

第19届悉尼双年展：想象你所渴望的 19th BIENNALE OF SYDNEY: YOU IMAGINE WHAT YOU DESIRE

悉尼多处场地

VARIOUS VENUES, SYDNEY

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吉姆·兰比，《佐波普》，2014年，塑料胶带，油漆，尺寸可变，19届悉尼双年展定制
Jim Lambie, *Zobop*, 2014, Vinyl tape, varnish, dimensions variable
Created for the 19th Biennale of Sydney
PHOTO: Ben Symons
Courtesy of the artist and The Modern Institute/Toby Webster Ltd, Glasgow

“假如澳大利亚96%的人口是土著，白人只占4%的话，情况将是怎样？”——迈克尔·库克

土著艺术家迈克尔·库克在最新2014年的摄影系列作品《多数统治》中将都市化形态这一主题在城市中表现出来。在第19届悉尼双年展中，他在地铁隧道、纪念馆、法院、国会这些澳大利亚公共场所扮演了同样的土著领导者的角色。在类似的公共场所中，他将城市街道演化为侵略的象征。然而，他的抗议还远不能代表第19届悉尼双年展这一非政治性的艺术盛事。主题“想象你所渴望的”灵感来自萧伯纳，其含义相当广阔。在此主题的启发下，艺术总监朱莉安娜·恩柏格集合了来自五大洲31个国家90多位艺术家的

作品，将这个历史最悠久的国际双年展以幻想王国的模样呈现给我们。

临近开展，艺术家们对主要赞助商兰斯菲尔德公司的抗议活动给悉尼双年展蒙上了阴影。艺术家联名抵制此公司参与澳洲移民拘留中心相关事宜。抗议期间，双年展主席内蒂斯突然辞职。随即，文化部长威胁要引入拨款警告，如果艺术家拒绝慈善赞助，政府也将停止拨款。局势严峻得无法预测。激进与不满的情绪已经弥漫了近期许多双年展，包括圣彼得堡的欧洲宣言双年展的请愿活动，以抵抗俄罗斯在同性恋权利问题上的态度；“占领盖齐运动”（土耳其反政府抗议活动）引发的2013伊斯坦布尔双年展的结构重置。甚至印度2012年的科钦—穆吉里斯双年展也饱受争

What if Aboriginal people were 96 per cent of the Australian population and white people defined as the four per cent?

— Michael Cook

Aboriginal artist Michael Cook depicts the urbane within the urban in his new photographic series “Majority Rule” (2014). For the 19th Biennale of Sydney, he casts the same indigenous protagonist in Australian civic locations: a subway tunnel, a memorial, a courthouse, parliament. Multiplied as such, the figure populates generic locations to amplify the indigenous minority, reclaiming city streets in a gesture of occupation. Yet this activism is far from representative of the 19th Biennale of Sydney, which is surprisingly apolitical. Curated under the rubric “You Imagine What You Desire”—a rather capacious title derived from George Bernard Shaw—artistic director Juliana Engberg takes us into the realm of the imaginary for one of the world’s oldest biennials, assembling the work of more than 90 artists from 31 countries across five disparate venues.

Leading up to vernissage, the Biennale of Sydney was eclipsed by artist protests, boycotts over founding partner Transfield’s involvement in offshore migrant detention centers, and the sudden resignation of chairman Luca Belgiorno-Nettis. Subsequently, the Minister for the Arts threatened to introduce funding caveats whereby government funding could be revoked were artists to reject philanthropic support. The situation became inflamed and volatile. Activism and discontent have been the backdrop to many recent biennials, including the petition against Russia’s stance on gay rights in relation to Manifesta in St. Petersburg and the late reconfiguration of Istanbul Biennial 2013 following the violent Gezi Park protests. Even the Kochi Muziris Biennale 2012 in India was shrouded in controversy over alleged misuse of public funds and a lack of transparency. Against this backdrop, Engberg’s emphasis on the imaginary remains devoid of real urgency.

