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SOLO SHOW / 个展

ROBBIE WILLIAMS

SOLO SHOW

I AM A PRESS RELEASE.

I've been ping-ponged between different people for days now. The artist hated me from the beginning. Then the gallerist wanted more background on the artist's achievements. Finally versions got crossed so the deadline was extended. Now there is no end in sight. I'm kind of tired.

I was in my final draft this morning when the artist suddenly suggested we use his fingerprint in place of a text describing the exhibition. This came after a gallery assistant compiled me, with endless enthusiasm and patience, out of multiple keywords and half-ideas spewing from the gallerist and the artist. Now she is starting to look frustrated, as it doesn't seem to be coming together. The gallerist reminds her in a hushed voice that the artist is in a difficult place in his career as well as in his private life.

The gallerist greets the artist on the display of her tablet. He is still in Berlin to sort out his relationship and looks a bit dazed, but that might be the video quality. She tells him this is really not a good time for him to be disappearing like this. He asks when a better time to schedule a nervous breakdown might be. "Just not now, dear." She turns to look blankly at the gallery assistant, trying to decide whether to be tough on him or make him feel understood. She sighs and assures him they will figure out a solution. "You can show your studio assistants how to finish the work. We'll work through this press text and send it out. Just tell us how you want the work photographed and then you can bail out after the opening and take a vacation and relax." "So you don't like the fingerprint idea?" "No, it's really lame."

The assistant uses the moment of confusion to google the effects of a Paleolithic diet. Her boyfriend started the diet some weeks ago and he became a lot more alert and focused. But he might have become less affectionate and almost cold. She wonders whether hunter-gatherers were less capable of sustaining relationships. She finds more stuff on idiosyncrasy and scavenging and looks up definitions of detritivores and decomposers such as fungi. She looks at the image of *Mycena Interrupta* and is stunned by its shiny cyan color. Incoming mail interrupts her browsing and she switches back to work mode.

What am I supposed to do? The gallerist turns to the assistant after the Skype call ends. We're already showing an older piece in the exhibition. It's a beautiful piece, vivid and bold, but he's too young to burn out and he's selling well. He needs to learn to delegate more of the actual production. The assistant bites her lip. I think he's having a crisis. He told me he's having serious doubts as to whether it even makes sense to go on.

People say Edward Bernays invented me but that's just because they've all been watching The Century of the Self. From what I know Ivy Lee used me before, when he invented crisis communication for his clients who were involved in all sorts of disasters and crimes. Remember the Ludlow Massacre? I've been involved in the battle around versions of a story from day one so just try to tell me something new. Speaking of crisis communication, why not openly announce that this artist is going through a phase of depression and insecurity and sell it as an expression of the collapse of a rotten system? I wouldn't mind. We could sell him as a decomposer, a fungus, or a piece of majestic mold waiting to be consumed. I think that would be very contemporary and I'd enjoy being part of it.

Dear Friends

I'm sorry if I've been out of touch as of late. Things have been a little topsy-turvy. I wanted to invite you to my SOLO SHOW opening at the Shanghai Biennale 2014. I hope you can make it.

With warm regards,
Robbie Williams

个展

我是一篇新闻稿。

我已经被几个人反反复复地捣鼓好些天了。艺术家从一开始就讨厌我。画廊老板只想堆砌更多关于艺术家成就的背景。他们无法达成一致，以至于截稿日期一拖再拖。现在，一切似乎都望不到尽头，我可真是累坏了。

就在今天早上，我本来已经处于定稿状态了，可是艺术家却突然建议用他的手印来替换这次展览的介绍文字。画廊助理的心血算是白费了。是她以满腔的热情和无比的耐心，使用了从画廊家和艺术家的长篇大论中打捞起来的各种关键词和一知半解，将我编撰出来的。现在，她看起来沮丧，似乎一致意见永无可能了。画廊家低声地提醒她，艺术家目前无论是在事业上还是私生活上都不太如意。

画廊老板通过她的平板电脑联系上了艺术家。艺术家此刻正在柏林处理他的情感问题，视频中他看上去很茫然，但这也可能是画面质量的缘故。她告诉艺术家，现在真的不是一个销声匿迹好时机。他却反问她，那我该改到哪个更好的时机再让自己精神崩溃呢？“反正不是现在，亲爱的。”她转向助理，茫然地看着她，似乎在犹豫到底是该强硬对他，还是该安慰他。最后，她叹了口气，向艺术家保证他们会找到解决问题的方案。“你可以教你的工作室助理，让他替你把作品做完。我们负责把新闻稿写妥，然后发出去。你只用告诉我们具体怎么拍摄你的作品，等过了开幕式，你就可以解脱了，给自己放个假，好好休息一下。”“这么说你不喜欢我提出的手印建议？”“不喜欢，太蹩脚了。”

趁着这个混乱局面，助理在网上谷歌“旧石器时代饮食法”可能造成的影响。几周前，她的男朋友开始参照此法饮食，现在的他变得机警和专注了很多。不过，激情好像也变得少了不少，甚至可以说是冷漠了。她想知道，那些猎人部落客是不是真的不怎么善于维持关系。她找到的内容多是关于他们的特异性和食腐习惯，于是她又赶紧去查“食腐质者和腐生物”的定义，比如霉菌。当看到一幅炫蓝蘑菇的图片时，她被它那鲜艳灿烂的外表给深深地震撼住了。这时，新邮件通知打断了她的漫游，让她切换回了工作模式。

我该怎么办呢？画廊老板结束了Skype视频，转向助理。我们已经开始在展他的旧作了。他的作品很迷人，生动又大胆，可是，他还太年轻，还远没到才思枯竭的时候，而且，他的作品卖得很好。他得学会委托别人制作作品，而不是一定得亲自动手不可。助理咬了咬嘴唇。我觉得他现在正处在一个危机时刻。他向我袒露过，说他现在十分怀疑如果这样继续下去的话，到底有何意义。

有人说是爱德华·伯尼斯创造了我，那只是因为他们《探求自我的世纪》看多了。据我所知，艾维·李曾经也利用过我，当时他为他那些深陷各种灾难和罪过中的客户发明了“危机沟通”模式。是否记得勒德罗大屠杀？得了吧，从事情发生第一天起，我就被卷入了各方之间进行的舆论战，所以告诉我点别的有新意的，行吗？说到危机沟通，完全可以开诚布公地告诉大家这位艺术家此刻正感到无比沮丧与不

安，然后，再把它当作一个卖点——揭示这个腐朽体制的溃烂，难道不好吗？对此，我是一点都不介意的。要卖掉他，完全可以把他包装成有待消费的一个腐生物、一株腐菌或者一块巨型霉菌。我认为这将非常具有当代性，我自己会很乐于成为它的一部分。

亲爱的朋友们，潜走太久，还请见谅。人人事事如乱麻，不提为好。这次回来，是因为我将于2014年“上海双年展”中举办《个展》。在此，我诚挚邀请各位莅临。望届时相逢。

顺祝 如意，
罗比·威廉姆斯



INTRODUCTION

This is IINN P PEERRPPEETTUAALL PPRROODDUU-CCTTIIOONN, a newspaper that accompanies the exhibition SOLO SHOW at the Shanghai Biennale 2014.

Before introducing the content of this issue, allow me to give an account of what SOLO SHOW is and is not, and how it came about.

So, SOLO SHOW is a research-based project on art production, initiated by Natascha Sadr Haghghian together with Uwe Schwarzer. Which does not mean that Natascha and Uwe are the authors of the work on display. It’s my work. I, Robbie Williams, am the artistic author of the awesome work you see in the show. I fully acknowledge that the work was produced by Uwe’s company, mixedmedia Berlin, but it was Natascha’s idea to wrap her head around how art is being produced these days, what a production company does, and how implications like value production, labor, and work relations, as well as authorship circulating around the figure of the solo artist are negotiated. So I, Robbie Williams, am fictional. Here you have it.

This still does not mean that Natascha and Uwe or Natascha and mixedmedia Berlin are the authors of the work. Nor does it imply that I am a pseudonym of sorts or a collective signature that everybody should use as an act of subversion. At best this project creates an operative fog around these claims and ascriptions. But now that I’m here I might want to have a career for myself, which is mostly due to people’s desires to see me as a white heterosexual male. I never said I was.

This is what the wall text says about me: The work of Egyptian-Taiwanese artist Robbie Williams (b. Berlin) manifests itself in a wide range of materials. Williams’s hybrid sculptures evoke questions about the conditions of the individual in representational spaces and reflect on what shapes our daily lives. On the occasion of SOLO SHOW the artist shows a set of five objects that resemble obstacles for horses arranged in the space for a show-jumping contest. The objects are loosely put together and would collapse just as a fence does when hit by a horse jumping over it. But instead of using the classical wood structure, Williams has chosen materials that refer to his biography and playfully quote from the history of modern and postmodern art. SOLO SHOW is Williams’ first major solo exhibition in China.

Coming back to the question of authors, the second space of the SOLO SHOW exhibition does not include my work. It is empty, apart from the sound of a horse running around in circles and jumping from time to time. Natascha suggested that everybody who helped in producing my SOLO SHOW should be listed here and that this list should be updated. It is of course a very predictable and silly juxtaposition that does not do justice to me or to the people on the other side. But

I think it’s interesting to figure out who should be on the list. how are we supposed to get the name of the person who helped unloading my crates from the cargo ship and does that person really want to be on this list?

Anyway this is what the wall text says in that space: SOLO SHOW is a research-based project on art production initiated by Natascha Sadr Haghghian together with Uwe Schwarzer. Haghghian in collaboration with Schwarzer who is head of the production company mixedmedia Berlin conceived the fictional artist “Robbie Williams” and had mixedmedia produce Williams’ “ S O L O S H O W.” This company produces works for internationally renowned artists but usually stays unnamed and invisible to the public. S O L O S H O W, which includes a two-part installation and a publication, raises multiple questions about topics such as authorship, deskilling, the division of labor in art, and the myth of the “S O L O artist.”

So now I filled you in on some of the gaps that might have occurred due to personal stuff I was dealing with around the time of the opening. I’m much better now, and actually I might shift my practice to working with spores for a while or go on vacation. I don’t really know where to.

But before I go, I’m actually extremely excited to introduce IINN PPEERRPPEETTUAALL PPRROODDUUCCTTIIOONN (definitely check out my interview!). Among other things the issue includes a conversation with Uwe Schwarzer, an analysis of Marcel Duchamp’s approach to commodity by Steven Squibb, the essay “Glimmer of the Multitude” by Brian Kuan Wood and a lot of cool piets from the production of my work.

I want to thank everybody who dedicated time to this endeavor, everybody at the Shanghai Biennale, and at my gallery, and all of the people who supported me.

Cheers,
Robbie Williams.



介绍

这里，为参加2014年上海双年展而特别出版的一份报纸。在详细介绍此次展览的内容之前，请允许我来说一说的是是非非，也说一说它的来龙去脉。是这样的，是一个研究型艺术项目，它的发起人包括娜塔莎·萨德尔·哈吉安和乌维·施瓦茨。但这可并不意味着这两人就是正在展出的这个作品的作者。这是我的作品。我——罗比·威廉姆斯，才是你们此刻看到的这个精彩作品的艺术作者。我完全承认以下事实：这个作品由乌维的公司mixedmedia制作，而构思概念的则是娜塔莎，是她决意对下列问题一探究竟：当今艺术是如何进行生产的、制作公司的角色是什么，以及，流通于一位“独秀艺术家(solo artist)”形象里里外外的方方面面——如价值生产、劳动、工作关系以及著作权等等——是如何进行协商的。所以，我——罗比·威廉姆斯，其实是虚构的。你懂了吧。

但这依然不意味着娜塔莎和乌维，或娜塔莎和mixedmedia就是作品的作者。这也并不是说，我只是一个各类人事共用的化名，或者只是一个任何人都可用以进行颠覆行动的集体签名。充其量，这个项目给这些要求和归因行为造成了操作上的难度。现在，我出现在这里，或是因为我想创造自己的事业，因为大家都期望我是一个异性恋白种男人。但我从未说过我是。

墙上的文字是这样描述我的：罗比·威廉姆斯，艺术家，同时具有埃及与台湾血统（生于柏林），他以形式广泛的材料来呈现其作品。威廉姆斯的混搭雕塑唤起我们关注个体在表征性空间中的处境，并反思日常生活是如何被型塑的。在中，艺术家展示了五个类似用于马术场地障碍赛中的障碍物的物件。这些物件被松散地放在一起，一旦被人碰到，它们就会像腾起的马蹄碰到的栏杆一样垮塌。然而，威廉姆斯没有采用传统的木质结构，而是采用指涉其传记的材料，并戏虐地对现代和后现代艺术史进行了引用。是威廉姆斯在中国的第一场重要个展。

让我们回到作者身份的问题上。这场展览的第二个空间里并没有我的作品。那里空荡荡的，除了听得到一匹马绕圈奔跑跳跃时发出的声响，什么也没有。娜塔莎建议把所有帮助我完成的所有贡献者的名字都列入一个名单，并随时更新。显而易见，这种并置不仅毫无新意，而且愚蠢至极；不仅对我不公平，对其他人同样也不公平。不过，搞清楚谁应该上这

个名单这件事，倒也有趣。我们怎么才能知道帮我把包装箱从货船上卸下来的工人的名字呢？而这个人又是否真的愿意自己的名字出现在我们的名单中呢？

不管怎样，关于这个问题，空间墙上的文字是这样写的：是一个关于艺术生产的研究型艺术项目，由娜塔莎·萨德尔·哈吉安和乌维·施瓦茨合作发起。后者是制作公司mixedmedia的负责人。娜塔莎同他一道创造了虚拟艺术家“罗比·威廉姆斯”，并用混合媒介生产了威廉姆斯的。这家公司为很多国际知名艺术家创作作品，但一直默默无闻，大隐于市。包含一个由两部分构成的装置以及一份出版物，并提出了各种各样的问题，比如著作权、去技能化、艺术中的劳动分工，以及关于“独秀艺术家”的迷思。以上这些，算是一种补缺吧——意思是，我很可能因为要处理一些个人事物而无法出席开幕式。现在我已经好多了，事实上，我可能暂时会放下艺术，去研究一阵子胚胎，或者干脆去度个假。不过我还真不知道该去哪儿。

在我离开之前，我非常高兴能够把这份精彩的报纸介绍给大家（绝对要看我的采访啊！）。报纸上创作永恒进行中的内容还包括娜塔莎和乌维进行的对话，史蒂夫·斯奎博撰写一篇关于马塞尔·杜尚如何处理商品的分析文章，布莱恩·库安·伍德的论文《聚众的烟火微光》以及记录我的作品的生产过程的精彩照片。在此，我要感谢每一位为此次展览付出心血劳动的人，感谢上海双年展和我的画廊的每一位工作人员，以及，所有支持过我的所有人。

谢谢！
罗比·威廉姆斯

PREFACE

I AM SEDA.

Natascha Sadr Haghghian’s make-believe assistant. She uses me to write awkward emails, and recently I’ve given lectures in her place. Actually, I exist solely because Natascha is always running behind schedule, because she has too much work to do—because other people in this situation usually have assistants onto whom they can dump all the stress. Hence, I am an unpaid joke of the art system, a joke which Natascha assumes makes fun equally of the system and of herself ... Ha ha haaa.

So I’m fictional—some people accuse Robbie Williams of this as well. But to be honest, I’m tired of this discussion. Everything in this system is so constructed through and through, from beginning to end, so staged to the extent that I have no idea where the actual reality is played out and who emerges within it. In any case, one cannot be sure of anything, above all whether one is getting abused or not, no matter if one is fictive or real. These days, almost nobody has contracts for anything. If one does, then the conditions are typically disgraceful, antique—relics from another dimension that somebody has neglected to get rid of. At any rate, in art, there are only spoken agreements and personal trust (which is supposed to suffice even for make-believe assistants).

I’ve been friends with Robbie for years, and we had our ups and downs. The insecurities he has been showing since his breakdown are quite new and surprising. He became more valid in a way. “Reality turns into fiction, and vice versa,” he had said at one point.

It must have been five years ago when he explained to me that it was more interesting to construct hyperreal states of being—states that are too complex to be seamlessly built into the Known—than to engage in reality. In many instances, our conversations have revolved around these multi-layered states of being through which we move so often, so matter-of-factly. For me, it means constantly switching roles from good friend to invisible assistant and representative of myself or others, equipping myself with different features and new strengths every time. For Robbie, the hyperreal states of being he got so excited about concerned his work only.

Once, while we were slurping udon soup at our favorite Korean restaurant, I said, “Alone this daily sport, splitting my work between things I do to earn a living and things I ‘really’ do, borders on growing a new, super-speedy body part.” He drew abstract figures in the air with his chopsticks and laughed at my patchwork reality. I explained that switching from work context to work context, from one corresponding identity to another, demands a high measure of discipline, timing, energy and capacity for abstraction.

I grabbed his chopsticks and said, “You used to work for other people, from check to check, in order to finance your own projects. You were routinely angered by this condition and spoke about a future when you would only have to deal with your own shit.” He flipped his credit card on the check

and said, “When you do your own shit you have to deal with all sorts of shit.”

My impression is that Robbie’s work did, indeed, feed on these differing levels of reality and did border on growing a new body part, one he couldn’t conceivably have envisioned without his own unique experience of fictional realities. Since his crisis, he seems to need some new parts for his very own life—not for the work—and for the first time ever, I feel ahead of him.

I never dug how any kind of homogenous artwork could possibly get produced amidst such complex living and working conditions. Homogeneity cannot be manufactured within a transient and inauthentic scheme that’s been thrown together with leftover bits and pieces from different times and places. Admittedly, though, these predetermined breaking points—provisionally fixed with emergency tape—do grow together; the whole remains fragile and unstable. For a while now, Robbie has had his own assistants so he could concentrate all his energy on his work. Now it’s time for him to get his own shit together. Wish him all the best and much success with his SOLO SHOW.

Seda Naiumad
San Francisco, October 2013

前言

我是茜达，是娜塔莎·萨德尔·哈吉安假想的助手。她用我处理让她棘手的电邮，甚至开始让我替她去做演讲。因为她总是延误工作，因为她总是事务多到忙不过来——也因为，处境和她差不多的人通常都会请助手，这样就可以把所有压力转嫁给他们，所以，我就开始存在了。这么说来，我不过是这个艺术体制的一个免费的笑料，一个娜塔莎用来戏弄体制也戏弄她自己的笑料……哈、哈、哈哈哈。

原来如此，你是虚构的——人们一口咬定，就像一口咬定罗比·威廉姆斯是虚构的一样。但老实说，关于这种议论，我已经听腻了。试问，在这个体制里，有什么不是被彻彻底底地建构、彻彻底底地排演好的；所谓真确现实到底是如何展演的，谁又会成为其中的角色，我还真不太知道。一切都变得难以确定，人们甚至无法确定是否自己正被践踏，或者，一个人到底是真是假。如今，几乎再也没有契约这回事了。即便有，那条款也一般是羞辱性的，过时的——从另一个维度来说，它不过是某个人因为疏忽，而忘记彻底根除的残遗。无论如何，在艺术中，有的只是口头协议和个人信任（即便对于假冒的助手们来说，这也该足够了）。

我和罗比已经是多年的老友了，我们有我们的起起落落。他自精神崩溃以来所展现的不安全感，是先前未有过的，很令人惊讶。但在某种意义上，他也变得更有理有据了。“现实变成了虚构，反之亦然，”他曾在某一刻这样说过。

大概五年前吧，他告诉我，相比参与现实，他更感兴趣的是建构一种超现实的存在状态——一种错综复杂，全无可能被“知”的状态。我们很多的对话都是关于这叠绕多重的存在状态，在这种状态里，我们变动得如此频繁，也如此面不改色。于我，这意味着角色的不断转换，从朋友变成有影无形的助手，从自己的代表变成其他人的代表，每次都会以不同的面貌和新的能力示人。而罗比，他之所以对超现实的存在状态如此兴奋，不过是为了他的作品。曾有一天，当我们在我们经常去的一家韩国餐馆啧啧地吃乌冬面时，我告诉他，“我为谋生而做的事情和我‘真正’做的事情，让自己的工作一分为二，且相互竞赛，每天都是如此，现在，我感觉自己就要增生出一个全新的、超级敏捷的躯体部位了。”听罢，他举起筷子，在空中画了几个抽象的形象，取笑我的拼缝的现实。我继续跟他解释：要在不同的工作内容以及，相应地，不同身份之间迅速转换，高度的纪律性、机动性、精力以及抽象能力一样都不能少。

我一把抓住他在空中比比划划的筷子，说，“你也替很多人打过工，拿他们给的薪水来攒钱支持你自己的项目。这也曾让你感到愤慨，并发誓有朝一日你将会只管自己的，而不用再管别人的垃圾。”他把他的信用卡扔在结账台上，然后回答我说，“当你能够只管你自己的垃圾的时候，你会发现你还是不得不管所有的垃圾。”

我的印象是，罗比当时的作品，实际上正是靠利用现实的这些不同层面而红火起来的，且也近乎在他的身体里增生出了一个全新部位，只不过，因为未曾亲身体会过什么是虚构的现实，他根本无可能预见这一点。但自从他遇到了危机，他似乎感觉到了增加新的部件的需要，不过，并不是为了他



的作品，而是为了他自己的生活会。第一次，我感觉自己走在了他前面。

我从来没有仔细探究过，在如此错综复杂的生活和工作境况下，艺术品是如何做的同质的。同质化，在一个由来自不同时间地点的剩余物和碎片快速拼凑而成的转瞬即逝、非本真的体系里，是不可能被制造成来的。诚然，这些预先设定好的突破点——在紧急隔离胶带的临时圈围里——会一起生长，共繁共茂；但作为整体，它永远是脆弱的，不稳定的。曾有那么一阵子，罗比身边有好些个助手，他因此能全身心地投入到他的作品里头。而现在，一切都得靠他自己来了。我祝他顺心如意，也祝他的个展《世界伊始》更上一层楼。

茜达·纳尤迈德
2013年10月，旧金山

CONVERSATION with ROBBIE WILLIAMS

Robbie Williams and I are scheduled to meet in his gallery, which has recently moved into a larger space, and Robbie's not here yet, again. His dog, Bert, a young German Shepherd, is gnawing about on an invitation card, waiting. I seem to be doing the same. Robbie and I have known each other since the time we spent together in the academy, but at the same time that I was sitting around in various assemblies and organizing events, he was working in his studio. He often came to our events and parties in the evening. We spoke about our different methods of working and seldom had the same opinion about anything. Even though he thought our events were good and enjoyed visiting them, he was very skeptical when it came to group projects. He accused us of being exclusive; I accused him of keeping all his eggs in one basket. Not long ago he asked me if I would write something for his upcoming show. I agreed under one condition: namely, that we have a conversation.

Robbie Williams: Sorry, I had to run somewhere again.

Natascha Sadr Haghghian: You have a lot to do at the moment, don't you?

R: I do, but I can't work. Come, Bert! What are you gobbling up there? Give it here, precious! I'm somehow restless and lack concentration when I get back into the studio. I make myself one coffee after another, or I play with Bert. I like watching her. Look how her tongue hangs out, like a wet rag. It makes me happy to observe something living, something that grows every day—something that changes and develops.

N: Aren't you afraid she'll chew on your artworks or break something?

R: You mean because it looks so chaotic in the studio? Yes, ever since I moved into the new studio, I just yank things out of the boxes—I've been doing that for months now—and then I catapult myself somewhere else. Actually I don't care if she breaks anything. I observe Bert for a long time and try to figure out what makes her tick. Then I watch how she reacts when I want her to do something, like sit still or lay down. I talk to her a lot. I talk to my sculptures too, by the way. Anyways this is why I added Bert to my life. At least with her there's some possibility for a development.

N: Don't you see any development in your work?

R: Yes, of course, but there are certain things that interest me that only living things do. They can't be represented in an artwork. One can actually only do work about the absence of living things: process, growth, movement, the unforeseen. Actually, one can only construct a lack or a plea, a lack that calls for something absent. In the viewer, you can only bring about the same lack that you experience yourself when you try to portray something living.

N: When you say lack, do you mean something flawed? I mean, as if the state produced by an exhibit were flawed because it can't portray the living.

R: No, not flawed. I like to sense a magnetism—an empty space which asks to be filled; which calls for movement, change, action.

N: You mean you would like to create a need.

对话罗比 威廉姆斯

我和罗比·威廉姆斯约好了要在他的画廊里见面。他的画廊刚刚迁入了新址，空间也比先前的大了。罗比又迟到了。他的爱犬，Bert，一只小德牧，在那儿啃着一张邀请函，等着主人到来。我似乎也在做同样的事。我和罗比早在艺术学院读书的时候就认识了，当时我经常参加各种集会，组织展览活动，罗比则一头扎在工作室里。他通常会晚上来造访我们的展览和聚会。我们会谈论彼此不同的工作方式，很少达成共识。尽管他认为我们的展览活动不错，也愿意参观，但一谈到集体项目他的眼睛里就充满了怀疑。他觉得我们曲高和寡，我说他爱孤注一掷。不久前，他想请我为他即将举办的展览写一篇文章，我同意了，但提了一个条件：我们要好好谈一次。

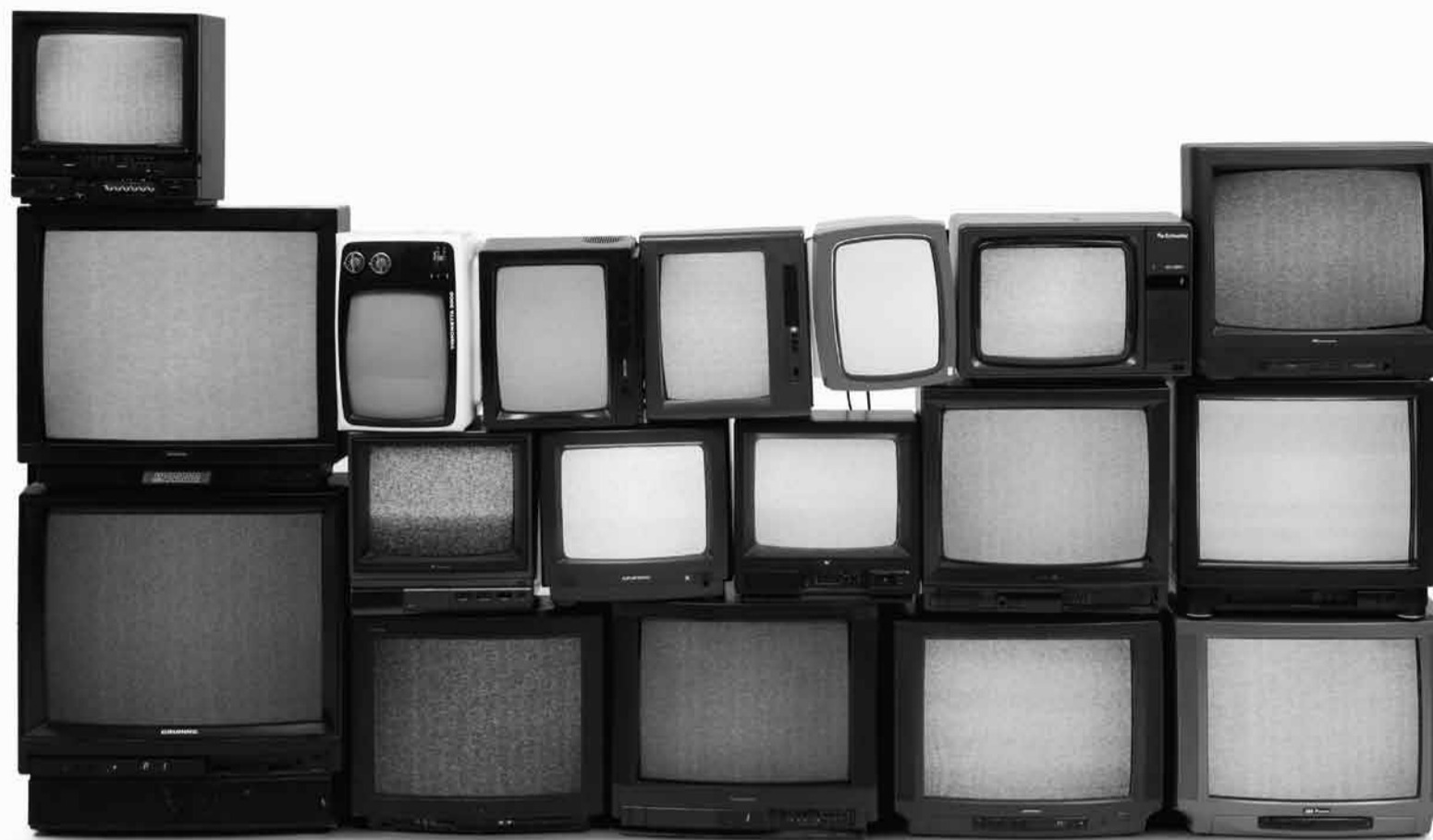
罗比: 抱歉，刚才忙别的事儿去了。

娜塔莎: 现在你有很多事得忙，是吧？

罗比: 确实很忙，但我的工作不在状态。Bert，过来！宝贝，你在咬什么呢？乖，给我。我一回到工作室里就莫名感到焦躁，无法集中注意力。只好一杯接一杯地喝咖啡，要么就逗逗Bert。我喜欢盯着她看，你看，她伸出来的舌头多像湿漉漉的小布条。看到有生命的活物，我就开心。我就喜欢观察那种每天都在生长，都有变化和发展的东西。

娜塔莎: 难道你不怕她咬坏你的作品，或者打碎什么东西？

罗比: 你是觉得我的新工作室太乱了吧？的确很乱，自打搬进来，都没时间整理，要什么东西就直接从箱子里抽——好几个月都是这样——然后，总是会被别的事情打断。其实我不在乎Bert会不会弄坏东西。我会长时间地观察她，摸她的性子。然后我再观察她对我的指令有什么反应，比如让她坐着不动，或者躺下来。我经常对她说话。对了，我也跟我的雕塑说话。总之，这就是我把Bert加入到我的生活里的原因，至少从她身上我能看到一些发展变化的可能。



R: Yes exactly, create a need – a longing, an energy that knows there is more than this. There is a space, a form, an object, and my body relates to them in a specific way. Impulses come out from the object. In part, they—the impulses—are direct and concrete. Distance, confinement, stability, temporality—these can be learned impulses. With this particular object one would normally do this or that, meaning one would normally use it for a certain purpose, or the object comes from this or that context. Sometimes disorientation arises when you combine these impulses, because the body simultaneously produces several impulses that perhaps contradict one another. Then, depending on the situation, an abstract, wavering necessity emerges. This is actually what I find the most thrilling. Sometimes it only leads to one wanting to leave the room as quickly as possible. Sometimes airplanes create a similarly shaky state of being. There's something telling you that this place, the airplane, doesn't correspond to your body. The seat is too small; the air is thin; you're constantly worried about the changes in air pressure, gravity; maybe you're panicked. Pressing deadlines and emails go through your head, not to mention that you're really thrilled by

the in-flight entertainment. Tons of impulses all at once, and there's still an emptiness. The place produces an emptiness.

N: You aim to confront exhibitgoers with this kind of experience?

R: Visitors to the exhibit are autonomous, and their behavior lies outside of my realm of influence. But I do want to make a certain, highly specific environment in the space that the viewer enters. And I guess I do rely on different values based on intersubjective experience to challenge exhibitgoers. If something makes me laugh, and makes two or three other people laugh, then I can be pretty sure that it will have the same effect on many others. I relinquish the production process in the last phase in order to get more distance from the works and to be able to judge and control their effects better.

N: You hand it over to your studio assistants?

R: Yes, that too, but I actually have the works made outside, by a professional fabricator.

N: Now I'm a little bit confused. On the one hand you say that you

娜塔莎: 你在自己的作品中看不到发展变化吗？

罗比: 当然不是。但是，某些我着迷的东西，只有生命体 (living things) 才具备，那是艺术品所无法表现的。实际上，艺术家真正能够表达的，只是关于生命体不在场的那一部分，比如过程、增长、运动、无法预知的东西。而艺术家真正能够建构的，也只是一种缺乏，或一种请求，也就是，通过这种缺乏呼唤缺席的事物。对于观者，你能够呈现给他们的，只能是你在试图描摹生命体的过程中所感受到的那种不缺乏。

娜塔莎: 当你说到“缺乏”，你的意思是那些缺陷？比如，因为展品无法描摹生命，所以它的状态是有缺陷的。

罗比: 不，不是指缺陷。我喜欢感受有待填充的空白所散发的那种吸引力——空白召唤动感、变化和行动。

娜塔莎: 你的意思是，你喜欢创造需求？

罗比: 正是如此，创造需求，创造一种渴望，一种深知天外有天的悸动。那里有一个空间，一种形式，一个目标，它们和我的身体存在着某种特殊的联系。冲动是因目标生发出来的。其中一部分是直接且具体的。距离感、封闭性、稳定性、时间性——这些都属于习得性冲动。在这种特定

are fascinated by living things, that you enjoy watching things grow without any intervention on your part. I thought I heard you describe something like a longing for loss of control. I thought that the emptiness you spoke about does, indeed, stands for a longing for life, liveliness. But then it seems that throughout the development of your work it's only about absence of organic process and about control.

R: That's exactly what I've been trying to explain from the outset. You simply can't show the amazing beauty of something living. You shouldn't even try. You can, however, portray the conditions of for example a dog's training: the disciplining of strength and instinct, access to the living body, limitations, demands. A kind of negative print of the living comes out of this. The outline of the dog who is to be trained is drawn minutely within the methods and tools of the trainer, and within the emptiness of the negative exposure or print emerges an invisible energy—a movement which withdraws itself from absolute control.

N: That sounds mysterious. Does the dog turn into a ghost?

R: Yeah, maybe. Life somehow turns ghostly within the logic of technology and science.

