Southern Wind / 南风

策展人：刘鼎

参展艺术家：龚剑、李然、贾淳、王墒、
郝敬班、唐纳天、王浩然、宋佳益

Curator: LIU Ding

Artists: Hao Jingban, Li Ran, Jia Chun, Gong Jian,
Nadim Abbas, Adrian Wong, Wang Shang, Song Jiayi

开幕 Opening: 5:00 p.m.- 7:00 p.m. 7/28, 2015 展期 Duration: 7/28- 9/2, 2015

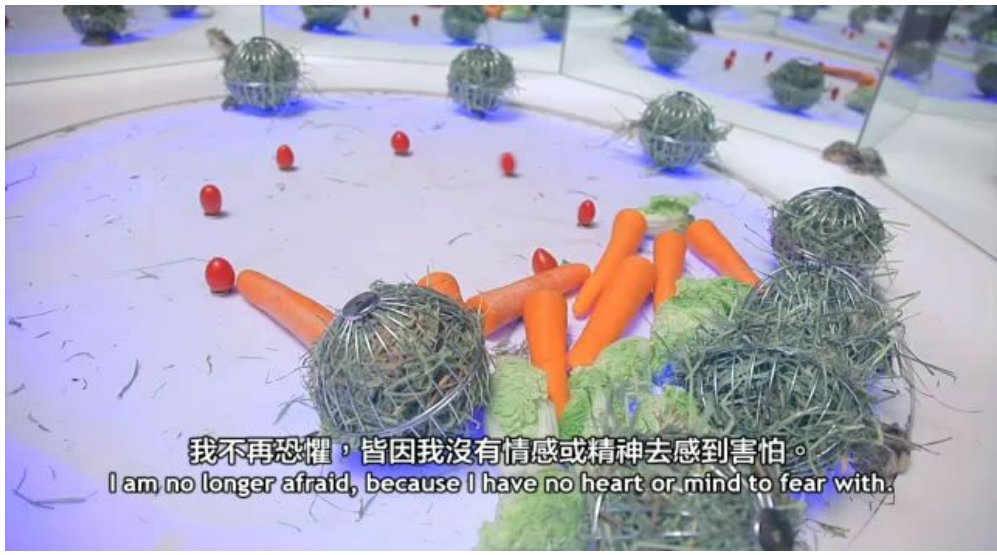
天线空间|Antenna Space
上海市莫干山路50号17号楼202
Room 202, Bldg. 17, No. 50 Moganshan Rd.,
Shanghai, China

ANTENNA SPACE
www.antenna-space.com

参展作品
Works on Display

龚剑 | GONG Jian

天鹅 No.5 | Swan No.5
布面丙烯 | Acrylic on canvas
220×165cm
2015



录像截帧 | Stills

王浩然 | Adrain WONG

Dream Cosmography
录像装置 | Video Installation
7’30”
2015

展览现场 | Exhibition View

王浩然 | Adrain WONG

Dream Cosmography
录像装置 | Video Installation
7’30”
2015

王浩然 | Adrain WONG

Hypnagogia IV: (Pet Supply, Sausages, Massage)
装置 | Installation
110×125×269cm
2014

