

# 艺术界

2015  
1 / 2月  
JAN / FEB

RMB¥ 50  
HK\$ 80  
NT\$ 300  
EURO € 8  
US\$ 11  
UK£ 6.6

THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

# LEAP

## # 招儿 #

### # TACTICS

世界是个博览会

ALL THE WORLD'S A FAIR

超级艺术家

SUPERARTISTS

刘韡 / LIU WEI

高重黎 / KAO CHUNG-LI

总第156期 | leapeapleap.com  
ISSN 1003-6865



## 轮生的探索: 科钦 - 穆吉里斯双年展 2014

WHORLED EXPLORATIONS: KOCHI-MUZIRIS BIENNALE 2014

印度科钦堡、埃尔纳古勒姆等多处场地

MULTIPLE VENUES IN KOCHI, KERALA, INDIA

2014.12.12-2015.03.29



巴尔提·卡尔,《三个小数点,一分钟,一秒钟,一度》,木头、金属、花岗岩、绳子

Bharti Kher, *three decimal points. of a minute. of a second. of a degree*

Wood, metal, granite, rope

作为南亚地区仅有的两个双年展,对于科钦-穆吉里斯双年展而言,一个难以回避的问题是缺少来自政府方面的资助,尽管导览册(第一次被及时印刷)列出了本届双年展的国际赞助方:新加坡国家艺术理事会、香港伯格收藏、阿联酋的巴尔吉耶艺术基金会、挪威当代艺术机构、喀拉拉邦政府等。既然印度艺术家筹措资金如此困难,为何最早的两届双年展囊括了近100位艺术家?为什么要在这样一个规划紧凑、空间有限的展览中,寻求线上众

筹?用一位参展艺术家的话说,双年展的创办者波斯·克力什纳马查理和瑞亚斯·科穆是有野心的。他们并没有选择稳扎稳打地从小型展会做起,让本地观众逐步接触现代艺术,而是坚持举办规模和广度都令人惊讶的活动,包括一个学生展览、一系列周边活动及公共讲座。实际上,双年展得以举办就已经让人心生敬畏。正如本年度的策展人——艺术家吉提胥·卡拉特所言,科钦-穆吉里斯双年展的脆弱性恰恰是其力量所在:“我们要创造性地应对这