In stark contrast also to David Elliott’s raucous 2010 iteration “Songs of Survival in a Precarious Age” and Carolyn Christov-Bakargiev’s ingenious 2008 “Revolutions – Forms that Turn,” this year’s Biennale choreographs a set of itineraries and unexpected journeys across various spaces. In doing so, Engberg “hopes to excite, enchant, compel and captivate the audience who travel amidst its creative pursuits,” seeking a “transference of creative energy between the artist and their audience.” In light of this new age optimism, each venue offers a different trope: Cockatoo Island, a former penal colony, is conceived as an imaginary island, activated again as a key and memorable site accessible via a ferry ride. This fantasy location or fun park presents sheer spectacle in its Turbine Hall space,

which Norwegian artist Tori Wrånes strips down to a mammoth stone pendulum perilously swinging from the rafters and an unnerving performance by an otherworldly troll with prosthetic eyes. A tumultuous, cascading waterfall consumes the far wall in a gigantic video by Danish artist Eva Koch. The animated tale of a little girl who conjures a playmate by Chinese collaborative duo Liu Bingye and Zhang Wenhua is pure fantasy and dreamlike, as is Eva Rothschild’s video of young boys dancing wildly amidst abstract sculptures. Elsewhere, Swiss artists Gerda Steiner and Jörg Lenzlinger’s *Bush Power*, a participatory installation of weightlifting machines covered in tinsel and artificial flowers, is equally whimsical.

The sum of these energies aside, perhaps the most coherently choreographed venue is the Museum of Contemporary Art, conceived as an “air/water venue” suggesting liquidity and amorousness. The ground floor contains two large installations: Pipolotti Rist’s lasciviously immersive video room of magnified body parts floating amidst nature, and Jim Lambie floor stripes in candy-colored vinyl. *Phantom* (2011), by Glaswegian artist Douglas Gordon, is a collaboration with singer Rufus Wainwright. Surrounded by mirrors and a grand piano on a charred stage, a video of an eye covered in black make-up slowly opens with gravitas—a clear reference to Luis Buñuel’s seminal surrealist film *Un Chien Andalou* (1929). Roni Horn’s inert cast sculptures evoke liquid, while Norwegian artist Ann Lislegaard’s 3D animation *Oracle, Owls... Some Animals Never Sleep* (previously exhibited in the 12th Biennale of Lyon) comprises mirror reflections of self-referential, robotic owls speaking to the viewer in a robotic slur.

The Art Gallery of New South Wales is designated as an “earth/fire space” with works that induce the alchemical alongside storytelling and human encounters. Highlights include Wael Shawsky’s epic black-and-white film *Al Araba Al Madfuna* (2012), an intergenerational tale of faith and belief in which young boys in turbans overdubbed with adult voices retell Egyptian parables. Chinese artist Yingmei Duan’s forest is eerie, damp, and diminutive. Viewers are required to enter a tiny door to a makeshift cave, inside of which are dimly lit trees and the artist, behaving strangely. Occasionally singing traditional songs and handing out written messages, her durational performance is a form of dreamlike incarceration. Such oneiric continue in a series of videos at Carriageworks under the theme “dream worlds,” conceived as a giant film studio. The audience needs both time and endurance to navigate the impossibly dark rooms and watch all the ponderous cinematic experiences. Eventually, Australian artist Daniel McKewen changes the pace



道格拉斯·戈登，《幽灵》，2011年
舞台，屏幕，一台黑色施坦威钢琴，一台烧毁的施坦威钢琴和显示器
尺寸可变
Douglas Gordon, *Phantom*, 2011
Stage, screen, black Steinway piano, burned Steinway piano and monitor
Dimensions variable
PHOTO: Ben Symons
Courtesy of lost but found, Galerie Yvon Lambert, Paris; Rufus
Wainwright, *All Days Are Nights: Songs For Lulu*, courtesy of Decca
Label Group

