

黑桥OFF空间

下次开放 2013年10月20日

16:00

录像时间

问与答 Hannes Boeck

2013年10月24日

20:00

BLACKBRIDGE

OFFSPACE

NEXT OPENING 10-20 2013

16:00

FILMSCREENING

Q&A Hannes Boeck

10-24 2013

20:00

十一号

No. 11

策展人 curated by Anna Hofbauer

Anja Ronacher / Hannes Boeck

No. 11 十一号

To take a photograph of an object or a specific site confirms not only the existence of itself, but also of its maker/s. In that way photography seems to be a practice of self-affirmation of the human kind. Something comforting lies in the idea of us having been here before, being here now and going to be here in the future. Photography can calm us down through providing evidence of our being by images.

拍摄一个对象或一个特定地点时确定的不仅仅是它的存在，也包括它们制作者。在这个方面摄影似乎是人类自我肯定的一种做法。这似是某种善意的谎言，好像我们曾来过此处，或者现在正于此处，亦或像是将要去往此处。摄影通过影像提供我们存在的证据颇能宽慰我们的内心。

The 3 vessels photographed in black and white by Anja Ronacher are white-ground Lekythoi. They are a special kind of pottery that had been used in funerary rites in antique Greece. The photograph of the Lekythoi is taken in today’ s arrangement of display at the Art History Museum of Vienna.

安佳·罗娜赫（Anja Ronacher）拍摄的黑白色三个容器均是白底希腊细颈油瓶。它们是专用以丧葬礼仪的古代希腊陶器。这个希腊油瓶的摄影作品拍摄于日前维也纳艺术史博物馆的陈列展示。

The street-views of Avenida Bolivar photographed in colour by Hannes Boeck show houses representative for the building activity in Lima in a modified style of European Modernist Architecture practiced as from the 1950ies.

汉内斯·波克的彩照作品玻利瓦尔大道的街景拍摄的是上世纪50年代以来在利马建设活动中建造的一些带有欧洲现代主义色彩装饰风格的代表性建筑。

Both artists work in analogue techniques and handle the procedure of the enlargements in the darkroom themselves. In charge of all aspects of the reproduction process they are providing evidence in the utmost individual perspective and interpretation of course. Existence is proofed as well as that there is no inherent truth in an object or architectural style itself, but a meaning and purpose in the way of using them – or photographing them. Thus exposing practices of self-affirmation of the human kind at different times and places.

两位艺术家本身均致力于模拟技术和暗室放大冲印操作。通过介入复制过程的全部细节，他们便可提供最个人化的视角及阐释。存在或者物体还有建筑风格被证明了自身并不存在任何内在的真理，但是其意义和目的通过对它们的使用或者拍摄彰显了出来。他们的工作也揭示了人们在不同的时间和地点进行自我肯定的方法。

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| Anna Hofbauer |
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五个问题 FIVE QUESTIONS

一。您能告诉我们在您最近的作品中是如何开始把文物作为创作对象的。Can you tell us about how you were led to the antique objects shown in your recent works?
二。您对博物馆的理念是怎样看的？What is your relationship to the idea/institution of a museum?
三。您如何确定作品所要表达的对象？How do you decide on your representation of the objects?
四。一些考古学的解释常常可以作为那个时代的代表，就像是科幻电影或书籍里的思想和美学观念也是被虚构出来的。您可不可以与我们分享一些您自己钟爱的文物或历史遗迹的故事——不管其是否被科学证明过。Some archaeological interpretations are as representative for the time that they have been created in as ideas and aesthetics of science fiction movies or books. Do you have a favourite story of some historic object or site –scientifically proven or not - that you care to share with us?
五。您的作品也涉及到文化认同的方法和材料的问题。您如何看待2013年的欧洲？Your works also deal with questions about methods and materials of cultural identification. What is Europe 2013 for you?

ANJA RONACHER

一。我一直在研究艺术与赠品之间的关系（当在博物馆中看到这些东西时会被视为艺术，但是最早生产它们的目的是作为礼物馈赠，有时却造成了它们自身的消亡）。我拍摄的许多东西曾是丧葬用品，它们用黏土制成然后又再次被埋于土壤中，隐匿的在那里生存着。那是一种浪费和奢侈的行为，在我们当今讲究实用和进步的社会里看上去似乎是不可能发生的。我拍摄的一些对象直到19或者20世纪才被考古学发掘了出来。

I have been researching the relationship of art and the gift (looking at objects that are treated in the museums as art but were originally produced for gift-giving, sometimes for their own destruction). Many objects I am photographing are funerary equipment, they have been made out of clay (which is earth) to be buried again, invisible to the living. There is a lavishness and beauty in this act that seems impossible in our utilitarian and enlightened society. Some of the objects I have photographed have been buried until the 19th or 20th century and were only then unearthed by archeologists.