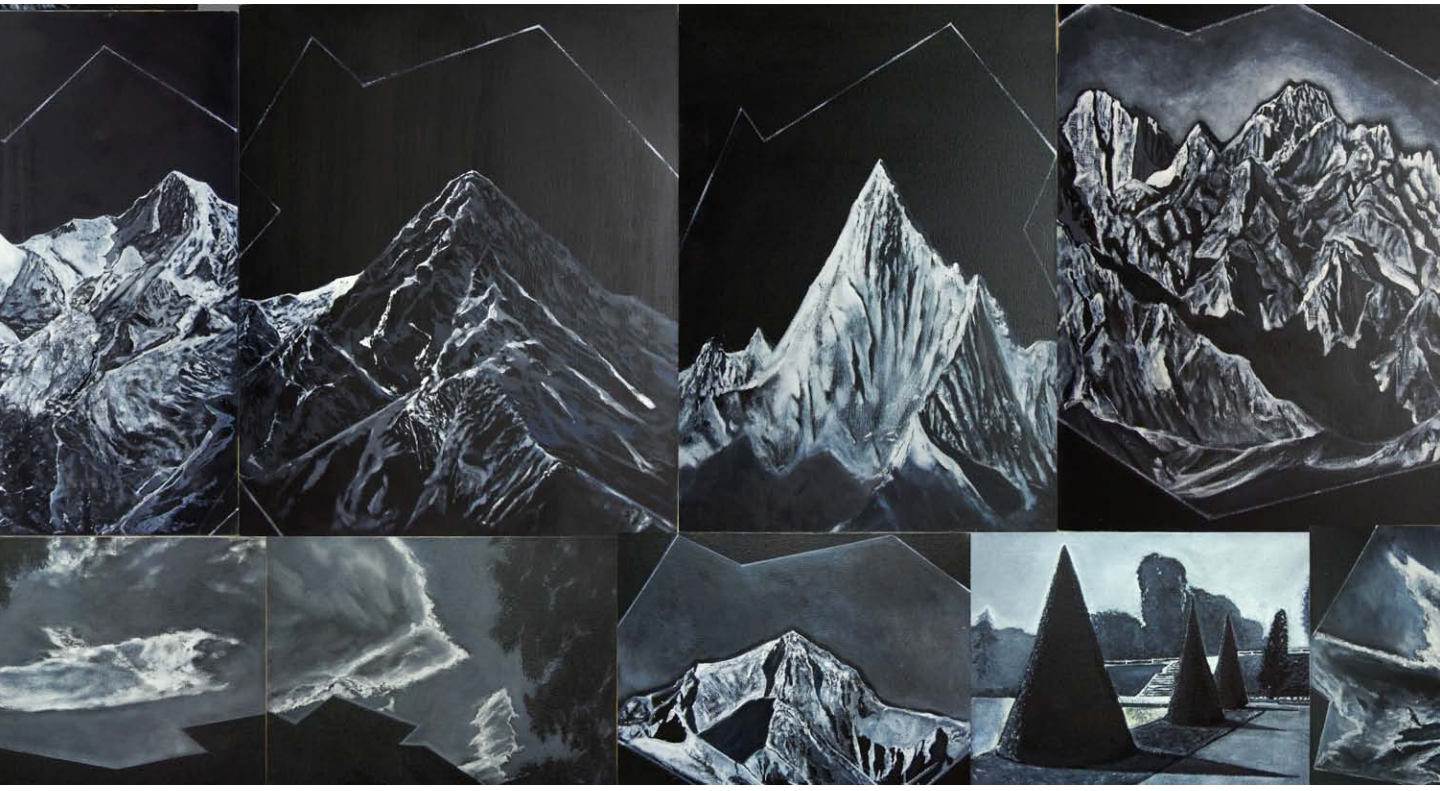
王浩然 | Adrain WONG

Hypnagogia IV: (Pet Supply, Sausages, Massage)
装置 | Installation
110×125×269cm
2014