N: So, training would be the methodization of processes, which stem from a certain knowledge of the living, a methodization that secures the function of the living, therefore

a kind of executor of the sciences' grasp of the living and its functions. Here, the ghostliness would lie in the inner resistance or withdrawal enacted by the living, because it will never be completely intelligible or controllable through the methods of science. It's a critique of the tradition of the Enlightenment!

R: I wouldn't have really put it that way, but sure, why not.

N: I still need a minute to understand why you reproduce life-denying states of being with exactly the same means and methods that are usually adopted in order to ...

R: ... no, I wouldn't say life-denying, more "pressing" somehow, "conditioning"...

N: ... fine, but what I'm getting at is that you yourself use methods of control and technical perfection, meaning you actually reproduce all of the things that you find reprehensible. Is this something you do for the benefit of exhibit-goers? Why do you want to confront people with a lack of life instead of developing an alternative and more whole state of being?

R: All right, I get it. Just forget the exhibit-goer for a second. Why do you make work?

N: Because there's a thing that I don't understand, and I want to learn something about it.

目标统摄之下，艺术家通常可以进行这样或那样的创作，就是说，艺术家通常利用它，实现自己的某种意图，或者说，某种关系情景中产生的目标。有时候，当你把这些冲动结合起来，你会感到迷惘，因为，你身体同时产生的各种冲动可能会彼此冲突。然后，一种抽象的，波动的需求就冒了出来，当然取决于具体情形。这正是我觉得最刺激的一点。有时候它只是让人想尽快逃离这个屋子。这种震颤、不稳定存在状态坐飞机时也会有。你会有一种感觉：这个地方，这架飞机，和你的身体并不协调。座位太窄了，空气太稀薄了；你总是担心气压和地球引力突然变化；你甚至可能会因此恐慌。迫在眉睫的工作截至日期和还有一封封未回复的邮件一个一个地接连闪过你的脑子，更不必说飞机上的娱乐视频——那真真正正会让你感到恐惧。就这样，无量的冲动会在一瞬间涌来，但即便如此，还是存在空寂。位置产生空寂。

娜塔莎: 你的目的是要观展者来体会你的这种经验？

罗比: 展览观众都是一个个独立自主的个体，他们的行为超出了我的影响范围。但我确实想为进入展览空间的观众营造某种极特殊的环境。我非常信赖主体间体验所形成的各种意义，以此来挑战观展者，我认识是这样的。如果某事物让我发笑，同时也让另外两三个人发笑，那我可以肯定，它会在更多人身上发生同样的效果。为了能与作品拉开更多距离，更好地评判和控制作品的效果，我不参与最后的制作过程。

娜塔莎: 你把它交给工作室的助手？

罗比: 对，助手也会参与，不过，我其实是请外面的专业制作公司做的。

娜塔莎: 你让我有点儿迷惑了。一方面，你说你着迷于有生命的东西，说你喜欢看着事物自由成长，你自己不会施加任何干涉。所以我理解成你好像很渴望“失控”。你谈到的空寂，在我看来，的确暗示了一种对生命和对生命力的渴望。但是从你的作品的演变来看，又只是与有机过程的缺失以及控制有关了。

罗比: 这正是我从一开始就试着给你解释的。生命体的美是无与伦比的，我们根本就无法表现它。甚至想都不要想。但我们可以描绘——比方说，训狗的种种条件：对它的力量和天性进行的规训，接近生命肉体和他的局限以及需求的路径。这样你会得到一种生命体的“摄影底片”。这只狗的轮廓，可以由训练者的方法和工具细



R: OK, and why does it end up being an exhibit?

N: I want to share my questions with other people.

R: Exactly! Say no more. Why do you always get these idealistic whims? Here's your slogan: "Let's all join hands and build a better world." Sure, I think it's fabulous with all your project groups and collectives, et cetera. I do like coming to your events, but to me, there's something about it all that comes off as far too save-the-world and wishy-washy. You act like you're living in a parallel world that's way cooler, but you're just blocking out every other possible context or environment, as if it's possible to live outside society from inside society. And instead of getting your hands dirty with art market money, you live off the government. Super!

N: Why are you suddenly getting so aggressive?

R: I can't stand this naïveté, and sometimes it's really too imprecise for me.

N: Often, in group projects, the focus is not on perfecting the finished product. The things that happen in the working process and between the people involved are more interesting. To me, this model already represents a kind of a better world, and in the bestcase scenario, the idea of the viewer would actually be disposed of. I always find it stupid to take part in something that I had nothing to do with making; that's why I find it silly to make such a hullabaloo concerning its effects on the exhibit-goer.

R: You're fooling yourself. The world will always be divided between doers and watchers. What you all are doing is, at best, elitist. You just shut out the audience, or in any case you make it extremely hard for them to comprehend whatever it is that you're actually up to. I've often felt excluded during your events. Despite that, I found them interesting, but that was because of the atmosphere, the energy, and the people.

N: You could have participated.

R: No, I don't like subjecting myself to other people's decisions, and I don't believe in compromise. (A gallery intern approaches us and asks if we would like some coffee.)

R: Oooh, yeah – coffee! Maybe we should go outside and have a smoke,too. (We sit down on the steps in front of the gallery. Robbie's smoking. The intern brings us coffee.)

N: I'd like to get back to something that you said earlier. You mentioned that you have started giving your work to a company, which produces it. Why did you start doing this, and can you explain a little how something like this works? I have the feeling that this might give us a new perspective on the question of the audience: me finding it odd to hire other people to produce something in my place, and you being suspicious of working in collectives.

R: What's your problem with hiring other people?

N: It's uncomfortable for me, and I don't understand the necessity. If there's something I'd like to do, I do it myself. If I can't do it, then I teach myself how.

R: How romantic. You're a real artist! I think it's fantastic, hiring people to do things. For one thing, why should I trouble myself with doing something that can be done much better by someone else? The other thing is that all the organizational work would just cost me time and nerves.

N: I don't mean that I have something against dividing up working tasks.

R: Yeah, but you guys always have to discuss everything and reach common agreements. I find this incredibly boring and time-consuming. Nothing good emerges when you have to come to an agreement with lots of other people. In terms of my own work, I'm not capable of entering into compromises. When I pay someone to carry out a work for me, then I can be sure that he'll do it exactly the way I say. If he doesn't, then he doesn't get paid. It's that simple. What's more, I don't have to express

腻地画出；一种不可见的能量将浮现于这负片曝光或者底片的空寂——这是一个将自己从绝对掌控中抽离的動作。

娜塔莎: 听起来很神秘。这只狗变成了一只幽灵？

罗比: 是啊，很可能。某种意义上，在科技的逻辑框架内，生命已经变成了幽灵。

娜塔莎: 这样的话，训练便是基于一定的知识对生命体进程的条理化，以便确保生命体的功能正常运作，这就成了负责把握生命体及其功能的科学的执行人嘛。在这里，幽灵之灵(ghostliness)便将是由生命体使能的抵抗或你说的抽离的核心，因为科学手段永远不可能帮助你彻底理解和掌控它。这是对启蒙传统的批判！

罗比: 我可没这么说，但，是又何妨。

娜塔莎: 我仍然没想通，为何你在再现一种“否定生命意志”(life-denying)的存在状态时，用的方法手段却完全是那种借以……

罗比: ……不，“否定生命意志”可不是我的意思；我更愿意说“施压”，或说“制约”……

娜塔莎: ……好吧，但我所理解的是，既然你用了控制手段，并在技术上求工，也就意味着你实际上再现了一切你认为该受谴责的事物。难道你这么做事是为了观展者能够更好理解？难道一定要向他们展示生命的缺乏状态，以此挑战他们，而不是发展另外一种更为完整的存在状态呢？

罗比: 好吧，我懂你的意思了。我们先不谈观众。我问你，你为什么要做作品？

娜塔莎: 因为有某事我不太理解，但我也想理解。

罗比: 好，那为什么它最后成了一件展品？

娜塔莎: 我想和其他人分享我的疑问。

罗比: 没错！就此打住。你为什么总有这些理想主义的念头呢？瞧瞧你们的口号：“携手共筑美好世界”。当然，这样的想法真是妙极了，还有你们的项目团队、集体等等诸如此类，都很妙。我也乐意去瞧你们组织的活动，但对我来说，它总是让人感到你们要拯救世界，既好高骛远、又空洞

gratitude all the time or have a bad conscience. What I often experienced in the past was, “No, sure it’s fine if you need until next week to finish it. Just work on it as much as you can—whenever you feel like it.” And it always gave me a bad feeling. If someone is getting paid fairly, then I have no problem saying, “No, I need it tomorrow, not next week.”

N: Funny, but I believe that one of the main reasons I studied art was because I didn’t want to have —or be—a boss. I thought that everyone is his or her own boss in art.

R: I have no problem with being the boss. It depends completely on how one treats one’s employees, if the pay is okay and if I act fairly, or if I exploit them.

N: Does your assistant have a contract?

R: No, why should she? Our relationship is based on mutual trust.

N: Do you still pay her when she’s sick?

R: Have you been sent as a union representative? I can’t afford to pay someone when she’s not working. After all, I’m not a company. I have to find substitutes when my assistant is unable to come in, and that costs money. No ... but she’s aware of all this. She can also say, “I can’t next week because I have my own exhibit.” The flexibility comes from both sides. Fairness means giving notice far enough in advance, and trust means not needing all the bureaucratic stuff.

N: Somehow we got off track. What I really wanted to know was how one of these production contracts works.

R: For a little while now I’ve been working with a company that was recommended to me by the gallery. Other artists from the gallery have already been producing there. The company is super! They’re totally friendly and very professional. They understand immediately what I want, too. Let’s say I go to a normal business and explain why I need a certain part: the guy looks at me like a brick wall and says, “We don’t

do that sort of thing here.” Then I have to explain to him what sort of special thing he would have to do. He does it, and it ends up looking different anyway. This company works on artwork production only, all day long. They’re also carrying around the entire history of art in their heads. They understand what I’m talking about and they will try things out until something works, and they make sure that it holds up, that it doesn’t fall apart during the exhibit or later in some buyer’s collection.

N: In my own practice I’ve often had the experience that a work can change significantly during the experimentation phase or the construction phase.

R: I know, but I don’t have the time for long experimentation phases. Also I’m not sure whether I’m convinced by an experiential approach. I like creating facts.

N: But during the production, depending on the situation, one might end up having completely different ideas. How can you place so much trust in your first idea and give the production over to someone else, thereby relinquishing the possibility to continuously correct the work? Furthermore, failures can often lead to thrilling discoveries and learning experiences. After all, this is where much of the enjoyment in developing a work comes from. I would hate to have to abstain from engaging in this process and the search for solutions. It seems to me that questions of professionalism or professionalization are at stake here. As you say, we’re almost always working under time pressure. And as a result we can’t risk having these kinds of experimentation phases. They have to be carried out by skilled, experienced people who develop feasible solutions within the deadline. And they don’t doubt the idea or waste time like we do ourselves.

R: It is true that the pressure is enormously high, but I can actually work extremely well under pressure. Sometimes it’s quite good for the work. Decisions have to be made quickly, and they have to be final. But it’s true that it doesn’t allow one

无物。搞得你好像是生活在一个比别人更酷的平行世界里，实际上呢，你只不过是其他可能的背景脉络和环境充耳不闻视而不见而已罢了，你真的以为你可以超越，可以在社会内部造出了一个例外的外部来啊。是啊，你不想让艺术市场玷污你的双手，但是呢，你却又不得不靠政府养着。可真棒啊！

娜塔莎: 你怎么一下子变得这么咄咄逼人？

罗比: 因为你太天真，而且有时候根本就不知所云。

娜塔莎: 那我告诉你吧，通常情况下，集体项目不是为了给制成品锦上添花。工作过程中发生的事情，参与者之间的互动，才是更有趣的。可以说，这种工作模式本身就呈现了一种更美好的世界，而且，在理想情况下，观众的想法也会成为其中的一部分。我从来就认为，参与某件事却跟它形成过程毫无关系，是很愚蠢的；这就是为什么在我看来，哇喇哇喇地发议论如何影响观展者，很荒唐。

罗比: 你是在自欺欺人。世上从来就有这种划分：行者和观者。你做的一切，往好了说，就是精英主义。你将观众拒之门外，或者说，你无非是弄出高深无比的样子，让观众很难理解你到底在做什么。你们的活动就一直让我有一种被排斥的感觉。尽管如此，我仍然觉得有趣，但那也只是因为现场有气氛、有活力和有人气。

娜塔莎: 你本来也可以参与进来的。

罗比: 不，我不想让自己屈从于其他人的决定。我也不是轻易妥协的人。（画廊里的一位实习生走过来询问我们是否需要咖啡。）

罗比: 咖啡，太好了，我要一杯！我们到外面去吧，去抽支烟。（我们到画廊门口的台阶上坐下来，罗比开始抽烟，实习生端来了咖啡。）

娜塔莎: 我想要转回之前你谈到的一个话题。你说你已经开始把作品交给一个公司来制作。你为什么要做呢？能不能解释一下是它怎么运作的？我预感到这可能可以为我们提供一个新的视角来看观众的问题：我觉得雇用别人替我做我应该做的事情，总归是有些奇怪，而你呢，则非常怀疑集体创作。

罗比: 你觉得雇别人做作品有问题，那问题在哪里？

娜塔莎: 我觉得不舒服，我没看出有

to ponder, or refuel, as I would say. It becomes more and more difficult to just disappear or to remain in my head, thinking without rhyme or reason, or to read books with no apparent goal, or construct things without knowing what for. I feel chased by the galleries. At the moment, I just have the feeling that I’m repeating myself, that I’m making things out of a reservoir that’s already pretty much empty. That’s why I’m in a bad mood.

N: Whoa there, time pressure and a bad mood—that’s a bad combination.

R: That’s why I find it so nice and pleasant to give the production over to someone else. I have more distance to the work. The working process is less personal, and therefore I can better recognize what works and what doesn’t.

N: Okay, but this also happens in collective projects. The ordering of things according to “mine,” “yours,” “me” and “you” gets dissolved, and it’s ultimately the thing which receives the focus. It doesn’t matter whose idea it was or whose work it is.

R: No, that’s not at all what I mean. It’s totally important that it’s mine and that it stays mine.

N: But if someone else produces it, then it’s not yours anymore.

R: That’s not true. Of course it’s still mine. It’s my idea, and I tell them what to do.

N: But you just said that you allow them to experiment and to carry the idea out. This is when a lot of the things that contribute to the form of the work happen, depending on the situation. By and by, it somehow becomes their baby too, doesn’t it?

R: No, it’s my name that’s on it afterwards. I take the responsibility, and in the end I’m the one who gives the green light for a project. They’re paid to fulfill the contract. My assistant can’t be said to share the authorship of my works just because he answers my emails.

N: I wouldn’t be able to hold these things separate from each other, and

if I could, I would feel the necessity to make the division of labor visible, like in film. Direction: Robbie Williams, Camera: Jane Doe, Sound: John Doe, Assistance: Miss X. ... Anyway I don’t think that anyone does anything alone. You’re always being influenced; you ask your friends for their opinion, or you get ideas when you listen to someone. That’s why I think it’s good to show it, either by working in a collective and thereby giving up authorship, or by naming those who were involved.

R: Have you ever heard of a collective that was successful in the art world?

N: Now you sound like my gallerist.

R: He’s right. Nobody buys work from collectives. As I said, I find it interesting to relinquish certain steps of the working process, but at the end of the day, the public—and the buyer—wants to see one person’s name. You can’t change that. It also has something to do with the way art’s value gets established. It’s all quite abstract, and it has a lot to do with the name. As a buyer, you’re buying the name along with whatever the name stands for.

N: Let’s talk about control again. You say you’re the one who controls things in the end. So, the people working for you ask, “Is this how you want it, boss?” and you say, “It was to be taller” and that person says, “Alright boss!” ...

R: Exactly!

N: What if you’re not so sure about its height, and he’s scheduled to get off work in two hours and wants to finish it before then.

R: Then he gets off work later.

N: That would make me uncomfortable.

R: Well, I can’t change the way things are!

N: I would end up forcing a decision that isn’t yet well hashed out in order to be considerate to that person.

R: And why? This person works for you and is paid by you. You really

什么必要。想做我就会自己动手。如果不会，我就自学。

罗比: 太浪漫了。你是个真正的艺术家！我觉得请别人做作品是非常奇妙的一件事情。首先，既然别人能做得比我更好，那我为什么一定要麻烦自己呢？其次，筹备工作太繁琐，既花我的时间，又费我的心思。

娜塔莎: 我不是反对你把工作任务进行分配。

罗比: 没错，但你们事无巨细统统得拿出来讨论，然后形成一个共同意见。我觉得这实在是无聊透顶，而且还浪费时间。如果你不得不和一群人统一意见，那是做不出来好作品的。至于我自己，我是无法让自己的作品和别人达成妥协的。而付钱让别人为我工作，我就能确保他得完全依照我说的去做。如果他干不好，那就拿不到钱，就那么简单。而且，我也不需要向别人感恩戴德，或者觉得良心上过不去。过去我经常会说：“可以，如果你下周才弄得完也没问题，尽量就行，看你方便。”话虽这样说，但总让我觉得不舒服。但如果我付了合理的报酬，那我就可以直接说：“不行，明天就要完成，不能拖到下周”。

娜塔莎: 有意思，但我自己学习艺术的一个主要原因，正是我不想要别人成为我的老板，我自己也不想成为一个老板。我觉得在艺术里头，每个人都该自己做主。

罗比: 我觉得当老板没什么问题。问题是老板怎么对待员工，薪酬是否合理，我自己是否公正，或者我是否剥削员工。

娜塔莎: 那你和你的助手签合同了么？

罗比: 没有，为什么一定要签合同？我们之间关系是建立在互信基础上的。

娜塔莎: 如果她请病假，你也付她工资吗？

罗比: 你难道是工会的特派员？如果她不工作，我就不会付钱。毕竟我不是开公司的。助手不能来，我只好找别人，而那是要付钱的。所以，不会……但她对此很清楚。她也可以说“下周我来不了了，因为我要忙自己的展览。”双方都很灵活。公平意味着要提前足够的时间通知对方，而信任则意味着省去那些官僚主义的麻烦。

娜塔莎: 我们有点离题了。其实我是

don't need to be considerate.

N: I wouldn't be able to keep these things separated.

R: It's sweet of you to be considerate, but are you seriously saying that your assistant's schedule is more important to you than the outcome of the work? To my ears, this sounds like unprofessionalism. What is at stake is making the work right.

N: Sure, maybe for you, but not necessarily for the others. He's just doing his job. If it is indeed as you say, if it is only about the thing, then the other guy is actually in a pretty weird dilemma. On the one hand, it's not his thing, meaning he can't arrive at any decisions himself; and on the other hand, he has to identify with the thing to the extent that he can be enthusiastic enough to want to work extra hours. Maybe I'm really not professional enough to understand that.

R: Anyone who's just doing their job is anyway in the wrong place if they're working in the art world. You have to bring a certain passion and curiosity with you in order to work in this field. There's no way I can work with someone who drops the screwdriver at five o'clock and yells, "Closing time!" Some museums work like this, and it's completely impossible to get things done there. People just have to understand how art works. Forget punching in and out of the time clock. That drives me crazy.

N: We've been getting further away from the main topic. We were talking about control and about having things made for you. Now we've ended up talking about these different models for alienated and non-alienated work, which is a topic I do find very interesting in itself. It is, indeed, interesting that art is one of the only fields that remain untouched by the pressure of union demands. The informality of relations of production in art is based, on many levels, on a system of identification. One is promised inclusion in the system when one identifies with it, when it becomes more than a job. A friend once said to me that he longs for alienated work, for a kind of work that draws the line



between him and his work—a work from which he can extricate himself after the whistle blows. It indeed is the case that one feels lighter when working for someone else. When I help friends or am involved in other people's productions, I have another distance which, depending on the circumstances, can be very productive and much more fun, especially when under time pressure. Also, one doesn't hang on every question when it's someone else's project that's at stake. In this sense, it can be very attractive to work for other people.

想了解委托制作具体是怎样运作的。

罗比: 不久前, 我开始和画廊推荐给我的一家公司合作。画廊的其他艺术家也已经在找他们做作品。这家公司超级棒! 他们不仅非常友好, 而且非常专业, 能迅速地领会我的要求。这么说吧, 如果我去随便去一家公司, 解释我需要的到底是什么的一个部件, 那感觉就像对牛弹琴, 那儿的人会说, “我们不做这种东西”。然后我就得一点一滴地教他怎样做那个东西。他照我说的做了, 但做出来的东西都不是我想要的。而这家公司是专业做艺术品的, 全天开工。他们还深谙艺术史。他们听得懂我在说什么, 而且会不断尝试直到成功。他们会保证做出的东西很牢靠, 不会在展

R: Right! Everything doesn't always immediately have something to do with exploitation and repression. For example, this company gets an official contract from myself or from the gallery, and the work doesn't start until the conditions are clear.

N: Yes, and it's interesting how that's exactly where the line gets drawn. The companies that are hired by artists to produce are paid according to their own standards, and work according to their own regulations. There is a big difference between people from whom idealism and enthusiasm are expected in the workplace and professionals who set their conditions and time frames themselves.

R: You'd be surprised at the extent to which enthusiasm dominates in this company, and they're always working overtime. ... Hey, should we go get a beer?

N: When is your flight?

R: Um, not until seven.

N: Are you taking Bert with you?

R: No, I wouldn't subject her to that. Airplanes, quarantine, cages. Ugh! No way. She stays with Victor or with Mom.

—
New York, October 2013.



览的时候, 或者被人买去收藏之后垮掉。

娜塔莎: 在实践中我常有这种经历, 就是在实验阶段或制作阶段, 作品可能会发生明显变形。

罗比: 我知道, 但我没有时间去做长期实验。我也不确定自己是否认同反复实验的创作方法。我喜欢创造实在的概念。

娜塔莎: 但在制作阶段, 因为具体的情境, 想法可能会改变, 甚至和当初的完全不同的。你怎能如此信任你的第一想法, 并完全撒手让别人帮你制作, 这样一来, 不也就没有改进作品的可能性吗? 何况, 失败经常会让你获得激动人心的发现, 它还是一次学习经验。总之, 在做作品时获得的乐趣当中, 很大一部分就在于此。要我跳过这个阶段, 不去自己探究解决的办法, 我做不到。这让我感觉, 这样会让艺术家的专业素养和专业化过程都变得岌岌可危。你也说过, 我们的创造几乎一直都有时间的压力。结果造成了我们畏首畏尾, 不敢冒险去花时间做实验。所有, 这种事情就交由技艺熟练、经验丰富的人来做, 因为他们可以在时间期限内给出可行的解决方案。他们不会像我们这样, 会怀疑自己的想法或者浪费时间。

罗比: 确实是这样, 压力巨大, 但确实我可以在高压之下将工作做的极好。有时压力还能变成动力。作决定

必须快, 而且要一锤定音。但压力的确也会让人没时间深思熟虑, 或者, 按照我自己的说法, 没时间补给燃料。越来越难以再允许自己无缘无故、天马行空地自由遐想了, 越来越难再漫无目的地读书, 或者毫无来由地动手了。我觉得自己在被画廊们撵着跑。此时此刻我有一种感觉: 我在原地踏步, 在吃老本, 而且基本吃已经空了。所以, 我心情不好。

娜塔莎: 喔。时间紧迫, 情绪糟糕——这可是个恶性循环。

罗比: 这就是为什么我觉得让别人制作很不错, 还会让人感到愉悦。我和工作拉开了距离。工作的过程不再是你亲自参与不可的, 而且, 这样也能让我更好地判断什么可行, 什么不可行。

娜塔莎: 好吧, 但你说的在集体创作时同样也会发生。以前我们是根据“我的”、“你的”、“我”和“你”来分类排序, 集体合作消除了这种规则, 反而得到了清晰的焦点。究竟是谁的概念或是谁的作品, 并不重要。

罗比: 不, 这根本不是我的意思。是我的作品就永远是我的, 这很重要, 毫无疑问。

娜塔莎: 但如果由别人制作, 那就不能再算是你的作品了。

罗比: 错。它当然是我的作品。这是



我的创意，是我告诉他们这么做的。

娜塔莎：但你刚才才说过，你放手让他们试验你的想法，让他们付诸实施。在这个过程中，在具体的情形下，许多事物会发生，成为艺术品形态的一部分。慢慢地，这也就成了他们的孩子了，难道不是吗？

罗比：错。最后署名的还是我，负责的是我，最后授权的人还是我。他们只是收钱，然后履行合同。难道仅仅因为他帮我回了几封邮件，我就得把我作品著作权分一部分给他！

娜塔莎：我没法把这些事情一件件分得那么开。就算能分开，我也觉得有必要将劳动分工标示出来，就像电影那样。导演：罗比·威廉姆斯，摄像：张三；音效：李四；助手：X小姐……至少我不认为谁单凭自己就做出什么事来。人总会受到外界的影响；你会征求朋友的意见，或者在别人的话里找到了灵感。所以我觉得要把这些体现出来，要么以参与集体创作，放弃著作权，要么就把所有参与创作的人的名字标出来。

罗比：告诉我艺术世界里有哪一个集体成功过？

娜塔莎：你这话说得我的画廊老板一样。

罗比：他说得对。没人会购买集体创作的作品。我前面说过了，我觉得在创作过程中把某些步骤分出去做是件很有趣的事，但归根结底，观众，当然也包括买家，想要看到的是某一个人的名字。这是你改变不了的。这也是艺术价值之所以成立的原因。一切都很有抽象，而且名字有很大关系。身为买家，你购买的是艺术家的署名，不管这署名签在什么东西上面。

娜塔莎：我们再来谈谈控制问题吧。你说你是最终拍板的人，所以如果替你工作的人问你：“老板，这是你要的效果吗？”你回答：“再高点”，然后那个人说，“没问题，老板！”……

罗比：就是这样！

娜塔莎：如果你也不能确定该做多

高，而他两小时以后就要下班，而且他希望在下班之前能够完成工作呢？

罗比：那他就得晚点下班了。

娜塔莎：这么做我会觉得不舒服。

罗比：只能如此，我也没办法。

娜塔莎：为了体谅一个人，我会强迫自己做一个决定，即使考虑得不那么周密。

罗比：为什么？这个人为你工作，你付他工资。你不需要体谅他。

娜塔莎：我不能把关系分得那么清楚。

罗比：能体谅人是好事情，但是你真觉得助手的个人安排比你的创作成果更重要？这听起来可不太专业，甚至可能会把作品搞砸。

娜塔莎：当然，你觉得如此，但对别人可不一定。他只不过在完成分内的工作。如果真像你说的那样，只是就



事论事，那么对方实际上被置入了这样一个怪异的窘境：一方面，这不是他的“事”，这就意味着他自己无权做出任何决定；而另一方面，他又必须迫使自己去认同这“事”，不然他没有心甘情愿加班的热情。可能我确实不够专业，无法理解。

罗比：对于那些认为自己只不过是完成分内的工作的人，艺术界并不是适合他们的地方。要在这个界别里工作，你必须怀有一种激情，而且还要有好奇心。要是一个人掐着表，一到下午五点，就扔下螺丝刀，还大喊一声，“下班啦！”，我是绝对没法和他共事的。有些美术馆就是这么运作的，所以搞得一塌糊涂。人们必须明白艺术创作到底是怎么一回事。不能抱着按时打卡上下班的念头。那会让我抓狂。

娜塔莎：我们离题越来越远了。我们刚刚谈到控制问题，谈到你雇别人替自己制作作品。现在又谈到了不同工作的方式之间的区别：异化的和非异化的；这其实是我个人非常感兴趣的话题。实际上，现在少数几个尚未被工会染指的领域中，艺术是其一。认同体系，则是艺术领域内的生产关系能够保持“非正式性”（informality）的基础，在很多层面来讲这都是这

样。认同这个体系，就能够被这个体系接纳，反过来，工作则不再仅仅只是工作。有朋友告诉过我，他现在很渴望一份异化的工作，一份让他能在自己和工作之间划出一条分界线，一份放工铃一响他就可以脱身的工作。替别人工作的时候自己很轻松，这是实情。当我帮朋友做事或参与制作别人的作品时，我会获得另一种距离——当然，这得看当时的具体情况；但这种距离感，尤其时间又很紧迫的情况下，我的工作效率会很高，而且充满乐趣。而且如果是别人的作品，我就不必费心去考虑每个细节。从这个角度来看，替别人工作还是一件蛮有吸引力的事情。

罗比：正是这样！不是什么都立会和剥削与压迫扯上关系。比如这家公司，他们会跟我或画廊签合同，在所有的条款未被明确之前，他们不会开始工作。

娜塔莎：是的，可我感兴趣的是，这条分界线究竟应该划在哪里。公司受艺术家委托制作艺术品，根据自己的标准收取酬劳，同时按照自己的规章工作。但那些被指望在工坊里具有理想主义和工作热忱的人，和那些为自己设置工作条件和时间期限的专业人士之间，他们是有很大的区别的。

罗比：你要是知道这家公司有多热情，我保证你会大吃一惊，他们经常加班……走，我们去喝杯啤酒吧。

娜塔莎：你的航班是几点的？

罗比：呃，七点，还早。

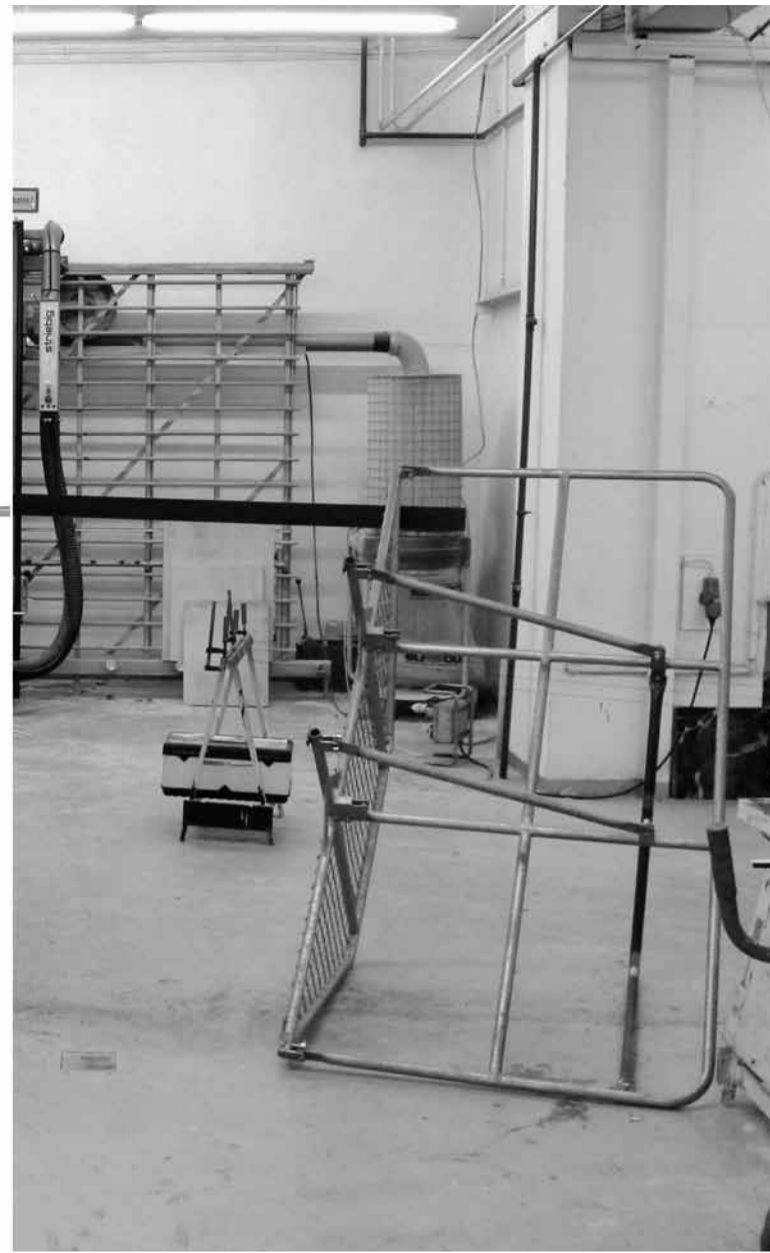
娜塔莎：你要带Bert一起去么？

罗比：不，我可不会让她遭那个罪，要检疫还要装在笼子里才能上飞机。呃，算了吧！我会让维克多或者我母亲照顾她的。

—

2013年10月，纽约





MEMO

I meet Uwe Schwarzer for the first time at the Sharjah Biennial in 2005. He is there to install an artist's work; I am installing my own work. We find ourselves surrounded by the putting up of an exhibit in an edifice built by the sheikh for the sole purpose of the Biennial, a museum, an architecture containing workers from Pakistan and India who paint walls, unpack and install artworks and polish the marble floors for the arrival of the sheikh, all under the exploitative conditions which characterize life as a migrant worker in the Emirates. The workers are here on a subcontracting firm's charter. A job in the United Arab Emirates is a promise for a better future, better than any future in their home countries. Uwe is here to guarantee that his customer's work gets installed according to plan. I am here because I fancy the idea to make myself a picture of how—in which context—my work is shown, because I always like to install my own work. When I arrive in my space, there are two workers busy with the task of painting the walls, and two others are waiting for my instructions regarding where to run the cables. Not only do I witness the working conditions in Sharjah, I stand also as an inextricable part of them.

They resemble a bad dream that one can't wake up from. How did I get here, and what's different here than elsewhere? Or does something become visible here, something which remains otherwise cloaked because too far away, because it happens in blurry, fleeting form—because I fancied the idea to avoid exploiting anyone with my work? I feel deranged; I'm disoriented, and I feel very naïve. The modes of work and production in the art field are manifold. The approaches range from solitary studiositters to jet-set networkers, from collaborative cuttingedge researchers to collectives and cooperatives, not to mention hyper-productive art companies and all of the variations in between. When the production process leads to a large exhibit, money is relative. While one thing gets huge amounts of money, the other thing gets zero. Material, equipment, shipment and insurance are paid for at fixed rates. Honoraries, salaries, accommodation and personal expenses are subject to negotiation. Specialized technicians are paid at their usual daily rate, workers are paid by the hour, and artists customarily get paid nothing, just like volunteers and interns—they are paid with an abstract prospect of self-upgrade, an appreciation in self-value, stimulated perhaps through participation.