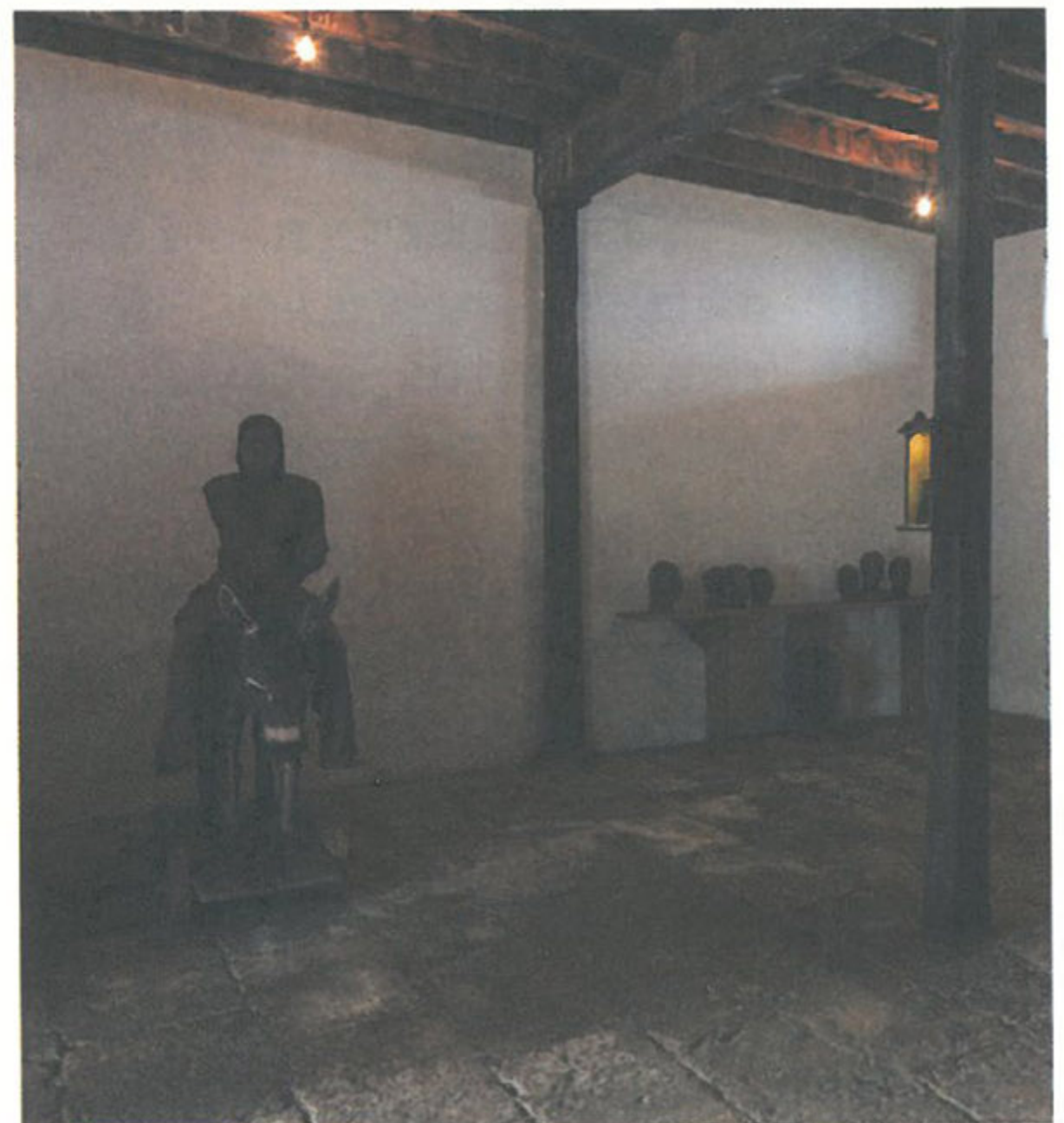
As one of only two biennials in South Asia, the Kochi Muziris Biennale is inevitably discussed in terms of its lack of government funding, although a printed guide—distributed in a timely fashion for the first time—lists its international patrons: Singapore’s National Arts Council, Hong Kong’s Burger Collection, the UAE’s Barjeel Art Foundation, Office for Contemporary Art Norway, and the Kerala government, among others. Given how problematic it is for Indian artists to locate funding at all, why feature nearly 100 artists in the first two editions? Why seek online crowdfunding over a more tightly curated exhibition with fewer venues? As one participating artist puts it, founders Bose Krishnamachari and Riyas Komu have heart. Instead of taking small, sure-footed steps towards establishing a biennial for local audiences new to contemporary art, they persist in putting on events of astounding scale and breadth, including a student exhibition, collateral events, and public talks—the fact that the Biennale goes up at all elicits awe. As per this year’s curator, the artist Jitish Kallat, the strength of the Biennale is its fragility: “It’s about creatively befriending uncertainty and doing what we can with what we have.” The selection of Kallat as curator reinforces the position of the Biennale as an artist-led initiative that forcefully engages with the public outside of static spaces of speculation and transaction. With “Whorled Explorations,” Kallat takes cues from the history of Kochi as a maritime hub since the fifteenth century, but, while invoking an age of discovery, he also raises its unseemly aspects: subjugation, colonialism, and exploitation. His thoughtful brief is meant as a prompt for artists to consider their place in the universe and investigate collective conflicts.

Though several artists present disappointingly literal takes on the theme, a number of works surprise. Iqra Tanveer’s *Paradise of Paradox* utilizes light and dust as magical visual elements: in a dark room, handfuls of glittering sawdust are thrown into a beam of light that strategically frames a doorway. Beyond simply amusing visitors, Tanveer’s installation—fleeting, performative, and dramatic—hinges on the spiritual, making a poignant impression. In another venue, an inexplicable scent hangs heavy in the air; the source is Benitha Perciyal’s *The Fires of Faith*, which delves into the history of Christianity in Kochi by fusing frankincense, cloves, myrrh, lemongrass, cinnamon, and other elements into religious sculpture. In the humid climate, these delicately beautiful sculptures crack and disperse their odor. In the same venue, Prajakta Potnis’s *Kitchen Debate* recalls the debate between American Vice President Richard Nixon and Soviet

leader Nikita Khrushchev; the work impressed the international visitors from whom many local players seek validation, but hardly outshines Perciyal’s work on cultural syncretism. Mithu Sen’s film *I have only one language; it is not mine*, shot with a shaky camera, odd filters, and abrupt edits, makes for a difficult viewing experience; although sincere in concept, the work is visually repelling.

