廉价自然 CHEAP NATURE

脏萨满 DIRTY SHAMAN

赤字团 THE DEFICIT FACTION

破理论 POOR THEORY

坏山水 BROKEN LANDSCAPE

2019. 11. 02 – 2020. 01. 08

Yin-Ju Chen & Li-Chun Lin / Sheryl Cheung / Aracha Cholitgul / Fong Fo / Hotel Asia Project with Gen Sasaki & Keiichi Miyagawa / Ayoung Kim / Meiro Koizumi / Lee Kai-Chung / Yong Xiang Li / Liang Shuo / Long March Collective / Mao Chenyu / Planet Marx / Xiaoshi Qin / Alessandro Roland: & Zhao Tianji / (Social Sensibility R&D Department) / Miti Ruangkritya / Tao Hui / Yi Xin Tong / Wang Tuo / Xiyadie

陈滢如、林丽纯 / 张欣 / 阿拉差·楚利恭 / 冯火 / 亚洲酒店项目与佐佐木玄+宫川敬一 / 金雅瑛 / 小泉明郎 / 李继忠 / 李勇政 / 梁硕 / 长征集体 / 毛晨雨 / 行星马克思 / 秦晓石 / 亚历山大·罗兰德+赵天汲 /（社会敏感性研发部）/ 丘阿明 / 陶辉 / 童义欣 / 王拓 / 西亚蝶

断龠

长征计划 LONG MARCH PROJECT
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赤字典

Deficiency: A Wordbook

长征计划：赤字团

穷自然

脏萨满

破理论

渣土地

三月伊始的"行星马克思"读书会孕育了一个开放的有机体，在这个有机体之上，"长征计划：赤字团"得以扎根。这个"赤字的集团"囊括整体降级的自然体系、蒙上科技尘埃的精神实践、穷山恶水、正视自身短缺状态的理论实践——这个名单还可以向下延伸，而即便它们对于自身匮乏也许各有不同的理解，"赤字团"隐喻各类赤字化事物的流动空间。当事物思辨性地尝试去穷尽它的穷形尽相，反而更新了自身的本体意涵，也能够进一步形成一个类聚的联盟。

关于如何看待"缺陷"或"匮乏"，在最初步的案例中，我们都能够想到各种类似炼金术的实践；所有艺术家也都熟悉如何将有限的资源转化为丰富的意义。此处的穷是另一处的贵。在这个语境下，我们从各种角度思考自己的位置，"渣土地"（broken landscape）不仅仅是马克思主义者谈论生态断裂的词汇，也是具体可视的风景。进一步，生态马克思主义者杰森·摩尔（Jason Moore）的"穷自然"论述滑入我们的讨论范围，不仅仅回应了修辞问题，更是现实问题——资本逻辑降低生命的各种条件，造成资源的廉价，产生的涟漪效应冲击金融、气候、食物、劳动等各个领域，只为边际收益的添砖加瓦。中国当下的经济转型停止复制"廉价生产力 × 高周转率＝世界工厂"的方程式；"穷自然"

的论述也非提倡将自然重启为"原"自然。放弃还原的可能性之后，需要认识的是修修补补本身就是自然的内质。这也引导我们去思考"破理论"——文化批评家阿克巴·阿巴斯用这个说法来思考一种调整不同的主体位置和取径，来理解自身限制，进而踩入不确定领域的理论实践——是否能够为穷自然的说法增添一些可能性，甚至是打破有关高和低的教条式二分法。

"赤字团"的艺术家们尝试在既有生产模式内外游走，以观察和重述为方法来披露存在于生产、文化及环境等各个图景之间的孔隙。污染不再被视为一种脏物。就如同科技污损自然母亲，促使人们思考第二自然的概念，这是一个重新定位本体论面貌的契机。在这个阶段，我们思考的是污损如何作为多种框架的孔隙——"脏萨满"在此借用各种技术来重构一个具渗透性的身体，动用不同层次的知识面，仿佛多样的地层在面前渐次展开。