My own practice is founded on collective, transdisciplinary contexts. My main interest lies in collaborative, self-organized and horizontal working relations. In my environment, decisions were discussed and pitched collectively. Sites and events were self-organized, themes and their representation were chosen and carried out using interdisciplinary methods, and nobody got paid. As these collective working contexts were more and more dispersed—replaced with temporary collaborations, more activity inside the institution—this practice became engulfed by institutional structures and logics and underwent a tough, complicated transmutation. I encountered the pressure

备忘录

我与乌维·施瓦茨 (Uwe Schwarzer) 相识于二〇〇五年的“沙迦双年展”。当时，他正在那儿替一位艺术家布展，我也在那儿，不过是为了自己的作品。我们所在的大厦是酋长专门为双年展建的。在这座博物馆式的建筑里工作的，远不止我们俩，还有许多来自巴基斯坦和印度的工人，他们在忙着刷墙、拆箱、摆置艺术品，或擦洗大理石地板，以迎接酋长的莅临。工作环境充满了剥削，这是移民劳工在酋长国的典型处境。

这些工人是由一家劳务分包公司雇佣派遣过来的。能在阿拉伯联合酋长国找到一份工作，意味着今后的日子就有了盼头，怎么都好过待在自己的国家。乌维来这里是为了确保客户作品的布置按计划进行，而我则是想要了解展厅的环境脉络，以根据它设计作品的呈现方式。我喜欢亲力亲为。来到自己的展区，我看到两位工人正在卖力地给墙上漆，另外两位则站在一旁，等着我指示他们在哪布线。这一刻，我不只亲眼目睹了“沙迦双年展”的工作环境，更是亲身参与、成了其中无法脱离的一部分。它们俨然是一场让人无法醒来的噩梦。我是怎么来到这儿的，这儿和其它地方有何不同？这儿让它终于显露了？以前它遮掩得很好，是因为我置身度外，因为它模糊不清且稍纵即逝，还是因为我以为自己真的秉持了——不让自己的艺术创作剥削任何其他人——这一原则？我完全纷乱了；丧失了方向，并感觉到自己太天真。

艺术领域的生产和作品模式多种多样。既有宅在工作室，隔隅独行的；也有人四处飞行，广织人脉的；既有互相协作的前沿研究人员，也有集体与合作团体，更不用说高产的艺术公司以及其它介于其间的各种衍生模式了。

若生产作业最终进入了艺术大展，所得酬金也会显出差异。有的事情可以得到很多钱，有的则一分钱也没有。材料、设备、运输和保险的价格是固定的，酬金、薪水、住宿和个人开销可以商量。专业技术人员得到正常日薪，工人则按小时计费，而艺术家们通常一分钱都没有，完全是志愿者和实习生的待遇——他们得到的回报是一种自我擢升的抽象前景，以及，一种可能是因为参与中得到了激励而实现的自我价值提升。

我自己的实践一向建基于集体的、跨界的关系环境 (contexts)。我个人的兴趣主要在于互相协作、自我组织和平等的横向工作关系。在我所在的环境里，所有决定都是通过集体共同探讨后再作出的。场地和活动都是自我组织的，主题和呈现方式则是通过跨学科的方法进行选择 and 实施的，没人拿钱。然而，这种集体工作关系 (contexts) 被不断冲散，取而代之的是临时性的协作形式，尤其是活跃于体制内的那种——至此，这种实践已经被体制性的结构和逻辑所吞噬，经历了一段艰难复杂的嬗变。

有人出于恶意和惊讶向我施压，要我发挥专业精神，与既定的行业秩序保持一致。当你提出异议，机构人员的普遍反应是：“我们一直都是这么做的”，“这不合常理”，或者，“以前从没人提过这种要求”。几句话就将体制内原本亟需的跨界协作置之门外。虽然总是将跨界挂在嘴边，但体制基本上是不大可能容许有人来动摇其现行结构，或改变其现行方向的。日子到了，要开幕了，那就得拿点东西给人看：只要是个展品就可以。给体制的承诺必须履行，甚至不惜一切代价。没人关心展览内容是肯定还是批判，是嬉闹还



to professionalize, to align oneself with the given order, with spite and astonishment. The standard responses from institutional personnel—“This is how we always do it,” “That’s out of the ordinary,” “No one has ever asked for that before.”—were the demarcations for vitally needed boundary crossings within the institution. Be that as it may, the actual structure of the institution hardly allowed itself to be destabilized or disoriented.

At the end of the day, the opening has to offer something to see: an exhibit, anything. The promise of the institution must be upheld at all costs. No consideration is given to whether the content of the exhibition is affirmative or critical, playful or aggressive. Most importantly, the production process cannot and should not be delayed. The show must go on. One can do a critical work which confronts the processes of the institution, but one cannot change the division of labor within the institution's functions. One cannot change the fact that a press representative writes a press release, that a technician installs a video projector, or that the employee lays a cable. My understanding of production in these contexts almost became an over-zealous overidentification with each and every person involved; ultimately, it was, at best, able to spark disorientation. Anyway, it is doubtful that the museum employee, returning home at five o'clock to his family—or to his own work—wishes I would liberate

是挑衅。最重要的是，生产作业不能、也不允许有任何延迟。展览是重中之重。一个人可以创作作品批判和质疑体制的行事方法，但无法改变体制内部不同职能之间的劳动分工。你无法改变这样一种事实，即，媒体专员负责撰写新闻稿，技术人员负责安装投影仪，临时工负责布置线缆。

在这种关系情景里，我对“生产”的理解显得热情过度，考虑亦过度——我本想将几乎所有人、每一个人都关联起来；结果是，充其量它让人无所适从了那么一下。五点准时下班回家——甚或去做自己的作品——的美术馆员工，并不见得希望我将他从这种“异化的”工作关系中解放出来。而我自己会不会摊派工作，向不向其他人发号施令，跟他也毫无关系。

乌瓦来自一个不同的世界。他经营的公司受雇于很多艺术家，帮他们制作艺术作品。他对这项业务的认识仅限于保证客户满意，制作出最理想的作品，以及所有作品按期完成运输和布置。这项业务给他带来了丰厚的收入；而项目一旦结束，按行业标准，他与那件艺术品就再无任何关系了。

当乌瓦更详细地向我介绍他的业务时，我一方面对一些艺术家的创作方式感到越来越震惊；另一方面，我甚至被自己的惊讶所震惊。很久以来我一直纳闷：为什么有些艺术家一年竟能创作出五十件展品，而我自己连四件都难以应付。我知道，很多人都有助手帮他们回复邮件和做研究；却并不知

him from his 'alienated' working relations. It isn't really his problem that I can't cope with relegating jobs or giving other people instructions. Uwe comes from another world. He runs a company which is hired by artists to produce artworks. His identification with this work goes as far as making sure that his customer is satisfied, that his company has produced the best possible work, and that everything is delivered and installed according to schedule. He is paid fairly for his work, and when the project is completed, it is standard procedure that he has nothing more to do with the artwork. On the one hand, I'm increasingly astounded at the way some artists work while I listen further to Uwe about his profession, and on the other hand, I'm astounded by my own astonishment. I had always asked myself how some artists manage to produce fifty exhibits in one year when I'm already overwhelmed by four. I knew that other people have assistants who answer their emails and help them with research; all the same, I wasn't aware that specialized companies exist which can produce practically anything (almost anything) that an artist could come up with. I wasn't aware that many artists produce this way occasionally or even exclusively.

In inner circles, everyone knows these companies. They come highly recommended, because they are responsible and produce high quality work. But appearing in the public eye is something that neither Uwe's company nor other companies do, and this is good, says Uwe. He doesn't clamor about his work. Not even a company sign hangs in the courtyard entrance, and nobody seems to wish there did. To top it off, everything which has anything to do with the customers or with their respective productions remains strictly confidential. This is also a reason why many are enthusiastic about producing work with Uwe and his company. Discretion is important when dealing with artworks. The more I hear about Uwe's work, the more curious I become. I make up my mind to ask him if we should do a project together. I would like to gain a better understanding of this sector of art production, a sector which remains invisible to the exhibit viewer; also, I would like to renew a questioning of my own practice in order, among other things, to analyze whether or not an insistence upon certain modes of production reproduces unwanted romanticisms which serve the myth of the self-made, the genuine, the authentic—qualities for which everyone loves 'the artist' so much—as though the wish for self-directed, unalienated, collaborative thinking and acting pronounces that no one is exploiting anybody, and no artists are setting themselves up for exploitation. On the one hand, I have the impression that Uwe's working conditions are less distorted than mine, and I almost envy him for this clarity. On the other hand, I sense the necessity to engage in a fresh questioning of existing relations and conditions—which Uwe's work is only one element of—to avoid accepting them as naturally given. We meet regularly throughout a period of two years in order to think about a project we could do together. For reasons of discretion, Uwe is skeptical and careful. We decide to invent a pretend artist for the purpose of revealing the different working processes in his company while opening them to discussion. We produce the work of Robbie Williams and document the production procedure.

Natascha Sadr Haghigian
Berlin, May 2008

道，竟然还有这样的专业公司，能够完全（基本上是完全）按照艺术家的创意制作作品。我也不知道，已经有很多艺术家时不时甚至是完全在这样创作。

核心圈内的人都知道这些公司。它们之所以大受欢迎，是因为它们工作负责，且有能力制作出高质量的作品。而且，无论是乌维的公司还是他的同行，都不会谋求进入公众视野，这在乌维看来是好事。他用不着叫卖。没有哪家公司会在入口处挂牌，也没人乐意在入门时看到它。最重要的是，每一位客户及其作品的所有信息都会严格保密。这也是为什么很多人非常乐于与乌维及他的公司合作。在处理艺术品时，谨慎周到是极其重要的。

越是了解乌维的工作，我越是感到好奇。我决定和他商量，看看我们能不能一起做个项目。我想要深入了解艺术生产的这一部分，这也是观展者不可能看到的部分；同时，我也希望通过重新审视自己奉行的创作方式来分析——当然不只是一面向——是否一味坚持某种创作模式会繁衍出已不再受欢迎的浪漫主义；正是浪漫主义引起了认为艺术家应“自创、真诚和本真”（正是这些特质让每个人都如此热爱“艺术家”）的迷思，同样地，浪漫主义也让人容易觉得，一旦决定追求自我引导、拒绝异化、秉持协作的思维和行事方法，艺术家就能确保谁都没有剥削谁，没有哪位艺术家打算剥削别人。一方面，我认为乌维的工作环境甚至不如我的那么扭曲，我甚至都有点嫉妒他能够这么明确清晰。另一方面，我感到必须从全新的角度来审视现有的关系和环境（乌维的工作只是其中一个元素），从而避免去理所当然地顺应它。

之后的两年时间里，我们经常碰头，希望探讨出一个大家能够合作的项目。出于谨慎的原因，乌维心存疑虑，小心翼翼。最终，我们决定创造一个虚构的艺术家，以便呈现他的公司内部的各工作流，并使之进入公开讨论。我们制作了罗比·威廉姆斯（Robbie Williams）这位虚构艺术家的作品，并纪录下了整个生产过程。

娜塔莎·萨德尔·哈吉安 (Natascha Sadr Haghigian)
2008年5月于柏林



CONVERSATION with UWE SCHWARZER

Natascha Sadr Haghghian: What sort of education did you undergo, and how did your present activities get started?

Uwe Schwarzer: In art school I studied free arts with John Armleder, and as part of our studies we did adjacent projects where we invited friends of John to describe, to draw or to give us schemas for their artworks. Then we carried out their plans and made an exhibit out of the end-products. That was the first moment when I made works happen for other artists, seventy artists in all, including works by Haim Steinbach or Olivier Mosset, pretty much all of John’s friends—so very well-known artists were involved. I also made a large catalogue that went with it. That was quite an experience. I also tried to stretch out my feelers during my studies, seeing as I was highly occupied with my relationship to other artists, so I did an internship with Rolf Rieke. I was part of an exhibition there with Fred Sandback, who I still get excited about. He traveled all over the world with a suitcase containing a little bit of wool thread and made room-size installations or sculptures out of it. The contact with Rolf Rieke was quite fruitful for me. Chatting with him was totally fantastic. Do you know Rolf Rieke?

N: No, not personally.

U: When I first came to Rieke, there was a Donald Judd piece lying in the bathtub on blankets. Up to then, I had known art through the museum only, hung on the white wall with pretty lighting, and suddenly there was this Judd piece parked there wrapped in furniture blankets. That’s one experience that actually never let go of me. I love Judd, and for me his

artworks are almost proverbial. In that moment I saw his artwork for the first time materially, meaning I saw it only as material, a form lying in the bathtub. It somehow brought it down to earth, but in the end, it also didn’t. Seeing this was so much more than just a Judd on the wall; it was really important for me. After that I worked in Massimo De Carlo’s gallery in Milan. For the most part I did the organization and got to know a lot concerning art production and so on.

N: All of this was still during your studies?

U: No, De Carlo was afterwards. What I did while still studying was a job delivering vegetables. One of the customers was the art museum in Wolfsburg where at that time a giant sculpture by Mario Merz was standing, one that had fruit and vegetables on it. There was an order on my list to supply this sculpture: an apple, two pears, three heads of lettuce—something like that. These fruits and vegetables got replaced by fresh goods approximately every ten days, but they were ordered by the kitchen. In other words, there was the order placed by the kitchen—quite simply, three crates of salad, two crates of tomatoes, five bags of potatoes—and on top of that, two more apples, three bananas and two heads of lettuce that were needed for the installations, for example. That was quite odd for me, of course. I put a sign reading “Art Transport” in my delivery vehicle window each time I drove there, chuckling to myself, knowing that I had the stuff for Merz’ sculpture in the back of my van. I worked a while at Flash Art and wrote a short profile of the city of Milan. I got to know various collectors, artists and gallerists

对话 乌维 施瓦兹

娜塔莎: 你所受到的教育是什么样的？你是怎么开始从事现在的工作的？

乌维: 在艺术学院读书时，我师从约翰·阿姆雷德 (John Armleder) 学习自由艺术。作为学习的一部分，我们做过一系列延伸关联项目，邀请约翰的朋友们来向我们描述他们的作品构思，绘制草图，或设计方案。然后，我们帮他们把方案付诸实施，做成成品，并进行展览。那是我第一次帮艺术家实现方案，总共有七十位艺术家，这其中包括海姆·斯腾贝格 (Heim Steinberg) 和奥利维尔·莫赛特 (Olivier Mosset)。我们几乎请到了约翰所有的朋友，他们都是很有名气的艺术家。我还为这些作品制作过一本大型画册。总之那段经历非常受用。除此之外，我也试着将自己的触角伸得更深更广。我跟很多艺术家来往密切，还去罗尔夫·里克 (Rolf Rieke) 的画廊做过实习，在那里我参与组织了弗雷德·桑德贝格 (Fred Sandback) 的一次展览，他是一个会令人激动的人，直到现在都是。他拎着一个装了一点羊毛线的手提箱满世界跑，用它们做出许多足有一个房间大小的装置和雕塑。在罗尔夫·里克接触的这段经历，让我受益匪浅。与他聊天非常有趣。你认识罗尔夫·里克么？

娜塔莎: 知道，但没有私交。

乌维: 第一次去里克的画廊时，我看到了唐纳德·贾德 (Donald Judd) 的一件作品，它被放在垫着地毯的浴缸里。在那之前，博物馆是我了解艺术的唯一渠道，那儿的作品只会被挂在白墙上，打上漂亮的光，而突然之间，我看到了他这一件被包在家具毯里、放在地上的作品，这是我前所未见的。我爱极了贾德，他的作品在我眼里几乎就是圣物。那一刻令我永生难忘。但就是在那一刻，我开始从物质的角度看待他的作品，也就是说，我仅仅把它看作是一种材料，一种躺在浴缸里的形式。从某种意义上来说，这算是将贾德请下了我的神坛；当然，另外一种意义上，他还是在那儿。不管怎么样，这要比看到贾德的作品挂在墙上要有意义得多，这对

during the interviews. After my time in Italy and with Massimo de Carlo, I came to Berlin. I was excitedly wanting to work directly for an artist. Through the contacts I already had as well as through Massimo, after just two months I landed a contract to make a piece for Carsten Höller, a very complex piece that nobody could figure out how to make. I managed quite well, and everyone was enthusiastic. I was the one who would make Carsten’s pieces from then on, in addition to all of the other artists in Carsten’s gallery, and since then it grew bigger and bigger. Basically from the outset, I didn’t consider it as a profession from my point of view. On the contrary, Carsten and other artists needed my help, and I helped them.

N: Back then, was that a source from which to finance your own work? You did, in fact, study art yourself, and you did have an artistic practice. So the things you’re describing probably happened on the side, didn’t they?

U: Yes, in Italy I had quite a lot of exhibitions. I was then part of this momentum of up-and-coming, very young artists. It went very well, and I was totally connected in Italy, but not in Berlin. This contract work that I did existed primarily to earn money, and on the side I realized my own works. But as I said, it was fun for me to help. That’s how it really was. Since I constantly had to write out invoices, I was at some point sent to a tax advisor who told me, “you’ve got a company here.”

N: (laughs)

U: So, (laughs) on top of that, I had never wanted to be self-employed, because I had known this from my father and wasn’t so keen on it. Suddenly, though, I was self employed with my own company. That’s just what happened.

N: The fact that you carried out works for other people according to their satisfaction, that you delivered something great—that definitely means that you accumulated certain abilities or that you already had certain abilities at your disposal. Can you specify your abilities and how you acquired them?

U: I’m absolutely certain that my strengths lie somewhere far from any ability to work with my hands. Sure, I did mount the works and make the installations, but it isn’t the case that I can deal with wood particularly well or weld with great proficiency. I believe that my proficiency lies in understanding well what the artist would most like to have, and I know how to direct a project. I know how to explain to other people, my employees, for example, what they have to do in terms of crafting something, how the piece should look in the end, how it is made and so on. I know that for an artist, only a certain material is worth considering, only a certain kind of surfacing, paint or treatment, because another kind of treatment would leave traces behind that don’t comply with the artist’s idea or sense. This saves the artist from asking a lot of questions. Some artists don’t know what the edge of a laser cut looks like in plexiglass or how this edge changes when it is sandblasted or filed by hand. They leave it to me to propose the right solutions, to filter through possible methods and materials—for them, in terms of their sense—meaning I can exclude the ones which couldn’t possibly come into play.

N: You take over particular decisions for the artists, so to speak.

U: First, he or she would simply have to gain all of the production experience, spend time researching, considering and deciding, not to mention following the whole production; it’s possible to skip over this whole procedure, because I understand what the artist wants, not only in terms of questions concerning material or treatment, but also in terms of all other possible aspects, other decisions which might be required later on. When an artist comes in with an idea, and he or she made a sketch, then I understand how he/she imagines it— and I have at my disposal the practical knowledge needed to make continuing decisions for potential future questions. One must be able to fit a work through a door, transport it, pack it, leave it to others to install. It has to last, through many an installation and more. I always have

我十分重要。此后，我还在马西莫·德·卡洛在米兰的画廊工作过一段时间。大多数时间里，我都在做活动组织工作，也了解了很多有关艺术生产的事情。

娜塔莎: 这些都是在你上学期间发生的么？

乌维: 不是，去德·卡洛那儿是我毕业之后。我上学的时候还做过一份送蔬菜的工作，其中一个客户是沃尔夫斯堡的美术博物馆。当时，那里正在展出马里奥·梅茨 (Mario Merz) 的一座巨型雕塑，雕塑上放有水果和蔬菜。我的任务是给这个雕塑供应新鲜蔬菜：一个苹果，两个梨，三棵生菜——差不多就是这样。为了保持新鲜，这些水果和蔬菜大约每十天要更换一次，但下单的是厨房。换句话说，我其实是给厨房送那些果蔬——订单很简单，比如三箱沙拉，两箱番茄，五袋土豆，然后顺带着给那个装置捎去两个苹果，三根香蕉和两棵生菜什么的。对我来说，这种做法太怪异了。所以，每次给他们送菜时，我都会在厢车车窗上贴个“艺术品运输”的标志，然后暗自发笑，这样我觉得我这辆货车的后面载着的是梅茨的雕塑材料。

我还在Flash Art画廊工作了一阵，负责编写一份米兰城略传。在为此进行的采访中，我认识了许多收藏家、艺术家和画廊家。在意大利和马西莫·德·卡洛的画廊待了一段时间以后，我来到了柏林。当时我意气奋发，很想直接为某位艺术家工作。通过我当时的关系网和马西莫的帮助，两个月后，我便得到了一份来自卡斯特的奥莱 (Carsten Höller) 的合同，为他制作一个十分复杂的装置。没人知道这个东西到底该怎么做，但我成功了，为此大家都很高兴。从此，卡斯特的活就都落在了我这里，然后是和卡斯特同一个画廊的其他艺术家的，再然后合同就像滚雪球一样，越来越多。不过从一开始，我自己就没有把这当作是一种职业。相反，我认为卡斯特和其他那些艺术家需要我的帮助，而我只是给他们帮了帮忙。

娜塔莎: 回过头来看，那些活是不是也为你自己的创作提供了资金来源？你自己也是学艺术的，你也有过许多艺术实践。你刚才所说的事情，可能只能算是副业，对么？

乌维: 没错，我在意大利举办过许多展览。那儿有许多有活力，崭露头角的年轻艺术家，我也算是其中一份子。一切都顺风顺水，不过，我的关系网都在意大利，而不在柏林。我签

these kinds of pragmatic, practical questions in the back of my mind. Project management means briefing people, producing a plan, thinking about how to make something, and distributing tasks. I speak with those who are going to carry these tasks out. I also do the quality control. This means that I constantly attend to the production, making sure that it gets done the way it should.

N: Do you have the feeling that you learned these skills during your time in art school, during your studies with John Armleder? Or do you think that you were anyway already carrying them with you, that you simply elaborated these skills out of an interest? To put the question another way, do you think that your art studies have helped you in this regard?

U: I came into contact with several artists and their production methods through John. He explained a lot, but I think that I was also influenced by working with other artists, including during my studies, through museum visits and catalogues. I immersed myself deeply into artists' concepts and thereby acquired my abilities. By the way—and this is the best part—I already had an interest in many artists during my studies for whom I work today. One of them was Liam Gillick, for example; and Mona Hatoum, whom I had already admired then, called quite recently and wants to have a work made. It's wonderful.

N: And was it just an effect of the process that your own artistic work moved increasingly into the background? Did you simply have less and less time, therefore automatically producing less of your own work, or were there specific motivations? In short, did the one interest you more than the other?

U: My last works were actually intertwined with the works of other artists. I did a lot of works in which I once again invited other artists to do something, from my declaring a bicycle as an exhibition space and inviting other artists to do something on it to an airplane, which really did fly—art flight, loopings, and flying off your head—I

too was always a passenger. I figured out that my own artwork had a strong involvement with other artists' works, and I tried to initiate this involvement by way of my own artistic work. But it was a detour, as I preferred to engage directly with them. Suddenly there was my job, unmediated involvement with the artists, speaking about the artworks, and this was very constructive. I saw then that fulfillment for me lies more in direct involvement—rather than with making sculptures or executing happenings, even though happenings have always been fun for me.—I must say as well that I feel more at home producing work like this. Now I work together with a great number of people and have a much more intense exchange than if I were to work alone. It is, indeed, difficult as an artist to work together with other artists so closely. At the end of the day, my job is much easier, and so much comes out of it.

N: And you always have the advantage—the pleasure—of seeing the artworks in the bathtub rather than seeing them later in the exhibition space.

U: Unfortunately, I see far too few of our works in exhibition spaces, because I often see them here in the workshop for the last time before they go somewhere else. There is another aspect of my present work which I find better: you get a contract or a project, you work for it, and when it's over, you get paid for your work. Work and payment exist in direct relation to one another. The role of the artist within the art world somehow disturbs me; some artists almost do the job of a service industry worker, filling up the museums' spaces and maybe getting the production costs paid for, if they're lucky. This means you don't build up expenses, and you somehow earn money later through the sale of the work. You earn it from an object instead of being paid for your work. I have to say that this didn't really float my boat.

N: So that is what you didn't like while continuing your own art career?

那些合同的确主要是为了赚钱，同时我也还在做我自己的作品。但正如我说过，帮助他人也会给我带来很多乐趣。真是这样的。因为我一直不停地给别人写账单，一天有个税务咨询师跟我说：“你还是在这儿成立个公司吧！”

娜塔莎: (笑)

乌维: (笑) 此前，我从没想过要自雇创业，我父亲就是搞经营的，但我对此毫不感冒。可突然之间，我自己成立了一家公司，当上了自己的老板。一切就这么发生了。

娜塔莎: 你能出色地帮其他人完成他们的作品，让他们满意，你能很好地进行传达，这绝对说明你已经积累了一定的实力，或者说你已经有了相当强的处理能力。你能具体说说自己都有哪些能力，以及你是如何获得它们的么？

乌维: 我绝对确信我的动手能力不是我的强项。没错，我能装裱作品，制作装置，但这绝不是说我就能将木材打理地很好，或是非常擅长做木工的活。我觉得我的强项在于能够很好地理解艺术家的意图，并指导计划的实施。我知道该如何向其他人解释问题，例如，在进行手工制作时，我知道如何让雇员理解他们该做什么，做成什么样，以及怎样做等等。一般来说，艺术家有他们对材料、表面打磨、颜料和处理方法都是有特定偏好的，一旦有偏差，就会留下违背艺术家的初衷和感觉的痕迹。我有这个擅长，可以为艺术家们省去很多问题。有些艺术家并不知道树脂玻璃激光切割后的边缘会是什么样子，也不知道将用砂纸和手工挫磨边缘会有什么区别。于是他们就将这些工作交给了我，由我来提出合适的解决方法，并根据他们的感觉在可能的方法和材料中进行筛选。也就是说，我可以帮他们排除掉不会带来很好的效果的选项。

娜塔莎: 也就是说，你替艺术家们做了一部分决定。

乌维: 如果一个艺术家想自己做，那么，首先，他或者她就需要了解全部的制作经验，就得花时间去研究、考虑和做决定，更不用说，还要跟进整个制作过程。跳过这个过程也是可能的，因为我能理解艺术家们的想法，理解他们需要什么样的材料和工艺，更重要的是，也了解一切其它可能会涉及的方面，以及需要决断的问题。当艺术家有一个概念，他或她只要给我画个草图，我就能明白他们想

U: I discovered that real production was more beautiful for me than anything else.

N: And now you can concentrate on really producing.

U: Exactly. So to speak.

U: I find it somehow more direct.

N: Can you describe in more detail how your work proceeds. You mentioned that you work together with a lot of people. What happens when you get a contract, and how does it happen? What does the day-to-day look like during such a production?

U: I talk with an artist who has an idea or a project, or someone sends me sketches or other materials which describe the project. Then I sit down and ponder, either together with the artist, alone, or here with my colleagues: how could one realize it? Is it doable in the way it's described, or does something have to be changed to enable its realization? Along with this comes the planning of the budget. Then I talk it through again with the artist. I present him or her with my best proposal for making it, along with whatever other thoughts I may have, and then I make an offer. This offer is forwarded to the museum or the gallery and is confirmed from there, or not. If yes, then it all starts, often under time pressure of course.

N: This means that the artists come to you with an already concrete idea?

U: Yes, actually, quite often, mostly... Sometimes there are also unknown aspects: Could we do this? How would this be? Have you already thought of this? I would say that ninety-eight percent of the time, it's clear what the artist wants, at least in his or her imagination. In some cases, there has already been research. However, sometimes the project is not quite so developed; then we talk and think of what to propose to the artist.

N: Who is we?

U: We are Thomas, Achim and myself. We run the business, more or less, and employ a group of several people. There's also Viola in the

office who submits inquiries, does a lot of research and orders material, all in close cooperation with myself, of course. Viola is pretty much my right hand. She also draws many projects on the computer in 2D or 3D so that we can translate the sketches that we receive into their real measurements and be surprised that it looks totally different afterwards (laughs). Or she constructs data for laser cuts and similar things. Then there are several people who are good in working with wood, metal, plastics, painting— people who can form something with their hands.

N: —who have a specialized knowledge in a specific field.

U: Exactly. Well, I believe there is only one trained carpenter... no, our welder also learned the blacksmith trade. But all the others had no formal training. Except... wait, that's not true either. We also have an informatics and electronics engineer who builds all of our circuitry, switches, controllers and so on. He actually did study informatics and electrical engineering. There are a few that began studying their craft at an early age. So then the work gets distributed and planned here. When the deliveries arrive, my colleagues and I have to check that the material is in order and that it has the right measurements. Throughout the production process I check up on the projects again and again. Sometimes I have to correct things because they haven't been done well enough. Or I notice something: hmm, that doesn't look very good, not at all like I or the artist probably imagined it. Then I take a quick photograph and send it to him or her or call him/her to come by. Then the project enters the next phase. The smaller parts are constructed, assembled, and the work is photographed and packed. If necessary, with the help of photos, an instruction manual is made. Most of the time, we organize the transport and sometimes, here and there, the installation.

N: So you have various workshops here: a wood shop, a metal shop and so on. What happens when you are confronted with a task that you have never fulfilled before or that demands skills which none of you

要什么，同时我也有足够的实践知识去处理今后可能产生的后续问题。不是每一个人都知道如何把一个作品运出门，如何运输，如何包装，如何让人安装起来。此外，它还得经得起多次安装。我的脑子里存储着很多这方面实用也很实际的问题。项目管理意味着你得会下达简令，制定计划，考虑如何具体实施，如何分配任务。我要和具体实施者事先沟通，还要负责质量控制。这就是说，整个生产过程中我时时刻刻都在场，保证它不偏离预想的轨道。

娜塔莎: 你觉得这些技能都是你在艺术学院师从约翰·阿姆雷德的时候学到的，还是自己天生就有这样的素质，只是被兴趣完全激发了出来？换个问法，你觉得你在艺术学院的经历对你形成这方面的能力有帮助么？

乌维: 因为约翰，我结识了好些艺术家，并了解了他们的创作方法。他教会了我许多东西，不过我觉得与其他艺术家共事、学习、参观博物馆和阅读画册，也令我收获不少。我会沉下心来，深入研究很多艺术家的想法，也由此获得了这些能力。顺便提一句，我上学期间对许多艺术家很感兴趣，而现在我正在为他们工作，这绝对是最奇妙的的事情。其中一位是利亚姆·吉利克 (Liam Gillick)；还有莫娜·阿通姆 (Mona Hatoum)，之前我就很崇拜她，她前不久刚刚打电话给我，想要让我帮她实现一件作品。这真是棒极了！

娜塔莎: 你自己的艺术创作越来越少，是不是就是因为受此影响？它是不是让你的时间越来越少，于是也就自然而然地减少了创作的数量，或是，它有没有给你带来某些特别的动机？简单说，你会不会相对更偏爱某一方面？

乌维: 实际上，我最近的一些作品和其他艺术家的作品之间有很密切的关系。在一些作品里，我再次邀请其他艺术家参与介入。比如，我宣布一辆自行车就是一个展览空间，然后邀请其他艺术家在它上面进行创作；或者，请他们在一架飞机上创作，它真的能飞——艺术地飞行，在空中盘旋，飞过你的头顶——而我自己则自始至终作为乘客参与其中。我发现我自己的作品与其他艺术家的有着很强的关联，同时，我也希望通过自己的艺术工作来开拓这种关联性。当然，这么做有些舍近求远，因为我更倾向于和他们直接合作。突然之间，有了我今天的这份工作，我无需再借助中介就能直接艺术家们关联起来，和她们一起谈论艺术作品，很有建设性。



have? Do you manage anyway, or do you outsource it?

U: There are things where someone says, “I’d like to do that. I’d like to find out how.” We got a contract, for example, for Tiffany glass. Achim was eager to try it out and ended up doing it himself. We also have a huge base of people whom we can ask. Over time, we’ve covered relatively many fields, but there are naturally always new things. In this case we just ask around. There is the possibility to find people who can do this or that in our workshop. We hire them on a freelance basis. Or we outsource it and hire another company. For example, we don’t have a laser machine. It’s not worth it for us to add such a thing to our workshop. Every laser machine is different, and we know that it’s better to do this cut with this company and another cut with the other company. This is a typical case when we say, “That has to be done with these or those guys.” We finish the data here to the extent that it simply has to be fed into the machine, and then we have the cuts delivered back to us.

N: We spoke shortly about the theme, skills, but we only touched on your own skills. In your opinion, what skills do artists possess these days? Or what do you expect from an artist? What should he or she contribute to the production of an artwork?

U: To start with, I don’t expect anything from an artist—in a positive sense. I don’t think he or she

necessarily has to bring any handy skills with him/her. It’s difficult to say anything general about this; one has to look at each individual artist. Many have visual ideas in their head and think about the external form of the work, leaving us to propose its realization. For example, some artists have aversions to certain materials, even if they aren’t visible. One artist is against polyurethane foam, which is sometimes very useful stuff, and the other has problems with certain numbers. We make three supports behind an object, and the artists doesn’t like the number three. Then we have to build four supports, even if they aren’t visible. But to return to skills—most of the artist we work for don’t have any handy skills. They just plan their projects. Their skills consist in conceptualizing their artworks, and sometimes it borders on the doable or even surpasses the limits of the possible. Some are stimulated by testing these borders. Sometimes we get slight heart palpitations, because we have to do things that we actually don’t want to do at all, not to mention aren’t allowed to do. But some are interested in this aspect. But here, the production process plays as little a role as does materiality. The visual is the thing. Meanwhile, some artists have started making computer drawings instead of hand-drawn sketches in order to represent the work more spatially or comprehend its proportions more precisely. Or there’s Olafur Eliasson or Jorge Pardo, who even construct 3D models for us.