细节 | Details

宋佳益 | SONG Jiayi

崇高的客体 - 2 | Venerated Object - 2
布面油画 | Oil on canvas
230×110cm (23pieces)
2013



宋佳益 | SONG Jiayi

崇高的客体 - 2 | Venerated Object - 2
布面油画 | Oil on canvas
230×110cm (23pieces)
2013

局部 | Details

王墒 | WANG Shang

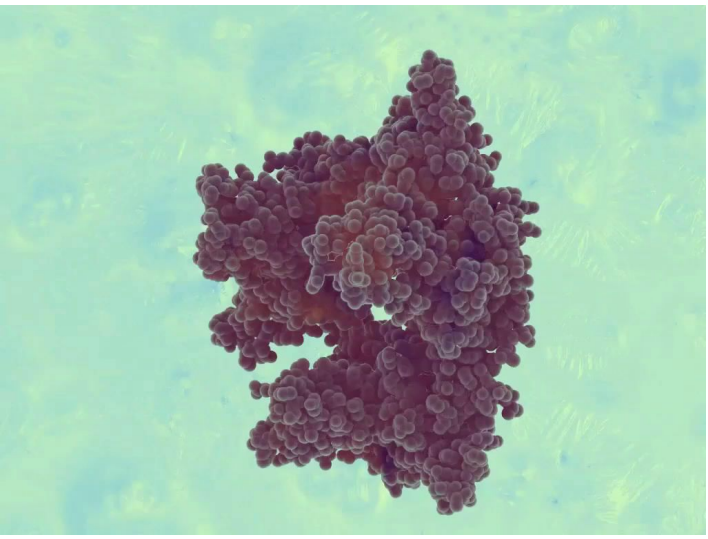
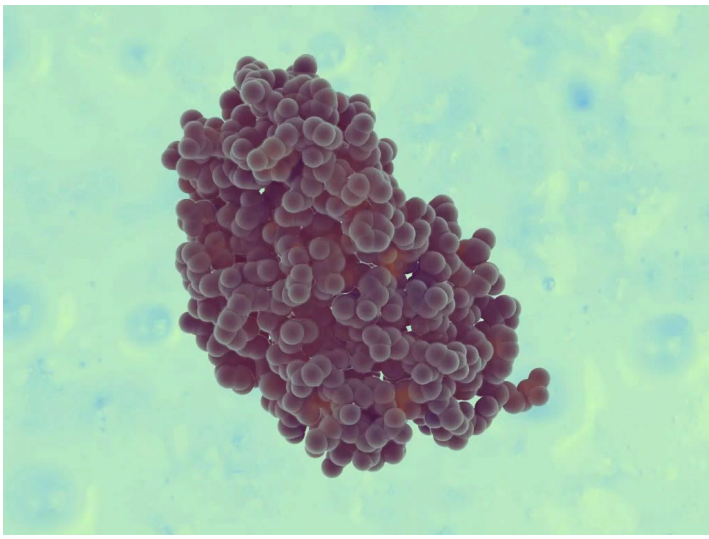
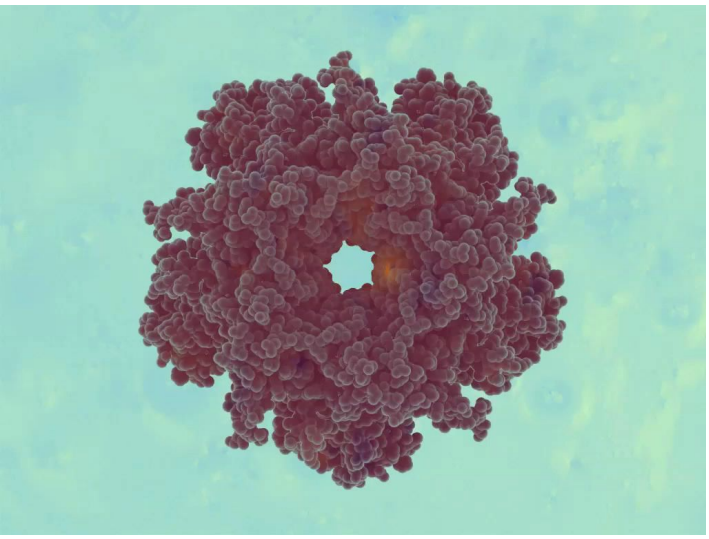
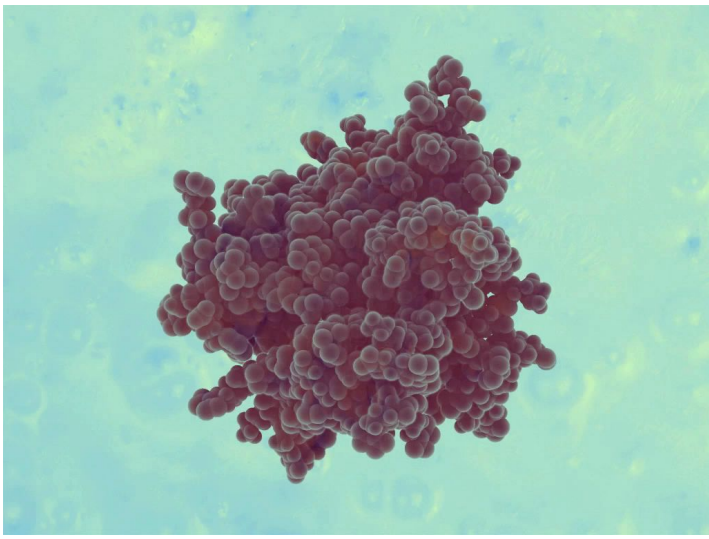
哭头 | Crying Head
雕塑 | Sculpture
60.5×60.5×178cm
2014