二。对于一个失落的精神世界，博物馆也许扮演了极其重要的角色，那个世界中，人类的祖先想通过无效的祈祷来抗争空虚，也可说是对最终一切归于虚无的一种抗争。物品的历史性断裂也被带到了博物馆中。在这里当代文化对这些物品进行组合，存档和编目：然后不同时代的物品再同时展现。Perhaps museums play a crucial role for a spirituality that has been lost, a futile invocation of the ancestors in a struggle against the terrifying void. This struggle against could also be a struggle for nothingness. The historic discontinuity of the objects is brought to a contemporaneity in their presence in the museum. Here contemporary culture assembles, archives and categorizes them: presence of all times.

三。所有我拍摄的物品都在他们自身原始的语境下被呈现。一些被陈列在玻璃橱窗内。我对玻璃橱窗制造的距离非常感兴趣。这颇类似于我们遭遇一个图像作品。外在的框子成为一个重要的手段去展示这个距离。同时我也尝试着去接近我拍摄的物品。就像摄影作品里图像，这些物品虽然仍然无法触碰但却因为我拍摄的影像而缩短了我与它们之间的空间距离。All objects I am photographing are shown in their (now) original context. Some of them are placed inside vitrines. I am interested in the distance the vitrine creates. It resembles the distance we encounter in the image. Framing has become an important device for showing this distance. At the same time I am trying to get closer. Like the photographic image the objects remain withdrawn in a space beyond touch.

录像时间FILMSCREENING 问与答Q&A Hannes Boeck

新合肥 New Hefei
S16, B/W, 10 分钟 min, sound, 2008
新合肥（2007/2008）展示的是媒体影像在集体记忆方面的影响，另外还有这些影像怎样才能变成我们现实感受的衡量标准。这部影片聚焦于中国经济高速发展中安徽的省会城市合肥的建设热潮。波克（Boeck）的视觉语言吸收了意大利（后）新现实主义，特别是受到安东尼奥尼的电影《夜》的影响，在影片中他也与意大利在二战后经济高速发展进行了比较。在电影的部分片段中他甚至颠倒了演员和场景的角色。影片最后清楚的展示了这种企图，主角引导我们前往不同的电影场景地，事先并不提供故事情节背景。因此这些场景在电影里走上前台变成了主要的角色。New Hefei (2007/2008) shows the impact of media images on the collective memory and how these images can become a measure of our perception of reality. The film focuses on the construction boom in the Chinese provincial capital Hefei in the wake of the Chinese economic miracle. Böck adopts the visual language of Italian (post)neorealism, specifically Antonioni’s La Notte, to draw a visual parallel with the Italian economic boom following World War II. On a filmic level the piece creates a role-reversal of actor and location. In the end it is clear that the apparent protagonist has led us to the various locations of the film; instead of providing a backdrop for the storyline, these places come to the foreground becoming the main character.

萨克塞华曼的基岩壁龛：在卡其卡它和奥兰塔汤波的库斯科与印加采石场
Niches cut into Bedrock at Sacsayhuaman, Cusco and Inca Stone Quarry at Cachicata, Ollantaytambo

16mm, B/W, silent, 10 分钟 min, 2011
《萨克塞华曼的基岩壁龛：在卡其卡它和奥兰塔汤波的库斯科与印加采石场（2011）》这部作品乍一看像是结构主义者在研究一个抽象的形式亦或是一个电影剪辑，根本与题目中的印加内容不合。但是实际上暗示了这个主题的象征，亦即这部影片包括了艺术家对诸如文化认同、解放和考古学等方面的思考。Niches Cut into Bedrock at Sacsayhuamán, Cusco and Inca Stone Quarry at Cachicata, Ollantaytambo (2011) looks, at first glance, like a structuralist study on abstract form and film editing, were it not for the Inca reference in the title, which alludes to themes such as cultural identity, emancipation, and archaeology.