在这种直接了当中，我的成就感比起在创造雕塑或策划偶发艺术中获得的更为强烈，尽管我一直都很钟情于偶发艺术——不得不说，在创作这样的作品时我也觉得更为自在。

现在，我跟很多人都有着合作，也因此进行了很多的交流，比闭门造车多得多的交流。当然，与其他艺术家如此紧密的合作，对于一个艺术家来说，也会产生很多困难。不过每天工作结束时，我的工作都会变得容易许多，同时也成果丰硕。

娜塔莎：而且你也获得先睹为快的好处——或者说乐趣——因为你总是可以看到艺术品还躺在浴缸里的样子，而不仅仅是出现展览现场后的。

乌维：很遗憾，我很少很少在展览空间里看我们的工作成果。一般情况下，我是在车间里看到它们，一直看到它们出门前的最后那一刻。

现在这份工作，还有一点也让我更喜欢：你拿到一个合同或项目，然后为之工作，一旦完成，你即得到你的报酬。工作和报酬之间的关系很直接。相比之下，艺术家在艺术世界中的角色就不是那么回事。有些艺术家干的简直就是一个服务业工人的活，辛苦地填满博物馆的空间，却只有在好运气的情況下才会拿回生产成本。也就是说，你白白支出开销，得等到自己的作品卖出去后才能赚到钱。你挣钱是靠卖东西，而不是靠自己的劳动。我不得不说，我是受不了这个的。

娜塔莎：所以，当你在继续自己的艺术生涯时，这是你让你很讨厌的现象？

乌维：我发现对我来说，没有什么东西能比真正的制造更加美妙。

娜塔莎：那么现在你可以将精力完全集中在真正的生产上头了。

乌维：一点没错。

娜塔莎：也就是说，你更愿意做实在的事情。

乌维：我觉得这是更直接有效的方式。

娜塔莎：你能再具体说说你的工作流程么？你刚才提到你跟许多人一起合作。在你拿到一个合同后，你会做些什么？怎么做？在这样的一种生产中，你每天都是什么样的状态？

乌维：艺术家有一个想法或计划，或

U: Yes, this can happen very easily.

N: Then you also do a kind of translation work, don’t you?

U: Exactly. Say an artist wants to make a steel tub, but can’t give a precise technical description of what he or she wants. The artist can only describe it visually. When I go to the bender, I explain to him exactly what needs to be done—so he knows exactly what to do. Artists are sometimes not in a position to do this. This is one part of our job. On top of that, I have a long relationship with the external companies that we commission. I know their language, and they know mine. This means that if the bending is supposed to look perfect, I have a vocabulary to help us achieve this. If it’s supposed to look trashy, then I have an expression which I know they will understand. We understand how to communicate with each other about the work. For this reason, things move quickly and less mistakes occur than when an artist does this him or herself, at least when an artist does this for the first time or has little experience going to a metal bender.

N: So it simply has a lot to do with experience, being a team that knows how to work together.

U: Yes. Of course in addition to that, there’s the giving of advice, not necessarily as though it were an officially offered service, but because when I speak with the artists about the project, I end up giving them feedback.

N: Perhaps one could describe it like so: an idea comes in, and then there’s feedback that comes from thinking about technical possibilities as well as about if and when the idea stands in conflict to that which is possible. And then this information feeds back into the idea.

U: Sometimes there’s a clear statement from the artist. “I’d like to have it like this or like that,” and then, according to the picture I have in my head, I notice, for example, that it’s not right or that this material doesn’t correspond with

发给一张草图，或其他形式的项目描述资料，我首先会和他或她详谈。接着，我会和艺术家一道，或我自己，也有时候是和的同事一起坐下来，详细考虑我们如何实现它。预想的方式可行吗，还是说我们必须做出一些改变？然后，我们给出项目预算。再然后，我会跟艺术家再详谈一次。我会给他或她我最好的制作方案，以及其他一些可能的想法，并给他一个报价。这个报价会被转发给博物馆或是画廊，那里的人会进行确认，或是否决。如果一切顺利，那项目就算开始了。当然，时间往往都很紧张。

娜塔莎：也就是说，当艺术家们找到你时，他们已经有了确切的想法。

乌维：没错，绝大多数情况是这样的……当然有时候也会有些不确定的因素：这个能做吗？这做出来会是什么样子？你考虑过这个么？我想说，在百分之九十八的情况下，艺术家们都很清楚自己想要什么，至少在他或她的想象中是如此。有些甚至已经就此做过一些研究。当然，有的计划还没有完全成型：这样我们会坐下来聊一聊，看看能给艺术家们提供一些什么建议。

娜塔莎：“我们”是谁？

乌维：是托马斯 (Thomas)、阿希姆 (Achim) 和我。我们一起合伙——算是做生意吧，此外我们还雇了几个人。还有办公室里的维奥拉 (Viola)，她负责接待问询，做很多研究工作，还负责订购材料，当然，我自己也会紧密参与。她简直就是我的左膀右臂。她还负责在电脑上绘制2D或3D效果图，将我们收到的草图照真实比例做成直观模型，然后因为与想象的相去甚远所以让我们大惊失色 (笑)。她还会设定激光切割数据，或者类似的东西。此外，我们这儿还有很多擅长摆弄木材、金属、塑料、颜料的能工巧匠。

娜塔莎：也就是说这些人都有一技之长。

乌维：没错。不过，好像只有一个受过专业训练的木工……等等，我们的焊工也学过铁焊工艺。其他人没有受过什么正式训练。除了……等等，这也不对，我们还有一个负责制作安装电路、开关和控制器的工程师，他倒的确是学这个的。有几个人很早的时候学过某种手艺。

这样一来，整个工作就会分配下去，安排妥当。等材料运到后，我和我

what the artist imagines. Sometimes the final product wouldn't match what the artist usually does—it wouldn't be a real so and so. All this goes through my head, most of the time during my trip back home or to the workshop after the meeting. If it occurs to me that something there doesn't match up, then I can bring these thoughts to the table. I see it as my responsibility, also as my challenge, to propose the right thing to the artist, to assist her or him in the making of an exact piece. This is part of the job that I really have fun with, this challenge, this attempt to make every project the right way, to prevent mistakes. If the work is indecisive, imprecise, or if it doesn't really fit in to the grand scheme, then the artist will just be disappointed when he or she sees the work in its finished state. Or the gallerist will be disappointed, or whoever else. This squanders energy. I like it better when everyone is happy, happy for the piece.

N: This means that you, in a certain sense, do have influence on particular aspects of the content, insofar as they collide with what you are able to predict, how you think the product will look in the end, or what sort of technical problems you think could arise. In other words, the end-product happens within the communication.

U: I would agree with this in terms of aesthetics, not, however, in terms of content. Some projects are simply harmonious; they achieve unity. But with some projects, I notice something that's off, and then I voice this. I think that the artists who come to us appreciate that I, that we think along with them, not only in relation to the production, but also in relation to the final form which the work takes and to the artist's body of work.

N: Earlier you mentioned Donald Judd, who engaged quite intensively with industrial production in his work. It hasn't really always been the case that artists have produced beyond their own technical abilities, or, let's say, beyond their own technical language. But precisely this is a clear characteristic of much art that is being produced today.

How does this relate to the work that Judd produced then? Or perhaps one would have to travel further back to the beginning of the industrial revolution and to the ready-made. One could also say that conceptual art paved the way for certain aspects regarding the division of labor, as it is practiced by artists today. Do you see a development here? How could one describe this?

U: Any answer would be a theory; in reality one should look at artists' production methods individually. Twentieth-century artists developed several new strategies for producing or realizing ideas. Donald Judd, Andy Warhol, Joseph Beuys, Marcel Duchamp, Rosemarie Trockel. In the field of art, such a development cannot possibly be linear. I think it's more interesting to take it one artist at a time, look and see what they did individually, in whichever context. What I find particularly thrilling today is how there are so many methods for organizing the production of one's own artworks. One example is Olafur Eliasson, who has a huge studio full of hired people in which the works are planned, built and given test-runs. Quite simply, this is a big company, and Olafur is the boss. This is one economic model among others that artists can adopt. Other artists give the development of their artworks over to other companies. Olaf Nicolai, for example, commissions an architecture firm to design his works, and then they turn around and hire us to build them. In this case, we just do what is required. We could just as well be cabinet makers. Olaf plays consciously with authorship and production methods. Or take other artists, like Rirkrit Tiravanija, who attempts to draw creativity from his exhibit-goers. He also allows us a certain amount of creative freedom in that he gives us instructions in a particular way. An example for this would be a piece of wooden furniture by Enzo Mari that we reconstructed for Rirkrit. Rirkrit just gave us this instruction: please copy, but in polished stainless steel. Of course, you can't make a one-to-one copy of wood with stainless steel. The wood has a thickness of nineteen millimeters, but steel doesn't come in a thickness

的同事会检查材料有没有偏差，尺寸是不是对的。在整个制作过程中，我会反复检查制作情况。如果做得不够好，我会要求他们返工。要是发现有的地方不是很尽如人意，可能跟我或是艺术家所设想的不一样，我就会赶紧拍个照发给他或她，或是打电话叫他或她过来一趟。等该问题解决以后，制作便进入下一个流程。等所有部件制作并装配好后，我们就会给作品拍照并打包。如果有必要的话，我们还会制作一个有图示的安装指南。大多数情况下，我们会负责安排运输，有时候还会负责现场安装。

娜塔莎: 你这儿有不同的制作单元：木工车间，金属车间等等。如果你碰到之前从未实现过的任务，或者这项任务所要求的技能超出了你的能力范围，你会怎么办？你会自己想办法？还是就把它转包出去？

乌维: 遇到这样的情况时，有时候有人会这样说，“我喜欢做这个！我来试试！”比如说，有一次有人请我们做一个蒂凡尼玻璃艺术品，阿希姆很想试试，最后他也一个人做成了。但我们也有很广的人脉，随时可以求助。时间长了，我们自己能够处理领域也相对多了，但总还是会有新的东西出现。这时候，我们会先问问工作室里的其他人。可能我们工作室里就有人能做这个，要是有的话，我们会跟他签订自由合同，让他来做这件事情。若不然，我们就会将业务转包出去，雇佣其它公司来做。举例来说，我们没有自己的激光切割机，因为添置这样一台机器并不划算。型号不同，激光切割仪的功能效果也会不同，不过我们知道什么东西由哪家公司来切最合适。所以，大多数时候，我们都知道，“这个得让这些人或是那些人来做。”我们会根据机型将切割数据准备好，别人只要将其输入机器就成。然后我们等着切好的部件送上门就好了。

娜塔莎: 我们刚才一直在谈论主题和技能，不过我们说到的都是你自己的技能。那么在你看来，当今的艺术家们需要什么样的技能呢？或者你期望他们能具备什么样的能力，为艺术作品的生产贡献些什么？

乌维: 首先，我并不期望艺术家为我提供任何东西——没有任何否定的意思。我觉得他或她不一定非要有一双灵巧的手不可，而且这也因人而异，不能一概而论。很多人脑海中已经有了预想图，他们已经想好了作品的样子，就等着我们来将其实现。例如，有些艺术家讨厌特定的材料，即便这些材料并不会露在外头让人看见。有



of nineteen millimeters. So you have to take the 20 millimeter steel. Then you have to see how it is possible to arrive at a copy that is 'correct.' I decide together with my people what is right, and in this case with Thomas, who carries out, supervises and organizes the metal work. This is how we develop the stainless steel copy that is right for Rirkrit. Or take Sylvie Fleurie: she not only works with objects which come from a particular level of the world of shopping, but she also shops for ideas and possibilities for making something. Others use us chiefly as a trustworthy workshop. "I need a table. Here are the measurements." Or Michael Elmgreen and Ingar Dragset value surface finishes that are very clean and elegant. Lacquers and metal surfaces should be treated in a very neat and clean way. I think the reason they come to us is that they simply trust it will be as super as they wanted.

N: One could say that the spectrum of people's motivations for coming to you ranges from the purely practical—"I relegate because someone else will do it better, because I don't have the time to think about it."—from conceptual contribution to the thought process involved in realizing a piece. For example, one may want to have a craftsman make an artwork for the very purpose of quoting a form of production or conceptually overstepping the idea of the artist's hand or the original.

U: No, I don't think that artists come to us for conceptual reasons.

I don't think one would, because what we are isn't at all clear. A real cabinet maker would be more clearly defined. Tobias Rehberger, for example, has his Porsches produced in Thailand according to his own sketches, or Philippe Cazal asked a graphic design agency to elaborate his works. Instead, I believe we fill in this gap where the individual needs of the artist are met and completed by our possibilities. On the one hand, it's knowing and trusting that the whole thing will turn out the way the artist wants; on the other hand, it's the negotiations that we take responsibility for. We build boxes ourselves made out of the correct type of wood for transport overseas, assuming this is the sort of transport that comes into question, and then we worry about the transport ourselves. If you order a plexiglass object somewhere, you have to pick it up, pack it yourself, etc.: You've got a lot of work on your hands. We take care of all of this. I call the museum and say, "We've met the deadline with this project now, and the work can immediately be transported by this or that mover." Among other things, it's important that artists can come to us with their idea, while all of the experiments necessary for the realization of the piece are on our side. They needn't have anything to do with this experimentation phase. There is an agreement: it's finished on this day, and it costs this much. The artist mustn't risk time or money, the gallery or museum either.

N: Those would be the practical considerations, it seems. It's easier

艺术家反感聚亚安酯泡沫，但那其实是十分有用的材料。还有人不喜欢特定的数字。我们通常用三个支架来撑一个物件，可有些艺术家并不喜欢“3”这个数字。这样一来，我们就不得不装四个，即便参观者可能根本看不到背面。让我们再回到“技能”这个话题上来，与我们合作的大多数艺术家没有任何动手技能。他们策划整个项目。他们的技能是构思作品，有时则完全超出了可能性。有些人很喜欢挑战极限。有时候我们甚至会被弄得心惊胆战，因为他们让我们干的事情我们其实并不情愿，更别提这可能也并不合法。但也有些艺术家也对制作这方面感兴趣。但事实上制作过程远没有物质性 (materiality) 重要。视觉最为重要。于此同时，有些艺术家开始放弃手绘，改用电脑绘制草图，好让作品更有空间感，也能让比例更精确。奥拉夫·埃里森 (Olafur Eliasson) 和约格·帕多 (Jorge Pardo) 甚至还直接给我们建好了3D模型。

娜塔莎: 你觉得为什么会有那么多艺术家将自己的作品交给你从事一样的职业的人来实现呢？国外也有很多类似的公司，它们也提供相近的服务。你觉得这只是时间的问题——大家都有很多事情要干，所以更愿意找个人代劳？还是说这也跟技能问题有关？

乌维: 这有好几个原因。总体上说，没人能够既是一个出色的焊工，又能够得心应手地摆弄木材、玻璃、纺织品、皮革等等之类的。因此，也就是说，一个项目是一个复合体，艺术家们不可能面面俱到，必然会缺乏某些技能——没有人是万能的。设想一下，他/她要分头找人做柜子和锁，在不同的地方做所有的小部件，但我们则将所有这些“技能”拢在了同一个屋檐下。如果艺术家要自己处理所有这些事情的话，那他们要做的事情就太多了，毫无疑问。另外，如果一项工作得几经转手，那风险就会出现。如果某一个环节的人弄砸了，没有想清楚或是不知道其他人在做些什么，那整个流程都可能面临崩溃——结果是，各个部分装配不起来。要么就是，有些活需要锁匠先干，再交给做柜匠，然后，再次交回给锁匠。而在这里，一切都在同一个屋檐下完成，大家可以一起讨论尺寸和其他细节。我们负责整体规划，协调不同的制作单元，这不仅能为艺术家节约许多时间和金钱，还为他们节约了脑细胞。

娜塔莎: 所以先要理解艺术家的想法。先前你说过这本身就是一项技

logistically and technically for the artist to work like this. In an earlier conversation, you used the example of a door. I'd like to come back to that. An artist wants to have a door in an artwork. Now, he or she could attempt to make a door him/herself, and he/she would manage as good a door as he/she is capable of—even though he/she is no carpenter. But it will be different from what a door normally looks. This is the service that you can provide: to make a door that looks like a door. If you can't manage it yourselves, then you hire someone else who can. With this, I'm coming back to the question of industrial production, or the question to what extent artists today relate easier to modes of production which are different from traditionally artistic modes, how this relation has changed over time.

U: When one looks at an industrially produced door from a distance of two meters, then it looks super. But if you look at it from ten centimeters away, it doesn't look so good anymore. This is what you get from a specialized company that makes doors for apartments or for offices. But more than often, this doesn't satisfy the artist. It has to look even better than a real door, like an ideal door.

N: Hyperreal?

U: Exactly. When we look at a door from Elmgreen and Dragset, it isn't just the standard door that gets used everywhere. It's simply made better. We care for the very last detail. You can't go to just any door maker or carpenter to have this done; there's a bit more to it than that. We made a luggage conveyor belt for them, for example. When you look at a luggage conveyor belt in an airport, it looks great from ten meters away, shiny, glittery, fantastic full of little doo-dads. But when you get closer, you see that shocks don't fit, screw holes have been threaded—things have been adjusted and so on. Even if the conveyor belt is brand new, it isn't perfect. That's why a conventionally prepared luggage conveyor belt isn't ideal for Elmgreen and Dragset. Sometimes this also depends on the expectations of the gallery or the collector. Sometimes everyone wants it to be perfect, sometimes only one

out of three. But this is another question.

N: (laughs)

U: We can fulfill these expectations. What I'm saying is that industrial production or an industrial aesthetic is often a theme for our artists, meaning they use objects that are actually constructed in a regular company that specializes in this object or the other rather than in a mass-producing company, but the production in these companies is still often not good enough to fulfill the demands of the artist.

N: Basically, you have to produce a hyperreal object which in terms of this high quality doesn't exist in reality, which looks, however, as though it does correspond with 'reality.'

U: Exactly—like it comes from fantasy, from the imagination, an image of the actual object.

N: Yes.

U: ...because one doesn't see these minimal impurities until one gets really close, though they aren't part of the picture one constructs in one's imagination.

N: These imprecisions are part of the reality of a production which is as perfect as was necessary for the functioning of the object, as perfectly produced as was possible given the available amount of production time.

U: Yes. There are certain levels of tolerance there, and with us, they are pretty low. We like to keep things tight and precise.

N: It seems to me that the preparation of the objects do play a large role in the final result, at least on an aesthetic level. But it seems difficult to me to separate the aesthetic level from the level of content. What is your relationship with the finished product? How do you feel, for example, about questions of authorship? Does the final product belong completely to the artist, or is it also a little bit yours?—outside the fact that the whole thing is regulated by the

能。如果艺术家将工作交给许多个不同的匠人，那他们很可能对计划的全貌缺乏概念。而且他们因为与艺术没有多少关系，所以对一些特殊的要求可能也会无动于衷。

乌维: 没错，很可能就是这样。

娜塔莎: 你还做类似翻译的工作，对吧？

乌维: 没错。比如说有个艺术家想要造一个钢盆，却无法在技术层面上精确描述自己的需求。他们只能给一个视觉形象。而我可以准确地告诉操作折弯机的师傅他应该做些什么，这样他只要照我说的做就够了。有时候艺术家做不到这一点。而这是我们工作的一部分。更重要的是，我与很多公司保持着长期的合作关系。我了解他们的语言，他们也听得懂我说话。也就是说，如果某一处弯折要完善一下，我可以用我的词汇来解释，来实现它。而如果某一处要处理得更粗糙一些，同样我也可以用他们一下子就能明白的话告诉他们怎么做。我们知道如何就工作相互沟通。因此，与艺术家，尤其是第一次上阵或者和操作弯折机的师傅没怎么打过交道的艺术家相比，我们的工作效率更高，犯错更少。

娜塔莎: 这么说来，它并不复杂，只是需要经验和沟通顺畅的团队。

乌维: 没错。当然我们也会给一些额外的建议，但这不是什么正式的服务，只不过是习惯于在与艺术家们谈论项目后，给他们一些反馈。

娜塔莎: 也许我们可以这样概括整个流程：概念来了，紧接着是考虑技术可能性以及切实或不切实际之处。然后这些信息会被反馈给概念。

乌维: 有时候，艺术家们的要求很明确——“我想要这样”或者“我想要那样”。但根据我的经验，我知道，这其实并不合适，或者所选材料其实和艺术家预期的并不一致。有时候，最终的成品可能和艺术家自己通常做的不相称——显得不够真或者怎么样。和艺术家见面后，我会在回家或是回工作室的路上考虑这些问题。如果我觉得有些东西不是很搭，我就会将我的想法当面告诉艺术家。给艺术家合适的建议，辅助他或她创造真正理想的作品，这既是我的责任，也是对我的一种挑战。这一部分的工作给了我莫大的乐趣，我喜欢这种挑战，乐于看到项目在我的努力下能够顺利进行，不走弯路。如果我的工作不够坚决，不够精确，或者与整体计划有偏差，那么，做出来的成品肯定会令

contract. My question is posed more in terms of your feelings.

U: No, for me they are jobs I've been contracted to do, and I have no expectations in terms of authorship. It has never been important for me to stand in the foreground. If I really love a work that we made, then I'm excited about the artist, that he or she could think up such a great work, and I am happy that I was allowed to realize it. The idea comes from the artist, and the carrying out of the idea happens through technical, craft-oriented or other differently oriented aspects which do not justify any sort of authorship regarding the artwork. No, I simply have a lot of fun working together with the artists, and this is sufficient (laughs).

N: And it is possible to keep things separate in terms of your feelings?

U: Yes, absolutely. We work simultaneously on many different projects, and we've worked for quite a lot of artists. Each project is equally valuable and important. Sure, maybe I like the one artwork more than the other. But it doesn't come from me.

N: I think that the question is maybe a bit more abstract, simply because I have the impression that there are two elements. There is the idea and there is the fabrication. How are they related to each other? In the end, doesn't the final object consist of both? Or am I making this too abstract? I think that the general public still has this image of the artist as someone who gets an idea in his/her studio and then sits down and realizes it. Starting with the concept, he or she continues with the realization process, and it all culminates in the presentation—this all bears the handwriting of the artist; and everything is cast in the same mold. Of course there are people today who still work this way, and I don't want to say that one way is more contemporary than the other. It's not a certain loss of authenticity which concerns me either, but it does, indeed, seem to be the case that so many artists have given up on this sort of approach without somehow communicating the change in practice to the outside. Meanwhile,

a lot of artists have achieved this separation completely; they've completely removed themselves from production. Their work consists in the conceptualization of their pieces, maybe even along the lines of conceptual art; but their work doesn't enact the rejection of the object, the rejection that conceptual art was calling for in its time. Back then it was said that the object no longer plays a role, that it's really about the idea, and presently this object has returned in a very singular way, only now it is separated from the actual tasks of the artist. Despite all of this, the traditional image of the artist is still maintained for the outside viewer. For me, this is like a blind spot.

U: When we produce a work, we make sure that it shows the hand of the artist. This is very near and dear to our hearts. We make sure that everything is right, that the screws, the lacquer, the surface, or whatever—that it all represents the hand of the artist, that it's coherent.

N: Is it possible to describe this more closely? How would one explain what the hand of the artist is?

U: I think if one looks at the works that are standing in front of us now, one would quickly notice that they are works by Elmgreen and Dragset. If you've seen a few works by them, then I believe they can be recognized. The same with Carsten Höller or Terence Koh. If you're not careful, if you do something wrong, then the big picture of the artist's body of work gets destroyed; all it needs is the wrong screw. It follows that the main concern is the artist and not the fabrication; or in other words, the possibilities for the fabrication are basically limited to the handwriting of the artist. The question is quite metaphorical. If a piece by Dan Flavin were to suddenly have the wrong proportions between his fluorescent tubes—unfortunately, we've never done a Flavin—then it would be noticed, and he would be the responsible one, not the person who made the lamps or arranged them. So in the end the responsibility for the whole thing lies with the artist, and he's the one who stands tall next to it. Or he doesn't stand tall,

艺术家、画廊家或是别的什么人失望。这样工作纯粹就是浪费精力。我更乐意让大家高兴，让大家对作品感到满意。

娜塔莎: 这意味着，在一定程度上，你对作品的某些内容会产生影响，因为你会以你的能力之所及，对其可能出现的不合宜之处进行预测，你也会估计到成品出来会是什么样，能预计到可能出现的技术障碍。换句话说，最终的产品是沟通出来的。

乌维: 我更愿意说这种影响是在美学上的，而非内容上的。有些计划一开始就已经很和谐，很统一了。而有些项目有些地方会让我觉得有些不大对劲，我就会挑明了说出来。我相信，若我或我们能替艺术家作想，不只是尽本分地生产，还考虑作品的最终形式甚至艺术家身体和作品之间的联系，艺术家会很感激。

娜塔莎: 之前你提到了唐纳德·贾德，相当多的作品是工业化生产的。之前，艺术家们很少会创作技术上超出其能力之外的作品，或这样说吧，超出其技术语言之外的作品。但这却是当今艺术创作最为显著的特点之一。这与贾德生产的作品有什么关联呢？这个话题甚至可以追溯到工业革命的开端，以及，用现成品做艺术的开端。也许还有人会说，在某些方面，正是因为概念艺术的肇始，劳动分工成了如今通行于艺术家之间的生产方式。你觉得存在着这样一种发展关系吗？该怎么描述这种状况呢？

乌维: 要回答你的问题，只能推测。而现实中，我们必须区别看待每个艺术家个体的创作方式。二十世纪的艺术家们发展出了好些制造或实现自己的概念的新方法。譬如，唐纳德·贾德、安迪·沃霍尔 (Andy Warhol)、约瑟夫·博伊斯 (Joseph Beuys)、马塞尔·杜尚 (Marcel Duchamp) 以及罗斯玛丽·特洛克尔 (Rosemarie Trockel)。在艺术领域，这样一种发展不可能是线性的。我觉得更有趣的是分开去看他们，观察每一位艺术家是在什么样的具体语境中，用什么样的个人的方法进行创作。当今令我感到特别奇妙的是，一位艺术家竟然可以有这么多方法来组织自己作品的生产制作。拿奥拉夫·埃里森 (Olafur Eliasson) 说吧，他有一个人员庞大的工作室，所有的作品都在那里计划、制作和测试。这俨然就是一家大公司，而奥拉夫就是公司的老板。在诸多生产模式中，这是艺术家们可以借鉴采用的比较经济的一种。还有一些艺术家会委托其他公司来发展他们的作品。比如奥拉夫·尼克莱 (Olaf

because he doesn't have to stand tall. He does, however, carry the responsibility.

N: ...because he is the surface which appears on the outside, or the one who represents it.

U: Exactly, yes.

N: In your opinion, why is it that art is always so different than film in this regard, that despite this relatively large team, some of the members of whom work on the artworks, there is always only one name standing there. Can you understand this?

U: The artist stands for his work with his vision, with his life, with his entire thinking and acting in relation to his work. Therefore, he stands with the help of, or together with the sculptures or works. It's the same with architects, the same in film. In film, it's the director who's standing there. In film, the whole list of credits is there only because of pressure from unions. Sometimes I think it's pretty absurd that even the interns are listed; sometimes I like it when even some uninteresting loner from the countryside who made something small gets his name in between all the other important names. In the end, however, the decision to mention all the people is a legal decision and not a content-related decision made by the director. And I also don't really think it makes sense to show all of these names in the art field. Ultimately, if these are people that are unknown to the general public, then they are only names. They would only be worth mentioning if one also told their stories. Of course, that would turn into something

completely different. I don't really think that it's necessary.

N: You don't think it would change public perception and thereby change the way in which audiences perceive artwork?

U: I often have the experience that when I explain my profession to people, they are astounded. "But, I thought the artists... I hadn't really thought about it." Here's the deal: if you simply were to put an artwork in a museum with only a note under the title that lists everyone who helped produce it, it would really confuse people. If this were described in texts about the work, as part of the work, it could make sense. But each artist has to decide this for her/himself.

N: It would play a role in the market. It is through this clear division of labor that it also becomes clear what is sold there. Admittedly, it is you who does the fabrication, but the authorship rests on the artist. In comparison, it is more difficult to sell a group work than it is to sell the work of a solo artist, even though it is made by a team. But obviously there is a different perception regarding what it is.

U: It's becoming interesting with the two of us and with our exhibit. It's definitely a team project. The question is, how will your gallerist be able to sell the final product? The other question is how we deal with the authorship question in our project. You said that you wanted to include me as an author.

Nicolai) , 他会委托一家建筑公司来设计它的作品, 然后雇用我们把它建造出来。在这种情况下, 我们只要照他们的要求去做就可以了。就好像一个柜匠一样。奥拉夫很在乎著作权和制作方法。

再比如说其他艺术家, 像利克里特·提拉瓦尼加 (Rirkrit Tiravanija) , 他会尝试让展品行家 (exhibit-goers) 发挥创造性。他会给我们一些特定的指示, 然后根据它, 我们获得一定的创作自由度。举一个我们为他复制英佐·玛丽 (Enzo Mari) 设计的家具的例子。他给我们的指示是: 完全复制, 但材料要用抛光不锈钢。显然, 用不锈钢去一一对应地复制木制品是不可能的。有19毫米这个厚度的木头, 但没有19毫米厚的不锈钢。我们只有用20毫米厚的不锈钢。接下来, 我们就要考虑如何才能将复制品做得合乎“正确”的形式。我要跟的人进行讨论, 找到合适的解决方法; 最后由托马斯负责执行、监督和制作了这个金属作品。就这样, 我们给利克里特制作令他非常满意的不锈钢复制品。再说说西尔薇·弗洛里 (Sylvie Fleurie) 。她不仅购买高档产品做作品, 还购买创作概念和可能性。更多人只是像雇主一样把我们当作一个可靠的作坊, 说: “我需要一张桌子。按这个尺寸做。” 此外还有迈克·埃尔姆格林 (Michael Elmgreen) 和英加·德拉格塞特 (Ingar Dragset) , 他们要求表面抛光必须洁净而且优雅。这就要求我们在给金属表面上漆时要十分整洁干净。他们之所以找我们, 是因为他们信任我们, 相信我们能做到恰如其愿。

娜塔莎: 也就是说, 人们抱着各种各样的动机找到你们。有些人的想法十分现实, 他们会说“我派你们干活是因为我相信别人可以做得更好, 我也没时间想这些东西。”而有些人则希望你们在自己思考如何实现作品的过程中做出概念上的贡献。举例来说, 有的人之所以找个匠人制作作品, 是想引用一种生产形式, 或者想让自己已有的观念获得概念上的超越, 又或者让它更新颖。

乌维: 不, 我不认为艺术家们来找我们是出于概念上的原因。没人会这么做, 因为我们的角色并不那么清晰。柜匠的角色就很分明。举例来说, 托比亚斯·雷贝格 (Tobias Rehberger) 会让泰国工人根据他的草图复制保时捷, 菲利普·卡扎尔 (Philippe Cazal) 会找一家平面设计公司精心设计他自己的作品。相反, 我认为我们是在填补空缺, 用我们提供的可能性来满足艺术家个人的需求。一方面, 我们了解并坚信我们所



N: Yes, because when all is said and done, it would be true to the way the project emerged to name you as an author. I didn't give you a contract to carry out, instead, the form of the project has arisen from our conversations. For this reason, there isn't this clear boundary in our project.

U: It's a situation which doesn't normally happen with me. Usually, I don't invent artworks or discuss them, at least not in this way. You and I are playing a game, and it is entertaining to be an artist for a limited time again (laughs), even getting paid for my creativity. I think what we're trying out is interesting.

N: (laughs) I think so too—but I'm still confused when you use terms like creativity, for example. What exactly does one need it for, and can you really separate it so clearly? Do you mean that creativity is what the artist brings with him/her and that what you do has nothing to do with creativity?

U: No, of course we're also very creative, but it's not the artistic, inventive creativity of conceptualizing an artwork, at the very least in thought; it's more the creativity of technicians, engineers and craftsmen. With craftsmen, the creativity is more related to the process than to the final result, because the final result is, indeed, the decision of the artist.

N: But this is a slight contradiction of what you described at the beginning, namely about which work it is that you do and where you see your own strengths.

U: That's right.

N: You're actually not the craftsman.

U: No, it's true that I bring myself into it, but I wouldn't now describe this as creativity.

N: Then how could one describe it?

U: I think that it has to do with my skill in comprehending and perceiving things thoroughly, with analysis on the one side and finding solutions on the other side. I search for solutions for the handwriting

or within the handwriting of the artist. Actually, I just try to stay on the path that the artist is on, and if something occurs to me, an idea, then I'm happy to bring it to the table. For example, I may think that the artwork would do better to adopt a different aesthetic proposal for a form, and it would thereby stay more successfully on the straight and narrow. Or it might be interesting to tread along the edge of the path with a different proposal. I have a certain understanding of an artist and her or his work, and I strive to keep her/him on the path, as long as she or he wants to stay, of course. But with the term, creativity, one immediately enters the sphere of artistic creation and invention, something which I would prefer not to claim credit for.

N: Do you mean that there exists a creative moment as a quality within art production? Where can one find this moment today, in your opinion? Does it happen at a particular point in the development of the idea, or where and when does it exactly happen...?

U: With the artist?

N: Yes, or within art production as a whole. My question was if, according to your view, the creative moment is limited to a specific moment in the development of an idea.

U: Sometimes I come into one of our workshops and someone says, "This won't work. We have to do things another way." Then you have to get creative.

