# 黑桥OFF空间 下次开放 2015年9月25日 17:00

BLACKBRIDGE OFFSPACE

NEXT OPENING 2015-09-25 17:00

工作之间的名词 IMPROPER NOUNS

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### **IMPROPER NOUNS**

In a letter to his friend Georges Izambard from 1871, the sixteen year old Arthur Rimbaud wrote, "Tant pis pour le bois que se trouve violon." The literal translation of the phrase from French into English is, "Too bad for the piece of wood that finds itself a violin." I' ve only just discovered this after sending the sentence through an online translation program. Following up, I see this translation repeated throughout various online course materials for a handful of liberal arts universities that I' ve never heard

When I first encountered the quote years ago it was in English and had been translated as, "So what if a violin discovers it's a violin?" I most recently saw this incarnation as an opening epitaph in a Dennis Cooper novel. I would tend to side with Dennis Cooper's interpretation of Rimbaud's intentions rather than with a hokey professor who blogs for his class on a tumblr page. But now the validity of this quote, the one I' ve regarded for years as native and true, the time I' ve spent considering it, is threatened by literary comprehension splash pages and the barf well of Bing translator.

I had wished to use the quote and the axis of its introductory usage of s o what as a reflexive hinge from the speculative s o what (happens then) to the indifferent s o what (who cares). Whether it is a celebratory, horrific or indifferent realization, what if something ceases to identify with that which had been it's presumed and given order?

So what (happens then) if a piece of wood discovers it's a violin o pens a field of existential questions as to what is possible or comprehensible in relation to identity. What can one do if overcome by the influence of an external desire or an alien identity? Are we anything other than a black box theatre for the transmutations of unknown influences, coming from within and without? If so then how can intention ever be claimed or the ego located within the framework of a singular expression? Is this discovery a freedom or a sentencing?

So what (who cares) if a piece of wood discovers it's a violin e liminates all difference rather pessimistically. It makes no difference anyhow. The wood is screwed. Violins and the will to play them exist merely as an aberration of chance in a universe expanding towards its own destruction. But Too bad for the piece of wood that finds itself a violin complicates the matter by potentially offering the half hearted pity of a rubbernecker.

"OMG. Too bad!!!" :(

My confidence in what I thought would be a quick probe of a reflexive thought has diminished and been replaced by doubt and now spins out into a seemingly meaningless number of directions.

So what if a piece of wood doesn't believe in transfigura-

So what if a piece of wood discovers it sthe handle for a toilet brush?

So what if a toilet brush discovers it's a piece of wood? If there is a consistent thread to the logic of all translations of this short phrase, it is the suggestion that a fracture or an entire revolution in self recognition may just occur out of the blue, regardless as to whether this fracture might be of any significance. So it goes.

If one believes this to be a possibility, as I do, then they must look at themselves, at least partially, as a suspicious delegate.

Once a person agrees to recognize the veracity of this social contract (a kind of open door policy between themselves and the other) it becomes very difficult to ascribe a fixed location to the goings on of one's ego as a singular impenetrable entity.

If Duchamp's artist of the future was to merely point at things instead of producing them, I will suggest that this time has passed us. Things have been pointed at often and for extended durations with such intense projections of desire and analysis that they seem to have become imbued with something like a pathos of their own to point back with. Perhaps this resemblance of aura is only an effect that comes from the great emptying of human pathos on the behalf of things material. Perhaps more than elevating the object, our human sacrifices to them may have brought us down to the level of employment vessels. It is not outside the realm of possibility to consider them as mutant peers in the sense that these objects and ourselves have a horizontal correspondence and transfer back and forth between each other like rented organs.

Although I am entirely untrained musically and cannot read musical notation, on occasion my dreams are scored with what seem to be entirely composed, symphonically performed pieces of incidental music that I' ve never heard elsewhere. They vaguely resemble the emotive hollowness of Hollywood melodramas from the 1980's. They are mediocre, banal and emerge like heat through a vent.

