

## 故事的部分, 当故事的一部分成为别的东西的一部分 THE PART IN THE STORY WHERE A PART BECOMES A PART OF SOMETHING ELSE

鹿特丹魏特德维茨当代艺术中心  
WITTE DE WITH, ROTTERDAM  
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比克·凡德柏,《靠近》  
展览现场, 2014年  
Bik Van der Pol, *up close*  
Installation view, 2014  
PHOTO: Cassander Eeftink  
Schattenkerk  
Courtesy Witte de With Center for Contemporary Art

如果希望弄清楚张奕满为期两年的“协调者”项目的晦涩意义或者给出一个总结的话, 人们也许只能从艺术家蒂姆·埃切尔斯和弗拉卡·霍瓦特富有表现力的文本中领略一二。在鹿特丹魏特德维茨当代艺术中心举办的展览“故事的部分”的后记里, 他们写到“在错误的地方寻找”, 以及“给被错误地带到这里的人们说声对不起。”“协调者”是一个囊括展览、驻留计划和研讨会的独立项目, 在香港的春季工作坊和鹿特丹的魏特德维茨当代艺术中心这两个非营利机构进行。在一个受到距离和时间地点的不对称性所限制的框架中, 这个项目提供了一种碰撞、渗入的机会。展览由张奕满和塞缪尔·塞尔梅克斯策划, 重点关注展出的实体对象与该项目基于活动的非实体本质之间的矛盾。

迂回的展览名称暗示了展览本身和“协调者”项目具有的碎片化的特点, 以及在单一的实体展览中产生多条叙事主线和多种解读方式的努力。如果没有策展人的明确介入, 展览的观众应该如何解读那些沉默的展品? 有时, 少数一些作品所蕴含的移位和神秘感很难被摆脱。展览的指南中描述了参展作品晦涩的背景故事以及解读的不可

能性, 而观众会在选择接受和质疑那些描述之间摇摆。皮埃尔·必斯穆斯的装置作品《预防技术故障——不插电的布鲁斯·瑙曼录像作品》正如字面上所描述的一样, 展示了两台没插电源的显示器, 同时录像机播放着布鲁斯·瑙曼的录像作品。该作品的旁边就是弗雷克·万巴克的《卷起来的清晰景象或缺少限制》: 一个卷起来的地毯卷, 里面塞着万巴克的合作伙伴艺术家佩吉·弗兰克未展出过的作品。这一对作品是牢牢地封印在“故事中的部分”中的那些碎片的缩影, 好比是一个概念性谜题中有待解释的残存部分。

从香港—鹿特丹文化交流的意图、“协调者”项目及其展览的背景来说, 在魏特德维茨当代艺术中心的这次最终呈现成功地摒弃了此类活动往往带有的肤浅的文化表征的意味。运用该项目本身所具有的延伸的时间跨度, 策展人留意于建立两地艺术家的种种联系, 并且以两座城市的空间中的重要标志为参考, 精选了与之相对应的艺术实践和作品。何倩彤的《山不会愈合》揭示了拆毁和消失的香港地貌的背后故事; 鹿特丹双人创作小组比克·凡德柏受委托创作的最新作品《靠近》把来自乔治·瑞基1974

年的动感雕塑《两个矩形, 垂直旋回》的一套2.11米长的叶片带入了展览空间, 而瑞基的作品是因为城市规划的问题从原来的地方被临时移走了。这两件作品旨在呈现公共空间和场所创造过程中的冲突, 后者在城市发展进程中经常发生, 尽管具体情况各有不同。

尽管展览的重点在于展示实物, 但是无形的时间把作品结合在了一起, 每一件作品都成为衡量展览期间以及超越展期的时间流逝的表征。从许多方面来说, “协调者”项目容纳了一段延伸的时间, 连接了两个不同的地点。作为一个展览, “故事的部分”展现了时间与地点的显而易见的(不)同步, 就像菲利克斯·冈萨雷斯—托雷斯的作品《无题(完美情人)》里面的时钟指针, 随着电池的耗尽, 它们之间保持的节律逐渐错开, 最终不再同步。在展览中, 作品就像时间胶囊, 在一段共有的暂时性的时间段里被放在一起, 让走过这些“不同时刻”的人们感受那一种仿佛盛宴之后淡淡的耽延。李绮敏(由盛夏翻译)