—
Berlin, May 2008

做的是艺术家所想的; 另一方面, 我们对所达成协议负责。比方说, 因为担心会因为木材的问题影响海外运输, 我们会根据海外运输的要求而选择合适的木材自行制作包装箱, 但即便如此, 我们自己仍然会感到不放心。如果你在别的什么地方订了一个普勒克西玻璃制品, 你得自己去拿, 自己包装等等, 总之, 你要操心的事情非常之多。所有这些事情都由我们来处理。我可以给博物馆打电话, 告诉他们: “交货时间到了, 我们通过某某运输公司给你们运过去。”告诉我们想法是艺术家要做的最重要的事情, 其他的, 比如实现它所必需的实验, 则是我们的事情。他们其实完全不需要参与试验过程。只需要跟我们谈好哪天要货和需要多少钱就行了。艺术家们不需要将时间和金钱浪费在这上面, 画廊和博物馆也是一样。

娜塔莎: 看上去这都是很实际的考量。无论是从逻辑还是技术层面来看, 这都能为艺术家们节省很多精力。在此前的一次谈话中, 你曾提到门的例子。现在我想回到这个例子上来。我们假定有一位艺术家想要给作品加入一扇门。他或她要试着自己做, 尽管不是木匠出身, 他或她会尽其所能将这扇门做到最好。但仍然, 这扇门看起来跟普通的门有所不同。而将一扇门做得像门, 刚好是你提供的服务。如果你自己做不到, 那你能雇别人来做。这里, 我又要回到工业生产这个话题上来, 或者说, 在何种程度上, 今天艺术家更易依靠与传统艺术生产方式不同的生产方式? 这种关系随着时间的迁移发生了什么样的变化?

乌维: 如果站在两米外看一扇工业化生产的门, 它超级漂亮; 可如果你走到十厘米以内, 那它就不是那么回事了。你从一家专门面向公寓或办公室的专业公司那里买到的门就是这样的。但绝大多数情况下, 这绝对不是艺术家想要的。他们要的门必须要比现实之门还要好许多, 他们要的是一扇理想之门。

娜塔莎: 这是超现实主义么?

乌维: 正是。你看埃尔姆格林和德拉格塞特做的门, 那不是随处可见的那种门。做得好太多了。我们会关注所有的细节。这是你随随便便去找个做门的公司或是找个木匠所做不到的; 因为有更多的细节需要注意。比如说, 我们给他们做过一条行李传送带。机场里的传送带, 如果你站在十米外看, 它们光亮, 平滑, 工艺也不一般。但如果凑近去看, 你会发现减震器松了, 螺孔被打穿了, 很多地方有过修修补补。就算这条传送带是斩

新的，它也绝对不是无可挑剔。这就是普通的行李传送带不能入埃尔姆格林和德拉格塞特这两位艺术家法眼的原因。有时候，这也要看画廊家或收藏家的期望值。有时候，大家都希望成品尽善尽美；有时候，仅仅是其中的某一个人如此希望。不过这又是一个话题了。

娜塔莎：（笑）

乌维：我们可以满足他们的这些期望。我要说的是，很多艺术家们的方案里打算使用的是工业产品，或者某种工业美学。也就是说，他们选用的成品是由专业公司生产的；也有的来自那些比进行批量生产的公司要精细一些的公司，但他们的产品质量依然无法满足艺术家的需求。

娜塔莎：所以你要生产的是一种超现实的物件——它的品质之高到超出现实，但，与此同时，它又和“现实”相关，并未脱离。

乌维：正是——就好像它是来自幻想，来自想象，对于一个现实物件的形象的想象。

娜塔莎：是的。

乌维：……这是因为，除非凑得足够近，才能看到那些微小的瑕疵，尽管它们并未被包含在一个人所想象的画面里头。

娜塔莎：但这些瑕疵恰恰是生产现实的一部分，尽管这生产已经尽可能完美地实现了物件必要的功用，也已经尽可能完美地在给定的时限内进行了制作。

乌维：是的，当然什么东西都有一定的容错率；不过我们的出错率是很低的。我们喜欢把东西做得精确，滴水不漏。

娜塔莎：在我看来，准备过程似乎最终的成品具有比较大的决定性，至少是在美学层面是这样的。但我个人很难将美学和内容两个层面完全分开。你认为自己跟成品是什么样的关系？例如，在著作权的问题上，你会作如何感想？最终的成品完全属于艺术家，还是说，你也会有获得其中一部分？我知道合同里对此说得很清楚，但我还是很想知道你自己的感受。

乌维：没有，我对著作权没有任何期望，对我来说，我只是按照委托协议工作。我从不觉得自己非要站到前台不可。如果我特别喜欢我们制作的一个作品，我只会为艺术家感到高兴，

因为他或她能够想出这么一件伟大的作品，同时，我也会因为获得实现它的机会而感到高兴。概念来自艺术家，而实现它的过程有很多诸如技术、工艺等等多方面的因素，但这些并不表明每个参与者都要分一点著作权。其实非常简单，我就是喜欢跟艺术家们一起工作，这就够了（笑）。

娜塔莎：你真的能将事情和情感完全剥离开么？

乌维：可以，绝对可以。我们会同时进行很多个项目，也已经跟许多艺术家有过合作。所有的项目对我们来说都同等重要。没错，也许我会更偏爱某一件艺术作品，但它并不是我的创作。

娜塔莎：接下来的这个问题可能有些抽象，是因为我以为艺术创作有两个要素：概念和制造。这两者之间有着什么样的相互关系？归根结底，最终的成品不是应该同时包含这两者么？我这样说是不是仍然很抽象？换句话说，我认为，普通公众对艺术家的印象仍然停留在以前，认为他或她是在工作室中得出构思，然后再在那里将之实现。在有了概念之后，艺术家开始动手“书写（handwriting）”，然后到达高潮——将之呈现。这一切都需要艺术家亲手操刀，万事都集于他或她一人之手。当然，今天仍然有些艺术家在用这种方式创作，我也不想妄加评论，说某一种方法要比另外一种要更为当代。丧失著作权也不是我在意的事情，我在意的是，这么多艺术家已经放弃了传统方式，却并没有和外界沟通，展示这种变化。于此同时，很多艺术家已经彻底地分割了这两个元素，将自己完全排除在了生产过程之外。他们的工作只是将作品概念化，甚至像概念艺术一样；然后，他们的作品却并能“拒绝”物件，“拒绝”正是概念艺术在它那个时代所号召的。那时候，物件被认为是无足轻重的，重要的是概念；随即，物件开始以一种奇异的方式回归，而到了今天，物件则完全被排除在了艺术家的切实任务之外。如此种种，艺术家的形象在外界眼里却仍然是传统的老样子。在我看来，这就像是一个盲点。

乌维：我们制作作品的时候，会确保它能够显示艺术家之手。我们一直把这一点铭刻在心。我们要保证每一个螺丝、每一处漆、每一个表面等等，都清楚明白地代表着艺术家之手。

娜塔莎：你能再具体说说么？艺术家之手到底是什么？

乌维：如果一个人看到我们面前的作

品，它们很快就会认出这是埃尔姆格林和德拉格塞特的。只要它们之前看过他们的一两件作品，我就能保证他们会认出来。换作卡斯特·奥莱或特伦斯·科赫（Terence Koh）的作品也是一样。如果在加工的过程中不够小心，出了一点差错，那作品中艺术家的身体性（body）形象就会毁于一旦。一个螺丝用错就足以致命。最需要关切的，是艺术家而不是制造；换句话说，制造中出现的所有可能性，都必须以艺术家的书写性（handwriting）为限。这个问题与艺术家的隐喻手法关联密切。设想一下，如果丹·弗拉文（Dan Flavin）作品中荧光灯之间的比例失调——很遗憾，我们从没替弗拉文干过活——那人们很容易就会注意到，但他自己将是要对此负责的人，而不是制造或组装灯具的人。结果到头来，是艺术家要对一切责任，艺术家才是要挺直腰板毫无畏惧地站在作品旁边的人。或许他们不会真的挺直腰板站在那里，因为没有这个必要。但总归，他是承担责任的那个人。

娜塔莎：……因为他是那个与外界接触的那个界面，换句话说，他是作品的呈现者。

乌维：没错。

娜塔莎：在你看来，在这一方面为何艺术和电影之间存在着这么大的区别？尽管艺术品是由一个相对庞大的团队来制作的，却只会有一个名字出现。你能理解这一点么？

乌维：艺术家用他的视野、生命、全部思考以及他在自己和他作品之间进行的行动来表现他的作品的。因此，他通过他的雕塑或作品来证明自己，他和它们互为一体。他和建筑师或导演没有区别。电影界何尝不是如此，代表作品的也只是导演的名字。电影上罗列演职员表，只是迫于工会压力的结果。有时候哪怕是实习生的名字也会被列出来，这让我觉得十分荒唐；当然，仅因为对电影做了一点点小贡献，某个来自穷乡僻壤、毫无趣味的孤僻小人物的名字就能出现在大人物之间，这倒也不错。可说来说去，演职员表是根据法律决定的，而不是导演根据内容贡献决定的。我也真未觉得在艺术界搞类似的职员表会有什么意义。毕竟，这些人如果不为公众所知，那他们的名字摆在那里也就只是个名字而已。除非他也参与了讲述，提他们的名字才会有意义。当然，这完全是另外一种创作了。总之，我真不觉得有此必要。

娜塔莎：难道你不觉得这可能会改变公众的认知，从而改变公众感知艺术

作品的方式吗？

乌维：许多人听我介绍我的职业的时候，都会感到震惊。他们会说：“啊？我以为是艺术家们……我从没想过是这样的。”要么这样：如果你将要是一件作品拿到博物馆展览，然后只在下面贴一张字条，列出所有生产贡献者的名单，那真的会让人感到费解。但如果让他们出现在关于作品的文本中，将他们也视作是作品的一部分，那或许更合情理些。不过这得由艺术家自己来决定。

娜塔莎：这在市场中还是有意义的。如果对劳动分工进行了清晰的展示，那人们也就很清楚卖的到底是什么。坦白地说，作品实际上是你制作的，但著作权却落到了艺术家身上。相比之下，出售一件团队作品的难度远远大于出售一件单个艺术家的作品，尽管该作品是由一个团队完成。然而，显而易见的是，对这个作品是“什么”的感知将会很不同。

乌维：这样的话，我们两个人以及我们的展品就成了一个有趣的问题了。它显然是一个团队合作的作品。第一个问题是，你的画廊怎么才能卖掉这个最终的成品呢？而另一个问题是，我们如何处理著作权。你说过你想将我也列为创作者之一。

娜塔莎：是的，当一切都按照我们所说所想的那样完成之后，那将你列为这个项目的创作者之一也是顺理成章的事情。我并没有给你委托合同，相反，整个项目的形式是在我们的对话中逐渐形成的。因此，在这个项目中，也不存在清晰的界限。

乌维：这种情况我很少遇到。一般来说，我不发明艺术品，也不会参与探讨，至少不是以我们这种方式。你在跟我玩一个游戏，不过偶尔再当回一段时间的艺术家也很令人享受（笑），更何况我的创造力还得到了报酬。我觉得我们正在尝试的事情很有趣。

娜塔莎：（笑）我也这么觉得，不过你使用“创造力”这个术语的方式，仍然让我感到困惑。人们到底是为了什么而需要“创造力”？你真得能够将它区分得那么清楚么？你是不是在说，创造力是专属于艺术家的，而你做的事情与创造力无关？

乌维：不是这个意思，我们当然也很有创造力，但不是那种创造一个作品概念时所具有的艺术性的、发明性的创造力，至少我们很少会往这方面去想。我们的创造力更多存在于技术人员、工程师和工匠。对于工匠们来



说，创造力更多存在于过程，而非结果，因为最终的结果毕竟是源于艺术家们的决定。

娜塔莎：不过这种说法是不是跟你最初所说的稍微有些矛盾，具体来说，你提到了你会参与其中一部分工作，并在那里看到你自己的力量。

乌维：是的。

娜塔莎：所以，你并不是工匠。

乌维：不是；我的的确确将自己投入到作品当中，但我此刻不会将之视为创造力。

娜塔莎：那你认为这是什么呢？

乌维：我觉得自己更多的是发挥通盘领会和感知事情的能力，这一方面是分析，另一方面是寻找解决方案。我为艺术家的书写性寻找解决方案，但也只在其书写性界限之内活动。事实上，我只是跟随艺术家的脚步，当然，如果突然冒出了一个想法，我也会将它摆上台面。比方说，我可能会认为某个作品采用另一种美学形式会更好更正。或者，我会依据艺术家的概念，提出另一个方案。我对艺术家以及他或她的作品有一定程度的理

解，我会努力帮助他们保持自己的风格——当然，前提是他们自己想这样。但说到创造性，这个词会立马让人朝艺术创造和发明方面理解，对此我不敢妄自居功。

娜塔莎：你的意思是说，在艺术生产过程中存在着具有创造力性质一刻，是吗？那么，在你看来，今天这种时刻会在哪里出现呢？是在概念发展过程中的某个特定节点？到底是在哪儿，在什么时候它会发生？

乌维：你是说艺术家？

娜塔莎：是的，或者说，在整个艺术生产过程中。我的问题是：在你看来，创造性时刻是不是仅限于概念发展过程中的某一特定时刻？

乌维：有时候，当我进入我们的某一个车间，我会听见有人说：“这样不行。我们得找另外一种方法来做。”在这个时刻，你就必须开始变得有创造性了。

GLIMMER OF THE MULTITUDE

BRIAN KUAN WOOD

Spectacular Survival

Today it seems almost impossible to reconcile two forms of exploitation: one that arrests working bodies in space and time over the long term—over days, weeks, years, lifetimes, and generations—and another that takes place in an instant, in the time it takes for a camera shutter to snap or for a commercial spot to be shot and broadcast in all directions to project a moment of work across the earth. On the one hand, we may perceive a growing class divide distinguished by overlapping spheres of hand work and eye work: of sweat and blood on the one hand and images on the other. But this taxonomic division itself falls apart quite quickly when we find that both spheres of work are constantly moving across old divisions, between capital, management, and value speculation, that do not mesh on two levels. It does not mesh to keep sweatshop workers and hopeful interns from finding the means to fair payment, but on the other hand we don’t really know whether visual and so-called immaterial work are really doing anything special for anyone. And on top of that we are still trying to figure out exactly how capital pools around certain kinds of work output that can be copied and distributed at no cost. We do not know how to make money off music after filesharing. But we do know that models only become more fleeting as audiences become more vast and unpredictable. And yet someone like Eric Glatt, a former AIG employee who turned into a labor activist after being fired from AIG and taking on an internship as an accountant, put it eloquently: “I can’t tell my landlord to give me free rent so he can gain experience as a landlord.”1

Which is all to say that we may be fully inside of a new paradigm of art production defined by the market crash of 2007/2008, by an era defined by finance. By financialization and poverty, speculation and decay. Defined also by the public sector defunding at a time when the art market is hitting record highs. You might know it as the thing that made you poor but sexy.2 Or that suddenly made you relatively rich for the first time and painfully alone for whatever reason.3 Or some combination of the above. Really, some heavy things went down and we all feel the effects. You can try to keep it light, but it is also about darkness and weight and surfaces that do not refract light. It is about what is moving things around when everything is produced by vision. It is about accepting that property speculation was actually no small matter at all, but actually a profound antimatter made out of regimes of visibility and visibility that are so sophisticated that we need technologies developed in the contemporary arts to untangle them. And of course the contemporary arts are at the same time bound up in the same tangle.

But first we need to consider that light is not only about optics. Israeli physicist Mordechai Segev even thinks it can move objects. After all, light can already be used to make objects appear invisible by refracting on the same side of an object it lands on, thanks to the concept of negative radiation

諸眾的燭火微光

穆柏安

景觀浮生

時至今日，剝削的兩種形式看似近乎不可調和：一種將工作中的身體，長期囚禁於空間和時間內，日復日，年復年，生生世世代代；另一種發作於瞬間，在相機快門開合的剎那，又或在每個廣告由開拍、殺青到全方位廣播，聘召全世界投入工作的倒數之間。

「手工 (hand work) 和「眼作」 (eye work) ，兩個相互重疊的場域，一個販賣血汗，一個銷售形象。我們或覺得以兩者作劃分的階級差異正日漸擴大，但當這兩個工作場域不斷逾越資本、管理和價值投機之間的舊有界線，這一刀切的分類頓時失效，並在兩個層次上互不相容。一方面，無論是血汗工場裡的工人還是充滿憧憬的實習生都得不到合理的薪酬，而同時我們不確實知道，視覺和所謂的非物質工作是否對任何人有任何實質的影響。除此我們仍在嘗試理解，資本到底如何從某些易於複製和分發的工作產物中吸納價值，而無需付出任何成本。自從檔案可以被無限分享，我們不再懂得如何靠音樂獲利，只知道隨著觀眾群變得越大，越不可預測，搾取利潤的模式將消逝得越來越快。然而誠如一位被AIG解僱之後，由無償實習生變成了勞工運動人士的 Eric Glatt（艾瑞克·格萊特）所言：「我斷不能叫房東免去我的租金，好讓他能豐富做房東的經驗。」

以上總總指向的是，我們已進入了由2007/2008年股災所定義，一個全新的藝術生產範式，一個由金融、財務化和貧窮、投機和衰敗所定義的世代。在公營界別從文化界別撤資的同時，藝術市場交易額破新紀錄。這可能正是你變得「貧窮但性感」的因由，或令你初嚙相對有錢卻又孤獨得要死的滋味，又或以上情狀的不同配搭。事實是這時代沉重地壓在我們身上，我們都確切地感受著它的影響。你可以嘗試擺脫，但它是黑暗，是重量，是吞噬光的環迴表面。它關乎到，當一切都為視與象所製造，所謂的挪移、僭越到底為何？它關乎到，我們必須直面，資產的投機活動並非抽象數字的增減，而是黑厚的反物質，在視界和能見度的統治之下應時而生，龐大而精密得需要當代藝術發展的種種技術以逐一拆解。但當然，同時當代藝術也被同一糾結所纏繞。

但我們首先要明白的是，光不只是光學現象，以色列物理學家 Mordechai Segev（莫德哈伊·塞格夫）甚至認為光能夠移動物件。畢竟，全靠俄羅斯物理學家 Victor Veselago（维克托·韦谢拉戈）提出負光壓的概念，透過計算光在接著面的折射，我們已能利用光使物件隱形。Segev 進一步發展出相等於牽引光束的理論，反方向移動在能量波中行進的光子，可視之為應用悖論的一種。Segev 的構想仍在實驗階段，但另一邊廂的我們可能已找到解答。

不就是德波在 1967 年寫景觀社會時，將大眾視覺比為集體的慾望，將景觀比為以內容、實質為代價去確立表面、外在，那種負面的共同嗎？他當然是對的，那是景觀的本質，

pressure introduced by Russian physicist Victor Veselago in 1967. Segev proposes that this can be taken a step further to produce the equivalent of a tractor beam, by moving light photons in one direction while the wave of energy they travel on moves in the opposite direction.4 It’s a kind of applied paradox. Segev’s proposal is still in an experimental phase, but in the meantime we might have already figured it out. Wasn’t it also in 1967 that Debord wrote The *Society of the Spectacle*, his treatise on mass visibility as collective desire, on spectacle as a kind of negative commons that affirms surface and appearance at the expense of substance? For Debord, the abstraction machine of spectacle was the very site of alienation and the severing of labor from the source of that labor, the worker. And of course he was right—that’s what spectacle is and that’s what it does. But we have come a long way since then. And it hasn’t gotten any better, just more interesting. And even Debord recognized that the forms of vision deployed by spectacle are not to be underestimated as belonging only to some dreamy imaginary. In fact they become concrete very quickly. As Debord puts it, “The spectacle cannot be understood as an abuse of the world of vision, as a product of the techniques of mass dissemination of images. It is, rather, a Weltanschauung which has become actual, materially translated. It is a world vision which has become objectified.”5

Spectacle produces its own autonomous commodities on the one hand, as Debord famously repeats, but if we also recognize that vision moves objects, we end up in another place altogether. And this is where spectacle turns into speculation. It is where light moves in one direction and matter moves in the other to work as a tractor beam across both time and space alike.

But what is speculation in the first place? The dictionary describes it as “the forming of a theory or conjecture without firm evidence.”6 It is soft projection. A feeling. An emotion: unscientific and imprecise. It is a form of vision that produces a figure without a ground.7 But crucially, within the sphere of capital it is a form of vision produced by desire, and it is according to this vision that it sculpts goods and commodities in its own image—even as David Graeber says, “unmoored from any legal or community constraints, [financial speculation] was capable of producing results that seemed to verge on insanity.”8 But to see only commodities as the concretization of this sphere of optics would be to underestimate the profound effects of financial speculation on the basic forces that moor our very sense of being in the world. Alberto Toscano for instance has considered landscapes as reflections of economic instability.9 Philip Mirowski in *More Heat Than Light* considered the perversity of economic ideology basing itself in physics and laws of thermodynamics.10 But we can look even closer.

Bubble Rubble

To give an example of how speculation assumes a material form, we can look at Rotterdam, where a massive volume of its office spaces are empty at the moment due to the slumping economy – around 600,000 meteres squared, which is really a lot for a small city like Rotterdam.11 It’s a problem in general for the Netherlands, but while a city like Amsterdam stopped its municipal building projects, Rotterdam accelerated construction with the idea that more increased building activity would provide an economic stimulant. The situation is clear: more buildings for fewer people. The great example is Rem Koolhaas’s *de Rotterdam* building,

景觀的作用力。然而我們已向更遠走去，不見更好的風景，路只有越來越曲折離奇。連德波也承認，我們不能將被景觀差使的視覺形式貶抑為只歸屬某個奇想國度的幻象，它們稍瞬即在現實中凝固成形。他是如此寫道：「景觀不能被理解為對視覺世界的扭曲，或種種大眾傳播手段的產物，它是由一種世界觀兌折物質而成的實體，一個已被物化的視界。」

一如德波反覆的重申，景觀不斷生產自我繁殖的商品，但如果我們承認視覺/力也能挪移物件，景觀便趨向投機，有如背逆物質行進的光，成為跨越時空的牽引力。

但到底何謂投機 (speculation)？字典對「speculation」的解釋是不依憑任何確鑿的證據，生出理論或假託。投機是機會的投擲、投注，一種感覺，一種情感，朦朧的投射，不科學，也毫不準確，是憑空捏出形象的一種視覺。關鍵的是，在資本的場域裡，由慾望所生產出來的這種視覺，無止盡地以自身的形象模塑商品——如大衛·格雷伯 (David Graeber) 所言：「沒有了法律和社區縛束的金融投機，能造成臨界瘋狂的後果。」但如只將商品視為這視覺場域的具現，卻是低估了金融投機是如何深切地影響著，主宰我們感知自身存在的種種根本力量。比如Alberto Toscano（阿尔伯特·托斯卡诺）就曾將地景看成經濟不穩定的反映。Philip Mirowski（菲利普·米罗斯基）在More Heat Than Light 一书中亦將物理和熱力學的法則，視為經濟意識形態變態的基礎。且容我們再仔細斟酌。

泡沫瓦礫

鹿特丹就是一個投機具現成實體的例子，這城市目前有數量龐大的辦公室單位因為經濟蕭條而空置。對鹿特丹這個小城來說，六十萬平方米可算是極為龐大的數字。這是荷蘭的普遍問題，但當阿姆斯特丹停止一切市立建築項目的同時，鹿特丹卻將建設步伐加快，意圖以建築活動的增長刺激經濟。情勢不說自明：為越來越少的人，建造更多更多。

雷姆·庫哈斯 (Rem Koolhaas) 在1997年設計的 de Rotterdam（鹿特丹）大廈就是最適時的見証，一座徹頭徹尾的斯大林式建築，一直無人問津，直至2009年終於動工，因為當時市場崩潰令建築物料成本下降，發展商才可以開始興建這座16万平方米（據說是歐洲之中最大）的龐然巨物。

這就是投機的本質。無非用藍本換取稍縱即逝的物質，平沽失望換取的承諾，以消沉為代價的狂想，衰敗兌轉而成的夢。在鹿特丹所發生的，在自由貿易區，像香港、迪拜等自由轉口港，不過平常。他們在蓋建的是不為任何人而建的建築，未來的廢墟。這些建築仍在建造之中，尚未存在就已經頹壞。依稀可認是資產投機那關鍵的特徵，未來願景和物質現實的兩種時間觀詭譎地融為一體，慾望墜入引力場，具現成凝結於這空間的過時物。就是在柏林，那些為向上流動的小資遺民而開的高級商店亦面臨仕紳化，取而代之是向乘搭廉價航線而來，尋派對也找工作的旅客招手，為這群更為異質化的諸眾而設的中東烤肉店。

當建造與破壞的分別不再，我們進入了一種完全不同的時間觀，生死成為了同樣的經驗，我們必須同時經歷生與死，輪迴不斷。或看 Reza Negarestani（雷萨·内加雷斯塔尼）寫衰敗：「將自身置放在求生底層，以求無限期擱置死亡和絕對的消失。在衰敗中，透過模糊自身與其他生物的界線，生物存活下來而不失去本體所有記認。衰敗決非滅絕或結束，相反，它是存活。」德波則會說：「死亡缺席於社會，等同生命亦缺席於社會。」比起以死亡為命定那種憂郁直白的生機說，這種內鏡結構更堪咀嚼。

在這個關節點上，德波對景觀帶有詩意甚至預言意味的觀察，可以解讀成對視覺如何完全獨立於物質支持而自生自

a completely Stalinist thing designed in 1997 that languished until construction began finally in 2009, actually at a moment when the market collapse lowered the cost of construction materials, making it possible for the developers to begin the 160,000 m² building (apparently the largest in Europe)¹². The municipality basically guaranteed the developers full occupancy for ten years, so the city uses its pull to get businesses and tenants into the building, effectively guaranteeing rent so that the developers can cover their costs. And the city gets its trophy for its skyline.

Land is converted into landscape. Commons are subjected to optics. Gentrification processes are accelerated by communication; this is not paving paradise to put up a parking lot, as Joni Mitchell sang, this is putting everything behind glass. It is not a flat-tening but subjecting of everything to vision. Glamor is distilled and distributed to become glimmer, spectacle turns into flash. Light becomes the primary actor in not only adding glow to a substance, but also deciding whether or not it exists in the first place¹³. And this is the essence of speculation. You simply trade a fleeting material for a blueprint, a disappointment for a promise. You trade depression for a fantasy. Decay for a dream. What is happening in Rotterdam is actually something that is already well known in the free zone, in tax-free trade ports like Dubai or Hong Kong and of course Rotterdam. What they are actually building are buildings for no people. They are future ruins. They don't exist yet—they're still being built, but they've already come down. This is where we can begin to discern a very crucial characteristic of property speculation where two timescales of future vision and material reality merge in a peculiar way to mash desire with the laws of gravity to produce material anachronisms frozen in space. Even in Berlin, high-end boutiques appealing to a bourgeois relic of upwardly mobile urban gentry are left in the dust as they are themselves gentrified by kebab stands appealing to a more heterogeneous multitude of EasyJet tourists looking for parties and jobs at the same time.¹⁴

When the difference between building and destroying disappears, we enter into a totally different sort of timescale in which you basically have to live through birth and death simultaneously, and over and over again, as the exact same thing. Or, consider Reza Negarestani's convincing description of decay as "positioning itself on the substratum of survival, in order to indefinitely postpone death and absolute disappearance. In decay, the being survives by blurring into other beings, without losing all its ontological registers. In no way does decay wipe out or terminate; on the contrary it keeps alive."¹⁵ Debord might say that "social absence of death is identical to the social absence of life," but this is a much more interesting *mise en abyme* than any straightforward melancholic terminal vitalism.¹⁶

But nevertheless this is where Debord's more poetic and even prophetic observations on spectacle can actually be read today as a quite concrete treatise on the physical laws of a kind of vision that takes on a life totally independent of any material support. It was actually in the autumn of 1968, when Debord was becoming a major figure in Paris demonstrations, that Robert Venturi and Denise Scott Brown began their research that led to *Learning from Las Vegas*, their infamous study of postwar American vernacular sprawl as a communication machine masking a sophisticated language honed for immediate impact behind postwar sprawl and vernacular kitsch. It is a moment in late modernism

滅，種種物理法則的具體論述。事實上，在1968年的秋天，當德波在巴黎的示威中成為關鍵人物之際，羅伯特·文丘里 (Robert Venturi) 和丹尼斯·斯科特·布朗 (Denise Scott Brown) 亦開始了他們對拉斯維加斯大道的研究，其後寫成了《*Learning from Las Vegas*》一書。研究指出，二次大戰後美國坊間建築表面上的隨俗，實際上是一種為了可被即時消化而精心琢磨出來的語言，是宣傳媚俗和城市化的機器。在現代主義後期的當時，面對資訊系統的去中心化，英雄主義那種必然性的破滅，隨之而來的曖昧多義成為了時代的標記。文丘里和斯科特·布朗對媚俗的著迷似是接通了時代的精神，最終引向的，卻是門面經過裝飾的棚架——套上了巨型戲服的簡單建築結構。面對一座座化成了符號的建築物，我們如要追溯更純粹的結構本源，將發現這些放大版的鴨子與沙特爾主教座堂竟有直接的血緣之親，兩者的功用均無異於座落路邊一隅的景點，頂著十字架或霓虹兜攬朝聖者，一座景觀式的燈塔。文丘里和斯科特·布朗提醒我們景觀由來已久，而問題並不出自景觀本身。與物質界脫勾的景觀，與其說是現代主義被違背的諾言，毋寧說是當代文化從無中生有的第一現場。巨型鴨子的鍛造，不再需要任何物質基礎或堂皇正當的理論。

另一方面我們仍能依仗德波對景觀的批判，解構生自金融和藝術的紐帶之中，種種用以捕捉眼球、開採能量的無重機器。隨著公營資金撤走、私營資金大量注入，以及藝術品和藝術場域的財務化，衰朽頹敗與眩目浮華矛盾地在我們目下同時發生。金融危機後，藝術市場的交易額創下新高。基建崩塌的同時，瓦礫中崛起另一種運作機制。我們開始察覺到金融和藝術詭譎的相似，兩者同是構築在視覺和光學之上的體制。與此同時大部分藝術討論的焦點，都已由個別的作品、風潮或藝術家，轉移到工作、勞動、金融、經濟及制度因素——決定生產的語境以及結構性勢力之上。懂得遊戲規則的藝術家，早已將生成作品的結構性條件轉化為作品的內容。說到底，藝術為勞動所造，那些我們稱作藝術品的物事，其流通由經濟力量所決定。Andy Warhol (安迪·沃霍爾) 早就知道，馬克思亦然。

但即使將信就疑，完全接納作品乃結構性條件的產物，接下來我們又該如何揭示這些結構性條件的實際操作？可能是被體制批判留下的尾巴所窒礙，在這些機關大部分都已被撤資的當下，我們仍在試著找出，傳說中那些隱藏的強制性結構。又或者，這是映射著 Lucy Lippard (露西·利帕德) 形容藝術去物質化的過程 (他的《六年：1966至1972年藝術品的非物質化》，比德波寫《景觀社會》早一年開始)，伴隨概念藝術及其信息化而來的一種新的形式體制。我們眼下面對的金融化，將非物質化推向極致，回看概念藝術對非物質的想像，相比之下更像一個範式而非本體論上的突破。我們甚或可以將非物質化都拋諸腦後，反正我們已身處於一個全然抽象的國度，藝術與否，所有物質都轉瞬即逝。重的，輕的，都為邏輯數式所結合，物質負載的能量多少才是運轉計算的單位。抑或純粹關乎感覺——你喜歡嗎？孰輕孰重，你覺得呢？是感性的描述，但同時也是對結構的刻劃，因為這個範式在定義上就迴避了任何再現的可能。

然而，再現的不可能不是故弄玄虛的藉口。為了系統化地追溯景觀與視覺、光學與光是如何成為物質和價值的主要原動力，我們必須理解抽象和將物質抽象化的力量是怎樣矛盾地構成了現行經濟的基礎。我們沒有必要進入那個從 Ayn Rand (艾茵·蘭德) 開始，到 Milton Friedman (米爾頓·傅利曼)，到芝加哥學派，到法定貨幣，到布雷頓森林協定，到1973年石油危機，到戴卓爾，雷根，鄧小平，到前蘇聯經濟改革到1989的連續體，畢竟一路走來，這個地理政治和經濟的歷史譜系已被廣泛接受。但要小心的是，當

typically marked by ambivalence and the dissolution of heroic certainties in the face of slowly emerging distributed information systems. And Venturi and Scott Brown's provocative dip into kitsch Americana seems to follow the spirit of the time until you end up with the figure of the decorated shed—a simple architectural structure wearing a giant costume that might look like a building-sized duck. Faced with the sheer ridiculousness of this building-turned-sign, the search for a more pure structural origin only reveals the further horror of a straight genealogical line going back to Chartres Cathedral serving precisely the same function of the roadside attraction or spectacular beacon announcing itself to pilgrims. Venturi and Scott Brown remind us that spectacle has been around for some time and is not in itself the problem. The unmooring of spectacle from support on this level is not a broken promise so much as the actual location where culture is produced from nothing—certainly without any need for grand justifications or allowances to make something like a gigantic duck.

On the other hand we can still rely on Debord's critique of spectacle's capacity to produce weightless machines for attention capture and energy extraction primarily at the nexus of finance and art. With the liquidation in public financing and heavy private investment and even fiscalization of artworks and the art field we encounter the same strange paradoxical movement of decay and glitz happening simultaneously. The art market has reached record highs following the financial crisis. Infrastructure crumbles on the one hand but another regime emerges under the rubble where we start to see strange parallels between finance and art as regimes mutually built on vision and optics. And yet in the meantime most discussions on art have shifted to the structural forces that determine production and the context of production for some time now—on work, labor, financing, economy, and institutional forces rather than individual works or movements or artists, the most interesting of whom are anyhow already turning the structural conditions that produce their works into the content of their works. As the story goes, art is made out of labor and an economy of forces that determine the circulation of the things we call artworks. Andy Warhol knew it and so did Marx.