## 五个问题 FIVE QUESTIONS

1. Do you find that the objects you make still function as your agents when they

leave your possession? 你认为你创造的东西在离开你的掌握之后还当你的代理人马?

2. Does the work you' ve made in the past ever become foreign to you?

你的作品有没有可能过了足够时间之后对你变得陌生?

3. How open do you think an art object should be in its ability to assimilate its peripheral contexts? Or conversely how plastic ought it to be in submitting to assimilation by multiple contexts?

你认为一个艺术作品吸收周边环境的能力应该多开放?或者相反,在面对各种环境同 化的情况下,它的弹性应该多大?

4. It is typical for artists to look at what they do in terms of career. Do you think the assumption that each project or object will inevitably lead to another project or object (inevitable production) is a plausible perspective for making good art? 一般来说,艺术家用艺术生涯这个框架来观察自己的行为。你认为每个项目或物体不 可避免的会导致另一个项目或物体出现的假设 (不可避免的创作)是创造好艺术的貌

5. Which of these four following things is the least like the other and why? 下面四个词之间,哪一个最不同于另外三个?为什么?

Selves Shelves Shovels 铁铲 Elves

**SONJA GERDES** 

1 Sometimes they are Hyper Amorphous Talismanic Energies, sending 有时他们是亢奋的,无定形的,避邪的能量,在辐射

2 The first monolog I kind of start again after a long time not seeing the work or I forgot of it  $^\prime\,\,$  s

existence seems like a clash of absurd truths. It really wakes me up. 在很久没看到一个作品或者忘掉一个作品的存在之后第一个独白像荒谬真理的一场 大战似的。真把我 吵醒!

3 Air for Free Breathe you in 免费空气

呼吸你

4 Yes, sometimes. Not always. A lot of sleep is good too. 是,有时。不总是。长睡也不错.

5 Shovels. You definitely know they exist to have a dance with. Either on the ground or in the

铁铲。大家都知道它们存在就是等你跟它跳舞。要么在地上,要么在地下

JUSTIN HANSCH & JASON STARR

1 Yes, in so far as they represent an expression of our being.

是,就它们是我们生命的诞生而论,

2 Yes, in so far as the process of making art, and the result of that process is always foreign to us. 有,就艺术的创造过程和创造过程的结果对我们永远陌生而论. 3. It 's both, always. 双面都需要,永远是这样.

4. No, but we understand that the universe demands this of us. Some things are out of our control. 不认为,但是我们理解宇宙对我们有这样的需求。有的事情在我们控制范围之外.

5 The elf creeps us out.

精灵令我们毛骨悚然, We said it. We said what you might have been thinking. His smug grin and vintage eyes creep us out.

He's playing tricks and sneaking around our house. CREEPY. 说出来了。我们把你可能在心里想的都说出来了。他的咧嘴笑和复古眼睛把我们吓坏了。他在搞鬼,

在我们屋里偷偷溜走。令人毛骨悚然!

#### JOHN KNUTH

1 Yes. I feel that each object that is shown is a way to distribute ideas. 是的.我觉得每一个被展示的对象都是一种分配思想的方式.

2 No. I have always wondered what it would be like to have phantom limb. I would settle for a phantom painting

-不。我一直在想,有什么会是有幽灵的肢体。我会解决一个幽灵绘画.

3 I have not participated in shows because I thought that the conversation the gallery or curator was proposing was something that I did not pertain to the work I am making. There are multiple aesthetic or conceptual roads with anywork but sometimes I just don 't feel comfortable sending work down certain roads.

