

## 《焚》

《干，活》系列之五

赵海波 / 社会敏感性研究所

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狂烈的春风是北京季节变化的信号。为了抵御剩余的冷空气，社会敏感性研究所（SSRI）与赵海波共同合作呈现《焚》，在这件作品中，一张余烬的半抽象照片通过灯箱缓慢地燃烧，然后熄灭。赵海波以独特的视角对一堆碳化玉米棒的处理，既是对家和火炉的表达，也呈现了某种沉默的韧性。他坚持不懈的精神与胡同的环境相呼应，在笼罩着市中心沉重的灰墙后面，生活依然在继续。这张引人注目的照片在框架中像一颗漂浮的行星，或是显微镜下的景象——抽象同时提供了微观和宏观的可能性。与橱窗展示结合，图像以匿名明信片的形式散布到街区的各个角落。这个不断显现的火花犹如胡同里的小感叹号，坚持着自己的立场。

赵海波来自黑龙江齐齐哈尔的一个小村庄，在田里劳作长大。2016年来到北京，在位于南五环的一家中型执行器工厂（伯纳德控制设备有限公司）工作。伯纳德不仅生产阀门，还运转着一个不寻常的自发项目——由艺术家李山和赵天汲负责的社会敏感性研究所和《干，活》系列。SSRI邀请艺术家与伯纳德员工在工厂的环境中长时间相处，其间公司允许在地创作的发生。SSRI始于2010年，起初是一个为期九个月，无报酬、非正规的实验。2011年，李山与伯纳德总经理Guillaume Bernard正式成立了这个由公司成员参与的社会艺术实践项目。SSRI的《干，活》系列以私密交谈的方式探讨工作和生活之间的关系，并借助现当代艺术形式呈现交流中生成的想法。李山和赵天汲协助来自工厂各个阶层（工人、经理等），对此项目感兴趣的员工进行艺术创作。

赵海波刚到伯纳德时与李山和赵天汲接触不多，最初在休息时闲聊，逐渐开始交换艺术书籍，并自然而然地展开了有关书中内容的讨论。赵海波浏览刊物时非常专注，他对页面上的图像和观念有先天的洞察力。李山和赵天汲在伯纳德启动了一种轻松的参与模式——从不公然指导员工创作，而是使自己成为易接近的资源。经过十八个月的随机对话，赵海波向李山和赵天汲展示了他在工业油漆桶盖上创作的一幅抽象画，并阐述了自己对绘画过程的兴趣，以及如何用工业喷漆绘制凸点而形成纹理。从那时起，三人之间的创意互动郑重开始，赵海波将他的视觉实验扩展到用手机拍照和视频记录。SSRI和《干，活》系列这种奢侈的长期项目在工业企业中极为另类，在工作场所中持续性的参与促使了更自然的互动，同时让艺术家和员工有机会建立更深的关系。

SSRI的艺术实践企图模糊类别和定义，工人 / 管理人员、工人 / 艺术家、家庭 / 工作、艺术 / 生活等等，从而达到一种“参与规则在不断被创造和协商”的状态。SSRI描述：“在一个有形的关系空间里，这个微不足道的时刻（艺术家和人们相遇）是非常脆弱又极其珍贵的，它具有无限的潜力。”箭厂空间的工作方法也试图展现敏感而含糊的偶发事件。在SSRI和箭厂空间的第五次合作中，我们认识到实现这些项目复杂而微妙的过程，随着时间积累着丰富的层次。装置《焚》以赵海波的摄影为中心，通过他与李山和赵天汲的交流所成形。此外，箭厂空间与SSRI合作，将这些想法进一步演变成街边的橱窗装置。赵海波、SSRI和箭厂之间大量的探讨，汇聚为一个独立的创意举动。SSRI的广泛实践从艺术家工作室延伸到公司的生产线，甚至更远，在这条阴燃的小路上伴随着赵海波的《焚》从农田、城市工厂到箭厂空间。

有关社会敏感性研究所的更多信息参见本书第xx页。

*Burn*

*Work/Live Series, Project #5*  
Zhao Haibo/Social Sensibility Research Institute

