

# 黑桥OFF空间

下次开放 2013年6月16日

16:00

# BLACKBRIDGE

# OFFSPACE

NEXT OPENING 6-16 2013

16:00

第八回 NUMBER EIGHT

末世论批判：明天是新的一年

THE ESCHATON REVIEWED:

TOMORROW IS ANOTHER DAY

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# 末世论批判：明天是新的一年

末世论（源自于希腊语eschaton，意谓“末后”）是神学、物理学、哲学和未来学的一个部分，关注什么是历史的终结，人类终极命运这类问题。通常也被称为“世界末日”和“时间终结”。

保守的美国哲学家埃里克·沃尔格林认为，这种线性的历史概念一直以来主导着大多数意识形态和政治宗教领域。他批评道，人们试着把“时间终结”和“人间天国”这样的先验概念解释成真实不虚的事实（末世说内在化）。但是可以用一个事实来反驳这个观点，那就是人类几乎在一个世纪里就差点毁灭自身及所有资源。因此一个积极的历史衍变观念及其未来的表现变得至关重要。历史的终结还没有到来，后现代主义已经变成了一个插曲。因此历史变成了一个行动的领域，在这个领域里，个人的立场和追溯方向的规定是可能的。

此次展览展出重点是艺术的立场，这些作品通过使用历史的材料和遗物作为它们的出发点。整个过程清楚的显现出，历史不可能被终结，因为它永远都是在当下被建构。

“从今天的角度来看，过去并不存在。”

Markus Proschek

## 五个问题 FIVE QUESTIONS

- 1 存在着所谓的集体记忆吗？如果有的话，是否也存在着集体意象？
- 2 在您的作品中是否有集体意象的规划？
- 3 在您的作品中材料介质方面有多重要？
- 4 在您的作品中“偶然”饰演着怎样的角色？
- 5 您有任何问题吗？

- 1 Does collective memory exist, and if yes, is there also a collective imagery?
- 2 Do you have a strategy to collect the imagery for your work?
- 3 How important are the material aspects of a medium in your work?
- 4 Which role play accidents in your work?
- 5 Do you have any questions?

MOUSSA KONE

- 1 集体记忆的存在还有疑问吗？意象正是我们文化中重要的一部分。也是一位艺术家创作的出发点。否则无人能够理解你的作品，你的作品必须面对这一点。
- 2 没有，大部分我宁愿称之为仅仅是巧合，至少是在开始的时候。事实上，捕捉到一个你自己作品的新想法通常是非常隐秘和情绪化的过程。但当我就已选好的主题开始工作时，那么此时往往需要深思熟虑。最终，在这些意象浮现、发育并得到滋养后，你就可以让它们再来。
- 3 材料始终是需要考虑的。相关知识越丰富，你的机会就越多。但是超越因循守旧的传统工艺的总是创造新的方法和新的组合。最终想法总是最重要的，而不是表面的光鲜。我个人偏好完美的缺憾或者对材料聪明的曲用。
- 4 现在我对媒介的驾驭是比较得心应手的。用油墨进行精密工作，意味着你总是需要成竹在胸；一旦你画下一条线，你就不能再拭去它。因此，训练是非常有必要的，而且这使得意外没有空间。
- 5 北京的天气怎么样？

- 1 Is there a doubt about collective memory? Imagery is just an important part of it in our culture. As an artist this is your starting point, otherwise no one would be able to read your work. You have got to deal with it!
- 2 No, to a large part I would call it merely coincidental, at least in its beginnings. Adopting a new image for your own work is a very intimate and emotional process. It gets more deliberate and intellectual while working on a once selected subject. Finally, after raising, nurturing and feeding these images you can let them go again.
- 3 The material always is to be considered – the bigger your knowledge, the more opportunities you have. But off the beaten track of traditional craftsmanship are new ways of creation and new combinations. At the end the idea is important, not its shiny surface. I personally prefer the perfect imperfection – or an intelligent abuse of the material.

MOUSSA KONE

- 4 In the meantime I have good control of the medium. Precision work with Indian ink means you need to have an overview all the time; once you draw a line, you can't erase it anymore. So, discipline is certainly required and there hardly is no space for accidents.
- 5 How's the weather like in Beijing?

李松松 LI SONGSONG

- 1 没有所谓集体记忆，记忆是属于个体的。图像在特定条件下可以成为联结个体记忆的纽带。
- 2 没有。相反是个人认知。
- 3 材料如其本然的出现和被使用在我的作品中。
- 4 在我的作品中，“偶然”安慰了“必然”。
- 5 目前没有。

- 1 There is no collective memory. The memory belongs to the individual. Under certain conditions the Image can become a link connecting individual memory.
- 2 No, in contrast only Personal cognitive.
- 3 Material as its natural appearance and is used in my work
- 4 In my work, "accidents" comforts "inevitable".
- 5 At moment I have no question.

EKATERINA SHAPIRO-OBERMAIR

- 1 与集体健忘一样。集体意象是一种集体的视觉记忆。
- 2 就是通过有意识的寻找。
- 3 这是作品的基础。
- 4 这就像塞翁失马焉知非福。
- 5 难道所有的艺术家都得到了类似的问题？应该回答多长？

- 1 As well as the collective forgetfulness. The collective imagery is the collective visual memory.
- 2 By conscious looking.
- 3 It is its base.
- 4 It is like a blessing in disguise.
- 5 Did all the artists got the similar questions and how long should be the answers?