我没有参加过节目因为我认为谈话的画廊或策展人提出的建议是什么,我不属于我的工作。有多个审 美或观念的道路与任何但有时我会感到不舒服发了某些道路的工作。

4 Some roads are dead ends. 有些路是死胡同

1 When the object leaves one's possession it assumes an agency of its own, but it happens to be a mute agency. Like a pet one may believe that it has been thoroughly domesticated. One may believe that it is under control, that its independence is relative, and that its freedom can be restricted to the length of its leash. But the works that interest me are those that can turn on their owners. Due to their mute inscrutability one can never count on their obedience. A smile bares the teeth

that if applied with enough pressure punctures the skin. 东西一旦离开了掌握立马得到自身的主体性,只不过这个主体性是悄无声息的。就像一个宠物一样, 你可能会认为它彻底被驯化了,它完全在控制之内,它的独立性是相对的,它的自由度可以用皮带来 限制等等。但是我感兴趣的作品有出卖主人的潜力。由于它们的悄无声息的神秘莫测,主人永远不能依赖于它们的服从。一个笑容露出在用足够压力的情况下可以撕开皮肉的牙齿.

2 This would depend on how one thinks the "foreign." I doubt that I would encounter a past work and fail to recognize it as my own, as if it had been actually produced or conceived by another, but there are disorders that make one fail to recognize one's own mirror image. This means that this identity is tenuous and that each work as its builds, shapes or forms an identity through

habit also deforms that identity. The narcissist always has its share of self-loathing. 看你怎么定义"陌生"。我想我不会认不出来我之前的作品,不可能以为是别人的构想和制造。再 说,有精神疾患患者认不出镜子里的自己。这意味着身份不常,以及每个作品在通过习惯而建设、塑 造和形成身份的过程中同时也在解构身份。自恋者永远有自我厌憎的理由.

3 Art is itself inseparable from context. It submits both within and without, which is to say, that context is not simply something external to the work but shapes it from within. But context is not univocal. If a work is not simply determined from without but from within, then it brings contexts with it and these may be in conflict with a given context. What has been called the work's autonomy could perhaps be situated in this conflictual space where a certain heterogeneity is established through the tensions the work establishes between these contexts and that make the work rest uneasily in itself. This could make its assimilation difficult as if the work was trying to speak while biting its tongue

艺术和周围本来无法分离。作品里里外外都屈服,就是说周围不是外边的环境而已,它也从里面改变作品。再说,周围不是单一意思的。如果一个作品不只是收到外边影响而也被里边的环境决定,那么 它带来的周围可能跟所在的周围有矛盾。所谓艺术的自主性也许就在这个冲突空间里出现,那里作品 里外不同周围之间的紧张关系呈现一种异质性,导致作品自身不安。这一切使作品的同化变得更加困 难,好像作品想说点什么但又咬住舌头.

4 I don't think this is necessarily a question of career, but concerns the logic of a particular practice and its recurrent problems that are never in full possession of the maker. This can be generative, but the challenge of making art, I think, lies in how one comes to terms with dead-ends, the hiccups, the bad-trips that can induce the panic that perhaps things are at an end. This could be said to be the artist's distinctive paranoia that drives and hinders production. Good art manages to induce a bit of anxiety, the feeling that things may be at an end, without this becoming

crippling. It is not only the broken leg but the crutch. 我不觉得这一定是艺术生涯的问题。更多是某一种实践的逻辑以及它带来的,不完全在艺术家控制之 内,常有的问题的结果。这状况有可能有它的生产力,但是艺术创造的真正挑战,我认为,更多在于 面对死胡同的处理方式,在小难题,在令人恐惧事情的终结已来临了的糟糕幻游。可以说这是艺术家 特有的,推动和挡住创造的偏执狂。好艺术作品会引起一种忧虑感,一种事情的终结也许已来临了的 感觉,但同时会避免阻止前行。它除了断腿也是拐杖.