议，抗议者声称主办方滥用基金并缺乏透明度。在此大背景下，恩伯格对于想象的主题强调缺乏真正的紧迫性。

2010年，戴维·艾略特的喧闹主题“风雨飘摇时代的生存之歌”，以及2008年卡罗琳·克丽丝朵芙·巴卡姬芙的独创主题“革命—变化的形式”，都与此次展会主题构成了明显的对比。今年的双年展安排了一系列路线和出人意料的跨越多种空间的旅程。借此主题，恩伯格寻找着“创造力的能量在观众与艺术家之间的传递”，他“希望观众在富有创造力的追寻中受到刺激，被迷惑，被驱使，被深深吸引”。秉承着这种新时代的乐观主义，此次双年展的每一个场馆都被赋予了不同的喻意：旧时的罪犯流放地考克图岛，被设定为虚构的梦境岛，作为这次展会具有纪念意义的主要场地，只能坐渡船到达。这个幻境，抑或是游乐场，将所有的展品都呈现在涡轮大厅。挪威艺术家托里·乌拉娜斯将一台庞大的石质钟摆裸露而危险地挂在椽上，伴随钟摆的是她戴着假眼令人不安的表演。丹麦艺术家伊娃·科赫喷泄而下的瀑布录像喧闹地占据了远方巨大的墙。中国艺术家二人组刘冰野和张文华带来了一部如梦似画的动画影像作品，讲述了一个小女孩魔术般的变出玩伴的童话故事。与此相似的是伊娃·罗斯柴尔德的作品，影像中年轻的男孩们在抽象雕塑群中狂野地跳着舞。剩下的空间里是瑞士艺术家格尔德·施泰纳和约尔格·莱茨林格同样奇特的作品《草丛的力量》：在金箔装饰和假花覆盖下的各种健身器材等待着观众的参与。

抛开这些不谈，与主题最紧密的是现代艺术博物馆的“空气/水”单元，其主题暗示着流动性与欲望。第一层展厅包含两件大型装置作品：皮皮洛蒂·瑞斯特的作品是浸淫着色情意味的录像房间，带有磁力的身体局部零件漂浮在大自然之中；吉姆·兰比的作品是全部由糖果色的条纹构成的聚乙烯基地板。来自格拉斯哥的艺术道家格拉斯·戈

登2011年的作品《幽灵》装置在烧焦的舞台上，合作歌手鲁弗斯·温赖特也在台上。四周环绕着镜面与一台巨大的钢琴，背景是一只覆盖在黑色妆容下的眼睛，庄严而缓慢地睁眼闭眼——显然是致敬于超现实主义之父路易斯·布努埃尔1929年的电影《一条安达鲁狗》。罗妮·霍恩的惰性雕塑作品产生出液体。挪威艺术家安·里斯勒格的3D动画《预言，猫头鹰……有些动物从不睡觉》包含了自指的机器猫头鹰的镜面映像，含糊地以机器人的声音和观众说话。

新南威尔士的美术馆是“土地/火”单元的展馆，展览涉及炼金术式的叙事和人类遭遇的两条线索。最引人注目的是瓦伊勒·肖奇2012年的黑白史诗电影《阿拉巴马德富纳》（2012），这是一个两代人之间关于信念和信仰的故事，由成年人配音的年轻男孩戴着头巾，讲述埃及寓言。中国艺术家段英梅的作品呈现的是一片潮湿恐怖的微观森林。观众被要求穿过一扇小门，进入一个临时洞穴，里面到处是挂着暗灯的树，艺术家也在里面与观众互动。她行为怪异，不时哼唱着传统歌曲，分发手写的纸条。她的持续性表演像一场梦境般的禁闭活动。像这样梦境般的场景还有一系列以梦境世界为主题的影像作品呈现在以马车构成的巨大电影摄制棚内。观众需要时间和耐力才能在黑暗的房间里观看完所有引人深思的电影作品。最终，澳大利亚艺术家丹尼尔·麦基文用他的作品《奔跑的男人》（2008–2014）改变了展会的速度感，作品利用哈里森·福特和汤姆·克鲁斯这样经典的男性角色，在屏幕上不停的重复奔跑。