LONG MARCH PROJECT: THE DEFICIT FACTION
CHEAP NATURE
DIRTY SHAMAN
POOR THEORY
BROKEN LANDSCAPE

Born from the monthly "Planet Marx" reading club launched in March, "Long March Project: The Deficit Faction" is a curated group exhibition informed by the concept of deficiency. It enlists enquiries into the systemic deterioration of the natural environment, spiritual practices or badlands hazed in the fine particles of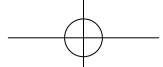 technology, and theoretical practices embracing their own limitations. The faction continues to amass. Though each member's understanding of deficiency may differ, it nonetheless suggests a space for circulating the profusion of different knowledge or subject matters that either recognize their own shortfall, or, by speculatively exhausting their own depletion, render the ontology anew, thus allying various negative fields.

In approaching deficiency, the immediate response is reminiscent of alchemical operations that shift base materials into noble ones; artists are knowledgeable in operating between a poverty of materials and a richness of signification. Poverty here can be a wealth elsewhere. In this context, we've been considering a plethora of perspectives, specifically relating to how "broken landscape" would not only alluding to Marxist notion of ecological rift, but also as actual landscape visible in our daily life. Here, eco-Marxist Jason W. Moore's notion of Cheap Nature slides into our discussion. Cheap Nature offers multiple reference points into the Chinese reality, thus extending it beyond mere rhetoric. The generic face of capitalism lowers the conditions of life, only to benefit its margin gain. Cheap labor multiplied by fast turnover rate = Factory of the World; though such an unsustainable mode of production seems cognizant of its own

endpoint, as China seeks to explore green power. This discursive trajectory can hardly result in the restoration of the "richness" of nature, but considers the difficulties of fixing and tinkering as part of our existential condition. It leads us to further speculate whether cultural theorist Ackbar Abbas's "poor theory" – the set of theoretical practices that tap into the unknown with versatile positions to accommodate its own disabilities – would possibly shed on lights to the question of cheap nature, and render obsolete the didacticism of the high/low dichotomy.

The participating artists navigate between the inside and outside of the existing models of production, observing and narrating the porousness capable of channeling various overlapping flows between technical, cultural and environmental landscapes. Contamination ceases to signify negativity. Just as technology has redefined what we used to call Mother Nature into a second nature through tainted synthesis, though this is only to the acknowledgement of new grounds for understanding its ontological nature. At this stage, points of contamination are nodes allowing us to traverse through various categories. "Dirty shaman" would be one such method of reconfiguring a permeable body, with diverse layers of the production of knowledge deployable as if they are porous geological strata.

"The Deficit Faction" is produced by Long March Project and curatorially conceived by LMP researcher Zian Chen, with director Theresa Liang, project manager / exhibition designer Shen Jun, and press officer Clement Huang

冯火

《标题赐字》
2019
由艺术家提供

Fong Fo

Title font design
2019
Courtesy the artists

对于多数中国艺术场景中的自我组织实践而言，正是经济停滞才是发展的开始。自 2013 年以"大众读物"起家的艺术团体冯火（冯伟敬、朱建林、史镇豪、BUBU、欧飞鸿）来说，如何开始并没那么重要，重要的是长寿和可持续性。冯火在此前一场机构展览中，宣布他们的杂志五十年不变，说的是版式，装帧，实践方式的不变。但此中不变背后涉及的实际上是生态变化的必然。冯火善于从这个角度开始工作，譬如利用"生活上的方便"或是游戏性的方式，组织起《冯火月刊》的生产和流通。也因为"冯火永远广告"收费的低廉，自我低价化改变了商业广告本身，定义了这本杂志的体质。通常艺术类的广告会有署名，有时间指向。在《冯火月刊》刊登广告的客户却往往是将它转变为创作的园地，同人志里面相互表达支持的空间。在展览之初，展览团队提出了合作出版物的可能性，邀请冯火从自己的工作角度探索：如何在没有自己的生产链之情况下持续创作？尽管方案并没有能够实现，冯火仍慷慨留下项目标题赐字，成为参展项目本身。