5 Shovels are least like selves, elves or shelves. This is not simply because of the "o"—that rogue letter that is also the mark of a certain lack, a zero, a point of subtraction that sets this word apart. The shovel is an instrument designed for digging, which is to say making a hole. This is why its inclusion of the "o" is appropriate. It includes its little hole. But shovels are also used to fill holes, plugging up the gap, the void, which is always why this little addition of the  $\,$  "o"  $\,$  sets the shovel apart, in this case, by making it whole. The shovel like selves, elves and shelves is a little helper. But it is not a support structure, unless it is being used to prop something up, some other body perhaps or one's own, in advance of a broken arm. But then it would be something suspended, hung from the ceiling, neither simply a borer or a filler of holes, but an unmaker of wholes, that thing Duchamp called art.

#### LINDSAY LAWSON

1 The objects I make reflect my actions and thoughts from their conception up until they are completed. In that way they are traces of a certain time and place, and perhaps one could call them agents representing their creation (by me) once they leave my possession. 从构思到完成,我创造的物体一直都反映我的行为和思想。这个意义上他们是某一种时间地点的记录。离开我的掌握之后,也许可以被叫做代表(我)创造过程的代理.

2 I wouldn 't say that any works have ever become foreign. If anything they are absorbed into

the fabric of my ongoing practice. As time passes, a past work becomes a platform to reinforce the interpretation of future works. 我觉得从来没有作品变陌生了。如果有变化,他们被我一直创造积累的作品群体吸收了。随时间的推

进,一个作品变成了一个补充对未来作品的理解平台. 3 I am a firm believer in the work of Lawrence Weiner. I would say that his take on artworks and their contexts lies between these two situations. The experience of a work is a fluid thing depen-

dent on context, yet numerous iterations, presentations, installations of the same work can look very different while being defined (by the artist) one cohesive entity 我是劳伦斯•韦尔作品的鉴定信奉者。我认为他对艺术作品和它们周围关系的看法在以上两个极端之 间。观众感受作品的过程流动,而依赖于作品的周围。一个作品的无数版本、展示、场合等虽然看起

来都不一样,但同时被(艺术家)定义是一个内聚实体. 4 My most favorites artists are those whose entire practice interests me, rather than certain works. They are often artists whose practice spans a wide variety of media, processes, projects, so I absolutely think that a career-long perspective can be a good way to work as an artist so long as the works hold some interest and value within a shorter timeline as well. The work I have contributed to this show is part of a series I have been making for several years and plan to continue indefinitely, part-

ly because I think the strength of these works is that they suggest a potential for infinite variation. The choice to make many of these lamp works over many years illustrates that potential. 我最喜欢那种全部作品都能感动我的艺术家,而不是只有个别有意思的作品的。这样的艺术家也通常 跨多种媒体,过程,项目等,所以我绝对认为关注长期艺术生涯是艺术家创造的好方法,只要作品在 相对短时间内也有意思和价值。我这次参展贡献一个已经好几年一直在延续,而我准备无限期延续的 系列里面的作品。部分原因是因为我认为这些作品暗示一个变化无限的潜力。选择长期继续创造这灯

具系列的作品也证明了这一点 5 I want to say "Elves" because it bothers me that it does not start with S. My answer, however, will be "Selves" as this word suggests a singularness, in which its pluralness is somehow refracted

我想说 "Elves" (精灵) 因为他不以S字母为开头让我很困扰。但是我却回答 "selves" (自己)因为这 词提出一种复数草名其妙被涵括在内的单数性

#### KATRIN PLAVCAK

是的

2 No

3 Depends on the contexts

4 A plausible perspective in going on making art

一个合理的观点,继续使艺术,

## 工作之间的名词

一封1871年致他朋友乔治•伊赞巴尔的信上, 16岁的阿尔蒂 尔・兰波写到 "Tant pis pour le bois que se trouve violon." 这句法文的英文直译是 "Too bad for the piece of wood that finds itself a violin" (木材自认是提琴,可惜啊)。我才刚刚发 现这些,通过一个在线翻译程序。然后我发现了这句英文译文 反复出现在一把我从未听说过的文科大学的各种在线教材里。