王霁昕 WANG JIXIN

- 1 集体的记忆是真实存在的，它是历史的步伐也是个人世界观建立的关键部分之一。我是60年代出生，红色记忆一直影响到我的少年，对我来说80年代起的记忆是一个世界观逐渐清晰的过程，英雄主义的情节一直伴随着我，也都和我少年记忆有关系。
- 2 记忆的集体表象到处可见，我也是在认真观察及收集他们并运用在我的作品中。
- 3 我认为媒介和材料都不是很重要，他们都是手段、是作品的组成部分是完成作品的手段，重要的是你在想什么，想表达什么。
- 4 每每当我遇到所要表现的事件或者事物无论从内在或表象发生变化时，都会让我兴奋。比如当你设计好的一个镜头，拍摄过程中偶尔出现你预料之外出现一个变化。或者说当你无意识的一个笔触的变化，都会引发你另外一种思维状态，这都是非常有意思的事情。很多人把它归纳为想象力，我认为还是叫做“天启”比较好。
- 5 没有，谢谢！

- 1 Yes, I think collective memory truly exists. It is the steps of history and also one important part for establishing personal world view. I was born in 1960s. The red memory had influenced me in my whole teenager period. For me, the memory since 1980s is a process that my world view become more and more clear. Heroism complex always accompanies me, which is related with my memory when I was a teenager.
- 2 You can find the collective imageries of memory everywhere. I observe seriously and collect them for my works.
- 3 I don't think material aspects are important. Even medium is not important. All of them are the methods to finish art work and parts of work. The important thing is what you are thinking and what you want to express.
- 4 When the even or object which I want to express change from inside or on the surface, I feel exciting. For example, I decided the content of one shooting. But something beyond my own expectations always happens during the shooting process. Some unexpected painting effects always occur during working process. All the changes could cause a new idea or another thinking. It is very interesting. People say it is a kind of imagination. But I prefer to say it is inspiration.
- 5 No, thank you!

MARKUS PROSCHEK

- 1 我觉得这是一个很有问题的词儿：个人的记忆和经验是非常不同的，但是通过复述、筛选、审视和侧重特定方面可以形成集体回忆和集体意象。并且这个材料会被再次集成到个人记忆中。
- 2 通过：重演、筛选、审视和侧重。
- 3 由于意志与我们的身体感官并不完全统一，艺术作品发挥影响必须依靠媒介。
- 4 它们有时是更好的艺术家，迫使你摆脱你的旧习惯。
- 5 为什么大多数艺术家总是更善于因循守旧？

- 1 I think it is a very problematic term: the memories and experiences of individuals differ a lot, but through retelling, selecting, censoring and focusing on certain aspects a collective memory and its imagery evolves. And this material again is integrated into the individual memory.
- 2 Restaging, selecting, censoring and focusing.
- 3 As the mind is not an entity separated from our physical senses, the impact of an artwork is inseparable from its medium.
- 4 They are sometimes the better artists, by forcing you to get rid of your old habits.
- 5 At the moment: Why are most artists masters of procrastination?

BLACKBRIDGE OFFSPACE / 黑桥OFF空间

黑桥OFF是一个在中国北京由艺术家组织的非商业空间，被Anna Hofbauer和Bianca Regl建立和经营。座落与Bianca Regl的黑桥工作室，每月会邀请一位艺术家策展人用视觉的方式来讨论一个他或她感兴趣的现代议题。策展人被要求不把重点放在单一的立场上，但试图找到能产生强烈现代艺术形状的不同作品间的联系。黑桥OFF空间试图远离为市场设计的艺术，而更关注于年轻的和职业生涯中期的艺术家，以及进行创作之前和创作之中的他们。

Blackbridge Offspace is an artist-run, non-commercial space in Beijing, China, initiated and run by Anna Hofbauer and Bianca Regl. Located in Bianca Regl's studio in Heiqiao, it invites an artist-curator every month to visually discuss a contemporary issue of his/her interest. Curators are asked not to focus on singular positions but find linkage between works which designate strong forms of contemporary art production. The main emphasis of Blackbridge Off is to turn away from artworks designed for the market and question notions relevant to young and mid-career artists before and during their work.

supported by  Bundesministerium für Unterricht, Kunst und Kultur

## The Eschaton Reviewed: tomorrow is another day

Eschatology (from the Greek eschaton meaning “last”) is a part of theology, physics, philosophy, and futurology concerned with what are believed to be the final events of history, the ultimate destiny of humanity, commonly referred to as the “end of the world” or “end time”.

This linear concept of history dominated and still dominates most ideologies and political religions, as the conservative American philosopher Eric Voeglin argues. He criticizes, that they try to adapt the transcendent concept of “end time” and “the heaven on earth” onto reality (“immanentize the eschaton”). One could oppose to him the fact, that in a century, where humankind has reached the potential to destroy itself and all its resources, concepts of an actively formed history and its future performance become necessary and relevant again. The end of history is not yet reached, postmodernism has already become an episode. Therefore history becomes a field of action, the possibility to define ones position and direction out of retrospective.

The exhibition features artistic positions, which use historic material and relicts as a starting point for their work. Throughout this process it becomes visible, that history can never be finished, because it is permanently constructed from the present.

“–From today's point of view– did not exist back then.”

Markus Proschek