王墒 | WANG Shang

Pieris Rapae
布面丙烯 | Acrylic on canvas
150×150cm
2015

王墒 | WANG Shang

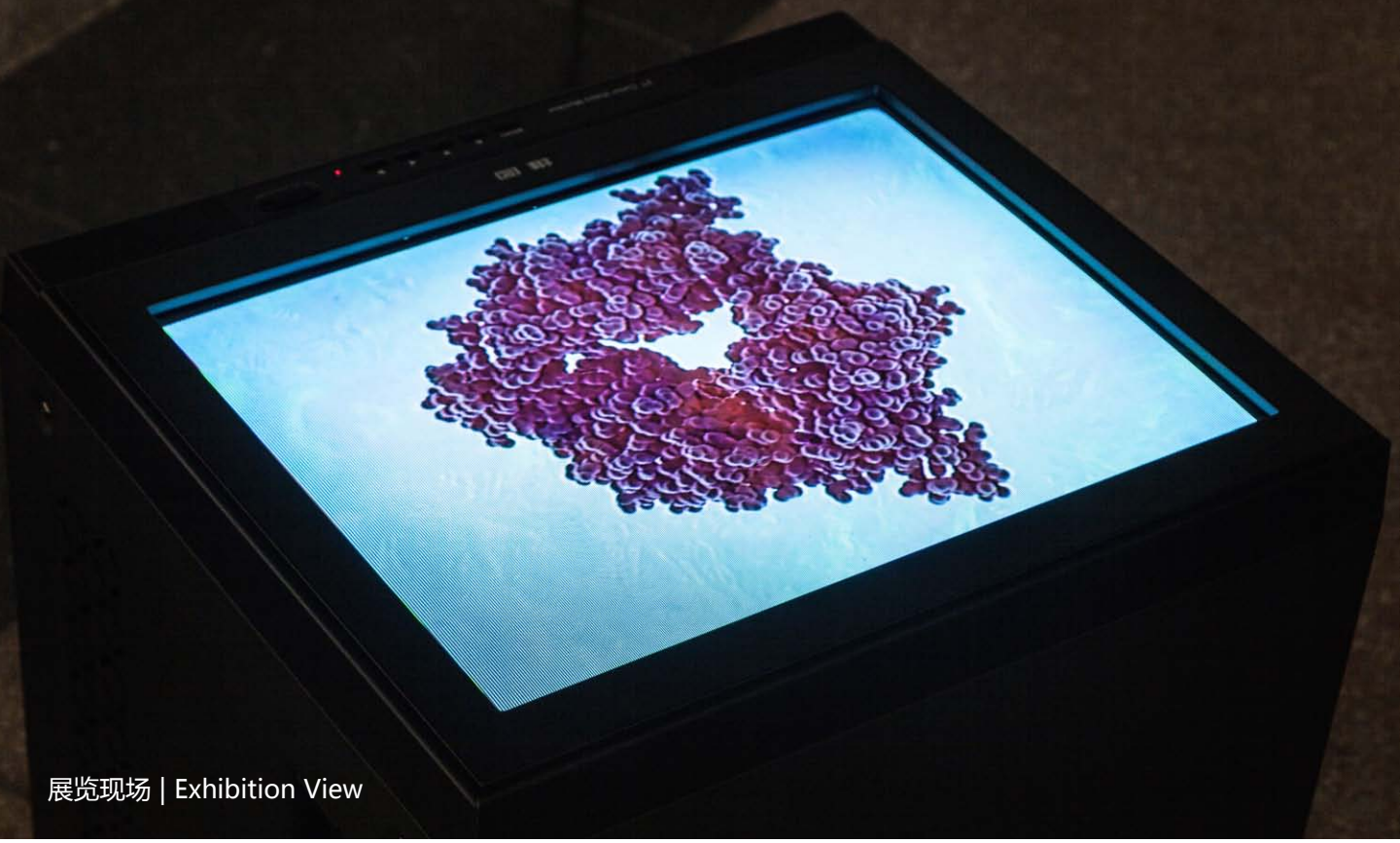
Marpesia Iole
布面丙烯 | Acrylic on canvas
130×165cm
2015

录像截帧 | Stills

唐纳天 | Nadim ABBAS

HBV/HIV/HPV/HSV
录像装置 | Video Installation
6’24” (each)
展示尺寸 | Exhibition Size: 300×400cm
2013