冯火，2013 年成立于广州。

For much independently organized art groups in China where there's no access to public funds, it is economic stagnation that provides the chance for development.
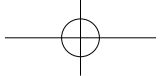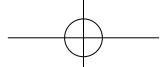
Ever since art collective Fong Fo (comprised of Feng Weijing, Zhu Jianlin, Shi Zhenhao, BUBU, and Ou Feihong) began to publish a "popular digest" in 2013, what has mattered to its members is not how to begin such a publication, but its longevity and sustainability. For its recent institutional solo, Fong Fo announced that its zine would remain unchanged for 50 years, referring to the magazine's layout, its binding, and Fong Fo's practice. Behind such a semblance of permanence, however, changes in environment and production conditions are inevitable. Fong Fo is apt to play with such changes in perspective, organizing the production and circulation of its eponymous zine "at its own convenience". Also because of the low costs of "Fong Fo forever advertisements" has changed these commercial advertisements themselves, defining the characteristics of the zine. The suppliers who advertise in Fong Fo often turn it into a space for creation or a place to celebrate diverse fan culture. At the beginning of the exhibition, the curtorial team proposed the possibility of co-publishing a zine speculating into how limitations could be resourceful. While the initial proposal wasn't able to be realized, the collective did design the title font, marking their contribution to the exhibition.

Fong Fo, established in 2013 in Guangzhou.

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赤字 NATION THE 闯字 DEFICIT FACTION

窮自然 CHEAP NATURE

脏萨满 DIRTY SHAMAN

破理論 POOR THEORY

渣土地 BROKEN LANDSCAPE

陈滢如、林丽纯

《Sonic Driving》
混合媒介
2018– 进行中
由艺术家提供

Yin-Ju Chen & Li-Chun Lin

Sonic Driving
Mixed media
2018-ongoing
Courtesy the artists

艺术家陈滢如与萨满实践者林丽纯的合作自 2018 年开始。陈滢如长期关注现代性框架以外的各种知识系统。她聚焦在观察事物的共振关系——例如宇宙星辰运动和现代的集体暴力，甚至是外在环境和个人内在生物激素之间的调节。而林丽纯长期实践的"核心萨满"有其高度现代性的背景，是基于美国人类学家哈内尔（Michael Harner）自 80 年代以来研究世界各地萨满传承之后，去掉文化特殊性而统整出来的一套基础性精神实践的方法。

本次的项目《Sonic Driving》指的音波驱动便是核心萨满的实践方法之一，即聆听单拍鼓声，在意识转换中进入萨满的"旅程"。对于艺术家们而言，萨满非关宗教信仰，而是与另一个"实相学习，甚至是修复灵魂碎片"。《Sonic Driving》在这次展览中呈现林丽纯绘制的思维导图，以中文的"巫"字呈现如地层层理般的萨满世界观，一般而言，我们日常生活的意识空间被视为中部世界，而上部与下部世界则是超脱一般存有的范畴。其次，观众将通过林丽纯的单拍鼓声环绕之暗道，暗道尽头会看到一幅描绘旅程的陈滢如水彩作品，纪录她长期练习意识转换所一次次纪录下的旅行地图，
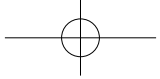
其风格让人想起早期现代科学所发展出的自然生态图鉴。

作为整体项目的一部分，还包括从去年至今仍在进行中的工作坊。其中，艺术家们邀请工作坊参与者在旅程中提出几类问题。工作坊参与者分别就全球暖化、右倾政治、以及各种当代科技的衍生问题询问他们在萨满旅程中遭遇的导师。这些问题的提问，借用了萨满能够用于心灵修补的特质，只是将对象转为对"地球意识"的探索。