该格言我早在几年前初次遇到了。当时是英文的,而且被翻译 成 "So what if a violin discovers it's a violin?" (提琴发现 自己是提琴,又如何?)。最近看到这个化身是当作一本丹 尼斯•庫伯小说的开头题词。相对某一名矫揉造作,在讲课之 前上汤博乐网给学生写博客的教授,我更愿意站在庫伯对兰波 本意的理解那边。虽然如此,现在这句格言的正确性,这句我 几年以来一直认为是原本和真实的,以及我思考它的时间,都 遭到了文学批判网页和必应翻译这个呕吐喷泉的威胁。

本来我想引用该格言,把它介绍的"又如何"当作自反关键, 而在投机的"又如何"(然后又有何事发生) 和漠不关心 (谁会在乎)之间穿梭。不管以上认定是欢乐 的"又如何" 的, 可怕的或无所谓的, 如果某一种东西停止认同它被指定的 位子和秩序将会怎样?

"木材发现自己是提琴(之后)如何?"这句话开辟了一场存 在意义问题的领域,包括身份认同那边都有什么可能性而我们 能知道多少等问题。如果一个人受到不可抗拒的外来欲望或异 己身份的影响,他该如何?我们只不过显现无名的,来自体内 外的各种势力在变形的黑盒子戏剧吗? 即使这样, 意向怎么能 被声称, 自我怎么能在某一个表现的框架内被识别? 这些知识 到底是解放还是判刑?

"木材发现自己是提琴,又如何(谁在乎)?" 这句话相当 消极的取消所有差异。无论如何都无所谓。木料操蛋了。提琴 和演奏它的意志只不过是往毁灭奔跑的宇宙里的偶然性失常。 但"木材自认是提琴,可惜啊"这个版本只添加了麻烦,因为 它提供一个类似看热闹群体半心半意怜悯的出路。

"我的天啊,太可惜啦!":(

本来我以为这将是自反思想的迅速探查, 但是现在我自信减少 了,被怀疑替代了,而延转四处,延转似乎失去意义了。

一块木材不相信变形,又如何?

一块木材发现自己是马桶刷把手,又如何?

那么你要考虑自己,至少部分,是一名可疑代表。

一根马桶刷把手发现自己是一块木材,又如何? 如果这短短几句译文有始终如一主线的逻辑的话,它们提议自 身识别的裂隙或全盘革命随时可以发生, 出乎意料, 不管这个 裂隙本身有没有意义。就这样。如果你跟我相信这是可能的,

一旦一个人确定了认同以上社会契约的真实性(是一种自己和 他人之间的改革开放)之后,把自我的行为归于固定位置,并 且把它们当作单独,不可分离的实体十分困难。

如果杜尚的未来艺术家不用制造而仅仅需要指向东西的话,我 想宣布我们已经赶上时代了。东西已经被指向很多次和很长时 间,开且收到了多么激烈的欲望和分析投射,它们的同情好像 已足以指回去。不过有可能这灵光的相通性仅仅是人类为了物 质而大掏空同情的副作用而已。

也许我们献给它们的人祭没有把物质升高而跟多的把我们下降 到执行载体的水准。把东西看做突变同类不在预料之外, 因为 我们和物质是水平对应的而像租来的器官一样来回转移。虽然 我没受过音乐培训,也看不懂乐谱,但我不时梦见好像作曲编 曲完整的,被交响乐队演奏的,我从来未听过的配乐。配乐作 品恍如80年代好莱坞情节剧的情感空虚。平庸,陈腐,像热量 从通风孔浮现似的。

James Krone





österreichisches/kulturforum<sup>pe</sup>





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#### 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。 座落于Bianca Real 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当代议题。 策展人被要求不把重点放在单一的立场上, 但试图找到能 产生强烈当代艺术形式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 Heigiao, 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.