展览现场 | Exhibition View

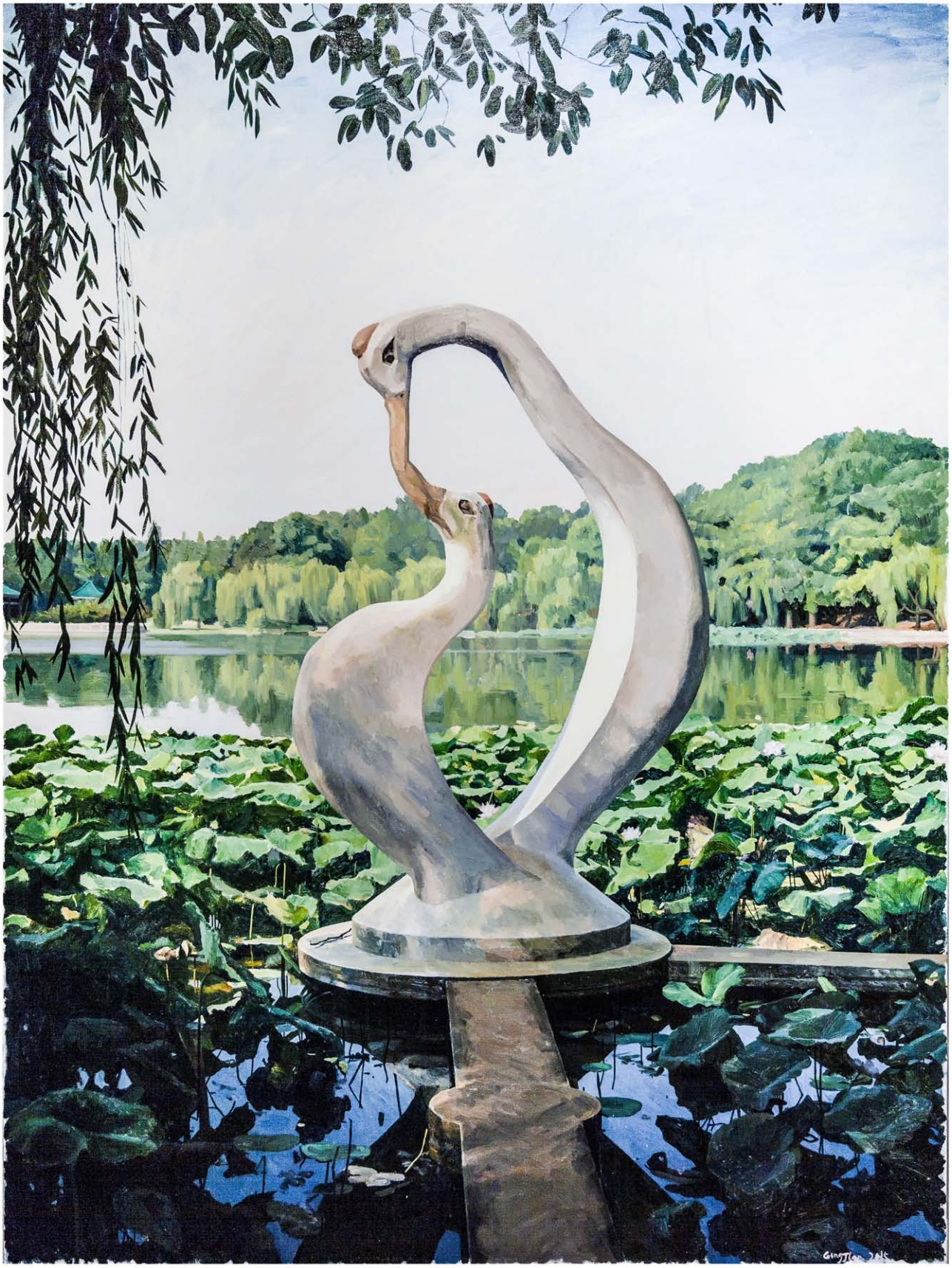
唐纳天 | Nadim ABBAS

HBV/HIV/HPV/HSV
录像装置 | Video Installation
6’24” (each)
展示尺寸 | Exhibition Size: 300×400cm
2013

录像截帧 | Stills

李然 | LI Ran

一段雨声音效之间 | Under the Rain-Sounded Effect
单频高清彩色有声录像 | Single Channel HD Video, Color & Sound
9'
2015



龚剑 | GONG Jian

天鹅 No.4 | Swan No.4
布面丙烯 | Acrylic on canvas
220×165cm
2015

贾淳 | JIA Chun

夹层-模型 | Interlayper - Model
装置 | Installation
60×45×133.5cm
2015

贾淳 | JIA Chun

夹层-艺术家书 | Interlayer - Artist Book
文本| Texts
17P
2015

录像截帧 | Stills

郝敬班 | HAO Jingban

我不会跳舞 | I Can't Dance
四频高清彩色/黑白有声录像装置 | Four Channel Video Installation, HD, Colour/Black&White, Sound,
34’ 03”
2015

展览现场 | Exhibition View

郝敬班 | HAO Jingban

我不会跳舞 | I Can't Dance
四频高清彩色/黑白有声录像装置 | Four Channel
Video Installation, HD, Colour/Black&White, Sound,
34’ 03”
2015