陈滢如，生于 1977 年；林丽纯，生于 1979 年，两人现生活工作于台北。
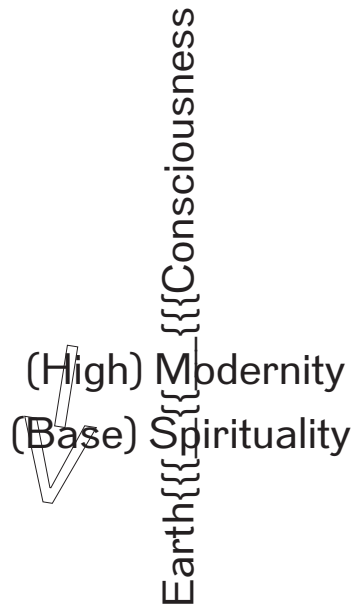
高度现代性
基础精神性
意识
地球

The collaboration between artist Yin-Ju Chen and shaman Li-Chun Lin began in 2018. While Yin-Ju has been exploring various knowledge fields outside of the framework of modernity, her work centers on "resonances": between celestial bodies and political riots, for example, or between external environments and human hormone levels. Li-Chun's "Core Shaman" practice has a highly modern background, based on American anthropologist Michael Harner's theories, abstracted from the particularities of different Shamanist traditions in the 1980s. She thus integrates a series of base-spiritual practice methods into her practice.

The "sonic drive" in the project title refers to one of the Core Shamanism's practices. Viewers listen to drum sounds, composed of single beats, thereby transforming their consciousnesses and joining in the shaman's "journey." For the artists, Shamanism is not a religious belief. Practitioners learn from their "mentors" after transforming their consciousnesses; even their fragmented souls can be mended. For this exhibition, **Sonic Driving** presents a mind map drawn by Li-Chun. The Chinese character 巫 *wu* (witch) is used to present a multilayered Shamanistic worldview. In general, the space occupied by our daily consciousness is regarded as a kind of "Middle World". The Upper and Lower Worlds, meanwhile, are beyond categorization. Audiences will also traverse a dark passage, immersed in the sound of Li-Chun's drumming. At the end of the passage, they will see a watercolor
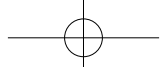
painting by Yin-Ju, depicting the journey of consciousness transformation; each journey is recorded as part of her extended practice. These paintings are reminiscent of botanical atlases developed by early modern naturalists.

Prior the exhibition, the project also includes several workshops in which artists invite participants to ask "mentors" they encounter during their journey questions about topics such as global warming, the rise of extreme right, and various contemporary technological issues.

Yin-Ju Chen, born 1977; Li-Chun Lin, born 1979; live and work in Taipei.

Earth{{{ {{{Consciousness

(High) Modernity
(Base) Spirituality

李泳翔

《老子与百合吊灯》

木板丙烯及油画颜料，木材，木漆，聚氯乙烯，饰品，金属圈，250 x 120 x 50 cm

2019

《妄语迟花》

木板丙烯及油画颜料，木材，木漆，聚氯乙烯，饰品，金属圈，250 x 120 x 50 cm

2019

《金丝小调（继唐尼海瑟薇与卡彭特兄妹）》

单频道影像

2019

长征计划委任创作

在李泳翔眼里，绘画艺术的高度发展完全不是意味着高级的形式，相反的，要证明它的高度发展，要从低（lowbrow）的地方看出它和各种应用美术、邪典文化的高度混杂。这也是他的工作中，强调绘画物件特质的原因。而在人物绘画中，插图风格往往是他将各种知名文化符号混合处理的方式。画中情绪暧昧的人也许是正要接近另一人，或者正在离去。两种版本都算是故事的正本。

他所引用的美学来源表达了他所甚感兴趣的一个轴线：在 18 世纪的欧洲，有闲阶级重新将自然之美塑造成艺术品的一股矫饰风格，与当代的亚文化中，往往大肆铺张物质材料的美学风格，其实有种明确的联系：它们剥削，却富有创造力;它们也善于蔓生的形式，就像是自然本身。

