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尼娜·拜尔  
NINA BEIER

丹麦艺术家尼娜·拜尔的雕塑系列“示威者”：用以图库摄影比如灯泡或绳子为主题的海报，蘸上胶水，垂挂在各种现成品上，有些现成品吊在天花板上。这些光洁、色彩饱和的象征工业化的现成品——比如一个以红色锁链悬挂的车胎作为一个

秋千，或是一个散热器——可能会给人一种仓促的概念化，缺乏意义的装酷等错误印象，目前这样的美学在西方的艺术类研究生院中相当泛滥。不过在拜尔的例子中，最具说服力的是她对于现成材料的一丝不苟的运用——挂在散热器上的不单纯是绳子的图片，而是一根绳子磨损得只剩最后一根细线连接，看似马上就要断裂。挂在另一个散热器上是一根绳子刚刚被剪短，它的相互仔细缠绕的纤维如今毫无用处了。一张有着西红柿图像的海报铺在一张旧的会议桌上——在一个充满权力暗示的环境中的

尼娜·拜尔，《示威者》  
2011年，镶框海报，67 × 52厘米  
Nina Beier, *The Demonstrators*  
2011, framed poster, 67 x 52 cm

一个谦卑的、家庭式的提示。在作品《肖像模式》中，艺术家将色彩艳丽的二手衣服装在大画框内，看起来像是欧普艺术绘画。又因为服装通常被视为身份象征，也是个人表达的渠道，艺术家将这些废弃的服装作为一种匿名的肖像，所有这些元素加起来造成了一种奇异的集合构图。

文 / TEXT: Karen Archey

拜尔1975年在哥本哈根出生，现居于柏林，目前由伦敦Laura Bartlett画廊及柏林Croy Nielsen画廊代理。拜尔最近在哥本哈根的夏洛特堡艺廊，旧金山的芳草地艺术中心举办个展。并参加了2011年巴塞罗纳阿密海滩艺博会的公共艺术单元，该单元由巴斯艺术博物馆的克里斯汀·Y·金策划。

Take Danish artist Nina Beier's sculpture series, "The Demonstrators": posters of stock images, such as of a light bulb or rope, are dipped in glue and draped upon various found objects, which sometimes hang from the ceiling. The slick, color-blocked industrialism of the found objects, which include a tire suspended by a red chain acting as a trapeze and a common radiator, could falsely evoke the impression of a hastily conceptualized, un-monumental coolness; such an aesthetic has become endemic to Western MFA departments. What is convincing is Beier's meticulous usage of found material—hanging upon the radiator is the image of not just a rope, but a rope that has finally frayed to its last connecting strand, about to succumb to its inevitable unraveling. On another radiator is an image of a rope freshly cut, its serpentine, carefully crisscrossed fibers now useless. A poster bearing an

image of a potato is draped over an old conference table—a humbling domestic reminder in a context charged with power. In *Portrait Mode*, the artist arranges vibrant secondhand clothing in large frames, resembling Op Art paintings. As our attire is generally thought to serve as both a status symbol and a means for personal expression, the artist views these disused clothes as anonymous portraits; assembled together, these create an eerie composition.

Beier, born in 1975 in Copenhagen and based in Berlin, is represented by Laura Bartlett, London, and Croy Nielsen, Berlin. Beier has recently mounted shows at Kunstal Charlottenborg, Copenhagen and Yerba Buena Center for the Arts, San Francisco, and participated in the 2011 Public Art section of Art Basel Miami Beach, curated by Christine Y. Kim at the Bass Museum of Art.