Taken in total, the selection of artists is relatively safe, and some work is conceptually dry and visually sedate—perhaps a reflection of the curator’s sensibilities. Manish Nai’s empty formalism, for instance, sees indigo-dyed fabric crushed into a circular form, attempting nothing more ambitious than to evoke associations with nature. Much of the grit and gumption shown two years ago is now replaced with formalism, the polished language of accompanying wall texts aptly describing work that might not be up to par. Some work does carry on the ethos of the first edition of the show: Susanta Mandal’s stuffed sacks, placed in a dark corner and tied up with rope, emanate slow movements from within as if something within remains trapped but still breathing. Dinh Q. Lê’s installation *Erasure* combines found photographs, wooden boat fragments, and video, formal attributes evoca-

贝妮莎·波西亚尔，《信念之火》  
树皮粉、乳香、没药、肉桂、丁香、柠檬草、雪松木、煤、皮革干葫芦、旧木材、香料、精油瓶和日常物  
**Beritha Perciyal, *The Fires of Faith***  
Bark powder, frankincense, myrrh, cinnamon, cloves, lemon grass, cedar wood, coal, leather dried gourds, wood, perfume, essential oil bottles, assorted objects





Pors and Rao, 《太阳影子》, 塑料, 金属, 橡胶, 互动机电组件  
Pors and Rao, *Sun Shadow*, Plastic, metal, rubber,  
interactive electronics

种不确定, 倾我们所有, 尽我们所能。”将卡拉特选为策展人, 也加强了双年展由艺术家主导的定位, 以更有力地对抗这片净土之外的买卖和炒作。以“轮生的探索”为题, 卡拉特从科钦——这座自十五世纪以来一直是海上枢纽的城市——的历史中撷取线索, 然而, 大发现时代记忆的背后却是不甚体面的镇压、殖民及剥削。卡拉特实际上在提示艺术家在宇宙中的位置、探讨集体冲突。

尽管一些艺术家仅仅抓住了主题的字面含义, 令人颇感失望, 仍有一些作品让人眼前一亮。伊克拉·坦维尔的《悖论天堂》将光与尘土当作制造视觉奇观的元素: 昏暗的房间内, 一把把闪闪发光的锯末被掷进一道光柱, 而这道光柱则巧妙地构成了一条甬道。在娱乐观众之余, 坦维尔这件装置转瞬即逝的表演性和戏剧性, 也制造一种伤感的氛围牵动着观者的心。在另一场馆, 一股难以言表的浓重气味凝结在空气中, 气味的源头来自贝妮莎·波西亚尔的《信念之火》, 乳香、丁香、没药、香茅草、肉桂和其他成分被放进宗教雕像里共冶一炉, 艺术家以此探讨科钦地区的基督教历史。在湿润的气候中, 这些精致而美丽的雕塑缓缓开裂, 释放出气味。同一展区, 普拉贾克塔·波特尼斯的《厨房辩论》再现了美国时任副总统理查德·尼克松和

当时苏联的领导人尼基塔·赫鲁晓夫之间的辩论, 这件作品很好地取悦了国际观众。在不少希望自己作品得到国际观众认可的本地艺术家中, 波西亚尔的作品在文化融合方面几乎是一枝独秀。密斯·森影片《我只有一种语言: 那不是我的》镜头摇晃、滤镜诡谲、剪辑生硬, 观看体验十分糟糕。尽管背后的观念真挚, 但其视觉效果令人实在难以消受。