在本次的新作中，李泳翔将这些风格执拗地综合在一组立柜之上，组成一组矫饰集合。它们的关系没有先后顺序——斯特拉文斯基笔下彼得鲁什卡被杀的场景，傀儡剧场中一个充斥着收藏品的房间里，亚历山大与过世父亲鬼魂的对话。它们还是"耀眼的家伙"中的百合，是蒙兀儿帝国的细密画，是约翰·辛格·萨金特笔下油料丰腴的鲜花。观众不得不一层层揭开艺术材料的面纱，直到一举跃入视觉和感受的奇点之中。

李泳翔，1991 年生于长沙，现居法兰克福。
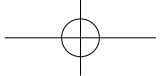
Yong Xiang Li

Daddy Lily

Acrylic and oil on panel, wood, wood stain, PVC, chain, accessory, eyelet

250 x 120 x 50 cm

2019

Loaded Lines, Plastic Rain

Acrylic and oil on panel, wood, wood stain, PVC, chain, accessory, eyelet

250 x 120 x 50 cm

2019

Some Hair May Sing (A Song for You)

Single-channel vdeo

2019

Cinematography: Yong Xiang Li, Zishi Han
Editing: Yong Xiang Li
Sound: Kristin Reiman, Yong Xiang Li
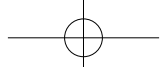Special thanks to: Fatma Belkıs Işık, François Pisapia

Commissioned by Long March Project

For Yong Xiang Li, the fineness of painting is not determined by the achievement of high form. On the contrary, its quality must be evaluated from a lowbrow perspective, by looking at its level of hybridity, how it flirts with applied arts and cults. This is also the reason he so often emphasizes the objecthood of painting in his work. When painting human figures, his illustration-like style dovetails with his reference to various well known cultural symbols. The depicted figures show an ambiguous emotion, one person either approaching or leaving another. Both are acceptable ways of reading the story.

The plethora of references in Yong Xiang align along the axis of the 18th century European dandy, working elements from nature into exaggerated artificial ornaments, which is clearly related to a contemporary queer aesthetic that is marked by the extravagant use of materials. Both aesthetics exploitative but innovative, and both good at ramping beyond, just like nature itself.

In this new work Yong Xiang puts the above elements on a set of vertical cabinets, forming a mannerist collective. The pictures are non-sequential – Stravinsky's killing scene of *Petrushka*; Bergman's dad and son dialogue in the ghost form. There are also miniatures from the Mughal Empire, the lily in *Flaming Creatures*, petals John Singer Sargent painted with generous use of linseed oil. With these components, the artist encourages the audience to unveil the artwork one layer after another, until the visual experience soars into the singularities of sensation.

Yong Xiang Li, born 1991 in Changsha, lives and works in Frankfurt.

陶辉

《从四川到深圳》
单频道影像，立体声，13' 29"
2017 ／ 2019
由艺术家及马凌画廊提供
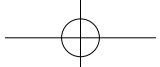
在"赤字团"的策划过程中，展览团队也调研了艺术家如何创造性地活用既有的生产链。而陶辉近年来制作艺术作品的方式则是我们最为好奇的一种类型之一。在他近年的展览里面，他往往从手机软件上订购各种室内用品，并加以改装成艺术装置。而这也回应着他的工作深入分析东亚各地区发展出来的流行文化。特别是在中国，微视频、网剧的流通，与广大的非城市居民的欲望流动密切相关。他将这些文化表述综合起来，回应了因为高速流动而带来的转瞬即逝的特质。这些叹词通常以第一人称的方式呈现，发展出一系列穿行在城乡之间的表达。