尽管有上述各种引发类似情感的作品分类，概念化艺术家的分类并不明显。甚至艺术家目录里都没有划分界限，只是简单的以名字的字母顺序排列，并配以没有归类的文字介绍。恩伯格的短文漫谈从苏格拉底到尼采，从康德到佛洛伊德，从萨特到巴什拉，所有的内容只提供给观众一个交互空间，让他们感受到展会扎根于幻想与欲望。

然而，可能更迫切的问题是亚洲元素并未体现出来。今年双年展没有来自日本、韩国、印尼、马来西亚、新加坡、泰国、越南或是印度的艺术家。1973年在歌剧院的首届悉尼双年展将参展地区设定为“澳大利亚的邻国区域以及拥有完善国际现代艺术展览的国家”。本届艺术家范围完全偏离了首届双年展的初衷。

差不多40年后，在2012年10月侯瀚如和乌塔·梅塔·鲍尔在韩国光州策划了首届世界双年会论坛。以“引力转移”来形容双年会这一文化现象，它影响着我们与各种地域和社会变革的相关性：朝向多中心的趋势。这次回忆和案例研究审视了亚太地区相关的双年会模式，预示着一种新兴的大都会中心时代的到来，这个新时代混乱而又充满活力，多维并融合各种文化传统以及创作模式。第19届悉尼双年会的各种状况，作为一种对于双年会模式校准的反抗而存在。当然，文化和艺术在地域政治空间中的重新定位才需要成为我们想象与欲望的首要问题。娜塔莉·金（由骆驼翻译）



迈克尔·库克，《多数统治，纪念馆》，2014年
喷墨打印在哈内姆勒档案相纸上，140×200厘米（不含装裱）
Michael Cook, *Majority Rule, Memorial*, 2014
Inkjet print on archival Hahnemühle photo rag paper, 140 x 200 cm (unframed)
Courtesy of the artist and Andrew Baker Art Dealer, Brisbane

with *Running Men* (2008-2014), a riff on iconic male actors like Harrison Ford and Tom Cruise running at great speed.

Despite these evocative clusters, often the conceptual groupings were not apparent. Moreover, the demarcations are not reflected in the catalogue, which simply arranges the artists in alphabetical order, paired with unattributed texts. Furthermore, the short essay by Engberg meanders from Socrates to Nietzsche, Kant to Freud, and Sartre to Bachelard, content with asserting nothing more than an open interpretive space for the viewer wherein the experience of the exhibition may reside in the imagination and desire.

But perhaps a more pressing issue is that the Asian vector is underutilized. With no artists from Japan, Korea, Indonesia, Malaysia, Singapore, Thailand, Philippines, Vietnam, or India, the ambit of this year's biennial is a far cry from that of its first iteration, staged at the Opera House in 1973, which confined "... its choice of countries to Australia's regional neighbors and

to the countries with well-established international exhibitions of contemporary art."

Almost 40 years later, Hou Hanru and Uta Meta Bauer staged the first World Biennial Forum in Gwangju in October 2012. "Shifting Gravity" addressed the biennial as a cultural phenomenon that impacts on the way we relate to the transformations of various localities and social relationships: a gravitation towards multiple centers. The conference and case-study presentation examined contextually relevant models of biennials in the Asia Pacific region, heralding a new cosmopolitanism that is dynamic, chaotic, and multi-dimensional, blending diverse cultural traditions and modes of production. For all its machinations, the 19th Biennale of Sydney is antithetical to such a pertinent realignment of the biennial circuit. Surely, cultural and artistic reorientations within geopolitical spaces need to be at the forefront of our imagination and desire. Natalie King