

第五届奥克兰三年展：假如你将生活在这里……

THE 5TH AUCKLAND TRIENNIAL: IF YOU WERE TO LIVE HERE...

奥克兰美术馆及其他场馆

AUCKLAND ART GALLERY, TOI O TĀMAKI, AND ASSOCIATED VENUES

2013.05.10~2013.08.11



林明弘、犬吠工房, 安德鲁·巴里, 《样板屋》
2013年
工人房屋模型以及丙烯壁画、录像、声音, 展览现场
Michael Lin/Atelier
Bow-Wow, Andrew Barrie, *Model Home*, 2013
Prototype of worker's house with acrylic wall painting, videos, sound
Installation view

在新西兰的后启示录式电影《寂静的地球》(1985)中,三个孤独的角色在汉弥尔顿的一场从天而降的大灾难中存活下来。四周尽是断壁残垣,在这科幻般的原子尘埃中苟存的人渴望到一个没有人的地方去。对侯瀚如来说,“遥远的新西兰,远在他方的‘那里’……如今可以被视为‘这里’,因为它不再处在世界边缘了。”这是侯瀚如最新近的一次策展,他敏锐地将当地的地域与归属之争纳入标题“假如你将生活在这里……”之下,同时也思考着2011年在克莱斯特彻奇(基督城)发生的地震所带

来的创痛。第五届奥克兰三年展首次将活动分布在九个场馆,盘活了行程、相近、移动、旅行以及迁徙路径等概念。奥克兰三年展与在克莱斯特彻奇举办的SCAPE公共艺术双年展以及由英国策展人克莱尔·多尔蒂与梅希大学成功合作策划的“一天雕塑”(2008-09)项目三足鼎立。这些项目都采取了强调在地的、情景化的模式。

地点与地域的概念被参展艺术家们深度阐发,他们被安排驻地到开幕前一天。纽约艺术家艾米·西格尔回忆起小时候看《寂静的地球》时那种诡异的末

日反乌托邦气氛。她在惠灵顿驻地,研究伊安·阿斯菲尔德60年代末在堪达拉设计的未来主义住宅群。这批毗邻海港的,褪色的,如雕塑般的楼宇成为西格尔作品《冬》(2013)的背景。在这部影片中,一个孤独的女人被困在建筑内,她游走于室内,沉浸于自我,甚至带有一丝妩媚的焦虑。影片放映现场的比分直播,画外音展位以及混合表营造了一种不安定的氛围。悉尼艺术家组合克莱尔·希利与肖恩·科戴罗在驻地期间收集和组装了许多家用设备——包括一个水槽、一张快散架的床、餐桌、包裹好的和预制的家具——形成作品《居住》(2013),这是一件观念活泼的以色列卡进行颜色编码及分类的装置,洋溢着家居DIY的美学。

侯瀚如过去丰富的双年展策展经历,包括广州三年展(2005),光州双年展(2002)和上海双年展(2000)都经常以居住、栖息及住所等命题为线索。此外,侯瀚如2007年的卢森堡项目还激活了城市之夜,增添了供人睡眠及做梦的夜间馆。在新西兰的语境中,侯瀚如研究了二元文化主义的政治结构下,殖民者(欧裔白种人)与原住民(毛利人)的复杂关系。不过,城市还是将我们带回侯瀚如早年与小汉斯成功策划的“移动中的城市”的氛围中。如今侯瀚如主要在旧金山和巴黎两地往来,他不再担任旧金山艺术学院的职位后就过着这种漫游的生活。

在三年展的不同场馆中,侯瀚如将35名艺术家的作品安排在间隙的空间、楼梯间以及休息平台上,也有安排在永久陈列展厅中。比如来自巴黎的艺术家双人组合克莱尔·芳汀将以不包含英语的五种语言写成的“到处是外国人”的霓虹灯标志悬挂在艺术馆展示十九世纪绘画永久收藏的展厅上方。侯瀚如很注意保证在这种介入下,原本的藏品完好无损,并且尊重它们的雄伟与历史地位。林明弘为移民工人制作的纤巧住所被安排在二十世纪中叶抽象绘画的展厅中。此前在上海外滩美术馆以钢结构展示的《样板屋》(2013)这次在艺术馆的中庭展示,让观众可以从多个角度,包括地面、露台观察作品。与东京的建筑师事务所“犬吠工房”合作制成的这个发光纸屋如同一个精致的灯笼。有着三个平台和开口供人居住,林明弘为开口的剪裁附上了建筑的维度说明。但是作为一个临时性居住的模型,其结构不是永久性的,居住的印迹,比如衣物、食物残渣还有一听可乐也是用纸小心翼翼地裁剪出来的。