展览现场
Exhibition View

文字
Texts

南风

刘鼎

2013年，当我去伦敦北部的海格特墓园寻访马克思的墓地时，一段与同胞们的遭遇，让我再次证实了一种可能，马克思主义也许从来没有到过中国。它不过是一个被另外一种政治信仰所借用和劫持的词语和表述罢了，而今天人们仍然借助它的名义从中国来伦敦旅行、购物，尽管他们也履行义务地来到马克思墓前举行宣誓仪式并献上鲜花。但我相信，这些在马克思墓附近因为发现我拿着手机拍摄他们而失态发火并要挟我删除手机内容的共产党员们并没有真正对他们眼前这个老头的肖像产生任何亲切感。这些外来的词语从未被中国真正地领养或者作为自己的孩子被眷顾，它们从来都只是一个名义。

2015年的夏日，我与家人在柏林围墙公园边参观柏林墙遗迹，消磨下午的时光。我的孩子在一个有围着栏杆的小游乐场里玩耍，游乐场中铺满了细沙，一个由彩色木条搭成的巨型滑梯装置，任由孩子们在其中攀爬。从游乐场放眼望去，野草丛生的大片荒地上着装嬉皮的男男女女在烧烤、喝醉的流浪汉东倒西歪，总有几只野狗在他们周围游荡，玻璃酒瓶的碎片在路边比比皆是。一些上了年纪的人在玩丢铅球的游戏。老狗在篮球场里一动不动，时不时被打篮球的年轻人撞到、踢到，始终无动于衷，发现我们之后摇晃着向我们走来，却连摇尾巴的力气都没有。没有一寸墙面幸免于涂鸦，沿着墙体均匀地安装着简陋的秋千，都被孩童成人占领着。三个衣着褴衫的舞者在游乐场的沙坑中旁若无人地练习倒立，攀爬，在木桩上单腿直立，他们混在儿童中嬉笑，交谈，仿佛在这个世界上没有其他的忧虑，一个充满乌托邦意味的现实场景在柏林墙的墙基上上演着。我在想，在全球化的今天，这又是什么样的社会形态产生了如此的情境。

一位从纽约搬来柏林的艺术家朋友告诉我，她宁愿在柏林过着没有生产和生存压力的生活，也不愿意再回到纽约。一位从斯德哥尔摩移居柏林多年的艺术家朋友说只有在这里才有更广阔的天地。每个街区都能看到托儿所、幼儿园、游乐场，年轻的父母们告诉我在这里养育孩子们很容易。我能相信这一切吗？这是乌托邦之城吗？对我来说我只是这个城市的游客，我并不了解这里的一切。可这些信息让我想得最多的并不是在中国，特别是在北京、上海这样的地方生活工作的艰难，而是让我想到我们所习以为常的词汇和我们对于它们的有限认知和经验在面对现实情境的复杂性时是如此的苍白、局限，和不可依赖。我们口中所熟悉的“社会主义制度”和“资本主义社会”完全传达不出现实的多重性。在这个意义上，对于任何一边所宣称的忠诚和正确性都是在片面经验基础上的生发的认知和态度。一方面，现实在不断地在发生变化；而另一方面，这些词汇在传播和传递的过程中也不断地经历各种意识形态的塑造、转译和投射。它们实际都已经偏离了原本的词义，而在不同的情境中成为不同意图的前台。也许是时候我们谈谈作为前台的话语是如何与它们的本义发生位移的，而我们是否仍然可以以它们为坐标来规划我们的路途和行为方式？在近代中国，我们习惯

了为大量的词汇和概念的“承认”或“被承认”，“颠倒”或者“位移”而斗争，直到今天还在上演同样的曲目。现在我们暂且把这些“争斗”放入收藏夹，来看看我们在不久的过去发出的绝对信号。

自1992年邓小平南巡讲话以来，“南风”从一个描述自然现场的名词成为被政治意图覆盖的意象，不断地在政治话语中被提及，被叠加，被传播，被复述，慢慢地占据了人们的经验，这种在短期内形成的经验迅速被人们内化，最终成为普遍价值的一部分。在这个意义上，“南风”并不是南风了，也与方向无关。作为一个已经归属于地理政治范畴的概念，“南风”的蔓延给我们的启示是意识形态所形成的过程，它源自于某种自上而下的政治意志，通过广泛的传播被转化为集体的意识，甚至当大多数都无法准确地表述它的政治内涵的时候，它也可以成为一个似乎不言自明的“暗语”，一种被规定了内涵的表述。