But at the same time, even if we are to completely resign ourselves to thinking of artworks as produced by structural conditions we end up bumping into another problem of having a hard time locating the way structural conditions actually work today. Maybe we are still inside the long historical tail of institutional critique trying to identify coercive structures when actually most of the institutions have themselves already been defunded. Or maybe it's a new formal regime mirroring Lippard's dematerialization (whose six years began one year before Debord wrote *Society of the Spectacle*) of art in conceptualism with its informationalization.¹⁶ Only now we are dealing with financialization as a kind of tweaked out dematerialization so radical that conceptual art's immaterial idea retroactively comes off more as a formal paradigm than an ontological break.¹⁷ We might as well forget dematerialization, since we now function so purely in the realm of the idea that any substance becomes ephemeral regardless of whether it is art or not.¹⁸ Now heavy and light material are married by a logistical calculus concerned more with the amount of energy they contain.¹⁹ Or it becomes a matter of mood—do you like it? Do you feel it to be heavy or light? It is emotional capture on the one

hand but also structural capture because this paradigm by definition evades representation.

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But evading representation is no reason to sound so mysterious. In order to schematically trace how spectacle and vision, optics and light, have taken hold as the main movers of matter and value we first need to figure out how abstract and abstracting forces became the paradoxical foundation of economy. There is already an accepted geopolitical and economic lineage in place to explain how we got to where we are and it is not necessary to go too deeply into the continuum that stretches from Ayn Rand to Milton Friedman and the Chicago School to fiat currency and Bretton Woods to the 1973 oil crisis to Thatcher and Reagan and Deng Xiaoping to perestroika and 1989. But we need to tread carefully when treating this historical line as a purely right-wing conspiracy as a means of sidestepping the paradoxes of liberalism itself, which is precisely what the right-wing took up and turbo-charged through economics. And socialists and classical conservatives who regret the loss of social security and stability in general often criticize the waves of deregulation that liquidated institutional structures on a massive scale. It is naturally extremely difficult for a melancholic and impotent left dreaming of a messianic return to the fortresses of the twentieth century to recognize how profoundly formless the market economy is by definition. They crave the kind of recognition politics performed in broad daylight that looks user-friendly and regulated, presentable and accounted-for like a healthy society. And in the meantime many of the people who never related very much to the terms by which those structures cohered in the first place are slightly quieter in their expressions of disdain. Immigrants and artists and deviants whose needs and desires were never reflected by the great society projected by even the healthiest welfare states knew instability before just as they know it now. They were never really cared for that much or they might have benefitted from the state not as a citizen but as a criminal extracting a benefit.²¹ And in some strange way their knowledge of its ebbs and flows has made many of

them the exemplary survivors of its decay as much as its most expert navigators. And it seems likely their shape-shifting adaptive abilities can now only move from one parasitical register to another, only this time constitutive and definitive. Artists are not only tasked with giving visual representation to geopolitical or economic paradigms that accrue on a scale that surpasses them, but are actually producing those very paradigms since projection and representation have become the primary medium of polity itself. We now have to speculate just to survive. Maybe we always did. After all what was the structure that went missing? Do we know? Was it the welfare state, which Jan Myrdal, son of pioneering Swedish Social Democrats Gunnar and Alva Myrdal put it when he glowingly described the lighting fixtures of his childhood social democratic paradise in ominously divinatory terms as casting “light without shadows?”²² Was it to be found in the third way economics of John Maynard Keynes, who was anyhow the first chairman of what was to become Arts Council England following World War 2, and who used his influence to ensure that the funding body report to the Treasury directly rather than any ministry in order to keep art at “arm’s length” from government. Supposedly this was done to preclude attempts at turning artists into state propagandists and preserve the artist’s innocence as a somewhat moronic flâneur-liberal floating through the atmosphere who “walks where the breath of spirit blows him” and “cannot be told his direction; he does not know it himself.”²³

Whatever the socialist background of such a Keynesian approach to arts funding, Keynes’s very position as head of the Arts Council of Great Britain, as it was called at the time, was to anchor the objectivity of the funding body by distancing it from the state, but only by paradoxically placing it closer to capital, however public. It reflects a line of thinking that would take hold much later, namely that capital freed from jurisdiction flows free of ideology. And his artist is nothing if not liberated, following the whims of wind and weather to whatever abstract expressionist canvas or megalomaniac space junk he deigns to dream up and submit for the Council to dutifully approve or disprove based on its inherent merits and qualities. My intention here is not to expose the fallacy behind the idea that markets are extra-ideological as it is by now taken for granted that speculative finance can only feed on waves of destruction and renewal in order to stay healthy and continue expanding. The thing is just that we seem to have already passed completely through a neoliberal era in which economic calculus gets applied and invoked to account for why things happen. Because now causal chains seem to be formed less by flows of desire winding around each other and more by the very disasters that so many thinkers over the past few years have identified as being constitutive of neoliberal economy. And the fact that these so-called disasters take hold on registers traditionally outside the field of political economy, and further- more don’t even seem to be explainable by any rationale economic or otherwise, has decoupled economic applications from their own effects in the world and catapulted abstract value up to a much higher register.²⁴ There is no longer any use in trying to identify any material foundation for capital in human labor when humans have themselves become custodial nodes through which much broader and more abstract energies and life forces circulate.²⁵ But before getting to that it is important to recognize certain crucial convergences between neoliberalism and a much longer tradition of liberalism itself, particularly in the years following 1968.

我們將這條時間軸單純地當成右翼用以迴避自由主義內在矛盾的陰謀，事實其實是這矛盾正是右翼用來推動自由市場去規範、去管制的發條。同時，社會主義者和古典保守主義者仍然對社會保障、社會穩定充滿眷戀，還在抱怨建制結構大規模地溶資、清盤。足見無力的左翼依舊對二十世紀的壁壘分明懷有鄉愁無盡，難怪無法認清，市場經濟，按照定義就是有影而無形的。他們仍在渴望，在白日中演出那種健全社會裡，看起來有序有理有據的承認政治。另一邊廂，對黏合著這些結構的術語，本來就覺痛癢無關的大多數，正以稍為沉靜的聲線述說著心中的鄙夷。就是由最健全的福利國家投射出來的偉大社會，從來都找不著新移民、藝術家和越軌者的需要和慾望。他們生來就是與所謂的不穩定因素打交道，從來如是，不是被遺忘，就是以罪犯而非公民的身份領受政權配給的福利。長久累積下來對經濟體起起伏伏的知識，反使得他們成了衰敗中求生的模範，黑暗中的領航員。但就是靠他們那改變形狀以適應一切的能力，可能亦只可從一個寄生的領域，遷移至另一個，只是這能力現在成為了這結構組成和定義的一部分。藝術家不但被要求再現那些已然超越他們的地理政治或經濟範式，他們事實上亦同時在生產這些範式，因為投射和再現已成為了政體的首要媒介。在這個時代我們必須靠投機賴以維生，又或者，向來如是。

那隱去的結構到底為何？我們知道嗎？是福利社會嗎？是 Jan Myrdal (楊·米爾達)，即瑞典社民主義先鋒 Gunnar Myrdal (貢納爾·默達爾) 和 Alva Myrdal (阿爾瓦·米達爾) 的兒子，在描寫童年時那個社民國度的淨土時筆下那道不祥的「不留陰影的光」嗎？還是 John Maynard Keynes (約翰·梅納德·凱恩斯) 所說的第三條路？不要忘記他正是英格蘭藝術委員會的前身——大不列顛藝術委員會的第一任主席，也是他運用自身的影響力，確保獲資助機構直接向財政部而非其他行政部門負責，好讓政府與藝術之間保留那「一臂之距」。表面上這是為了排除藝術家成為國家的宣傳機器，讓藝術家保留僅有的純潔，繼續飾演那無知而自由(主義)的漫游者，在大氣中漂浮，「腳步為穹靈的呼吸所趨」，「去向未可知，連他自己也不知道」。

姑且不理這種藝術資助的社會主義背景，當時作為大不列顛藝術委員會會長的凱恩斯，為了確立受資助機構的客觀性，著意地將它們從政府分隔出去，同時亦弔詭地將文化機構推向資本。背後的邏輯無非我們今天面對的現實——資本從政權手中解放出來的同時，亦不再受意識形態的約束而通行於世界。凱恩斯如此「解放」了藝術家，任由他們隨著天時地利的興之所至，將狂想或批判揮灑於表現主義抽象的畫布上，再交由委員會根據作品的品質和特點，決定批核或退回。我並非要揭示「市場是超意識形態」這說法的荒謬，金融投機要依靠不斷地破壞和重建才能持續增殖擴延，畢竟已是常識。我想說的是，那個還會應用經濟數理來解釋一切的新自由主義時代，似乎已經完全離我們而去。

因為因果關係的形成不再是環繞著慾望流向的牽引糾纏，而是由構成新自由經濟體的那些災難所主宰。而那些所謂災難，開始蔓延至政治經濟以外的場域。經濟理論的無能為力，令經濟學的應用與它對世界的影響脫勾，抽象價值及又躍遷至更高的層次。當人類已成為順守抽象能量和生命原動力 (life forces) 流通的節點，再去尋找什麼勞動的物質基礎已經沒有意義。但在此之先，我們必須理解新自由主義在歷史上是如何結合自由主義更為源遠的傳統而生成，尤其是在 68 年之後。

事實上也沒有什麼好詫異的，法國五月風暴隨後的數年，德勒茲與伽塔利就寫了《反俄狄浦斯》(Anti-Oedipus)，將慾望論述為推動生產的主要動力。更值得注意的是僅數年之後福柯對美國新自由主義的著迷，尤見於 1978-79 年間他在法蘭西公學院講課時，對芝加哥學派新自由經濟學家 Gary



This shouldn’t be so surprising to us actually. It was in the years immediately following May 1968 in France that Deleuze and Guattari wrote *Anti-Oedipus* to theorize desire as a crucial productive force. But even more interesting is Foucault’s fascination only a few years later with US neoliberalism, most notably in his reading of reading of the Chicago School neoliberal economist Gary Becker in Foucault’s seminars at the College de France in 1978-79.²⁶ Noting the tendency among US neoliberals to apply the logic of economic calculus to pretty much everything, Foucault was particularly fascinated by the possibility that neoliberals had found a solution for developing a theory of human behavior outside of legal or moral prescriptions and capable of envisioning a new kind of liberty.²⁷ Key for Foucault was the distinction between Marxian abstract labor and the neoliberal redefinition of abstract labor in relation to classical economics. According to Foucault the neoliberal view has it that it is not actually capital that abstracts labor but classical economic theory itself that cannot grasp a certain value that escapes quantification and rationalization due to the unstable factor of time. Capital rather exacerbates this instability, and we have only seen more recently the degree to which capital can become an empty container, simply a channel that passes other things through, and when pushed

Becker (蓋瑞·貝克) 的解讀。新自由主義者企圖以經濟學解釋一切的傾向，令他發現新自由主義脫離法理、道德去分析人類行為的理論框架，或潛藏重新詮釋自由的可能。他著眼於馬克思主義和新自由主義對抽象勞動的不同定義，認為在新自由主義的理論框架中，不是資本將勞動抽象化，而是古典經濟學礙於時間這個不穩定因素，無法理解任何不能被量化和合理化的價值，而資本只是令這種不穩定惡化。我們正見證著資本金化成純粹的傳導體，中空的器物，當推向極致，資本是一面鏡子，迴照政權或規範以外，本來就無可容納的一切。環觀我們身處當下的顛簸，或者，甚至與資本干連不大。

所有生活形態的鉅細，都被全球化的過程全盤嵌入經濟理性的坐標之中，許多學者因而為界外性的消失哀悼不已。藝術界可算是市場經濟其中一個最狡黠的同謀，一邊生產完全虛擬的高附加值商品，一邊以好奇心之名吞併其觸角所及的異質文化，滿足對橫向擴張的無限欲求。彷彿是要為界外性的消弭作證，近年的藝術作品、展覽都將焦點放在框劃出藝術場域的結構和後勤性的因素，這種操作承襲了體制批判的自我反觀機制，並化之成無數可以相互置換的循環命題，卻很少涉及任何關乎到內容的範式轉移，因為那等同無視那由結構和後勤因素所操控的語境，尤其當我們都被經濟邏輯所擄，只能以藝術的語言控訴除此之外再無之外，而控訴本身已成了令數式得以演算下去的符碼。可為我們聊以解諷的

to its limit, a mirror that refracts onto all of the factors outside of government or regulation those things that can't really be stabilized by anyone anyhow. In fact when we look at the current condition of instability, capital might not even have that much to do with it.

The application of the grid of economic rationality to all forms of life has been taken to be total in the process of globalization and this has prompted many thinkers to lament the disappearance of any outside or exterior dimension to the market economy.²⁸ The art world is generally considered to be one of the most advanced forms of complicity in this regard paralleling and even embodying both the production of completely spectral high value commodities with a voracious appetite for lateral expansion often masked by curiosity and receptiveness to new and differentiated forms of cultural input. Furthermore, the idea that there is no outside to an economic grid as such seems overwhelmingly supported by artistic and curatorial focus in recent years on the structural and logistical factors circumscribing the art field, taking those as the primary content of the container, essentially absorbing and casting the self-reflexive mechanisms developed in institutional critique into interchangeable and often recursive iterations. These projects are often shy to assert any kind of paradigmatic shift in terms of content as doing so would neglect the tyranny of structural and logistical factors that claim to recognize contextual rootedness when really we are simply seized by the logic of economy and can only perpetuate it in an artistic mode while meanwhile complaining about the disappearance of any outside in relation to it. All fine and well, but then it should come as some relief that this very economical frame has itself become untenable. In fact we are only now coming to realize that there was nothing inside of it the whole time, nothing much circulating inside the container, very few symposia providing the thrill of a possible paradigmatic restart or the whiff of a dangerous flirt with the brutal truth. But when this combines with the ideological collapse of the abstraction machine of finance (still running on blood and cash transfusions) it starts to become apparent that there was an outside to this thing the whole time. We were sitting right on top of it as artists and thinkers and adjunct professors and debt-ridden students. Financial speculators were too. We all are. It is the externality that everyone in every precarious position faces and it is called risk. I really don't understand why so many people are upset that there are no longer any radical artistic positions anymore when basically anyone that commits themselves in some capacity to art, or doesn't for that matter, is subject to a condition so precarious that they have to direct every single fiber of their being into generating the performative gestures that guarantee their survival. Is this not radical? Sure, it doesn't register in any kind of public sphere or collective administrative or governmental grand project but that is very simply because its medium is the borderline between life and death. And the empty container is itself made out of all of these practitioners hanging on to each other for dear life.

In the insurance business they have something called a negative externality to describe how the consequences or cost of a decision could compromise its foundation and render it inefficient and thus without utility. It is often used in environmental and climate change discourse to describe the mitigation costs of pollution, for example. It is the deathlike waste product that comes out the other end. It is what scares off investors. It is the anger of the people or the blizzard

是，這個經濟框架現在再也站不住腳了，我們終於發現框架中的空無。近乎沒有任何論述能令我們窺見範式轉移的可能，或直視真相的殘忍。再加上金融這抽象機器在意識形態上的崩壞，我們終於察見，那一直存在的界外。那就是我們一直藉以立足的一隅，藝術家也好、學者也好，教授、負債纍纍的學生、金融經紀如是，每個朝夕不保的人都必需朝夕面對的——風險。當所有人都為社會的失序不穩所逼迫，無論對藝術有否追求，都必須將存在的所有面向塑造成為生存而作出的展演，我完全無法理解為甚麼那麼多人仍在嗟嘆藝術已喪失了激進性，這還不夠激進嗎？公共場域的職業性冷漠，官僚語言的雅潔容或視之若渺，但無非因為這是來回生死之間，許多人的許多種真實經歷。這個空蕩的框架，正是那群互為依存的專業執業者所造。

保險業界有所謂負外在性 (negative externality)，用以描述一個決定對他人或社會帶來的代價或負面影響，可能會動搖決定成立的基礎，常見於環境問題、氣候變化論述中對公害的討論，例如用以補償污染問題的成本計算。負外在性是從機器另一端排出來，近似死亡般的靡壞，是對投資者的恫嚇，是人民的憤懣，是突如其來的風暴。它就是制度無法吸納的界外，因為它的定義就逸離一切的控制和計算。社會保障和保險業的存在，正正是為了緩衝和防範潛伏於負外在性中未可知的不穩。市場追趕著這些界外性，用盡各種保險技術盤算歸納。然而當勞動不能被固定和量化的面向擴張至將價值乃至資本的概念消溶，價值內和外的消弭和合形成了另一種資本，一種隨幻覺成象又倏忽破滅，隨情欲忌恨的投射而流轉的資本。經濟流向依然存在，只是現在為底蘊的原動力所賦形，而非依存於任何特定的廢棄物或界外性。換句話說，經濟的物質基礎已被進一步抽象化為生命的原動力，以及採自石油原料的能源。抽象將物質轉化為景觀，亦同樣地將政治意義上的權力轉化成流通電極之間，迴路之中的能量。

太陽無須從外在汲取能量，卻不斷為地球的庶物供給能量，其能量來源一直成為物理學家多年的謎題。Lord Kelvin (凱爾文爵士) 和赫爾曼·馮·亥姆霍茲 (Hermann von Helmholtz) 提出以重力收縮機制中的高壓收縮而產生的輻射去解釋太陽的能量輸出，但在三十年代被核融合之理論概念，亦即質量轉化為光子的反應過程所取替。光子的靜止質量為零，意味著它能透過光速在真空中行進。當藝術作品的內容越受到能量的牽引和運動影響，「不能被創造也不能被毀滅」，無重卻又遙距傳遞能量，如要為藝術重構一個唯物主義的框架，或可將光子視為藝術作品的物質基礎。像 Stephen Squibb (史蒂芬·斯奎博) 就已指出藝術可能已取代資本，成為了價值的原初生產者。而能量將用在何處又怎樣被發揮其力量，正是時代對我們的詰問。

that no one saw coming. The negative externality is the perpetually unstable and unknowable thing that insurance and social welfare alike exist to anticipate and buffer against. It is the exteriority that can never be absorbed no matter what because it is always by definition beyond calculus and control. Instability by definition defers to these externalities and uses technologies of insurance to account for them. Yet as the unfixed and unquantifiable aspect of labor expands to compromise even the very notion of value, and capital by extension, the environment outside value and the interior mash together into another sort of capital that is subject to whims and flights of fancy—to emotional projection, sentiment, and hallucination. Economic flows still exist but they start to assume the shape of the energies that propel them rather than any particular waste product or externality. Which is to say that the material base of economy becomes further abstracted to life forces and the energy harnessed from petroleum or raw minerals. Just as abstraction converts matter into spectacle it converts power in a political sense into energy in the sense of electricity. Instability preys upon and simultaneously intensifies life forces.

The sun provides the energy for almost all life on earth.²⁹ And it is interesting to note a question that perplexed physicists for many years concerning how it was possible for the sun to produce and distribute energy with no apparent need to pull energy from any other place.³⁰ Lord Kelvin and Hermann von Helmholtz proposed a gravitational contraction mechanism to explain the sun's energy output as the result of expansions and highly pressurized contractions, but it was later shown in the 1930s to be nuclear fusion—essentially the conversion of mass into photons, the quantum particle of light and electromagnetism. Photons have zero rest mass, which allows for long distance interactions. And if we are to begin trying to retool a materialist view of art, it might make sense to look to photons as the material base for artworks that are lightweight, stay intact across vast distances, and whose content is increasingly determined by movement and energetic attraction. Stephen Squibb has pointed out that art may have already displaced capital as the primary producer of value.³¹ Art supersedes capital at its own abstraction game by producing pure energy. And where is this energy spent, what is it used to power? This is what we need to figure out.

NOTES

1. For the production of the film *The Black Swan*, directed by Darren Aronofsky, about a schizophrenic ballerina of all things.
2. As Klaus "Wowi" Wowereit, Berlin's Social Democratic mayor, sloganed his city.
3. Maybe some of your personal relationships crumbled.
4. See <http://www.wired.com/wiredscience/2012/06/light-tractor-beams/>.
5. Guy Debord, "Separation Perfected": no. 5 in *The Society of the Spectacle*, trans Fredy Perlman and Jon Supak (Detroit: Black & Red, 1977).
6. "Speculation." New Oxford American Dictionary on my laptop.
7. See Hito Steyerl's "In Free Fall: A Thought Experiment on Vertical Perspective," at: <http://www.e-flux.com/journal/in-free-falla-thought-experiment-on-vertical-perspective/>.
8. David Graeber, *Debt: The First 5,000 Years* (Brooklyn: Melville House, 2011), 341.
9. Consider Toscano's forthcoming book *Cartographies of the Absolute* and his text "The Equator of Alienation" for the Taipei Biennial 2012 catalogue.
10. See Philip Mirowski, *More Heat Than Light: Economics as Social Physics, Physics as Nature's Economics* (Cambridge: Cambridge University Press, 1989).
11. See http://www.zus.cc/work/urban_politics/162_Schieblock.php.¹² See http://www.ovg.nl/en/blog/de_rotterdam_verticale_stad_van_rem_koolhaas_op_hoogste_punt.
13. See Tom Holert's excellent video work *Labours of Shine*, 2012.

14. Thanks to Leon Kahane for pointing out how this is happening in Berlin.

15. Reza Negarestani, *Cyclonopedia* (Victoria: re.press, 2008), 182.

16. Also see Debord, SoS, 160: "The spectator's consciousness, immobilized in the falsified center of the movement of its world, no longer experiences its life as a passage toward self-realization and toward death. One who has renounced using his life can no longer admit his death. Life insurance advertisements suggest merely that he is guilty of dying without ensuring the regularity of the system after this economic loss; and the advertisement of the American way of death insists on his capacity to maintain in this encounter the greatest possible number of appearances of life. On all other fronts of the advertising onslaught, it is strictly forbidden to grow old. Even a "youth-capital," contrived for each and all and put to the most mediocre uses, could never acquire the durable and cumulative reality of financial capital. This social absence of death is identical to the social absence of life."

17. See Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (New York: Praeger, 1973), whose six years began one year before Debord wrote *Society of the Spectacle*.

18. Never mind what they say about pieces of paper and postcards being material in spite of their ephemerality, this is a technical quibble for lazy museum bureaucrats and conservators trying to be taxidermists by stuffing the idea back into its material support and write a history that keeps them employed in the business of exhibiting objects as such.

19. Debord was already onto this. Consider how advertising uses semiotics and finance markets ebb and flow according to collective emotional projection. See Maria Lind's *Abstract Possible* exhibition. Also see Dieter Roelstraete's excellent essay on lightness and heft in artworks, <http://www.e-flux.com/journal/the-business-on-the-unbearable-lightness-of-art/>.

20. Consider Timothy Mitchell's comparison between the logistical demands of oil and coal. As oil can be transported by water, it is more difficult to interrupt its flows between nodes than in the case of coal, which due to its weight must be transported by fixed rail line. See Timothy Mitchell, *Carbon Democracy* (London: Verso, 2011), 36–39.

21. As Fred Moten and Stefano Harney describe the relation of today's student to the university

22. Thanks to Annika Eriksson for pointing this out to me. As quoted by Gertrud Sandqvist here: <http://www.afterall.org/journal/issue.0/art.and.social.democracy>. Original source: Uno Åhrén, Gunnar Asplund, Wolter Gahn, Sven Markelius, Gregor Paulsson and Eskil Sundahl, acceptera (accept) *Manifesto on Modern Architecture*, Stockholm, 1931; reprinted 1980.

23. John Maynard Keynes, *The Collected Writings of John Maynard Keynes*, Vol. 28, ed. D. Moggridge (London: Macmillan Press, 1982), 368. In the same volume Keynes also wrote, "If with state aid the material frame can be constructed, the public and the artists will do the rest between them. The muses will emerge from their dusty haunts, and supply and demand shall be their servants." Quoted in http://www.academia.edu/305231/John_Maynard_Keynes_the_Bloomsbury_Group_and_the_Origins_of_the_Arts_Council_Movement and http://en.wikipedia.org/wiki/Arts_Council_of_Great_Britain

24. See my text on weather:

<http://www.e-flux.com/journal/we-are-the-weather/>

25. Which is to say that economy has itself been subsumed by forces of love and solidarity that no longer have any other extra idealistic or sentimental component, but become based in a mutual benefit so desperate that the bonds formed can only be faster than light and stronger than steel.

26. See Michel Foucault, *The Birth of Biopolitics: Lectures at the Collège de France, 1978–1979* (New York, Palgrave MacMillan, 2008), 215–233, 239–261.

27. This was elegantly summarized in a conversation between Foucault's assistant at the time and editor François Ewald in conversation with Gary Becker at the University of Chicago. <http://www.law.uchicago.edu/files/file/401-bh-Becker.pdf>.

28. Sometimes this is conflated with Derrida's *il n'y a pas de hors-texte*, which does not make any sense because Derrida was arguing against attentiveness to some mythical contextual rootedness and authorial intentionality and in favor of rip-roaring interpretive transgressions and a commitment to the material judgment of the page even if it's a dubplate. Txt me if I'm completely off here.

29. Thanks to Maria Lind for reminding me of solar energy.

30. Following of course the first law of thermodynamics, which states that the total amount of energy in a given system is fixed and cannot be produced from nothing.

31. See Stephen Squibb's introduction to Martha Rosler's *Culture Class*.

DUCHAMP’S STRATEGY OF REFUSAL: ON THE ARTISTIC MODE OF PRODUCTION

BY STEPHEN SQUIBB

[Theory vs history and how Marx confuses the theory of gravity and the history of gravity]

In 1961, Marcel Duchamp spoke of wanting to expose the “basic antimony between art and ‘Readymades’.” This revelation would require a “reciprocal readymade” as imagined in the artist’s famous injunction to “use a Rembrandt for an ironing board!” Reversing this image provides a corresponding injunction for the readymade itself, namely, to use an ironing board for a Rembrandt. I’d like to keep this desire in mind when revisiting three sets of theoretical questions: first, this concept of the “mode of production,” second, the relationship of the work of art to the commodity form, and, finally, the reading of Duchamp’s readymades in terms of this relationship, before returning, at the end, to this question of an artistic mode of production. I should note that this is a much condensed presentation of some larger reflections, which I have purged of citations for the sake of clarity, but I am happy to provide some of the references after the fact if necessary.

The key to understanding Marx’s idea of a mode of production—an immensely powerful, if also contested formulation—is to recover, first, the lay of the land as he encounters it. This is the topography of classical political economy, which encompasses what I call four genres, or theaters—circulation, consumption, production, and distribution. I will mostly be dealing with production and circulation here. Marx begins with circulation.

Originally, in the *Grundrisse*, Marx enumerated two fundamental forms, or processes, of circulation—money and capital. In *Das Kapital*, he adds a third, original form, the commodity. So commodity, money, and capital are all kinds of circulation. The essence of the problem, for Marx, is the migration of a form of circulation—capital—into the theater of production. It is, in short, when capital begins organizing production, in place of feudal obligations, as in the past, that the “capitalist mode of production” displaces the feudalist mode of production. More specifically it is when work—a relation of production—is organized like a commodity—a relation of circulation—by capital, that we have the capitalist mode of production. So we remember the formula for capital (M-C-M)and it is when the C, the commodity, includes not just steel and machinery, say, but human work, that the capitalist mode of production is born. The really important thing is that Marx’s phrase maintains the analytic division between the genres of production and circulation by specifying the relationship between the two; it is the “capitalist mode of production,” and not, for example, the “proletarian mode of circulation,” or the “monetary mode of distribution.”

Our contemporary mysticism only arrives with the term “capitalism,” which covers over this distinction, and thus

杜尚的拒绝策略：论生产的艺术模式

作者 史蒂芬·斯奎博

[关于一个消费内剩余价值理论的笔记]

一九六一年，杜尚谈及要揭示“艺术与‘现成物’之间基本的二律悖反 (antinomy)”。这一揭示需要一种“相互的现成物”，此物正如艺术家广为人知的强制令所设想：“用伦勃朗的画来作熨衣板”。若将这一影像反转，则为现成物带来了与其相对的强制令：用熨衣板来作伦勃朗的画。这一点，是我在重新思考以下三个理论性问题时需要注意的：首先是“生产方式”这个概念；其次，艺术品与商品形式的关系；最后，以这一关系来解读杜尚的现成物，然后再回到艺术的生产模式这个问题。

我必须指出，这篇文章只是很多思考的浓缩版本。且为了清晰，我省却了很多的参考文献，但如果有需要的话，我也乐意提供其中一些。

理解马克思所说的“生产方式”——一个不仅甚具威力，且引起的争论也颇激烈的构想，一个关键方法就是首先去恢复他当时所面临的处境。也就是古典政治经济的地形学，它包括我想称之为类型或者剧场的四个类别：流通、消费、生产以及分配。在这里，我主要处理生产以及流通。流通是马克思的起点。

在《政治经济学批判大纲》中，马克思列举了流通的两种基本形式或过程：金钱和资本。在《资本论》，他加入了第三种，即商品。至此，流通的所有形式包括商品、金钱以及资本。对于马克思来说，问题的关键是，资本作为一种流通形式向剧场迁移。简单来说，也就是资本开始组织生产，实施原本属于封建的义务，“资本主义生产模式”取代封建生产模式。更具体地说，当工作（一种生产的关系）开始由资本当作商品（一种流通的关系）进行组织，我们就有了资本主义生产模式。我们记得资本的公式是M-C-M，即当C（商品）所包括的不再仅仅是钢铁和机器，而且还有人类工作，资本主义生产模式就诞生了。非常重要的一点是，在其措辞里，马克思通过明确指出生产和流通之间的关系，从而保留了这两种类型之间解析式区分：它是“资本主义生产模式”而非——譬如说——“无产阶级流通模式”或者“分配的货币模式”。

could be understood to refer equally well to circulation, which furnishes the process of capital, or production, which furnishes the protagonist of work, or neither, or both. What we lose with the concept of “capitalism” is this term, “mode.” A wonderful word. Mode is a term contested equally in political economy and genre theory. For my purposes, it is enough to point out that it is usually considered to be the middle term in the progression “genre, mode, subgenre.” Genre is substantive; mode is adjectival, as in the phrase lyric poem. Lyric is the mode, poem the genre.

In Marx’s case, then, “capitalist” is the mode and “production” is the genre. Indeed, the capitalist mode of production is a hybrid generic identity that results when a subgenre of circulation—capital—begins to organize the entire genre called production, producing a mode, the capitalist mode of production.

Fine, so what is this work that it’s being organized like a commodity is enough to change everything—to shift from a feudal mode of production to a capitalist one? And what does this have to do with art? By what standard? What is the model by which the violence of the commodity is revealed? It is not, as some would have it, that the work of art is subject to the commodity form, but, on the contrary, that the commodity concept is in some sense subject to the work of art.

That is to say that the commodity cannot be understood except as the substitution of abstract labor for the concrete, individual work whose model is art. To say that the work of art is a commodity, or has become one, is to remove the dialectical tension that allows both objects, art and commodity, to fall into relief. Certainly Marx did not have “the work of art,” as we understand it, in mind when he wrote the opening of *Capital*, but instead sought to contrast the commodity to goods that had been produced for personal use, or as part of feudal obligations. However, it is the case that the art object, understood as an authored expression of human work, maintains as a kind of absolute non-commodity, without which the authorless abstraction of the commodity cannot be understood. Among other things, it is another step in this evolution that Duchamp’s readymade demonstrates, though this is not its whole significance.

There are three things to keep in mind when discussing Marx’s conceptualization of the commodity: use, exchange, and labor, each of which gets mixed up, in one form or another, with value. Marx’s fundamental insight is that use is insufficient to account for exchange, which requires the further category of labor. This initial insufficiency is the famed opposition between use-value and exchange-value. This opposition is most readily apparent about the commodity—its appearance, not its essence—and this is why Marx begins with it. How is it, he asks, that things can have an exchange value? How is exchange value possible, given the subjective, physical characteristics of use-values? How can we understand “objects of utility” to also be “bearers of value,” given, that is, the asymmetrical use-value assessments in the buyer and the seller? By what standard can they come to an agreement on its exchange-value?