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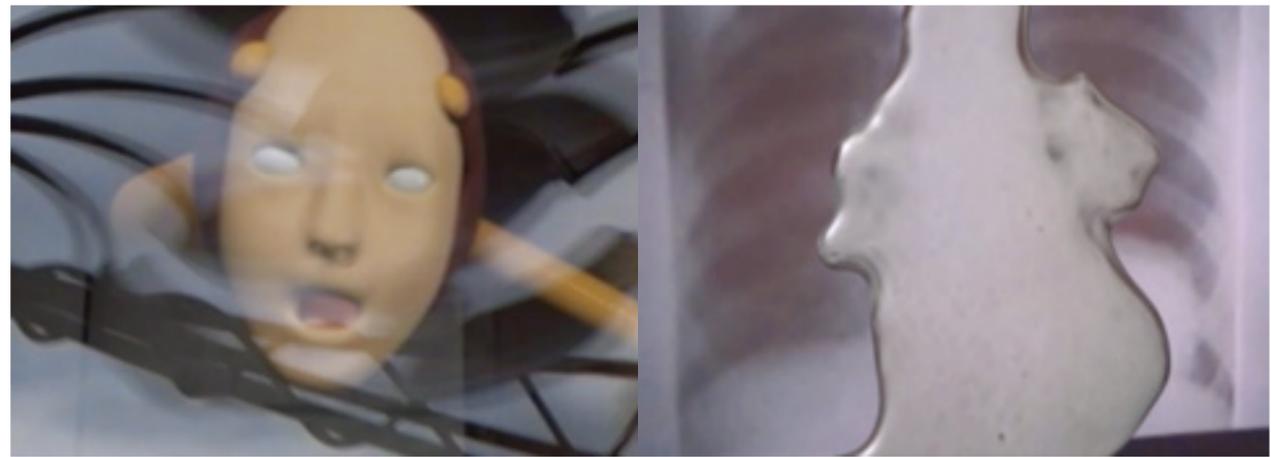
詹姆斯·理查德斯  
JAMES RICHARDS

威尔士影像艺术家詹姆斯·理查德斯的作品最适合用绘画的语汇来描述。理查

德斯沉醉于现成影片的重新编排与内化，将刺激情感的声音及影像片段以蒙太奇般的效果剪辑——每一部分都相当于更大的构图中松散又精确的笔触。抽象、闪光的片段逐渐演变成慢慢显现、逐渐成熟的现实主义。比如他在2011年的作品《毫不含糊》的开头，镜头俯视着一个其貌不扬、身材小巧的男青年。他躺在一张床上，佷依向一个身材魁梧、看似是他爱人的男人。而这个健硕的、看起来同样相貌平平的男人拿着一台摄像机，通过天花板镜子的反射记录着他们相遇的过程。一旦观众的眼睛逐渐适应了这个怪异却美妙的视角，他们就会发现瘦弱男人的腿和脖子都被捆绑起来，他原来是壮男的奴隶。随着壮男以怪诞的口吻夸耀自己这个镜头拍得相当好（充满了一名好莱坞反社会者的神经质），理查德斯将镜头切换到两个女人在一间暗房的床上，在半透明床单下唱着歌打情骂俏，那亲密而失准的歌声又引出了下一个片段，一个自称是窥阴狂的男人正在拍摄一个在茂密青葱的丛林中的女人。随后的片段是一名年轻男子在有节奏地自慰，但他的节奏使得行为本身看起来更像是例行公事，而不能激发人的性欲。理查德斯最突出的能力在于他可以选取一种极为主观、个人的姿态，回避掉让观众倒胃口的陈词滥调，而有效地以一种极端普世的风格直达一些个人化的命题，比如如何面对自己性的阴暗面、饮酒过度等。

理查德斯2011年秋在伦敦雀森海爾举办了个展，并且作为2011年的纽约行为艺术节中Zabludowicz收藏中的一部分，与埃

詹姆斯·理查德斯，《不是大停电，只不过关了灯》  
2011年，装置，伦敦雀森海爾画廊，艺术家惠允  
James Richards, *Not Blacking Out, Just Turning the Lights Off*  
2011, installation, Chisenhale Gallery, London, courtesy of the artist



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劳热·普鲁沃斯特  
LAURE PROUVOST

“我希望我的影像作品是一种身体的经验。”法国影像艺术家劳热·普鲁沃斯特说，“我喜欢那些能让你反思自身经历的艺术。”她的作品确实很身体，在2010年的影像作品《艺术家》中，普鲁沃斯特跟踪着一

tumn of 2011, and with Ed Atkins and Haroon Mirza, took over the screens and signboards of Times Square as part of a collaborative installation for the Zabłudowicz Collection during Performa 2011. He is represented by Rodeo in Istanbul.