在这种习以为然的经验和认知中，“南风”是一个充满1990年代意味的词语，一个带有诗意的抽象名词，充满着开放、希望、无拘无束和清新的意象。而其背后是无法抵挡的国家改革浪潮。这股浪潮在1989年之后成功地将政治隐蔽于经济建设的逻辑和经济话语之中，巧妙地使每个人，包括知识分子和艺术家，都卷入了一种寄托民主的希望于经济发展的期盼之中，并且开始将这种期盼变成一种具有宗教意味的信念。人们从把它作为一种实现民主的过程和策略到逐渐将其作为内容和目的本身，以及行动和价值的指引。

“南风”将政治意图隐身，成为“开明”和“开放”代名词。指认并为一种被指认和生造出来的意象赋予合理性，使之成为价值论述的基础，这是一个有力的政治策略。我们不可否认，今天我们都行走在一个由各种政治策略和意图所指认和臆造出来的参照所构成的地图之中。这些可以看到见的路径和方向同时成为我们探索和冒险的障碍和阻隔。

同样的，2010年以后的中国当代艺术界，艺术资本裹胁着民族主义和国家主义象飓风一样席卷整个艺术行业，成为在艺术行业刮起的“南风”，也无疑成为人们前行的地图。艺术家们再也没有耐心谦虚恭敬地和世界上的同行们对话了，艺术家的工作象躯壳一样游荡在各种展览中。艺术家、收藏家、美术馆、策展人、拍卖行、画廊家在一次次的交易中达到快感和确认，艺术的躯壳也逐渐融合到了这场飓风之中。

我相信“南风”作为一个展览的题目是一个好题目，因此也引发了我冒险要做一个内容与主题没有直接关联的展览。在此要感谢王子先生与参展艺术家的信任和天线空间的支持。展览中的作品和“南风”作为一个隐身之物的思考大抵是无关联的，此次展览中的作品是一个自由发挥和多重意志决定下的展览，我也不能确定我是否都能真地体会所有展览作品的内在意图，我也不能确认每个参与这个展览的艺术家内心深处的想法。但是展览作为一个可以隐身的躯壳和一个值得冒险的举动亦可以成为纽带本身，连接我们，在今天的飓风中等待绝对信号的消失。

SOUTH WIND

LIU Ding

In 2013, I visited the grave of Karl Marx in the Highgate Cemetery of Northern London; on my way there, the encounter I had with some fellow Chinese proved to me once again that perhaps Marxism had never really been to China at all. It was just a series of vocabulary and expressions borrowed, and hijacked, by another kind of political ideology. Today people from China are still traveling around and shopping in London in the name of Marxism; they would also carry out the ritual of paying tribute to Karl Marx by visiting Marx's grave, holding oath-taking ceremonies, and leaving flowers at the grave. Actually I believe that those Communist Party members I met and followed all the way to the Highgate Cemetery, who got angry and threatened me to delete the contents in my cellphone when they found out that I was taking pictures of them, did not really have any sense of empathy with the portrait of the old man right in front of them. Marxism, as a foreign language and system of thoughts, has never been adopted properly or treated as China's own child. It has always been just a name.

In the summer of 2015, I spent an afternoon at the Mauerpark in Berlin, visiting remains of the Berlin Wall with my family. My child was playing in a small playground, which was surrounded by railings and equipped with a sandpit. There stood a giant slide installation made of colored wood strips that allows the kids to climb up and down. Looking from the playground, hippie-looking men and women were having barbecue on an extensive spread of land full of overgrown grass and weeds, with drunken homeless here and there, stray dogs wandering around and pieces of beer bottles everywhere on the roadsides. Some older men were playing shot put. An old dog in the basketball court was hit and kicked by those young players now and then, but it remained unmoved. After seeing us, the dog walked forward in wobbly steps, but had no strength even to wag its tail. Graffiti spread on every inch of the wall, along which many shabby swings, occupied by both children and adults, evenly installed alongside the wall. Three dancer-looking youngsters in ragged shirts were practicing handstands, climbing, and single-leg-standing on stakes in a sandpit of the playground. They laughed and talked among the kids, as if there were nothing to be concerned about in this world. It was such a slice of reality evocative of the flavour of a utopian world at the footing of the Berlin Wall at that moment. It got me wonder, under the current circumstances of globalization, what social structures and ways of organizations could have generated such a scenario.