Looking for clarifications or closing statements to the cryptic two-year project “Moderation(s),” led by Moderator Heman Chong, one might come only as close as the performative text of artists Tim Etchells and Vlatka Horvat in the epilogue exhibition “The Part in the Story Where a Part Becomes a Part of Something Else” at Witte de With, Rotterdam, which read, one day, “Looking in all the wrong places,” and, on another, “Sorry to everyone whose searches led them here erroneously.” As an interdependent event program of performances, residencies, and symposia, “Moderation(s)” stretches across two non-profit spaces, Spring Workshop, Hong Kong, and Witte de With, Rotterdam, which function as points of encounters within a project framework conditioned by distance and the asymmetries of time and place. The exhibition, curated by Chong and Samuel Saelemakers, converges around an attention towards physical objects at odds with the event-based nature of the overall project up to this point.

The oblique title of the exhibition, composed of existing works and a handful of new commissions by almost 50 artists based in Hong Kong, Rotterdam, and elsewhere, hints at the fragmentary nature of the show and “Moderation(s)” in general, intent on generating multiple storylines and possible readings within a single physical exhibition.

Meandering through the show, one stumbles upon clustered motifs and objects that come into conversation with each other, where layers of meanings begin to emerge throughout a viewing experience of repetition and variation. Opening (and ending) this exercise is Chu Yun’s row of flags, *Unspeakable Hap-*

*piness* (2003), hung between Witte de With and another nearby building, flapping quietly over a side street as a marker of a fête that might have passed or is still due to happen at an inexact point in time. As a counterpart to Chu’s work, Ivan Argote’s *White Cube (piñata)* (2009), a broken papier-mâché cube spilling confetti and candy on the ground, is presented indoors, touching on the potentially sinister and anticlimactic nature of the carnival. This ostensible undertone of malice and dark humor, while not immediately palpable, can be traced in everyday banal interventions that puncture the veneer of clean minimalism that pervades the exhibition.

As much as a narrative of Hong Kong-Rotterdam cultural exchange grounds the intention and context of “Moderation(s)” and its final exhibition, the presentation at Witte de With disregards the need to provide the superficial cultural representations often characteristic of such undertakings. Making use of the extensive timeframe of the project, the curators take care in forging connections with artists from both locales, distilling practices and works that refer to signposts in each city’s spatial history. Adding further to this thread is Lee Kit’s *Picnic* (2009), documenting an occasion at which his painted cloth work was used in a picnic with his friends, a gesture of reclaiming space in Hong Kong’s contested public sphere.

Despite the focus on physical objects in the show, it is the intangibility of time that binds them together, each one serving as an individual measure of the passage of time within and beyond the exhibition’s duration. This is the case with Nadim Abbas’s *Holy Mt IV* (2014), a soy milk Tetra Pak pyramid that disintegrates as visitors are invited to consume them. It is also the case with the pair of paintings by On Kawara, *Lat. 31°25’N, Long. 8°41’E* (1965) and *13 Jan. 1973* (1973); the former piece predates the artist’s “Today” series with coordinates pointing to Algeria, a site of anti-colonial war. In many ways, “Moderation(s)” embraces the conditions of an extended moment, stretched and hosted between two pillars marked by divergent geographies. As an exhibition, “The Part in the Story” makes apparent the (a)synchronies of time and place, much like Felix Gonzalez-Torres’ work *Untitled (Perfect Lovers)* (1987-1990), where the clock hands fall eventually out of sync, their rhythms growing apart as their batteries run out. Contained within the exhibition, these works stand as time capsules, brought together within the same space in a shared temporality. One senses a faint *post festum* belatedness, walking through these various moments in time and place. Christina Li