在探讨居住命题时,侯瀚如从不同的艺术家那里提取了不同的情感,从对地点的向往,到与地点之间幽默的相遇。卢克·威利斯·汤姆森具有纪念性的车库卷门神秘地指向地方犯罪,而马迪·李奇拍摄的一个地方公园中紧闭的铁门则掩饰了隐藏的隧道与挖掘的避难所。广州艺术家周滔在后巷里的怪异表演与他在当地城中村居住时留下的有题字的摄影共同展出。从亚伯拉罕·克鲁兹维列加斯对家乡墨西哥城阿胡斯科区的一些地点拍摄中可以感觉到某种厌倦,中间穿插着不加修饰的男女交媾的露骨镜头。在这个好色的放映室旁边,双人组合阿朵拉与卡尔扎迪拉以一辆闯入波多黎各维格斯岛的摩托车上的黄铜喇叭召唤着观众。何子彦声声隆隆的视听巨献中音效同样得到强调,在一团雾状云中达到高

潮,还有安莉·萨拉具有催眠性的电影,一位在租来的楼房中吹奏爵士萨克斯风的乐手为古斯·费希尔画廊注入了悲伤的音韵。

占据奥克兰艺术馆整个三层的是本次三年展的核心部分——实验室,也可以称之为一个智库或者一个灵活机敏的结构,可以让对话、工作坊以及进行中的项目得以实现,比如让亚芳代尔地区的呼噶河恢复活力。这是一个参与性项目,里面有原木座椅供讨论者使用,还有建筑与城市规划研究展示。实验室为三年展提供学术内核,使它成为一个具有发散性的场所。活动中探讨了五个主题:城乡生活空间、应急响应与恢复(克莱斯特彻奇就是其中一个案例)、多元文化对城市变迁的影响、理想的居所,以及非正规市场。正因如此,这个“以设计为基础的开放实验室”是一个想象与知识生产的空间,是整个三年展的有机组成部分。如同博物馆中的一座小型学院一样,实验室成为学习与探索围绕三年展的概念不断变化的内容的场所。

在三年展开幕式上,来自隆德大学的萨拉特·马哈拉吉发表了一通具有堂吉珂德特色的主题演讲,充满了迂回曲折与双关语,他将自己称作一个“不明就里的鉴赏家。”具体来说,他审视了在创造性流行病中双年展的角色:“全球的双年展流水线真能提供一种非均质的,开放的艺术实践空间,与全球创造性热病的蔓延相抗衡吗?”马哈拉吉维护双年展作为一件未知事件的性质,保存其地方性与在地性。在这次精心编排的三年展中,侯瀚如混合了不同场所中对地点的强调。在活跃水岸区域时,他将池田亮司的音效装置嵌入筒仓中,并且以科格·迪·索萨的充气场馆《热带响雷》(2013)在社区空间新鲜画廊奥塔拉中欢迎观众。这个充气场馆是用从附近热闹的太平洋市场上搜罗的彩色花纹塑料桌布缝制的,里面还有一张矮桌,用色彩鲜艳的饮料瓶制成,这件热情好客的作品是对本次三年展的欢迎色彩的恰当呼应。 娜塔莉·金(由梁幸仪翻译)

In New Zealand's post-apocalyptic film, *The Quiet Earth* (1985), three solitary protagonists survive a cataclysmic disaster in Hamilton. Surrounded by refuse and wreckage, the stunned survivors of this science fiction fallout yearn to connect with a place bereft of population. For Hou Hanru, “The remote New Zealand, a faraway ‘there’...can now be seen as a ‘here,’ a locality that is no longer situated on the margin of the world.” Hou's latest curatorial endeavour astutely navigates the contested terrain of place and belonging under the rubric “If you were to live here...” while considering the impact of trauma and disaster following on from the earthquake in Christchurch. For the first time, the 5th Auckland Triennial was dispersed across nine venues, mobilizing notions of itinerancy, proximity, mobility, travel, and migra-

tory patterns of displacement and occupation. The Auckland Triennial is a counterpoint to SCAPE Public Art Biennial in Christchurch and the highly successful One Day Sculpture (2008-09) curated by UK curator Claire Doherty in partnership with Massey University. All of these projects deployed place-based, situational modalities.

Place and terrain were amplified by triennial artists who undertook residencies leading up to vernissage. As a child, New York-based Amie Siegel recalls watching *The Quiet Earth* and its eerie end-of-the-world dystopia. Siegel undertook a residency in Wellington to research Ian Athfield's cluster of late-1960s futuristic dwellings in Khandalla. Overlooking the harbor, these bleached, sculptural buildings became the set for Siegel's *Winter* (2013). In this film, a lone female is trapped in the compound, self-absorbed and alluringly anxious as she roams through its interiors. A live score, voice-over booth, and mixing table accompanied the film projection, providing a disquieting ambience. During their own residency, Sydney-based duo Claire Healy and Sean Cordeiro collected and configured domestic accoutrements—including a sink, dishevelled bed, dining table, packaging and prefabricated furniture—into *Dwell* (2013), a conceptually agile installation color-coded with paint swatches and groupings of objects brimming with the do-it-yourself aes-

thetics of domesticity.