德·艾特金斯和哈隆恩·米尔兹拉利用时代广场的屏幕和布告板合作创作装置。他目前由伊斯坦布尔Rodeo画廊代理。

The work of Welsh video artist James Richards could best be described in the vernacular of painting. Richards, who obsessively replays and internalizes found footage, sequences montage-like compositions of emotive sound and video fragments—each constituent part of a loosely defined stroke in a larger composition. Abstract, scintillating clips bleed into moments of unfolding, ripening realism. Take, for example, the beginning of Richards' *Disambiguation* (2011): In bird's eye view, a remarkably normal-looking, petite young man lying on a bed nestles into a larger man, presumably his lover. The larger, equally unremarkable-looking man holds a video camera and documents their encounter in a ceiling mirror. Once the eye sorts out this strange but beautiful perspective, it becomes apparent that the smaller man is bound at the legs and leashed around the neck, a slave to his physically more impressive master. After the latter awkwardly remarks on what a nice shot it is that he is filming (replete with the intensity of a Hollywood sociopath), Richards cuts to a shot of two women in a dark room, singing and flirting upright on a bed under a diaphanous sheet. The intimately, poorly sung soundtrack carries into the next clip of a man, a self-professed voyeur photographing women in a lush, verdant forest. Following this are successive clips of a young man who jerks off with such frequency that the act appears more routine than arousing. Most unique to Richards is his ability to take an extremely subjective, personal approach to filmmaking without alienating his audience with cloying clichés, effectively approaching the most personal issues—such as coming to terms with the darker sides of one's sexuality, drinking too much, and so on—in an impressively universal manner.

Richards mounted a solo presentation at Chisenhale, London in the au-



劳热·普鲁沃斯特，《艺术家》  
2011年，多频录像装置，综合材料、投影设备  
Frieze艺术博览会现场，伦敦MOT国际画廊惠允

Laure Prouvost, *The Artist*  
2011, Multi-screen video installation, mixed media and back projection  
Installation view at Frieze Art Fair  
Courtesy of MOT International, London

只黑蚁的狂乱路径，她用一只手摀着蚂蚁，另一只手举着摄像机拍。蚂蚁顿时被压扁，黏在她手指上。微距镜头下，昆虫扭曲的外骨骼残骸被普鲁沃斯特以一抹粉红色的颜料抹过。带着一口慵懒的法国口音，同时还有在伦敦居住十年的痕迹，普鲁沃斯特喃喃地说她需要给祖父打电话，于是在一个看似硬纸板的iPhone 3G显示屏上输入他的电话号码。每一个后续的镜头都快速地旋转，定格不超过几秒钟。一只快速掠过的手之后是一毫秒的黄屏，之后切换至有字的黑屏（有时候拼写错误）：“这是要将祖母粘在餐桌底下，”和“然后就像这样将狗用尾巴粘住。”后续的镜头包括在混乱的架子上摆放着破烂的雕塑和工作室废品（有时候艺术家的手指从中伸出来，仿佛她在爱抚它们），还有用一块板将草莓拍得酱汁满天飞的镜头，在整个过程中，普鲁沃斯特一直喃喃低语：“我很抱歉这么乱，我很抱歉这么乱，可我想让你看见一切……”

劳热·普鲁沃斯特如今在伦敦生活和工作，由MOT国际画廊代理。她最近参加了Frieze“画框”板块（2010）和Frieze艺术节（2011），在MOT国际，伦敦平屋画廊，和布里斯托克的刺岛画廊举办了个展。普鲁沃斯特2011年赢得Max Mara女性艺术奖加曼奖的一万欧元奖金，她也是第57届奥伯豪森电影奖的主要得主。

“I want my videos to become a physical experience,” declares French video artist Laure Prouvost, “I like art that makes you reflect on your own experiences.” And physical they are—in her 2010 video *The Artist*, Prouvost tracks the frenzied path of a black ant, squishing it with one hand while holding a video camera with the other. The ant explodes under her finger and sticks to it, and in a macro shot, the insect's twitching exoskeleton gets wiped onto a swirly pink painting by Prouvost. In an endearingly lazy French accent tinged with over a decade of living in London, Prouvost mutters something about needing to call her granddad, dialing his number on what appears to be a cardboard iPhone 3G display. Each successive shot rotates quickly, none of which lasts for more than a couple of seconds. A snapping hand leads into a millisecond of yellow screen, and next, a black screen with

(sometimes misspelled) text: “THIS IS TO ATTACH GRANDMA UNDER THE TABLE,” and “AND ATTACH THE DOG BY ITS TAIL LIKE THAT.” Subsequent frames include a tour of messy shelves with broken sculptures and studio refuse (sometimes through which the artist pokes her finger, as if fondling it) and the visceral smashing of strawberries under a board; all the while, Prouvost mutters various phrases such as “I'm sorry it's messy, I'm sorry it's messy, but I wanted to show you everything...”