2019.03.10–05.20

Zhao Haibo and the Social Sensibility Research Institute (SSRI) presented *Burn*, a conceptual fortification against the lingering gusts of frigid winter air. *Featuring* a semi-abstracted photo of glowing embers displayed as an illuminated lightbox, the work burned bright and then faded in slow regular cycles. Zhao Haibo's innovative perspective and intimate treatment of a pile of charred corn cobs was as much an expression of home and hearth as it was an articulation of quiet resilience. Zhao Haibo's sentiment of perseverance is echoed in the hutong surroundings where daily life continues behind the onerous grey walls blanketing the city center. The striking photo is framed to resemble a floating planet, or the view from a microscope, the abstraction offering micro and macro possibilities. In conjunction with the window display, anonymous postcards of the image were tucked into random locations throughout the neighborhood—a re-occurring spark, asserting itself like a small exclamation mark in the recently subdued hutongs.

Zhao Haibo is from a small village in Qiqihar where he grew up working the fields. In 2016 he came to Beijing and found employment at Bernard Controls—a mid-sized actuator factory in the south of Beijing. Bernard Controls not only produces valves, but is also host to the Social Sensibility Research Institute and the Work/Live Series, a remarkable initiative run by artists Alessandro Rolandi and Tianji Zhao. SSRI invites artists to spend extended time in, among and with the employees at the Bernard Controls production facility and the company allows creative work to happen on site at their factory. SSRI began in 2010 as an unpaid and unstructured nine-month experiment. Rolandi formally established the initiative with the CEO of Bernard Controls, Guillaume Bernard, in 2011 as an innovative program of worker engagement paired with social art practice. SSRI's Work/Live Series centers on individual conversations about the relationships between work and life, and aims to develop these exchanges into larger ideas incorporating contemporary and modern artists' works. Rolandi and Tianji Zhao accompany employees from the factory from all different levels (worker, manager, etc.) who are interested to create their own artworks.

When Zhao Haibo arrived at Bernard Controls, there was little engagement with Rolandi and Tianji Zhao. Their interactions began as short chats during break times. Slowly, it grew into the exchange of art books and naturally blossomed into conversations about the ideas contained therein. Zhao Haibo had an innate sense about the images and concepts contained in the pages, and studied the publications intensely. Rolandi and Tianji Zhao have developed a form of engagement at Bernard Controls that exercises a light touch—never openly directing employees to make artwork, but instead making themselves available as a resource for those who are interested. After eighteen months of casual discussion, Zhao Haibo showed Rolandi and Tianji Zhao an abstract painting that he created on the lid of an industrial paint bucket. Zhao Haibo discussed his interest in the painting process and a desire to affect a materiality by creating protrusions using industrial spray paint. From there, the creative engagement between the three began in earnest and Zhao Haibo expanded his visual experiments to include photography and videos taken with his cellphone. This luxury of extended time in SSRI and the Work/Live Series is highly unconventional inside a commercial factory. This ability to have sustained engagement in the workplace affords more organic interactions and the opportunity to forge deeper ties between artists and employees.

SSRI's artistic practice aims to blur categories and definitions—worker/management, worker/artists, home/work, art/life, etc., etc.—to arrive at a condition where the “rules of engagement are invented and negotiated all the time.” SSRI explains, “In a tangible and relational space, this small and humble moment [of physical encounter between artists and people] is very fragile but extremely precious, and it possesses unlimited potentialities.” Arrow Factory's working methods are also inspired by the manifestation of subtle and ambiguous happenstances. On this fifth collaboration between SSRI and Arrow Factory, there is an acknowledgement that the process for realizing these unique projects is complex and nuanced, an organic layering that builds up over time. For *Burn*, the installation centers on Zhao Haibo's photograph, developed through his relationship with Rolandi and Tianji Zhao. Arrow Factory's subsequent interactions with SSRI evolves these ideas further into an installation for the street-side window display. The multitude of exchanges between Zhao Haibo, SSRI and Arrow

Factory all converge together as a single creative gesture. SSRI's expansive practice moves seamlessly from the artist's studio to a company's production line and beyond, in this case shepherding the slow smoldering path of Zhao Haibo's *Burn* from a farm, to an urban factory, to Arrow Factory.

Zhao Haibo (b. 1987, Qiqihar, Heilongjiang Province) worked at Bernard Controls on the production line for two years painting valves. He returned to his home village in 2018.