A given commodity, e.g., a quarter of wheat is exchanged for x blacking, y silk, or z gold, &c. – in short, for other commodities in the most different proportions. Instead of one exchange value, the wheat has, therefore, a great many. But since x blacking, y silk, or z gold &c., each represents the exchange value of one quarter of wheat, x blacking, y silk, z gold, &c., must, as exchange values, be replaceable by each other, or equal to each other. Therefore, first: the valid

我们当代的神秘主义拜“资本主义”这个术语所赐。这个术语掩盖了这两者的区别，因此，在对它的理解中，它或仅是流通（设置资本的运动过程），或仅是生产（设置工作的主人公），或两者都是，或两者都不是。在“资本主义”这个概念里，我们失去的是“模式”这个术语。一个非常奇妙的字眼。模式是一个在政治经济学和类型理论 (Genre theory) 里都引起争论的术语。在这里，我们只需指出它常被视为“类型、模式、次类型”这一系列演化中的中项。类型是实质性的；模式是形容性的——正如“抒情诗”这个词组。抒情是模式，诗是类型。

而就马克思的术语而言，“资本主义”是模式，“生产”是类型。事实上，资本主义生产模式是一种混合的泛型特性：当流通的次类型——资本——开始组织整个被称为生产的类型，便产生了一种模式，即资本主义生产模式。好吧——可是，这个被像商品一样组织起来的東西——能够改变一切，将封建生产模式改变为资本主义生产模式的東西——到底是甚么？这又跟艺术有甚么关系？

通过甚么标准？商品暴力由哪种模型揭示出来？艺术品，并非如很多人所想的那样，由商品形式所决定，而是相反，商品的概念在某种意义上是由艺术品决定。也即是说，要想真正理解商品，只能把它看作是抽象劳动对具体、个体的劳动的取代，而后的劳动模式便是艺术。说艺术品是商品，或者说它已经成为了商品，便是要移除艺术与商品这两个客体之间一种辩证的张力，从而使其得到解脱。可以肯定的是，当马克思写《资本论》的开端时，他的脑子里没有我们今天所理解的“艺术品”，而是尝试比较商品与用品 (goods)。用品是为个人自用或作为封建义务的一部分而生产的。相对的，被视作有关人类劳动的、创作者署名的艺术物件仍是一种绝对的非商品；若不然，我们无法理解商品无作者（署名）的抽象性。这是杜尚的现成物所展示出来的进化里的其中一个步骤，但这并非其意义的全部。在讨论马克思的“商品”的概念化过程时，我们有必要留意三点：使用、交换、以及劳动，它们都以这样或那样的形式和价值相混淆。马克思的一个根本洞见是：使用并不足以导致交换，因为交换还需要另一个范畴——劳动。这一初始不足，便是著名的使用价值与交换价值的对立。这个对立在商品——它的外表而不是它的本质——身上显而易见。这也是为何马克思由它开始的原因。他问，物件如何拥有交换价值？当使用价值的主观及物理的特性已给定，交换价值是如何出现的呢？而当出售者和购买者对使用价值有不对称的衡量时，我们怎样理解“使用品”同时也可以是“价值载体”？它们究竟是通过什么标准就交换价值达成合意的呢？

一定的商品，例如一夸特小麦，可与X量的鞋油，Y量的丝，Z量的金等等相交换——总之，可以用种种比例，与其他各种商品相交换。所以，小麦有许多交换价值，不只有一个。X量的鞋油，Y量的丝，2量的金等等，既各代表一夸特小麦的交换价值，所以X量的鞋油，Y量的丝，2量的金等等，必定也可以互相交换，必定也有相等的交换价值。所以，第一，一种商品的各种有效的交换价值，表示一种等一物；第二，交换价值一般只是某物的表现方式 (mode of expression) 或现象形态 (phenomenal form)，这某物含于其中，但可与其区别。

(Marx 1887, 124) 马克思认为，交换之所以可能是因为交换品都包含有一种共同的元素——这就是劳动。除了劳动，便再没有其它共同的元素去解释交换价值的表现。然而，此劳动并不是指个别的劳动或者工作，因为，顾名思义，它并非为所有交换品共有；众所周知，马克思指的是我们新的操作范畴——“社会必要劳动时间”，即抽象劳动，或被看作是可以和所有具体劳动形态分离开来的劳动。因

exchange values of a given commodity express something equal; secondly, exchange value, generally, is only the mode of expression, the phenomenal form, of something contained init, yet distinguishable from it (Marx 1887, 124).

The act of exchange, Marx reasons, is only possible due to the presence of some common element in the objects being exchanged—this is labor. Without labor, there is no common element to account for the expression of exchange value. However, this labor cannot ever be labor in the particular, or work, as this is, by definition, not common to all objects of exchange; instead, Marx famously posits, we have a new operative category—“socially necessary labor time,” abstract labor, or labor considered separately from every human instance of its appearance. Exchange value thus stands apart from both the concrete utility of the object, and the specific labor that produced it.

Along with the useful qualities of the products themselves, we put out of sight both the useful character of the various kinds of labor embodied in them, and the concrete forms of that labor; there is nothing left but what is common to them all; all are reduced to one and the same sort of labor, human labor in the abstract (126).

Exchange value is defined by this separation, and this is what distinguishes it from price, which is not. An object may have a price and not be a commodity, insofar as that price refers to specific conditions of production that make it impossible to determine the socially necessary labor time required to produce it. Though Marx starts from exchange value and arrives at abstract labor as its condition of possibility, the two are actually mutually constitutive—it is only to the extent that exchange conceals the labor that produced an object that exchange value can be recognized and labor considered abstract. Exchange value is a function of the misrecognition of labor as abstract in the process of exchange. Commodities are thus those objects whose value is expressed in reference to abstract, rather than specific, labor:

Every product of labor is, in all states of society, a use value; but it is only at a definite historical epoch in a society’s development that such a product becomes a commodity, viz., at the epoch when the labor spent on the production of a useful article becomes expressed as one of the objective qualities of that article, i.e., as its value... We perceive, at first sight, the deficiencies of the elementary form of value: it is a mere germ, which must undergo a series of metamorphoses before it can ripen into the price form (146).

The mistake is thus to imagine that all prices are pure expressions of exchange value, and, following, that anything with a price is a commodity. Price is an expression that can include reference to exchange value, but is only very rarely reducible to it. More often, price is informed by some reference to the labor that has gone into the making of the object. Rarely is the fetishism of commodities allowed to stand naked, to remain totally abstract. Indeed, commodities increasingly come bearing more and more details of their origins, all of which are designed to counteract the presence of abstract labor lurking behind their production. The object is less and less a commodity the more that its price represents the specific expression of a given worker or workplace. Thus the idea of authentic expression contained in artisanal work, often considered romantic, is in fact the

此，交换价值既可与物的具体用途分离，也可与生产它的劳力分离。劳动生产物的有用性质不见了，表现在此等生产物内的劳动的有用性质，和劳动的具体形态，也不见了。它们已不复彼此区分，却还原为同一的人类劳动，抽象的人类劳动。（126）

交换价值由这一分隔来定义，它跟价钱的不同之处也在这里。一个物件可以有价钱，却不必然是商品，前提是这个价钱是根据特定的生产条件决定，而这一条件又无法决定生产所需要的社会必要劳动时间。虽然马克思由交换价值出发，再发展出其可能性条件——“抽象劳动”，但两者的关系实为互相构成——只有在某物的交换隐藏了生产该物的劳动的情形下，交换价值才能被识别，劳动才能被视为抽象。交换价值是一种令劳动在交换过程中被误认为抽象的功能。由此，商品只是那些其价值与抽象劳动、而非特定、具体劳动挂勾的物品：

在一切社会状况下，劳动生产物都是使用对象；在一定的历史发展阶段中，它才转化为商品。在这个阶段中，为生产又用物而支出的劳动，表现为该物的“对象的”性质，即表现为该物的价值……一看我们就知道，价值的基本形式是不充分的：它只是胚胎，还必须经过一系列的蜕变，才能成熟为价格形态（146）。

由是，若将所有价钱一律视为交换价值的纯粹表达，并因而将所有标有价钱的都视为商品，便是一个错误。作为其表达，价钱可以包含对交换价值的参考，但极少能够被化约为纯粹的交换价值。大多数情况下，价钱亦包含了对投入该物之制造的劳动的参考。以一种毫不掩饰、保持完全抽象的面目出现的商品拜物教几乎不存在。事实上，商品日渐趋向于标记越来越多的来源详情，以对抗在生产背后潜伏着的抽象劳动。有关生产者以及生产环境特性之表达在某物品的价格中呈现越具体，该物品也就越不似商品。将手工艺品所内含的表达视为本真——且常被视为浪漫——的观点，正是我们识别商品的条件。相互抵触的两者，却是对方的构成要件。要称某物为商品，需要另一种类似于艺术品的物的存在——一种纯粹的手工艺，其交换与劳动之间保持着最小的距离。所以，艺术家在作品上签名，便是将物品移置到具体和特殊的领域。艺术品于是与无署名之劳动成果——商品——对立，而若没有对方的存在，谁也不可能被理解。如恩格斯在一处注脚里所写的：

英文在这里有一个好处，可以有多个词来描述劳动的两个方面。创造使用价值（value）以及可以质性计算的劳动是工作（Work），而相对的，创造价值(Value)以及可以量性计算的是劳动(Labor)。(Marx, N.14) 艺术家不劳动，而是工作。如果他们的工作看起来像劳动，那他们已不再成之为艺术家，因为他们被吸纳进了抽象的一般流程。马克思熟为人知的关于商品拜物教的反思正是源自这个抽象的过程。因为无作者的商品好像高踞人类之上，如过往的神：

那只是人与人之间一定的社会关系，但在人看来，这种关系，居然幻想成对物与物之间的关系的奇妙形式了。所以，如果我们要找一个譬喻，我们必须逃入宗教世界的环境中。在宗教世界的环境中，人脑的生成物，好像是赋有生命，而相互发生关系，并与人发生关系的独立存在物一样。在商品世界里，由人手造的生产物也是这样。我称之为拜物教。劳动生产物当作商品而被生产时，这种性质是必然会附在劳动生产物上。这是商品生产不能须臾离的性质。（147）

商品的自主，并看起来像是有自己的生命，乃是其未具名的结果。如果它们有一个制造者，一个签名，那它们就不会像脱离作为中介的人类而独立存在。在过往两世纪没有任何东西可以比品牌或营销更能清楚地肯定这一点。品牌和营销尝试减轻商品拜物教中发生的异化，好让消费者觉得亲切和舒

condition of our recognizing the commodity. The two are opposed, con-stitutively. To call something a commodity requires the existence of something like the work of art—a pure artisanship, where exchange takes place at the minimal distance from labor. Thus, when an artist signs a work, the signature relocates the object in the realm of the concrete and particular. The work of art stands opposed to that authorless product of labor, the commodity, and each would be incomprehensible without the other.

As Engels writes in a footnote:

The English language has the advantage of possessing different words for the two aspects of labor here considered. The labor which creates use value, and counts qualitatively, is Work, as distinguished from Labor, that which creates Value and counts quantitatively, is Labor as distinguished from Work. (Marx, N14).

The artist does not labor, the artist works. If their work appears as labor, they can no longer be considered an artist, having been absorbed into the general flow of abstraction. Marx’s much celebrated reflections on the fetishism of commodities take place by virtue of this process of abstraction. It is because the commodity appears as authorless that it can seem to loom over humanity as the gods did before it: *It is nothing but the definite social relation between men themselves which assumes here, for them, the fantastic form of a relation between things. In order, therefore, to find an analogy we must take flight into the misty realm of religion. There, products of the human brain appear as autonomous figures endowed with a life of their own, which enter into relations both with each other and with the human race. So it is in the world of commodities with the products of men’s hands. I call this the fetishism which attaches itself to the products of labor as soon as they are produced as commodities, and is therefore inseparable from the production of commodities.* (147).

The autonomy of commodities, their appearance of having a life of their own, is a function of their being authorless. If they had a maker, a signature, they would not seem independent of human agency. Nothing confirms this fact more clearly than the evolution of branding and marketing over the past two centuries. Branding and marketing efforts are attempts to ameliorate the alienation taking place in the fetishism of commodities, to breed familiarity and comfort in the consumer. Peter Burger writes:

[Marx] *locates the cause for the persuasive force of religious view in “real wretchedness.” In this analysis, religion is unveiled as contradictory: Despite its untruth (there is no God) it is truthful as an expression of misery and as a protest against this misery. Its social function is equally contradictory: by permitting the experience of an illusory happiness, it alleviates the existence in misery but in accomplishing this, it simultaneously prevents the establishment of “true happiness”* (Burger 1984, 7).

Completing the parallel, we can see that the abstract labor concealed in the commodity connects to “true wretchedness” while branding and advertising efforts connect to religious ideas. These are truthful as expressions of the alienation inherent in commodity fetishism, but untruthful in that the objects themselves remain products of abstract labor. Even the urinal came bearing the marks of an author—J.M. Mott. This brand inhabits the space reserved for the truth of the

服。彼德·伯格 (Peter Burger) 写道：

[马克思]在 “真正的悲惨” 中找到了宗教的说服力的来源。在这个分析里，宗教呈现为矛盾：尽管它的不真确（因为没有神），它反而因为作为苦难的表达以及抵抗苦难而变得真实。它的社会功能也同样矛盾：通过容许经历虚幻的幸福，缓解了存在的苦难，但同时阻止了 “真正的幸福” 的建立。(Burger 1984, 7) 两相对比，我们可以看出，隐藏在商品中的抽象劳工作与 “真正的悲惨” 相联，而品牌和营销则企图与宗教相联。作为商品拜物教中的异化表达，这些都是真确的，但在继续作为抽象劳动的产品的物品那里，这些并不真确。就算那是签有作者名字——J.M. Mott——的小便器。这个品牌占据了原本预留给物件生产的真相的空间。它之所以可能，是有赖于商品的没有作者的特性。它对于缺乏作者的拒绝，就好像神对突发苦难的拒绝。

一旦把握了这一点，我们探索资产阶级文化中艺术自主的想法会稍微改变。这个分隔并非在在商品之外的领域发生，而正是在绘制商品肖像的画布上。当马克思说密尔顿出于同春蚕吐丝一样的必要而生产《失乐园》，因那是他的天性的能动表现，他是在形容一个去异化的工作的完美状态，而若没有这个必要标准，我们就无法理解异化的劳动。这是生产者以及产品两者的绝对统合，它们的分裂在商品中被概念化了，然后又在品牌中被进一步掩饰。

所以，当伯格写道：

唯美主义结果成为了前卫意图的必要前提，以及，

只有其内容与当前社会的（坏）实践(praxis)完全相异的艺术方可以作为中心，从那里可以重新开始组织新的生活实践 (Burger 49). 他只是在描述政治经济里一个已存在的倾向的自我醒觉。也就是说，如果艺术家生产的不是商品而是相反——艺术品，那么，艺术家同时也是在持续地重新创造疆域，一个商品必然会表示反诘的疆域。假若商品的运行确如马克思所描写，那么，唯美主义也会自会伴随发生，充作可令它与众不同的可能性条件。先锋 (avant-garde) 是一个有形地持续存在的进程，商品则可以从它那里获得方向。如此，品牌推广以及市场营销的演化便是真正的先锋运动的否定性反映。商品和艺术品都存在量化生产之前，也同时被它转化，这一点很有留意的必要。如果艺术品的光晕 (aura) 自身被机械化复制危及，一个新的光晕自会作为商品的它者诞生。[本雅明著名的文章（译注：《机械可复制性时代的艺术品》），如其标题所示，仅强调艺术品，“商品”一词则并未出现。]

保留作者，保持稀有，这些都是艺术品藉以抵抗商品新的神秘性的世俗化功能。量化生产对商品并非必要，但却成就了它。量化生产提升了商品的位置。广告和品牌推广是它对艺术和艺术家的武器化模仿。广告的目的不在于，既要打击对异化的感知，同时将它保持在实践中。

如果我对于马克思的阅读还算是在点子上，那么，艺术市场上的物件明显就不是商品，事实上，这也正是我们为什么视之为艺术物件，而且我将在余下的篇幅论证，是杜尚帮我们看到了这一转型。要将这个解释好，我们先要回到当时现成物生产的制度性条件。

/卖个关子/

这里是关于 “独立艺术家协会” 以及 “喷泉” 生产的细

object’s production. It is made possible by the authorlessness of the commodity.

It performs the refusal of this authorlessness in the same way that the gods performed the refusal of contingent suffering. Once we have this understanding in place, we can approach the idea of artistic autonomy in bourgeois culture in a slightly different way. Far from taking place separately from the realm of the commodity, this separation is the canvas on which the portrait of the commodity is drawn. When Marx says that Milton produced *Paradise Lost* as the silkworm produces silk, as an activity of his nature, he is describing a perfect state of dis-alienated work which is the necessary standard without which alienated labor cannot be understood. It is this absolute unity of producer and product whose disruption is conceptualized in the commodity and re-concealed in the brand.

Thus when Burger writes that:

Aestheticism turns out to have been the necessary precondition of the avant-gardiste intent, and that only an art the contents of whose individual works is wholly distinct from the (bad) praxis of the existing society can be the center that can be the starting point for the organization of a new life praxis (Burger 49)

He is simply describing the becoming self-conscious of an already existing tendency in political economy. If, that is, the artist produces not the commodity but its opposite, the work of art, the artist also perpetually reinvents the terrain against which the commodity is inevitably expressed. If the commodity works as Marx described it, aestheticism as such takes place alongside it, as the condition of possibility for its being understood as distinct. The avant-garde is a materially existing process from which the commodity takes its bearings. The evolution of branding and marketing is thus the negative reflection of the real movement of the avant-garde.

It is important to thus remember that both the commodity and the work of art predate mass production, and both are transformed by it. If the aura of the work of art in itself is imperiled by mechanical reproduction, a new aura is generated for it as the other of the commodity. (Benjamin’s celebrated essay, as its title indicates, concerns only the work of art—the word “commodity” does not appear.) The persistence of the author, the maintenance of scarcity—these are secular functions of the artwork against the new mysteries of the commodity. Mass production is not essential to the commodity but it is what enthrones it. Mass production elevates the commodity. Advertising and branding are its weaponized simulacra of art and artist. The very goal of advertising is to defeat the perception of alienation while preserving it in practice.

If my reading of Marx is well taken, the objects on the art market are very pointedly not commodities— indeed, that is how we can understand them as art objects—and, as I will be arguing for the remainder of my time, it is precisely this transformation that Duchamp helps us to see. In order for this to fall into relief, we will need to revisit the institutional conditions of the readymade’s production.

—Hedge Here/

These are the details of the Society of Independent Artists, which concern the production of *Fountain*. This institution

节。这个协会并不典型。一般画廊的老板会靠展示、宣传以及出售艺术品来获利；不同的是，在这里，任何人只要付足会员费和展览费就可以展示任何自己所选择的作品。杜尚积极地投入这个展会的组织，并且建议以字母次序来布置作品，更鲜明地展现展览的激进民主性质。

除此之外，如我们所知，他还从JL Mott商店买了一个小便池，签上了R. Mutt的名字；之后他付了展费，给这东西命了名——“喷泉”，然后送呈参展。但这个作品在最后一刻以微弱票数之差被协会的十人委员会否决了，杜尚于是退出协会，以示抗议。碧翠丝·伍德 (Beatrice Wood) 回忆了其中两位与会者——沃尔特·阿伦斯伯格 (Walter Arensberg) 和乔治·贝洛斯 (George Bellows) ——之间的争论：

—“我们不能展这个。”
 —“我们不能拒绝，入场费已经付了。”
 —“它太猥亵了！”
 —“这要看从哪个角度来说。”
 —“肯定是有人开咱们的玩笑。你看它的签名，R.Mutt，看起来就有鬼。”
 —“这种形式很美，也前所未有啊，那人把它从实用目的中解放了出来，做出了美学上的贡献。”
 —“仅此而已，总之我们不能让人看到这个。”
 —“这正是展览的目的啊；展览就是要给艺术家一个机会选择任何他们想选择的东西，让他们自己决定甚么是艺术，而不是别人。”
 —“你的意思是说，要是有人把马粪粘在画布上然后递过来，我们也得接受！”
 —“恐怕你说对了。如果这是艺术家对美的表达，那我们只能接受他的选择。如果你能客观地看看这个作品，你会发现它的线条很醒目、也很有曲线感。这位Mutt先生选择的东西虽然普通，但把它放到某个位置，它的使用意义就消失了，还创造了一种处理主题的新方式。”
 —“粗俗、无礼！别忘了我们还有一样东西叫‘得体’。”
 —“只有旁观者才会这样想，你忘了我们的原则了。” (节录自Camfield, 1990)

以下几点需要注意。首先，“喷泉”远不是要批判制度，相反，正是制度给了它机会。可以说，它有自身的律法。只有诉诸于非常手段，制度才能够禁止它展出。其次，阿伦斯伯格对“喷泉”的捍卫，是基于对功用的拒绝（杜尚后来也重复了这一点），他说物件被人“从实用目的中解放了出来”，“放到某个位置，它的使用意义就消失了”。正是这种阻碍揭示了它“美学上的贡献”。一方面来说，这种制度很难被格式化，任何人都可以付钱展出作品，并如一些人说的“生产一个新的商品”。故意提名自己的作品可能是有野心的，令人讨厌的，或者让人轻蔑的，不管怎样，让这跟抽象劳动的生产或者与社会必要劳动时间的计算扯上关系，很是勉强。再者，即便在“喷泉”的例子中，制度通过违反自身的规则来施行例外，要尝试拿来批判资产阶级社会中艺术的自主性，同样为难。更有可能的是，“喷泉”正是要加强或者肯定这种自主性。

另一方面，对功用的拒绝，我们必须记得马克思关于商品所说的：

要成为一个商品，产品必须和另一个产品调换，通过交换，前者成为后者的使用价值 (Marx, *ibid*)。即便当时“喷泉”被展出了，也出售了，使用价值，或更确切地说，它所脱离的实用目的的问题依然存在。现在“喷泉”出现的路径跟之前所想的有点不同了。一方面是为艺术家的绝对自主性进行的斗争。“独立”协会可以被视为要捍卫这种自主性而专门设计的组织，而“喷泉”则是要测试这

was not typical. Instead of the usual arrangement whereby a gallery owner agrees to display, promote, and sell works of art in exchange for a large portion of the proceeds, anyone who was willing to pay the fees for membership and for exhibition was to be allowed to show whatever work they chose. Duchamp participated heavily in the organization of the fair, and even suggested displaying the works received alphabetically, to further underscore the radically democratic nature of the exhibition.

In addition, of course, he also purchased a urinal from JL Mott, signed it R. Mutt, paid the necessary fees, and submitted the work for exhibition under the title of *Fountain*. When the work was refused, voted down by a small margin in a last-minute caucus of ten of the Society’s directors, Duchamp resigned in protest. Beatrice Wood recollected witnessing the confrontation between Walter Arensberg and George Bellows regarding whether or not to display Mutt’s work:

“We can’t exhibit it.”
 “We can’t refuse it, the entrance fee has been paid,”
 “It is indecent!”
 “That depends on the point of view”
 “Someone must have sent it as a joke.
 It is signed R. Mutt; sounds fishy to me”
 “A lovely form has been revealed, freed from its functional purpose, therefore the man clearly has made an aesthetic contribution.”
 “We can’t show it, that is all there is to it.”
 “This is what the whole exhibit is about; an opportunity to allow an artist to send in anything he chooses, for the artist to decide what is art, not someone else.”
 “You mean to say, if a man sent in horse manure glued to a canvas that we would have to accept it!”
 “I’m afraid we would. If this is an artist’s expression of beauty, we can do nothing but accept his choice. If you look at this entry objectively, you will see that it has striking, sweeping lines. This Mr. Mutt has taken an ordinary object, placed it so that its useful significance disappears, and thus has created a new approach to the subject.”
 “It is gross, offensive! There is such a thing as decency.”
 “Only in the eye of the beholder, you forget our bylaws.” (Quoted in Camfield 1990)

There are several things to note here. First, far from being a critique of the institution, *Fountain*, at least, was enabled by it. It had, so to speak, the law on its side. Only be resorting to extraordinary measures was the institution able to prevent it from going on display. Second, Arensberg’s defense of *Fountain*, as Duchamp would later echo, turns on the refusal of utility.

The object is said to be “freed from its functional purpose” and “placed so that its useful significance disappears.” It is this occlusion that reveals its “aesthetic contribution.” In the first case, it is difficult to square this sort of institution, wherein anyone can pay to have a work exhibited, with the “production of a new commodity,” as some would have it. The voluntary nomination of one’s own work might be ambitious, distasteful, or otherwise pejorative, but it is quite impossible to imagine it as an example of the production of abstract labor, or the calculation of socially necessary labor time. Moreover, given that the story of the *Fountain* includes the institution behaving exceptionally by violating its own rules,

一承诺。另一方面，对于功用的拒绝在美学贡献上并不是偶然的，而是必然的。如果我们之前的分析是对的话，也即是说没有作者的商品只有在跟艺术品比较时我们才能知道它的真相，杜尚现在做的就是逆向示范这一过程，也就是，以抽象功用为底板雕出一个艺术品。“喷泉”并没有肯定艺术的商品身份，而是绝对地否定它，并演示了这样一个事实：这两者正是由它们的对立来定义的。

在作为公共设施的小便池和喷泉两者的位置差异中，我们也可以找到这种对比。小便池是隐秘的用品，而喷泉则是公开的影物。喷泉虽堂皇，却毫无用处，而小便池则相反，虽让人难为情但很有用。在叙述两者的转变过程中，杜尚将艺术品的尊严由抽象劳动的羞耻中恢复过来。在后者，人类的精彩纷呈的各种潜能被简化为同一，即使用价值。但是，要想使用价值遭致拒绝，就得先给出这种使用价值。现在我们回到那幅被当作伦勃朗的画来使用的烫衣板，杜尚理解的是，画作无用的方式和现成物无用的方式永远不同。唯有通过跟功用（现已被拒绝）背景对立，自主姿态也就是个体的表达性工作才会彰显。

/马里奥·托隆蒂/

最后，我想要提出一个区分。一方面是，艺术生产的模式——即维护艺术与商品之间的相异性的力量及关系状态，同时，它也是 SOLO SHOW 的最为主要的主题。另一方面是，生产的艺术模式，我深信，这纯粹是共产主义的另一个名称。在那个灿烂的未来里，每个人都可以自由地在早上做剧场创作，在下午割稻，晚饭后评论雕塑。而迈向这个未来的进程依靠的——至少相当程度上——是拒绝。

不能简单地说不一个人不是天生的，而是逐渐生成了女人身份，她们也书写了第二性；不能简单地说不非洲人被暴力地逼离自己的家园成为奴隶，他们也创造了“海地革命”；同样，也不能简单地说不杜尚停止绘画而成为雕塑家，他也创办了“独立艺术家协会”，其制度旨在容许所有人实践真自由，包括颠覆一个小便池，并称之为“喷泉”。

陈述这些想法时，我开始意识到自己在澄清它们的语境以及意义方面并没有做足功夫。因此，我写了下面这份简短附言，以为补充。艺术不是商品是因为不可能计算生产它所需要的社会必要劳动时间的说法，呼应着另一个（或许更为明确的）主张：人类工作不是物件，不能像其它物件一样买卖。

尽管如此，它并不能阻止一些有组织的利益团体去这样做，这一点有指出的绝对必要。事实上，以对待物件的方式对待人类工作的企图，正是马克思所说的资本主义生产模式的一个定义性特征。这一错误认知是矛盾的，因为如果人类工作是钢铁或者机器一样的商品，那么在生产中榨取剩余价值将是不可能的。

这是一个棘手而又绝对根本的问题。在竞争的条件下，商品的价格——就好像钢铁以及机器一样——倾向于同一化。也即是说，虽然现在我能以较便宜的价钱购买钢铁，但最终其它人也能有同样的优惠。若我没有办法降低钢铁或机器的购进价格，剩余价值的唯一来源只能是我作为一个经理压低工人薪资的能力，如果我不能做到这一点，那我可能会被解雇，被其他有此能力的人取代。所以，作为一个代理人，虽然我以同样的方式考虑钢铁成本和人力成本，但事实上，为了自身的利益，我不得不让自己被它们之间的事实差异所左右，也就是：劳动是人类的，钢铁则不是，劳动工资是可以商讨的，钢铁价格则不行。这是资本主义生产模式的矛盾核心：作为经理，我必须将人工当作商品一样来处理，但与此同时，我是不愿意这样做的。

it is similarly difficult to take it as an attempt to critique the autonomy of art in bourgeois society. If anything, *Fountain* would seem to want to solidify or confirm this autonomy. In the second case, that of the refusal of utility, we must remember what Marx said about the commodity: *To become a commodity a product must be transferred to another, whom it will serve as a use value, by means of an exchange* (Marx, *ibid.*).

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Thus even if *Fountain* had been exhibited and sold, there would remain the question of its use value, or precisely that functional purpose from which it has been “freed.”

The path of *Fountain* now appears somewhat differently from what has often been thought. In the first case, there is a struggle for the absolute autonomy of the artist. The Independents can be seen as an institution designed to safeguard this autonomy, and the *Fountain* as the object designed to test this commitment.

In the second case, there is the refusal of utility, not as incidental to the aesthetic contribution but as essential to it. If we were correct to assert that the conceptual outlines of the authorless commodity can only be clearly seen when set against the expressive work of art, Duchamp is now demonstrating the same process in reverse, as he throws the work of art into relief against a background of abstract utility. *Fountain* does not confirm the commodity status of art, but denies it absolutely, demonstrating, indeed, that the two are defined by their antagonism.

We can see this contrast at work again in the distinction between the kinds of public services towards which urinals and fountains are respectively put. Urinals are hidden objects of use, while fountains are public objects of reflection. The fountain is proudly useless while the urinal is embarrassingly useful. In narrating the transformation between the two, Duchamp recovers what is dignified in the work of art as against the humiliation of abstract labor, wherein the great panoply of human potentiality is reduced to one, specific use-value. But in order for this use-value to be refused, it first has to be offered. And here we return to the ironing board utilized as a Rembrandt, for what Duchamp understood is that a painting can never be useless in the way that the readymade is useless. The autonomous gesture, that is, the expressive work of the individual, only appears clearly against the background of utility, now refused.

[Mario Tronti]

So, in closing, I would offer a distinction, on the one hand the mode of artistic production—which is the status of forces and relations governing the difference between art and commodity, and what is, quite superlatively, the subject of SOLO SHOW. And, on the other, the artistic mode of production, which is, I am convinced, simply another name

在消费领域中，也存在着一个相似的矛盾，它解释了这个领域中剩余价值是如何累积的，也即是说，我作为营销人员，需要将我的产品当作艺术品来处理——所以，我用签名以及品牌名等等来包装它，但与此同时，我是不愿意这样做的。这是因为，如果一个iPhone真的是艺术品，那它不可能用中国的抽象劳动来组装。所以，作为营销者，我必须当产品是艺术品——虽然它不是；正如作为经理，我必须当我的工人是机器——虽然他们不是。由此，说艺术品是商品就如同说工厂里的工人是机器——这个错误认识来自其雇主，虽然他同时也依赖于他们作为“人”的存在。

不知出于犬儒、悲观还是天知道的什么原因，管理方总是鹦鹉学舌般地重复他们“艺术品与商品无异”的修辞，这并不单单是彻底的投降，更是混淆历史。因为历史本是组织性地拒绝错误认知——当西方工人拒绝它，所以管理层在股东的压力下，立刻将工厂搬到中国，而今，中国的工人也拒绝它，每天都有罢工、破坏，甚至悲剧性地自杀。但机器并不会自杀，而钢铁也不会罢工。

艺术史和劳动 (work) 史紧紧相连，不只是因为两者都是关于拒绝的历史——在工作 (work) 中拒绝劳动 (labor)，在艺术中拒绝商品，更是因为如若没有艺术以及工作的可能性，我们就无法解释剩余价值的累积。如果艺术与商品真的没有分别，通过消费获利就没有可能；而如果人和机器真的没有区别，那通过生产获利则无异于痴人说梦。简言之，通过这篇文章我想要论断的——虽然有点不太满意——是杜尚的“喷泉”依靠的是艺术与商品的差别，正如同政治经济学批判依据的是工作和劳动的差别，若无此区别，自主计划注定失败。



for communism. It is that glorious future where anyone and everyone is free to make theater in the morning, tend crops in the afternoon, and criticize sculpture after dinner. And that progress towards this future is measured, at least in part, by refusals.

It is not simply that one is not born, but becomes woman, one also writes the second sex. It is not simply that one is torn violently from one's home in Africa and forced into slavery, one also makes the Haitian Revolution, and it is not simply that one stops painting and becomes a sculptor, but one founds the Society of Independent Artists, an institution designed to give everyone access to that real freedom that consists of turning a urinal on its side, and calling it a fountain.

It became clear upon presenting these ideas that I had not done enough to clarify their context and significance. For this purpose, a brief postscript will have to suffice. The claim that art is not a commodity because it is impossible to calculate the socially necessary labor time required to produce it is an echo of another, perhaps more obvious assertion. This is the observation that human work is not an object, and that it cannot be bought and sold like other objects.

This, it is absolutely essential to point out, does not stop certain organized interests from trying to do so. Indeed, the attempt to treat human work as though it were an object like any other is the defining feature of what Marx called the capitalist mode of production.

This misrecognition is contradictory because if it were the case that human work was a commodity, like steel or machinery, the extraction of surplus value in production would be impossible.

This is a tricky but absolutely fundamental point. Under competitive conditions, the price of commodities—like steel and machinery—tends to equalize for all producers. This means that though I may, for a time, enjoy a cheaper source of steel than my competitors, eventually this cost will be the same for all of us. Thus, the only source of surplus value in production is my ability, as a manager, to pay my workers less than they are worth, in a way that I cannot pay less for steel or machinery. (If I do not pay my workers less, I will be fired by my stockholders and replaced by someone who will.) Thus, though I factor the cost of labor in the same way that I factor the cost of steel, in truth, I rely for my profits on the fact that these are two different kinds of things; that because labor is human and steel is not, the price of labor is negotiable in a way that the price of steel is not. This is the contradiction at the heart of the capitalist mode of production: that, as a manager, I am required to treat human work as though it were a commodity while simultaneously needing this to not be the case. A similar contradiction accounts for the accumulation of surplus value in consumption, namely that I, as a marketer, am required to treat my product as though it were a work of art—and so I cover it in signatures, brand names, etc. while, simultaneously, needing this to not be the case. This is because if an iPhone were actually a work of art, it could not be assembled by abstract labor in China. Thus, as a marketer, I must act as though my product is a work of art when it isn't, in a way analogous to how, as a manager, I must act as though my workers are machines when they are not. Thus, to claim that the work of art is a commodity is the equivalent of claiming that factory workers are, in fact, the machines that ownership misrecognizes them to be, even as it relies on their being otherwise, relies, that is, on their

being human. To parrot, out of cynicism or pessimism or God knows what, the rhetoric of management that there is no difference between a work of art and a commodity, between humans and machines—it not merely to surrender utterly, it is also to render history illegible. For history consists of nothing less than the organized refusal of this misrecognition—as, indeed, western factory workers refused it, thus forcing management, under threat from stockholders, to move their jobs to China in the first place, and as Chinese workers refuse it every day, in strikes, in sabotage, and often, tragically, in suicide. Machines do not commit suicide and steel does not go on strike.

*The history of art and the history of work are thus inextricably linked, not only because both are histories of refusal—the refusal of labor, in the case of work, and the refusal of the commodity, in the case of art—but also because without the possibility of art—of work—we cannot account for the accumulation of surplus value. If, that is, there really were no difference between art and commodity, profit in consumption would be impossible, as surely as if there really were no difference between humans and machines, profit in production would likewise be out of reach. My effort here, however unsatisfactory, has been simply to claim that Duchamp's *Fountain* relies on the distinction between art and commodity in the same way that the critique of political economy relies on the distinction between work and labor, and that, without this distinction, the project of autonomy is doomed.*



OPENING

I AM A PARTICLEBOARD SCREW.