本次的作品《从四川到深圳》将背景设定在作为 80 年代起中国经济特区试行点的深圳，自那时候吸引中国各地大量劳动人口移入，并在目前发展成为有利于高科技创业的硅谷城市。在结构简单轻巧的独白音频中，女主角向家乡的人倾述自己和上述城市成长转变的关系。这段对话也间接透露各种线索，让人察觉她最初作为打工阶级直至后来成为企业家的转变过程。这个过程映射出深圳的劳动力输入、打工者的欲望流动，以及深圳在 2008 年腾龙换鸟之后的产业转型。这些故事往往只在这些亲历者的记忆中，以遗迹的形象留存。对于陶辉来说，最难以描绘的深圳精神状态以及其视觉文化，在于："打工妹变成的企业家"这一新兴阶级里。他们往往需要拓展文化和精神生活，以积累自己的象征资本，扭转自己打工者的身份。不过，这些新兴阶级的象征价值再生产，往往都依赖于"廉价复制的文化，因此必然有点东施效颦。只是由于量的积累，这种山寨的审美变成了偏主流的文化。"

陶辉，1987 年生于重庆，现居北京。

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Tao Hui

From Sichuan to Shenzhen
Single chanel video, stereo, 13'29"

2017/2019

Courtesy the artist and Edouard Malingue Gallery

While developing "The Deficit Faction", the curatorial team investigated how the artists creatively made use of the existing production chain. Tao Hui's rece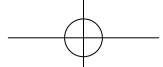nt production process has been one of the most discussed among us. He often orders various indoor items from Taobao and converts them into art installations. It connects to one of Tao Hui's investigations analyzing the unique popular culture developed in different regions of East Asia. Especially in China, the circulation of micro-videos and online dramas is closely dictated by non-urban residents' desires. Tao Hui would synthesize these cultural expressions as a response to the fleeting nature of high mobility. The scripts were usaully presented from a first-person perspective, which develops into a series of expressions that travel between urban and rural areas.

From Sichuan to Shenzhen sets its background in Shenzhen, the trial site of China's Special Economic Zones since the 1980s. Since then, it has attracted a large number of laborers from all over China, and has now developed into a "Silicon Valley" conducive to high-tech entrepreneurship. In this monologue, the protagonist narrates about her relationship with the rapid growth of the fishing-town-turned city, alluding to her personal history from a working-class person to an entrepreneur against the background of Shenzhen's industrial transformation since 2008. Tao Hui's particular interest is the working-class-turned-nouveau-riches actually acquired cultural capital from counterfeit cultures of Shenzhen. "However, to reproduce such symbolic value, these new urban people often rely on copying, thus inevitably resulting in the appearance of cheapness," commented by the artist. Though he identifies such an emerging momentum with faith, as it would eventually lead a change, although: "it is currently only because of its pervasiveness that has defined shanzhai as a mainstream aesthetic."

Tao Hui, born 1987 in Chongqing, lives and works in Beijing.

李山 + 赵天汲
（社会敏感性研发部）

李山
《社会敏感性研发部，
技术诗歌介入工程绘图》

A4 纸本，印刷，墨水，共 11 张

由艺术家提供

伯纳德控制设备公司与艺术家李山最初于 2011 年以"社会敏感性研发部"为名立项，这也许与这家横跨法国、中国的设备研发与制造的企业，选择在北京的厂房投入研发的事实有所呼应。若将背景放大到整个中国的产业政策，2008 年以来的腾笼换鸟便是希望将低技术、高污染的产业清仓，留出将发展的空间给有高研发价值的企业。于北京成立的社会敏感性研发部目前则由李山与赵天汲共同运营，另一方面，他们也在 2 年前将其组织架构拓展到其法国的两座工厂，另有艺术家 Blandine de La Taille 运营。

在近年的工作中，社会敏感性研发部开始更着重邀请感兴趣介入艺术项目的厂内员工发表其日常实践。这些艺术发表其内容往往运用各种与工厂文化以及现代工人传统有关的语言，以及创作者的个体兴趣，两者相互交织。

在本次呈现中展示的《社会敏感性研发部，技术诗歌介入工程绘图》是李山以公司的工程文件为底，进行以涂抹、造型模仿、书写为主的日常绘画、书写实践。观众在阅读时，会轮番阅读到工程图以及表格的工具性美感，以及及诗歌的个性化以及其介入、干扰的特质。诗歌和工业技术，它们两