恩坎塔达斯 Las Encantadas
16 mm, Color, sound, 分钟 10 min, 2012
电影《恩坎塔达斯》以作家赫尔曼·梅尔维尔小说中的一些片段作为出发点，在其中作家质疑了西班牙的殖民政策和自然科学对真理的断言。在这本书中有一段的主角是一位土生土长的女性鲁滨孙·克鲁索，但是在波克的剧本中被一位女演员的形象替换。不过她始终没有出现在影片中，而是伴随着墨西哥电视剧背景的图片才现身。这个作品呈现出12张由静态相机拍摄的风景片段，这可以诠释为地形学的研究，可以视为通过影像对殖民占领行为的一种批评，亦可视为电影拍摄筹备阶段的一种纪录。

四。白底的希腊细颈油瓶在古希腊时代是丧葬用品。在“白色希腊细颈油瓶”作品中，我们可以在一个希腊细颈油瓶的图绘上看到死者头部上方一个小的有翼的形象，这个“幻像”（阴影图形）代表了灵魂。White ground lekythoi were used in ancient Greece as funerary equipment. On one of the lekythoi in the work „white ground lekythos“ we see a depiction of a small winged figure above the head of the deceased, this „Eidola“ (shadow figure) represents the soul.

五。博物馆知道主题及所有者，因此看上去似是一个象征性的空间。当代艺术的复古浪潮显示需要重新思考人类艺术行为的基础，寻找“新逻辑..无须带领我们回到原初就可掌握生死之际最深的玄机”（德勒兹在巴特比），并对一种超越知识的强度情感开放。Knowing subjects and proprietors, the museum seems an emblematic space. Perhaps the recurrence of antiquity in contemporary art shows a need to re-think the ground of human artistic activity, searching for „a new logic [...] one that grasps the innermost depths of life and death without leading us back to reason.“ (Deleuze in Bartleby; or the formula) open to an affective intensity and enchantment beyond knowledge.

HANNES BOECK

一。我在学习古代埃及与古希腊之间的文化脉络期间开始了解到伊西斯的祭祀以及其在古代地中海世界的广泛传播。影片中这些独特的雕塑是我在一本书中发现的，这本专著收入了自1969年以来意大利贝内文托的桑尼奥博物馆收藏的埃及文物。第一次去这个博物馆参观的时候我就被这些文物的造型震撼了，然后我决定把它们作为一个具体的范例去展现埃及与古罗马世界之间频繁广泛的文化互动。During my research on cultural links between old Egypt and Greece I learned about the cult of Isis and its widespread use in the ancient Mediterranean world. The specific sculptures shown in the film I found in a book from 1969 that deals exclusively with the collection of Egyptian artefacts connected to the cult of Isis in the Museo del Sannio, Benevento. On a first visit to the museum I was fascinated by the physical presence of the sculptures and decided to take them as a very small example oft the much broader movement of cultural transfer between Egypt and the Roman world.

二。我热爱博物馆。他们是非常意义的社会场所，不仅仅是因为他们所展示的东西。博物馆展览的历史叙事中揭示出政治生活里国家认同的一个创制过程。从普遍的博物馆本身观念出发，作为一个知识已经被专门化的场所，在这里科学和权力常常是交融在一起通用的。任何博物馆对于历史的诠释都倾向于去加强统治权力的支配性地位。I like museums a lot. They are very interesting social places, not only because of the objects they show. In the historical narrative that the museum displays, the political agenda of the national identity that created it reveals itself. Starting from the general idea of the museum itself, as a place where specialized knowledge, science and power are naturalized and universalized, to any specific museum where one interpretation of the past is favoured over the other in order to strengthen the hegemonic claim of a ruling power.

三。我的设想就是把雕塑从博物馆移到另一个舞台上，然后人们与这些雕塑可自由地互动交流并藉此展现出它们独有的个性。这部影像作品的另一个重要创意在于，摄影可以作为艺术和文化谱系里艺术史叙事的工具。像十九世纪五六十年代的早期摄影，其实更接近古希腊罗马雕塑表达的创作意图，即使放到今天也毫不逊色。艺术史很快就变成了可以被拍摄的一门科学。像其它的学科大量地依赖假说，从一部摄影作品中人们也可以读到真相。I wanted to take the sculptures from the museum and put them on a stage where they would be free to interact with each other and develop their own personas.

What was also important in the creation of the film, was the idea of photography as a tool for art historic narration of artistic and cultural genealogies. Especially very early photography of the 1850ies and 60ies is closely connected to the creation of the mode of representation of antique Greek and Roman sculpture that is still valid today. Art history quickly became the science of what can be photographed. Like many other sciences it relies heavily on the assumption that from a photograph truth can be read.

