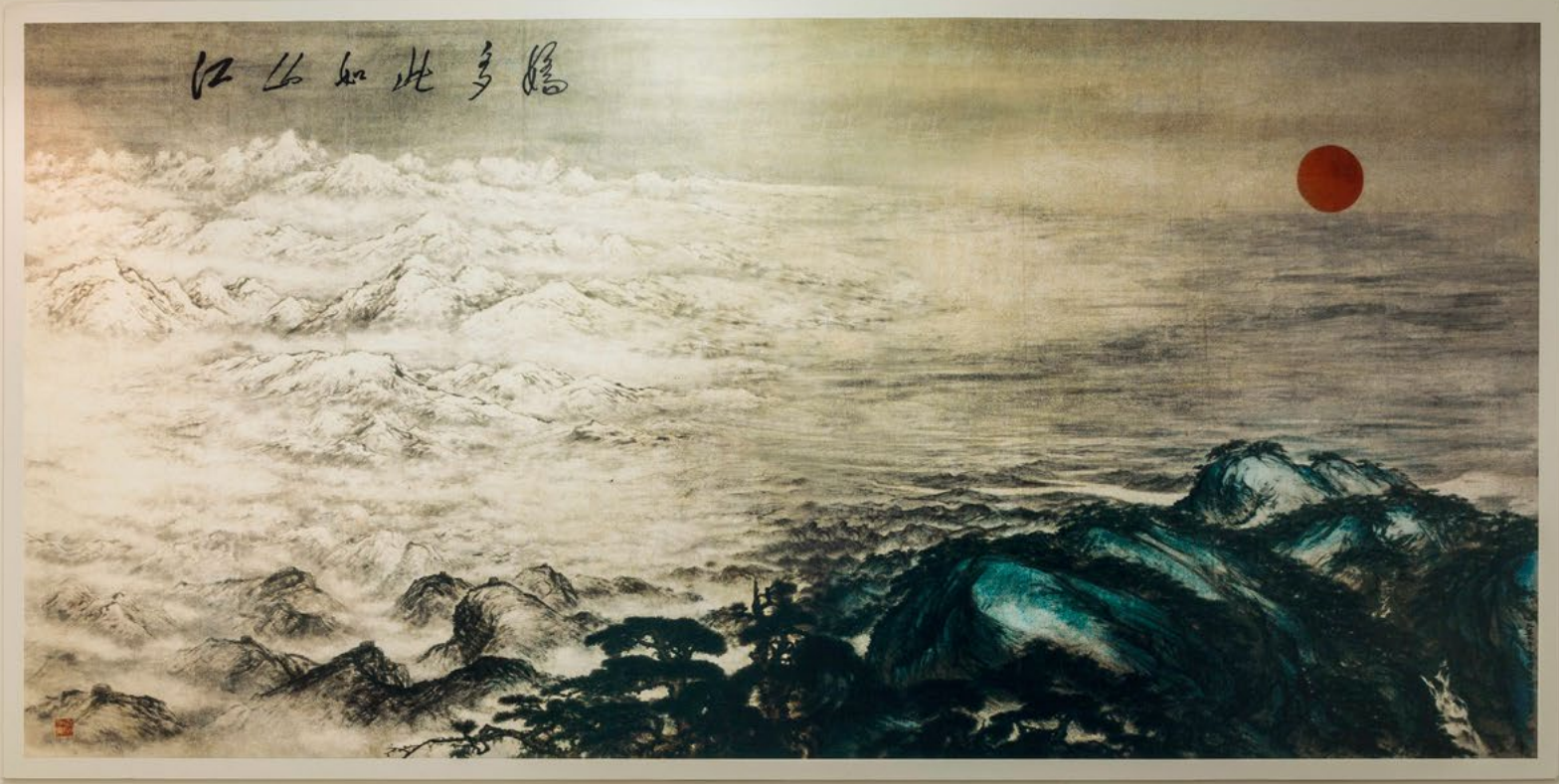
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