者互为图底关系。进一步，这些文件在一部分意义上也自然反映了社会敏感性研发部"研习工作环境中被艺术实践所媒介化的关系动态"的目标。

社会敏感性研发部，2011 年成立于北京。

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Alessandro Rolandi+Zhao Tianji
(Social Sensibility R&D Department)

Alessandro Rolandi
Social Sensibility R&D Techno-Poetic Interventions on Industrial Drawings

A4 paper, print, ink, 11 pieces

Courtesy the artist

Site visit to Social Sensibility R&D
November 15 (Friday) 1:00 pm
Meeting point: Long March Space
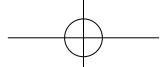RSVP: press@longmarchproject.com

Backed by Bernard Controls Industrial Company, the Social Sensibility R&D Department was first launched in 2011 by artist Alessandro Rolandi. Its name comments at the company's international presence, spanning France and China, and the fact that it chooses to engage in research and develop-ment in its Beijing headquarters. If we zoom out to look at China's industrial policy, we see that the country's rapid changes since 2008 are meant to replace low-tech, high-pollution industries with en-terprises that focus on high-end research and technology. The Social Sensibility R&D Department is currently operated by Rolandi and Zhao Tianji. Two years ago, they managed to export this organizational structure to two other factories in France, run by another artist, Blandine de La Taille.

In the early days of the Social Sensibility R&D Department, the focus was on inviting artists to visit the factory. Several art products were left in the factory for long-term display. In recent years, the Social Sensibility R&D Department has hired more in-house employees interested in developing art projects, and showcasing the fruits of their daily practice. Employees' artistic idioms often make use of different lexicons, related to factory culture and modern work conditions, as well as their personal interests.

Social Sensibility R&D Techno-Poetic Interventions on Industrial Drawings series is Rolandi's daily writing, doodling, modeling, and commentary on the expired engineering documents. While reading these text, viewers will experience the instrumental beauty of engineering drawings and diagrams, as well as the individuality, potential for intervention and disruption of poetry. Poetry and industrial technology are therefore functioning as the background of one another. Furthermore, these documents naturally evince their objective of "studying relational dynamics mediated by art practice within a working environment."

Social Sensibility R&D Department, founded 2011 in Beijing.

小泉明郎

《牺牲》

VR 表演

2018

由艺术家提供

需预约观看时间。作品播放时长 34 分钟

这部虚拟现实影像作品是小泉明郎在伊拉克巴格达摄制而成。伊拉克青年艾哈迈德的家庭在伊拉克战争中被美国军队杀害了。观众被移植进入艾哈迈德的身体，一边聆听他的经历。艾哈迈德的叙事从童年记忆开始，他邀请观众与他一同回到战争开始的那一天，体验他的家人在自己眼前被屠戮，以及无法逃脱的创伤深渊。

影像的其中一个镜头切近艾哈迈德的脸庞，观众与他的鼻子只有少许距离，可以清晰观察他的睫毛、胡须和毛发——而电脑的人声将艾哈迈德的讲述即时翻译出来。极端切近的感受使观者不适，但 VR 头盔的限制使得观者无处可逃。《**牺牲**》所表现的同理心借由主体与对象的身体合一而实现，迫使观者直面另一个痛苦中的身体，VR 体验也因此更加难以忍受，几乎沦陷在这种全新的观看实验当中。

小泉明郎，1976 年生于群马县，现居横滨。

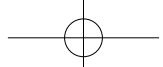# Meiro Koizumi

Sacrifice

VR Installation

2018

Courtesy the artist

Reservation essential. Total running time 34 minutes

Meiro Koizumi travelled to Baghdad, Iraq to shoot this VR film. Ahmed, an Iraqi youth whose family was killed by the American veterans in the Iraq War. The viewer is virtually embedded in Ahmad's body and listen to his experience. The narrative begins with his childhood memories and invites the viewer through the day the war began, to the moment the family was killed in front of him, and eventually to the inescapable abyss of his trauma.