四。当庞贝和赫库兰尼姆古城18世纪被发掘之时，这些发现被视为该地之王公贵族的私有财产。所有被摧毁东西都不能从熔岩下移出以免被盗。既然这些文物被视为私有财物，当然所有者可以对其任意处置，这在今天是无法想象的。那些能被挖掘并保存下来的文物会以一种非常戏剧性的方式放进那不勒斯和罗马的贵族私人宫殿中。这种收藏行为便衍生了后来的现代博物馆。When the excavations in Pompeii and Herculaneum began in the 18th century, the findings were seen as the property of the kings and dukes that owned the land on which they were found. Everything that could not be removed from under the lava was destroyed in order not be stolen. Since they were seen as private property, the owner could do with them as he pleased, a thing unimaginable today. What could be dug up and preserved was arranged in the private palaces of the aristocratic families in Naples and Rome in a very theatrical fashion. These collections mark the beginning of what later became the modern museum.

Las Encantadas
16 mm, Color, sound, 10 分钟 min, 2012
The film Las Encantadas (2012) takes as its starting point a fragment of a novel by Herman Melville, in which the author questions both Spanish colonial politics and the natural sciences' claim to truth. The protagonist of one episode in this book, an indigenous female Robinson Crusoe, is replaced in Böck's script by the figure of an actress, who remains absent in the film but appears in the accompanying photo series of the filmset of a Mexican telenovela. The piece, showing segments of a landscape in twelve shots filmed with a static camera, could be interpreted as a topographic study, a critical examination of the visual aspects of colonial occupation, but could just as well document the preparatory phase of a film shoot.

桑尼奥博物馆中的五个埃及神像，意大利贝内文托： 256号<蹲着的狒狒>迪奥瑞特， 253号<猎鹰>， 迪奥瑞特， 280号<阿匹斯公牛>， 安非波利特， 255号<猎鹰>加布罗， 256号<蹲着的狒狒>迪奥瑞特， 280号<阿匹斯公牛>迪奥瑞特
Fünf Skulpturen aus den ägyptischen Heiligtümern im Museo del Sannio, Benevento: n. 252 Hockender Pavian, Diorit; n. 253 Falke, Amphibolit; n. 255 Falke, Gabbro; n. 256 Hockender Pavian, Diorit; n. 280 Apis-Stier, Diorit

16mm, Color, sient, 9 分钟 min, 2013
（桑尼奥博物馆中的五个埃及神像，意大利贝内文托： 256号<蹲着的狒狒>迪奥瑞特， 253号<猎鹰>， 迪奥瑞特， 280号<阿匹斯公牛>， 安非波利特， 255号<猎鹰>加布罗， 256号<蹲着的狒狒>迪奥瑞特， 280号<阿匹斯公牛>迪奥瑞特）这些雕塑均用深色石头雕成。这些埃及的圣物曾在古罗马伊西斯神庙中用于祭祀。艺术家在暗黑的背景前用高对比度光照拍摄了这些雕塑，通过五个不同摄影角度展示出来，分别是：远景，中景，侧面，背面，以及特写。波克的出发点是自启蒙运动以来西方一直故意忽视埃及文明对于西方文明的重要性，他通过有关神话起源的考察锚定了西方世界中希腊罗马传统的诞生与埃及文明的关系。可以说，他的影像作品专注于摄影在考古和艺术史的发现这一关系中扮演的模糊角色，以及历史性书写背后内在或在外的复杂机制。Five Sculptures from the Egyptian Sanctuaries of the Museo del Sannio, Benevento: n. 252 Squatting Baboon, Diorite; n. 253 Falcon, Amphibolite; n. 255 Falcon, Gabbro; n. 256 Squatting Baboon, Diorite; n. 280 Apis Bull, Diorite shows sculptures made of dark-colored stone, images of Egyptian gods that were used for cult purposes in an Ancient Roman temple of Isis. The figures, set in high contrast lighting in front of a dark background, are shown from five camera angles: long shot, medium-long shot, profile, sideways from behind, and close-up.

Böck's starting point is the deliberate neglect -since Enlightenment- of the importance of Egyptian culture for the West through a myth of origin that anchors the birth of the western world in the Greco-Roman tradition. His film addresses the ambiguous role of photography in relation to the dissemination of archaeological and art historical findings, and the complex mechanisms of inclusion and exclusion behind linear writings of history.

五。欧洲是一个对于自身的历史以及他者的历史有着高度的选择记忆的地方。根据社会和权力关系的变化，对于历史的诠释常有改变。今天欧洲再次困惑于19世纪建构起来的文化认同。但是自从全球经济关系的转移以及从前的殖民地变成了重要且平等的经济伙伴，想要维持欧洲以及欧洲的他者的假设便变得愈发困难了。Europe is a place that has a very selective memory of its history and the history of others. Interpretations of the past are transformed according to changes in social and political power relations. Today Europe is again struggling with its current identity that was created in the 19th century. But since global economic relations are shifting and former colonies become important and equal economic players some assumptions about Europe and its other become difficult to maintain.

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.

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