Laure Prouvost lives and works in London and is represented by MOT International. She has recently participated in Frieze Frame (2010) and Frieze Projects (2011) and held solo exhibitions at MOT International and Flat House, London, and Spike Island, Bristol. Prouvost won the GBP



特穆尔·斯·琴，“传奇”展览现场  
2011年，米兰Fluxia画廊，摄影：罗拉·凡塔库齐

Timur Si-Qin  
Installation view of “Legend,” 2011  
Fluxia, Milan, Photo: Laura Fantacuzzi

10,000 Max Mara Art Prize for Women in 2011, the Jarman Award, and was also the principal prize winner at the 57th Oberhausen Film Festival.

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特穆尔·斯·琴  
TIMUR SI-QIN

特穆尔·斯·琴1984年生于柏林。四岁时随家迁至北京，长期与中国家人相处，使他很快忘记了怎么说德语。然后他又搬到美国亚利桑那州，在那里度过了大部分青少年时光，之后又回到柏林，因此，不出所料，他所关注的创作主题是一些无关语言的自然选择现象——比如金钱、性、家庭和爱诸如此类的主题如何持续地控制着我们的精神空间，以及广告是如何通过一系列的宣传手段来操控这些欲望。

斯·琴最近在柏林“社会”画廊举办了“主流”展，将自然的花纹叠加到变形金刚人物海报上。变形金刚里的反派人物带有明显的病态，他们瘦弱、线条粗糙、棱角分明，而作为正面人物的变形金刚则是朝气蓬勃，肩膀宽阔的年轻人。邪恶与身体欠安之间的联系最早是从何时开始的呢？在这里，斯·琴指出，围绕变形金刚的叙事——一种人工制造的叙事——也许与我们所认为是“自然”的东西并不相距太远，因为所有生物都有向死性。斯·琴2011年11月在米兰的Fluxia画廊举办了题为“传奇”的个展，将他的艺术实践伸展至与画廊人员及他们家人的合作。斯·琴安排了与两名意大利女子去射击场一日游，并带着其中一个人的父亲。这位父亲是一名中世纪角色扮演爱好者的爱好者。斯·琴因为对于暴力和家庭的基因决定论非常感兴趣，所以他安排参加这次活动的同伴们向父亲的中世纪服装射击，这件布满弹孔的中世纪服装随后成为了一件装置在画廊内展出。

斯·琴由柏林“社会”画廊代理，最近在纽约体育场画廊和米兰万花筒画廊举行展览。与爱沙尼亚艺术家卡提亚·诺维茨科娃一道，他将于2012年4月在纽约巴德学院策展研究中心美术馆举办展览。

Timur Si-Qin was born in Berlin in 1984. At the age of four he moved to Beijing, where, surrounded by his Chinese family, he promptly forgot how to speak German. Another move followed to Arizona, where Si-Qin spent most of his adolescence. He has since moved back to Berlin, where, not so surprisingly, he makes work about the language-less phenomenon of natural selection—how themes such as money, sex, family, and love continue to dominate our mental capacities, and how advertising executives direct campaigns toward manipulating these desires.

Si-Qin's recent show at Berlin's Société, titled "Mainstream," superimposes natural flora onto posters of Transformers. The evil Transformers characters are notably sickly and slimy, built with rough, angular shapes, while the benevolent Transformers in contrast are healthy, upright and broad-shouldered—strapping young men, as it were. How far back do the associations between bad health and evil go?

Here, Si-Qin posits that the narratives surrounding Transformers—an object of man's construction—may not be so far from what we perceive to be "natural," signified by all living things' predisposition to succumbing to disease. Si-Qin's November 2011 solo show at Fluxia in Milan, "Legend," saw the artist extend his artistic production to include the gallerists and their families. Si-Qin arranged a day trip to a shooting range with the two Italian women and the father of one of these, who is a medieval reenactment hobbyist. True to Si-Qin's fascination with the bio-determined narratives of violence and family, the group fired shots at the father's medieval reenactment gear, which was later exhibited in the gallery.

Si-Qin is represented by Société in Berlin and has recently shown at Stadium, New York, and Kaleidoscope, Milan. With Estonian artist Katja Novitskova, he will open an exhibition at CCS Bard in April 2012. 



AIKE DELLARCO  
艾可阿耶

Jiang Pengyi solo show  
蒋鹏奕个展

Via Siracusa 9 Palermo Italy  
January 2012