An artist friend, who had moved to Berlin from New York, told me that she would rather live the life with no production and no pressure in Berlin, than going back to New York. Another artist friend, moved to Berlin from Stockholm many years ago, said that only in here existed a broader world, with possibilities and horizons. Nurseries, kindergartens, and playgrounds could be seen in every block;

young parents told me it's easy to raise kids here. Can I believe all of these? Is THIS the city of Utopia? For me, I was just a tourist of the city, I knew nothing about it. However, all this information made me think, not about how hard it had been to live and work in China, especially in large cities like Beijing and Shanghai; but about how pale, limited and unreliable terminologies are, which we had become so accustomed to, when being used by us to describe and understand the complexity of real situations. We are familiar with words such as "Socialism system" and "Capitalism society" which can hardly come close to fully express the multiplicity of the reality. In this sense, any claim of loyalty and correctness concerning either side of political systems are just cognition and attitudes based on one-sided experience. On one hand, the reality is constantly changing; on the other hand, words are subject to reinterpretation, translation and projection through the lens of ideologies in the process of being communicated and disseminated. They are words deviated from their original meanings, and are foregrounds with different intentions within different situations. Maybe it's time for us to talk about how the words, as foregrounds, have been displaced from their original meanings? And to think about if we could still depend on them as co-ordinates to map out our path and behavioral patterns? In modern China, we are used to a large number of words and concepts, and are concerned about their "recognition" or "being recognized", their "reversal" or struggling for "displacement"; such is still taking place today. Let us now put these "struggles" aside into the files for the moment, and take a look at those absolute signals we sent out in the near past.

Since Deng Xiaoping's Southern-Tour-Speech in 1992, "South Wind" has become an expression charged with political connotation other than just being a pure noun describing natural phenomenon as how it came into being originally. It has been mentioned, superimposed, distributed, and repeated in political discourses ceaselessly. It slowly occupied people's experience, and became internalized as a political concept in a very swift period, and eventually became a part of the universal value. In this sense, "South Wind" is not south wind anymore, it has nothing to do with wind direction. As a concept attributed to the geo-political category, the spread of "South Wind" reminds us that the process of the formation of ideology is a political will working itself from top down. It gradually evolved into a kind of collective consciousness through being wide spread, and it could even become a seemingly self-evident "code-word" and a prescribed expression, while actually most people could not articulate its political connotations accurately.

In this accustomed experience and perception, "South Wind" is a word full of resonance of the 1990s, a poetic abstract noun with imagery of openness, hope, free spirit, and freshness; while it is underlied by the country's wave of irresistible reform. The wave successfully concealed politics into the logic and discourse of economic developments after 1989, and it subtly made everyone, including intellectuals and artists, involved into a hope towards democracy embedded in

economic developments, which even started to become a kind of conviction of an almost religious status. Economic developments were gradually dealt with and considered by most as the ultimate content and target, and guidelines for behaviors and values, but not as a process and strategy towards realizing a democratic horizon.

Such a neutralized term as “South Wind” makes the political intentions behind the coining of such terms less visible, and it becomes the synonym of a “liberal” and “open” spirit. In essence, it was such a powerful political strategy to identify, to rationalize those identified imageries, and to make them the basis of values. We can’t deny that today all of us are moving around according to a map which is made up by various types of political strategies and intentions. The paths and directions that we could see with our eyes in front of us are actually also obstacles and barriers in our adventurous exploration.

Same things happened in the contemporary art field in China after 2010: artistic capital, together with nationalism, swept through the art industry like a hurricane, which was exactly a kind of “South Wind” for art, and became something of a directory map as well. Artists no longer have patience for humble and respectful dialogues with other fellow artists in other parts of the world; their works are wandering around in various exhibitions like empty shells. Artists, collectors, museums, curators, auction houses, and gallerists obtain their pleasure and confirmations in trading business again and again. And those artistic shells gradually integrated themselves into this hurricane.

I believe that “South Wind”, as an exhibition title, is a valuable one. Thus I would take the risk to organize such an exhibition in which the contents of the artworks are not always directly related to its title. Here I would like to thank Simon Wang, the participating artists, and the Antenna Space for their trust and commitment towards taking such an adventure together. The works exhibited are generally irrelevant to the thinking of “South Wind” in a direct or immediately obvious fashion. This is an exhibition that is shaped by free expressions of the artists plus multiple wills and intentions of different individual parties involved. I am not sure whether I could truly grasp and make apparent in the show the inherent intentions of all the exhibited works, neither could I fully recognize the innermost thoughts of each participating artist. However, an exhibition is an invisible shell, an action worth the risk, and a bond that connects us; so we could stay together waiting for the disappearance of absolute signals in the midst of today’s hurricane.

Translated by GU Qianfan

ANTENNA SPACE