Hou Hanru's ample biennial trajectory, which includes the Guangzhou Triennial (2005), Gwangju Biennale (2002) and Shanghai Biennale (2000), is often threaded with propositions of dwelling, habitation, and home. Moreover, Hou's Luxembourg projects of 2007 activated the nocturnal aspects of a city with night pavilions for sleeping and dreaming. In the New Zealand context, Hou researched the complex relationship between the colonizers (Pakeha) and the indigenous people (Maori) under the political arrangement of biculturalism. Cities, however, return us to one of Hou's early curatorial forays with Hans Ulrich Obrist, "Cities on the Move." Currently based between San Francisco and Paris, Hou's peripatetic existence follows on from his position at the San Francisco Art Institute.

Across the triennial's various venues, Hou positioned the work of 35 artists, often occupying interstitial spaces, stairwells, landings, as well as permanent exhibition galleries. Collaborative Paris-based duo Claire Fontaine intervened with neon signage suspended in the permanent collection of nineteenth-century paintings with the inscription "foreigners everywhere" in five different languages, but not in English. Hou was careful to leave these collections intact, respecting their grandeur and historical resonance. Michael Lin's diaphanous home for migrant workers was positioned in a tiered gallery of mid-century abstract paintings. Previously rendered in steel at Rockbund Museum in Shanghai, *Model Home* (2013) took up residence in the museum's atrium, allowing for multiple viewpoints from the ground and balcony. Produced in collaboration with Tokyo-based architectural firm Atelier Bow-Wow, this illuminated paper home was like a delicate lantern. With three landings and small apertures for habitation, Lin's cut-out was inscribed with architectural dimensions and notations. Yet as a prototype for temporary living, the structure was impermanent, with vestiges of occupancy such as clothing, food remnants, and a can of coke all carefully made out of paper.

By interrogating the proposition of living, Hou Hanru attained an emotional range spanning from yearning to humorous encounters with place. Luke Willis Thompson's memorial garage roller doors mysteriously alluded to local crimes, while Maddie Leach's video of a closed steel door in a local park belied hidden tunnels and excavated shelters. Guangzhou-based art-



克莱尔·希利、肖恩·科戴罗，《居住》，2013年，综合材料装置，展览现场
Claire Healy/Sean Cordeiro, *Dwell*, 2013, mixed media installation, installation view, Auckland Art Gallery

艾米·西格尔，《冬》
超16毫米胶片转高清录像，彩色，有声，表演
展览现场，2013年
Amie Siegel, *Winter*
Super 16mm transferred to HD video, color,
sound, performance
Installation view, 2013



ist Zhou Tao's whimsical performances in back alleys were accompanied by photographs with inscriptions produced while he was living in an urban village. Ennui was captured in Abraham Cruzvillegas' footage of unremarkable locations in his hometown of Ajusco, a district of Mexico City, interspersed with explicit footage of couples fornicating without the filter of stylized glamour. Next to this salacious back room, artist duo Allora & Calzadilla beckoned viewers with a brass trumpet in the motorbike of a rider traversing Puerto Rico's Vieques Island. Sound also amplified Ho Tzu Nyen's thunderous audiovisual extravaganza culminating in a vaporous cloud, and Anri Sala's hypnotic film of a jazz saxophonist in a tenement building filled Gus Fisher Gallery with sonic sorrow.

Occupying the entire third floor of the Auckland Art Gallery was the core of the triennial, The Lab: a think tank or agile structure that facilitated dialogue, workshops, and ongoing projects such as the rejuvenation of the Whau River in Avondale. Participatory and evolving with timber seating and displays of architectural and urban research, The Lab activated the triennial as a discursive site by providing an intellectual kernel. Programming focused on five themes: Rural-Urban living spaces, Emergency Response and Recovery (Christchurch as a case study), Multicultural Impacts on Urban Transformation, the Ideal Home, and Informal

Markets. As such, this "design-based open laboratory" was a site of imagination and knowledge production, firmly positioned within the overall Triennial structure. Like a mini-university within the museum, The Lab became a place for learning and inquiry with content shifting around the Triennial concept.

Sarat Maharaj, from Lund University, delivered a quixotic keynote full of meanderings and word puns during the triennial's opening, referring to himself as a "clueless connoisseur." Specifically, Maharaj investigated the biennial amidst a pandemic of creativity: "Does the global assembly line of biennales offer a series of uneven, open-ended spaces of art practice against the wash of creativity fever?" Maharaj defended the biennial as an unknown event, preserving its condition of place and locality. Here in this intimate and thoughtfully choreographed triennial, Hou Hanru compounded this amplification of place across multiple venues. In activating the waterfront district, Hou embedded a Ryoji Ikeda soundscape in a silo, and greeted visitors at the community space Fresh Gallery Otara with Keg de Souza's inflatable pavilion, *Tropical Thunder* (2013). Stitched from brightly patterned plastic tablecloths sourced from the adjacent bustling Pacific market and featuring a low table made out of brightly coloured drinks, this hospitality project was a fitting echo of the Triennial's welcoming call. **Natalie King**