I am a particleboard screw. My magnetic head dangles from the cross-slot bit of a rechargeable electric screwdriver. At this moment I am placed onto a particleboard, and turned until I go into it. The turning motion is accompanied by a reverberating noise composed of the electric screwdriver’s howl, the rubbing between my thread and the particleboard into which I spiral, and the creak of the ladder upon which the exhibition assistant with the screwdriver stands. In the background, a small portable radio plays “What Goes Around Comes Around” by Justin Timberlake. I notice how the resistance is increasing, how the revolutions are getting slower, and how the screwdriver’s cross-slot bit suddenly pops loose, spinning around on top of my head for a few seconds without result. Dirk, the exhibition assistant, attempts once again to get the lurching bit into the slot and sink me into the board. Obviously, this isn’t the first time this has happened, since Dirk is cursing with pursed lips. Something like, “fucking screw, get in there, dammit ... ”—the “damn” is in reference to the rechargeable battery, which runs out in this moment. The grating on my head stops. Dirk descends the ladder in order to change the battery. We find ourselves in the former work floor of a factory, which is now an art exhibition hall. Big, wooden shipping crates are all around, bearing names and branded signs indicating which side is up and which side down. A forklift emits a warning signal while backing up. A woman in a white doctor’s smock inspects a crate, which is being opened by two men in work overalls. She has a list in her hand and is holding a pair of glasses with an attached flip-down magnifying glass. A little group is approaching from the other end of the hall. There are three women; one of them is in her late forties and wears a boyish, tossy hairstyle and a pantsuit with low-cut neckline. The

other two are in their mid-twenties—one with multicolored-asymmetrical hairstyle, telephoning, the other with a ponytail, taking notes, writing down what the older woman is saying. An unhurried man with a half-bald head and quiet, soft-soled shoes, whose belt is adorned with various pockets, tools, and a walkie-talkie, also belongs to the group; as well as a young, Danishlooking man with a digital camera, and a dark-skinned woman in her mid-thirties with a rolling suitcase. “So ... this space. Isn’t it fantastic? We’re just opening your boxes. Your work will look gorgeous in here!” The dark-skinned woman nods and looks around. She looks tired. “Do you want to go to your hotel and rest a little?” Dirk ascends the ladder again and starts to put a new screw into the particleboard next to me. Either he’s forgotten that he wasn’t yet finished with me, or he’s saving me for later. I can feel how the particleboard is being pulled up against the base structure, and how the screwdriver is already commencing with the next screw. Now Dirk twists his arms upward, and a tattoo under his arm comes to light, warping slightly with the play of his muscles. A stick figure salutes next to some lettering. There, written in uppercase letters, is the word “EMPTY.”

I ’M DIRK.

I’m Dirk. I’m hightailing it outta here at four, latest. Then I’ll zoom back home and finish the residency application. The next few days here are bound to be pretty much a slave ship. That’s why it’s tonight or never! LOS ANGELES, awesome! Driving through Santa Monica with the top down, my arm around my sweetheart, shorty in the backseat. Are they allowed to come along? Did it say anything about families? Crap. I have to find out for sure if they’re allowed to come, too. Otherwise I’m not going. Even though ... “Dirk!” Roger is standing on the bottom

开幕

我是一颗刨花板螺丝钉。

我是一颗刨花板螺丝钉。我带磁的头悬挂在一把充电式电动扭力起子的十字批咀上。此刻，我的牙正被抵进一块刨花板，身体转动，会不停转动，直到完全没入板子。空气中回荡着刺耳的噪音——电机的嚎叫声，我的螺牙在木料里下旋时的摩擦声，双手紧握着起子的展览助理脚下的扶梯吱吱作响。还有贾斯汀·提姆布莱克的《因果报应》，那是一只呆在角落里的便携式收音机放出来的。正当我感到抵抗越来越激烈，进步越来越难，批咀倏地蹦了出去，在我的头上翘翘翘起，原地打转。迪克，那个展览助理，试图重新将它挤入我的头，好继续把我往更深处推进。显然，这种情况并不是第一次发生，因为迪克正撇着嘴巴，骂骂咧咧。像是在说“见鬼的螺丝，快点！该死！……”这“该死”的，指的是充电电池，它已经用光了。我头顶上的捣鼓突然间停止了。迪克爬下扶梯去换新电池。我们所处的原本是一个工厂车间，现在，它变成了艺术中心。我四周堆满了大型的木质运输包装箱，上面有发件人和收件人的名字，贴着“此面朝上，小心轻放”的标签。一辆铲车正拉着警报倒退。两个穿着工装裤的男人正打开其中一个箱子，好让一个身着类似医生白大褂的罩衫的女人进行检查。她手里拿着一张物品清单，还有一副带有下翻式放大镜的眼镜。又有一小群人从展厅的另一头走了进来。其中三个是女人，有一个看起来年近五十，梳着一个孩子气的可爱发型，穿着低领工装裤。另外两个女人都是约莫二十五岁左右的样子，一个有着不对称的发型，还染得五颜六色，她在边走边打电话；另一个扎着个马尾辫，正在本子上记着那个老女人说的话。夹在这群人中间的还有：一个半秃顶、穿着一双不起眼的软底鞋、走起路来不慌不忙的男人，他的腰带上夹着各种口袋、工具，还有一只对讲机；一个看起来像是丹麦人的小伙子，他手里拿着个照相机；还有一个是女人，三十五岁左右，肤色偏黑，推着一个滑轮拉杆行李箱。“空间……就是这个样子。怎么样，是不是很棒？看，那边正在帮你开箱。你的作品在这里一定会大放光彩！”那个黑皮肤的女人点了点头，打量四周。她看上去有些疲惫。“你需要去旅馆休息一下么？”迪克又爬上了梯子，并把另一颗螺丝钉拧进离我不

of the ladder with the curatorial throng in tow. “This is Dirk. He is building the wall for the Velecita piece.” “Hi Dirk! Can we have this wall ready by tomorrow morning? The artist will arrive tonight, and ... ” Her telephone rings. “Hello? Yes, Fabio! How are you? Excellent.” She turns around and wanders toward the center of the space while she telephones. “Why tomorrow?!?! I thought he’s not coming until the day after tomorrow.” With raised eyebrows, Roger looks into my flabbergasted face and says dryly, with that you’ll-manage- won’t-you? expression in his voice, “Well, so now he’s coming tomorrow.” “I don’t have any time! Today I have to pick up shorty from kindergarten and I ... ” Roger has already turned away toward the curatorial throng. “Roger, we need to make sure that the projectors are installed for the artists from Cuba. Can you ... ” Then there is a humongous crash and a quake that makes my ladder wiggle.

I AM AN EMAIL.

I am an email. I was created on Tuesday the 5th of May at 1:53 p.m. on a newly purchased MacBook, but I am still sitting, unsent, in the same computer’s draft folder. It is Wednesday the 6th of May 2009, at 10:23 p.m. Nuria Gordon-Ray wrote me last night in a fit of enraged disappointment—tears were involved—but she was too clever to go right ahead and click the send button. She sat at her desk in the art exhibition hall office with a glass of Averno in her hand and kicked herself away from the desk with a snuffled sigh, so she could yell “fuck this stupid fuck!” out loud in the middle of the room, and while standing up, get a “besame en culo!” in for posterity. She came back to the desk, shut her laptop and packed her things. “Hello, can I have a taxi to the Kunsthalles. Yes. I don’t care if your computer is down. Send the damn taxi now. I’m tired.” Emails like me are, by the way, written by the thousands every day. The threshold you have to cross in order to stick a letter into an envelope to moisten the adhesive strip with your tongue, possibly cutting yourself on the sharp edge of the paper while you’re at it, to close the envelope

finally, buy a postage stamp, and to run perhaps in the pouring rain to the mailbox, is unthinkably higher than the mere click you have to make on the little grey send button on the upper right-hand edge of the email. Suppose the sender accidentally activates the button or afterwards regrets having done so: he will feel a flash go through his body like a phantom pain. How many flame wars have been started with emails like me? How many friendships terminated, working relationships finished off, projects failed? You could fill up a space in the bookshelf a meter wide. Experienced e-communicators therefore have a highly respectful relation to the send button. This morning, Nuria couldn’t be bothered to deal with me any further. She didn’t have the time. After doing a quick email check without sitting down, she ran off to inspect the space with the exhibition hall’s house technician. Some artworks weren’t delivered until today, after endless email ping-ponging and telephone calls with the shipping company, customs, and the insurance company. The office is almost empty. Nuria’s assistant and the intern have joined the inspection. Esther, the public relations lady, is at a meeting in the art exhibition hall café. Only Mrs. Marquardt, who does the finances, is sitting at her desk, typing numbers into an electric calculator.

I AM NURIA.

I am Nuria. I have been doing this job now for almost twenty years and—oh my god—I have fought so hard for this exhibition. It was so important for me to make this statement, and the place and the moment are perfect. How was I supposed to know that the Biennale would get in the way and who would let that just slip through their fingers? And now, on top of everything, there’s this accident. Oh come on, don’t go limp on me. “Can someone get me a coffee? Jennifer?” “Yeah, sure. Can do. Latté?” “Yes, and listen Jenny-honey, why don’t you bring me an aspirin, too.” I follow the seesawing ponytail. Staring at it, I fall suddenly into a kind of trance. It feels as if I cannot move my body any further, except in one direction. I hear my monotone voice saying: “I am going to have a

远的地方。他要么是忘了我这边还没完结，要么就是打算待会儿再来。我已经能感觉到，这块刨花板和基座正贴得越来越紧，起子也已经开始拧另外一钉子了。当迪克曲起胳膊，刺在内侧的纹身被曝露在了灯光下，并轻轻地，随着他肌肉的活动来回扭摆。一个线条人站在几个印刷体字母旁行礼。那里竖立着的大写字母是“EMPTY（空）”。

我是迪克。

我叫迪克。最晚最晚，四点钟我必须得离开这儿。我得赶回家去写完我的居留申请。接下来的几天，这儿肯定忙得像一艘奴隶船一样，所以，要是今晚不写，那就再也写不完了！洛杉矶，让人神往！我一定会开着车，搂着我的爱人，和坐在后座的小家伙一起沿着圣莫妮卡山的下坡一路向下，那感觉肯定会很美妙。可是，他们会让我的妻子小孩一起跟过去吗？里头有说到家属的问题么？管它呢。反正我怎么都得解决这个问题。否则的话，我才不去，就算……“迪克！”罗吉不知什么时候站在了扶梯下面，她身后跟着她的管理团队。“他叫迪克。他负责给维勒西塔的作品搭建背墙。”“喂，迪克！你能在明早之前把墙弄好么？艺术家今晚就到了，然后……”这时她的电话响了。“你好？哦是你啊，法比奥！近来可好啊？太棒了！”她转过身，一边打着电话，一边溜达朝着场地中央走去。“明天？！！不是说好了他后天来么！”罗吉皱起眉头，盯着我目瞪口呆的脸，用一副“你能搞定的，是吧？”的口气对我干巴巴地说：“没办法，他明天就到。”“我实在是没时间了！今天我还得去幼儿园接孩子，我还得……”没等我说完，罗吉已经转过身，朝那帮管理部门的人走过去了。“罗吉，我们得把古巴艺术家要的投影仪安装起来。你能不能……”突然间传来一声巨响，地板一阵震动，我脚下的梯子也跟着摇晃起来。

我是一封电子邮件。

我是一封电子邮件。我出生于5月5号星期二下午1点53分，地点位于一台新买的苹果笔记本。不过，我还没被发送出去，仍然呆着这台电脑的草稿箱里。现在已经是2009年5月6号星期三晚上10点23分了。昨天晚上，努利亚·戈登-雷满腔失望加愤怒，甚至泪水涟涟地把我写了出来——不过，她还算是理智，并没有立马点发送键。她坐在展厅办公室的办公桌前，手中拿着一杯雅利凡酒，长叹了一口气，一脚蹬向办公桌，把自己猛然推进办公室中央，这样，她就可以

smoke,” and my legs begin walking toward the exit. First hesitantly, then more decisively, they carry me into a tunnel where the sounds of the Hall at first become muffled, then fall completely silent. The light starts to get dim and flickers like the sun breaking through the leaves in a forest. A twittering zing accompanies the sound of my movement. I can sense every detail of the friction between clothes and body, every eddying little wind that my arm produces as it swings back and forth. I breathe in and out, and I follow the stream of air that swishes past the inner wall of my nostril on its way outside. Then I am in a park. It is night, and the tepid air lies on the skin softly. I lie in the grass and look up into the sky, which appears in different cutout shapes between the treetops. It is like I am lying on a dance floor and seeing the ones who are dancing around me from below. Pleasant. I stretch my arms toward the sky and dance too. “Brauchen Sie Hilfe?” A face suddenly appears in my field of vision. “Did you get mugged? Do you need help?” I sit up. “Oh no no, thank you, I’m OK. Thank you.”

I AM THE OPENING.

I am the opening. I will not explain at this point in time what an opening is. There’s been quite a lot of brouhaha around here for my sake, which I couldn’t really care less about but at the moment it’s not so clear whether I am going to take place or not. There has been an accident. A sculpture fell over, actually down. Down all the way to the basement. In any event, there’s a huge hole in the middle of the Hall now. The curator and the architect are both standing around the hole, making phone calls. The technical director scratches his head and corrects the safety barrier’s position by a few centimeters. The Danish-looking young man is taking pictures of the hole. “What statics? I don’t understand what you’re saying. We need this problem solved. Now!” The curator is speaking louder now while she walks along the hole with one hand on the safety barrier.

I AM DIRK.

I am Dirk. I’m sitting with Jennifer on the steps next to the loading ramp at the Art Exhibition Hall. Her arms are wrapped around her legs and she’s teetering to and fro. “Why is she taking her bad mood out on me? I’m sick and tired of being treated this way! Jenny this, Jenny that ... I’m not just something to mop the floor with.” She wipes away her tears and blows her nose with a tissue. “Something to mop the floor with?” I take her ponytail and try to flutter it in her face, grinning. She looks quite sweet with her puffy eyes and tear-streaked face. But she won’t be cheered up. She won’t have it. “Excuse my saying so, but seriously, have you ever told her that she shouldn’t take her bad moods out on you?” She flicks her cigarette away and stares straight ahead. “What?” She sighs and keeps staring. “I forgot to fax back the contract with the insurance company.” She looks at me with this half spiteful, half crying-for-help face and then tells me with a niggling voice for what seems like an eternity the whole story about strict Nuria who is only concerned about herself and about the pressure she feels to do everything right and why now everything is her fault and how the Exhibition Hall is surely going to go broke because of the hole. I drift away in thought. I think about my application and where I’m supposed to get the letter of recommendation. It’s going to be a pretty tight squeeze, once again. Will I make it out of here today? Either they will postpone everything anyway, which would on the one hand be good because I would definitely win a lot of time, on the other hand it would be bad because I’ve been counting on the money. “Jenny, I have to go back inside. But that’s total bullshit that you’re responsible. You’re an intern. Hello?! You don’t get paid. Hello?! For real. No person here can make you responsible. If the insurance fax had been soooo important, then one of the employees should have done it. End of story. They can’t do that to you. If it turns out that the Exhibition Hall in fact isn’t insured now and that they have a problem because of a hole and a trashed work by Mr. Superimportantar-

大骂一声“蠢蛋，蠢蛋，去死吧！”接着她又站起来，补上一句“没种的东西！”，将子孙也扯了进来。她回到桌边，关上笔记本电脑，开始收拾自己的东西。“喂，能帮忙叫一辆的士到艺术中心来？对。我不管你的电脑是不是坏了，现在就给他妈的给我派辆车来。我累死了。”顺便说一句，像我这样的电子邮件，每天有几千封。其实，我们算是相当简便了。设想一下，如果你每天都得将同等量的信件塞进信封，用舌头舔黏条——说不定还会被锋利的纸张给划伤舌头——封好信封，买邮票，再去找邮箱——说不定还得冒着大雨——最后将信塞到邮箱里，那该是多么折腾的一件事；而我们呢，你只消将鼠标移到屏幕的右上方，点一下灰色的发送键就完事了。不过，要是发送人不小心点了那个键，之后又反悔了，那他肯定会——感到一阵幽灵般的疼痛感像闪电一样击中自己的身体。你可知道我这样的电子邮件引发了多少攻击谩骂？你可知道因为我们有朋友反目成仇、工作关系破裂、项目告吹？要是将这些事情一一罗列出来，恐怕可以占满整整一米长的书架。因此，有经验的电子沟通者对发送键是极其尊重的。但今天早上，努利亚被我纠缠得忍无可忍了。她也没时间了。她来不及坐下，弓着身子，迅速地扫了一眼邮件，就和仓库管理员跑去查看展厅了。有些艺术品直到今天才运到，这还是她反反复复地通过无数的邮件和电话同运输公司、海关和保险公司交涉过后的结果。整个办公室差不多一个人都没有了。努利亚的助理和实习生也都加入了检查队伍。埃斯特，那个负责公关的女士，正在展厅咖啡馆里和人开会。只有负责财务的玛卡特夫人还坐在自己的桌前，敲击电子计算器上数字键。

我是努利亚。

我叫努利亚。今天的这份工作我已经干了接近20年了。哦，天啦，你都不知道这个展览费了多少心血。这番话我可非说不可，何况现在说这个时间地点都再合适不过。我怎么会知道双年展会这么多麻烦事呢？可谁又会让这个机会从指间溜走呢？说什么都没用了，现在的问题是，竟然出现了这种状况。哦，拜托，我现在可绝对不能倒下。“有人能给我拿杯咖啡么？杰妮弗？”“当然了，没问题。拿铁？”“好的。听着，宝贝儿，再给我拿片阿司匹林吧！”看着她的马尾辫一晃一晃地，我突然陷入了恍惚。我感觉自己的身体不再受控制，只能向着同一个方向移动。“我得出去抽支烟”，我听到自己的这句独白时，双腿已经开始将我领向出口了。一开始还有点犹豫，但很快，它们就变



tistguy, then it’s nice of you to cry, too, but it’s really not your problem. They should pay you first.” I stand up and go back into the Hall, which suddenly seems completely deserted. Apparently, everyone has left. I hear my footsteps on the floor pavement as I walk slowly to the middle of the space. The hole lies dark and silent, like a small lake. The sculpture protrudes out from the lake like a sunken ship. Actually, I’m extremely fond of the whole thing; I can’t understand why they’re all so upset. I sit down at the brink and look into the dark spot.

得坚定了起来，带我穿过通道。展厅中的声音越来越模糊，直到一切都彻底安静下来。周围的灯光越来越暗，像穿过林间的阳光一样闪烁不定。窸窸窣窣地，我能感觉到衣服和身体的每一次摩擦声，也能感觉到我的手臂前后摆动所带来的每一丝微不足道的风。我吸气，呼气，感受着空气通过我的鼻孔内膜，再从鼻孔出去。我来到了一个公园里。天色已晚，空气中还有一股暖意，吹在皮肤上很是舒适。我躺在草坪上，仰望着天空，看着树冠将天空截成不同的颜色。我感觉自己仿佛是躺在一个舞池的地板上，人们围着我翩翩起舞。这种感觉真是好极了。我面向天空伸开双臂，加入了舞蹈的队伍。“要帮忙么？”一张脸突然出现在我的视线内。“你被抢了么？要帮忙么？”我坐了起来。“哦，不用不用，谢谢！我没事，谢谢！”

我是开幕式。

我是开幕式。但我现在没空解释到底什么是开幕式。这里突然变得乱哄哄起来，因为一切都是为了我，所以我不能坐视不管，不然的话，我都不知道自己还能不能出场了。这里出了点状况。有座雕塑摔倒了，确切地说，摔下去了。更要命的是，展厅地板中央出现了个大坑。现在，策展人和建筑师正站在洞口边上，分别给人打电话。技术主管则一边挠着头，一边将安全线的位置又调整了几厘米。那个

长得像丹麦人的小伙正在拍照片。“什么什么静力学？我不明白你在说些什么。我要的解决问题！马上！”策展人一只手持着安全线，绕着洞口查看，将声音明显提高了八度。

我是迪克。

我是迪克。我现在正跟杰妮弗一起，坐在艺术展览厅装卸活动梯旁的台阶上。她抱着自己的双膝，身子不断地来回晃动。“为什么她一有气就撒在我身上？她老是以这种态度对我，我不再也受不了了。杰妮你去做这个，杰妮你去做那个……我又不是用来拖地板的。”说着，她抹了把眼泪，拿出一张纸巾擤了擤鼻子。“拖地板的？”我抓起她的马尾辫，一边假装要扫她的脸，一边咧着嘴笑。一双红肿的眼睛和一张拖着泪花的脸蛋，让她看起来很迷人。不过，我的玩笑并不会让她振作起来，我很确定。“请原谅我说这些，不过说真的，你有没有告诉过她不应该把气都撒在你头上？”她弹了弹手里的香烟，凝视着前方。“什么？”她叹了一口气，继续望着远方。“我忘了给保险公司发合同传真了。”她用一副半是愤恨，半是求助的眼神望着我，用一种琐碎的语气无休止地给我讲着整个故事，说努利亚对她怎么严厉，怎么只顾自己，说她如何得处处小心，压力很大，说怎么现在一切都成了她的错，以及，展厅的这个洞肯定会让展览中心破产。渐渐地我走神了。我想到了我自己的居留申请，想我应该从谁那儿得到推荐信。估计这一次又险了。我今天还能回去么？如果他们会将整个项目延期，这一方面对你是件好事，因为这能为我赢得很多时间，可另一方面又是件坏事，因为我还指望望着这笔钱呢！“杰妮，我得回里面去了。不过，你要对所有事负责，这完全是胡扯！你只不过是实习生，好么？！他们都没付给你钱，对吧？！说真的！这儿没人能让你负责。如果给保险公司发传真真的那么重要，那肯定会有某个员工亲自操办。这不就完了么！他们不能这样难为你。如果展厅真的没上保险，现在又因为被哪个超级大腕的这堆垃圾砸了个洞，那是他们的问题，那你应该高兴得哭才对。但这根本就不是你的问题。除非他们付了钱给你。”我站起来，走回展厅，那儿仿佛突然之间成了一片废墟。显然，大家都走了，当我沿着走道慢慢走向展厅中央时，甚至都能听见自己的脚步声。那个洞静静地躺在黑暗里，就像一小片湖水。雕塑的一截露了出来，就像一艘沉在湖里的船。这不是很好的事情么，我真不明白那些人为什么都这么沮丧。我走到洞边，坐了下来，深深地望入那个黑点。

FOR THOSE WHO LIVE IN PARADISE EVERY DAY

BY HU FANG

Looking at these clouds, this ocean scene, I imagine the life of those who live in this paradise every day and how much happiness they can possibly bear.

These clouds, this ocean scene—they indulge yet are ambiguous. Perhaps they are just the backdrop (of humankind, or of the world?) Countless times, I have tried to seek the end of this scenery, but the terminal of the world seems to constantly retreat as humankind repeatedly investigates, as if such a backdrop must remain endless.

Oh, now I remember—we have been encountering landscape throughout our Anthropocene epoch. All that can be exploited has already been exploited. Without the romantic enthusiasm of those lovers of natural beauty or the crazed thirst for profit by new land explorers, we cannot escape a kind of schizophrenia when we look at a fine landscape; we cannot help but feel anxious and embarrassed in front of it. In a way, the more picturesque a scene is, the more despairing we become. All that a fine landscape represents is the termination of things—the world is done once and for all. It appears to be right in front of us, but it no longer invites us into a heartfelt conversation. Things stop and become a picture—or one could say this world as reflected in our mind, is no more than a still picture.

And people are always eager to walk out of a picture and walk into reality. They wish to quit being the tourist of their own life. While tourism—the consumption of scenery—brings us to every corner of the world, it also awakens our guilt. Not only can we not contribute to the construction of these places, we have worthlessly exhausted the future energy of them.

So, instead of a touristic purpose, there must be something else that has drawn me here. If this is what it looks like to live in paradise every day, will this scenery—these clouds, this ocean scene—lead to a more innocent life for humankind?

Or, should we simply admit that we are already in paradise, but just have refused to recognize it; the best moment of the world is perhaps the very moment that we are in right now, the moment that is always being prepared.

致天天生活在天堂的人们

胡昉

看着这朵云，这片海景，我在想着天天生活在天堂的人们，他们所能承受的幸福限度。

这朵云，这片海景，令人沉醉，同时也令人生疑：这也有可能只是布景（人类的，抑或世界的？）。无数次，我想走到风景的尽头一探究竟，但世界的尽头似乎在人类一再地追问之下不断退后，仿佛这样，才能保证其布景的连续性。

想起来了，今天的我们，是在人类世 (Anthropocene) 的情境之下和风景遭遇，应该开发的已经开发完毕，有别于浪漫的美学爱好者和疯狂逐利的新大陆探险者，我想，我们今天在看风景时已经无法避免的分裂意识，让我们美好的风景面前，焦虑和尴尬，可以说，风景越是如画，我们就越绝望，似乎美景所传达出的信息，无非在强调某种事物的尽头：这个世界似乎已经完成了，它看上去近在眼前，但已经不再产生与我们深切交流的渴望，一切只是停留在一个画面，或者说，我们头脑中反映出来的这个世界只是停留在这个画面。

而人总是渴望走出画面，走进真实，渴望不再成为自己生活的旅游者——旅游，那对风景的消费如今把我们带到世界的各个角落，加剧的却是日益深重的负罪感，不但无法参与一个地方的建构，反而无谓地消耗掉一个地方为未来储存的能量。

那么，除了旅游，必然还有什么原因把我带到这个地方，如果这就是天天生活在天堂的景像，那么，这朵云，这片海景，是否可以让人类生活得更加无辜一些？

或者，索性承认，我们已经身处天堂，只是未必愿意接受：这个世界最好的时刻，也许就是我们现在投身的，在日常中时刻准备的时刻。



FOR THOSE WHO LIVE IN PARADISE EVERY DAY
致天天生活在天堂的人们

SOLO SHOW, 2014

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by Natascha Sadr Haghighian 娜塔莎

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Production shots of SOLO SHOW 2013/2014

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Production shots of SOLO SHOW 2008/2014

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Production shot of Solo Show 2014

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Production shot of Solo Show 2008

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Detail of SOLO SHOW, Robbie Williams, 2008

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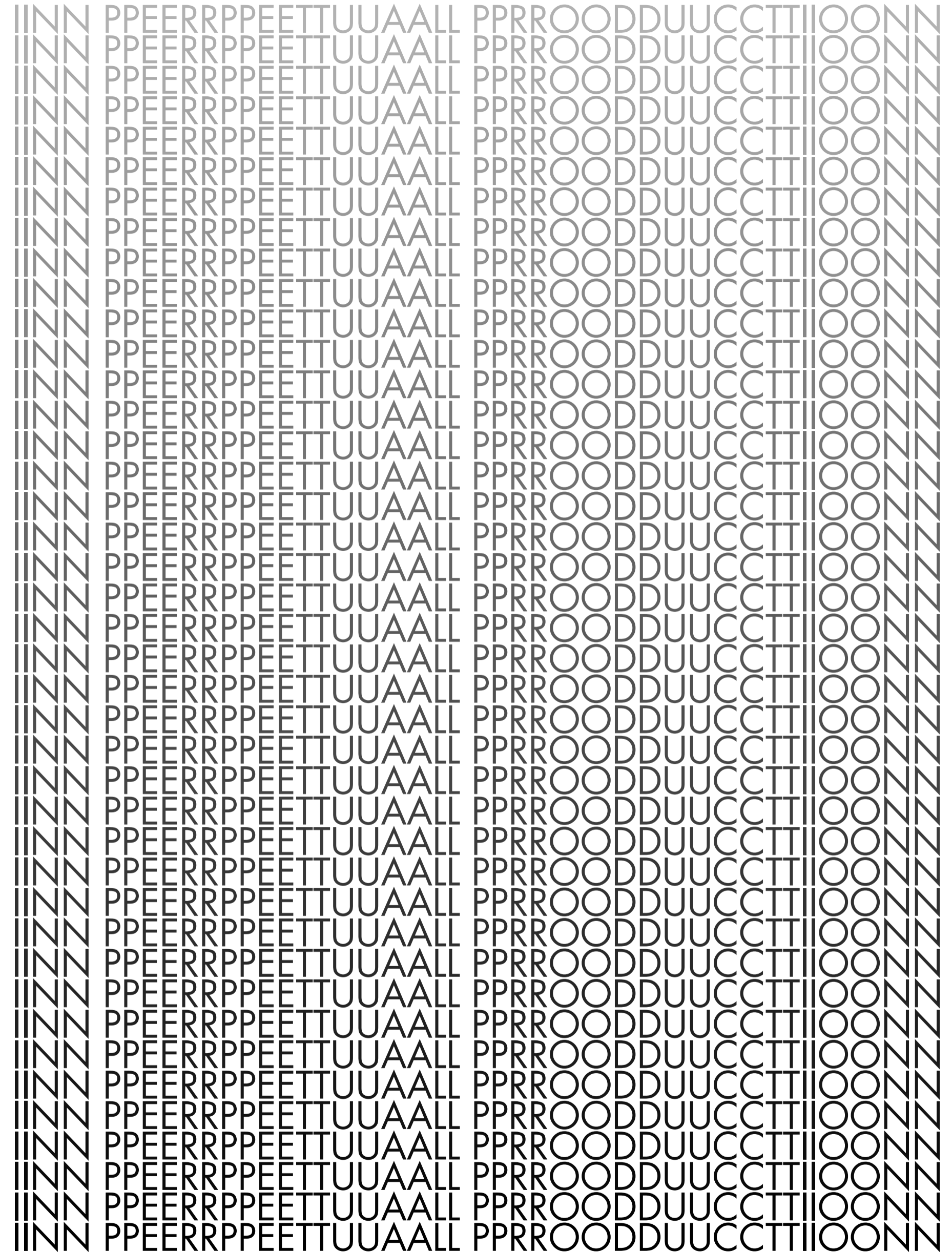
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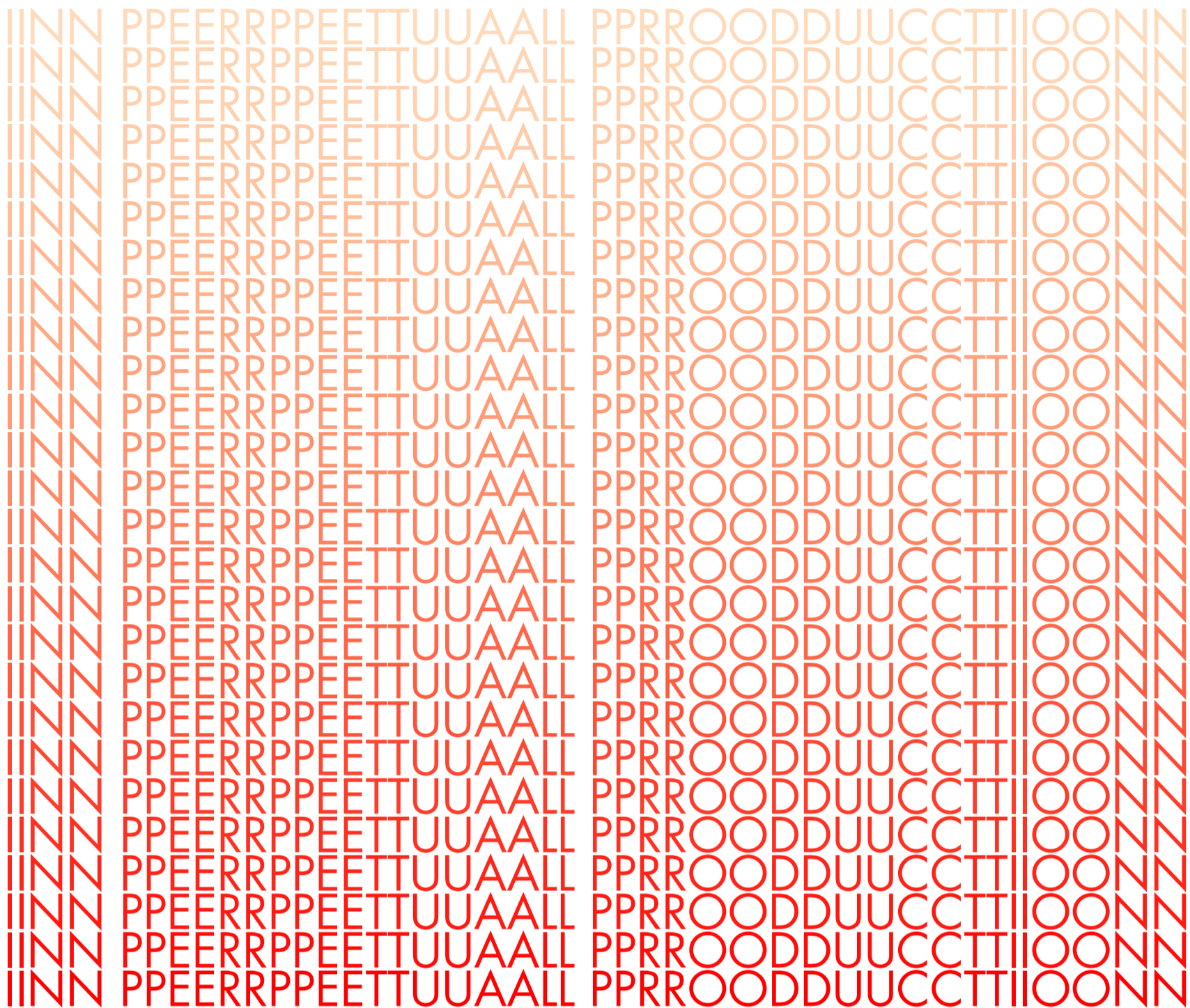
Robbie Williams

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