总体而言, 本年度双年展在艺术家的选择上相对保守, 一些作品在概念上枯燥乏味, 视觉上也略显沉闷——这大抵反映了策展人的判断。例如, 玛尼什·那伊的作品充满空洞的形式主义, 将染成靛蓝色的布料碾压成圆环形, 对自然界的影射让人一眼识破。上一届双年展所展现出的勇气与魄力, 如今已被形式主义取代, 被粉饰过的墙上的文本巧妙地描述着还不太完整的作品。一部分作品仍继承了首届双年展的精神特质: 苏桑塔·曼达将鼓囊囊的袋子放在一个阴暗的角落, 用绳索绑好, 袋子不时缓慢地动弹几下, 像是有仍在喘气的东西被困其内。黎光顶的装置《擦除》将拾得的照片、木质船骨及影像片段相结合, 令人联想起作为越南移民的艺术家本人的家族史。作为自身经历的延伸, 黎光顶从充满争议地区的流亡创伤开始, 被迫踏上充满不确定的坎坷旅途。巴尔提·卡尔的《三个小数点》也同样成功, 这件装置作品的概念简洁, 视觉效果极好: 无数大于实物的制图仪器从天花板垂下, 底端拴在地板上的柱子的石桩上。如果头顶的装置象征着西方在科学上的先进, 或意味着帝国主义, 那么代表印度建筑历史的石桩则诉说着撕裂当今世界的矛盾与冲突。卡尔曾以大量使用“明点”(译注: 印度女性额上所画的点)而为人所知, 此次转变既拓宽了她对全球化问题的探讨, 同时也预告了创作的新方向。

南亚缺乏公共资助及独立平台, 这就凸显了为该地区的艺术家提供来自市场的压力之外、回应历史遗迹和实验空间的重要性。瓦尔山·库尔玛·科勒里的挖掘场, 和年轻艺术家塞黑·拉哈尔数不清的泥巴、沥青雕像都印证了这一点。因为缺乏本地的艺术机构, 南亚的艺术界不得不寻求艺术圈名人的认可, 比如泰特现代美术馆馆长克里斯·德尔康主持了开幕式上的“宝马艺术对话”, 当地的买手和记者都对他所提到的印度艺术家给予格外的关注。来自国际的关注, 是科钦双年展推动南亚艺术的重要动力。科钦双年展最绝妙也最重要的作用在于激活了一种中介机制, 在这种机制下, 艺术家的试验可以不受制于市场; 写作者可以不必成长为责任重大的批评家; 本地观众也可以参与、加入对话、提问。科钦双年展是包容并兼的, 它的存在也至关重要。正如创办者们所预见到的, “我们的双年展”是一剂催化剂, 促使艺术家、学者和观众去挑战既定的观念, 表达自己所想, 在这个过程中逐渐消解根深蒂固的文化不安感。巴蒂·拉瓦尼(由徐丹羽翻译)

tive of the artist's family history of emigration from Vietnam. Extending outward from the personal, Lê addresses the trauma of escape from conflict zones, launching into tumultuous journeys with uncertain consequences. Equally successful, Bharti Kher's *Three Decimal Points* is a visually stunning yet conceptually terse installation of numerous larger-than-life cartographic instruments hung from the ceiling but tethered to the stone stumps of pillars on the floor. If the devices overhead signify western advances in science and imperialism alike, the stumps of Indian architectural history articulate the tensions and contradictions that cleave at our world today. Moving beyond the use of the *bindis* for which she is known, Kher's transition here extends her critique of globalism and heralds a new direction for her practice.

In south Asia, a dearth of public funding and independent platforms underscores the importance of spaces for artists to respond to historic sites and experiment outside market pressure. Valsan Koorma Kolleri's dig site and the

very young Sahej Rahal's innumerable mud and tar sculptures prove this point. With a lack of local public institutions for contemporary art, the south Asian art scene looks to art world personalities for validation; as Chris Dercon, director of the Tate Modern, presided over the BMW Art Talk at the opening, regional dealers and journalists paid close attention to which Indian artists he noted as exceptional. International attention on Kochi is, of course, a pertinent factor in the Biennale's position as a vital force for art in south Asia. At its best, however, it is primarily an activator of agency: agency of artists to experiment without giving in to the market; of writers to grow into responsible critics; of the local community to participate, engage, and question. The Biennale is inclusive, and its survival is crucial. As its founders envision, "our biennial" is about art as a catalyst for artists, intellectuals, and audiences to challenge stagnant perspectives and take charge of their own narrative, offsetting deep cultural insecurities in the process. **Bharti Lalwani**

黎光顶,《擦除》

单频录像, 高清彩色、有声、7分钟; 老照片、石头、木船架、电脑、扫描仪、定制网页  
**Dinh Q Lê, *Erasure***, single-channel HD video with color and sound, 7 min.  
 Found photographs, stone, wooden boat fragments, computer, scanner, website