The video at one point cuts to Ahmad's face – his nose but an inch away, his lashes and beard hairs singly visible – as a computer voice translates Ahmad's recollections in greater detail. The proximity is uncomfortable, but there's no backing away since the mask, and thus Ahmad, follows the viewer's head wherever he moves it. **Sacrifice** induces a great state of empathy by embedding the viewer virtually in the subject's body. Made nauseous through the effects of VR, then forced to confront another in pain with no recourse to escape, the viewers find themselves strapped into an experimental viewership.

Meiro Koizumi, born 1976 in Gunma, lives and works in Yokohama.

破理论： 为宣言而备的笔记 阿克巴·阿巴斯
Poor Theory: Notes Toward a Manifesto Ackbar Abbas

破理论称不上是个理论，更像是种延续之道。

破理论提出用最少资源来做最多的事。

破理论活用手边工具来盘活当下。过程中也一面修补理论技巧和分析的对象。

破理论建议，在看不到明确解答，而手边选择又有限的时候，要"绕着"难题来工作。

破理论以关注日常生活中没有系统的实践和论述，并以这种灰色地带反思性地重审理论的历史。破理论反思性地将可能的过去和对未来的推断两者相互接榫，因此，我们将当下的时间也视为是异质性的。

破理论不是从一块"白纸"出发，不是抹去一切重新开始的那种现代主义幻想，那太浪费而不可取。相对的，破理论从挪用和即兴出发，它试着描述事物，而事物也因描述而有所改变。

在我们身边，有太多"被谬误遮蔽的"（本雅明）的事物和情境走在理论前面，破理论应运而生。破理论批判性地运用手头资源，来观察它的构成进而为我所用。以修补之名，将策略性的，重构性的，实验性的价值观用在理论事物上，也用在对知识探求变动不居的政治语境中的历史分析上。

Poor theory is less a theory than a way of proceeding.

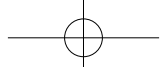Poor theory proposes to find ways of making the most of limited resources.

Poor theory uses the tools at hand to take the present to task. In the process it tinkers with theoretical technique and analytical object.

Poor theory suggests the need to 'work around' intransigent problems, when clear solutions are not discernible and the means at our disposal are limited.

Poor theory reflexively re-encounters the history of theory through paying attention to the murky, unsystematic practices and discourses of everyday life. Poor theory is conditioned by reflexive imbrication with probable pasts and arguments with/about possible futures, and thus comes to see the present, too, as heterotemporal.

Poor theory proceeds not through 'tabula rasa,' not by wiping the slate clean and starting afresh. That, to some extent, was the modernist aspiration, which has proven to be always costly and often undesirable. By contrast, poor theory proceeds through appropriations and improvisations, through descriptions that do not leave what it describes unchanged.

Poor theory is theory shaped by the fact that we are always confronted by objects and situations that are 'riddled with error' (Benjamin) and that outpace theory. Critically using the tools at hand,

童义欣

《恐龙挖掘项目——假化石篇》

陶瓷、化石一套
2019

由艺术家及 Vanguard 画廊提供

钓鱼, 考古, 旅行。这些对自然的热情归类于业余爱好, 往往与现实利益无涉, 却以不同的方式反馈到他的日常的艺术工作之中。自 2014 年起, 童义欣开始在纽约各处寻找钓鱼的地点。他拍摄一系列钓鱼视频, 但不是以猎人的角度直接捕捉打猎目标。有时候, 是他在探索鱼场过程中的地理发现, 或者将探索的过程本身变成目的, 配上饶舌视频。
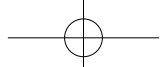
童义欣在此呈现的近期考古项目, 是他在今年初以国外大学专家的身份, 到了辽宁省, 加入由著名古生物学家带领的恐龙挖掘项目。表面上, 此次征程的目标是寻找带羽毛的恐龙, 这类过渡性化石对研究恐龙到鸟类的进化至关重要。然而, 学术场域的专家头衔, 在这里被转化成当地地盘资源争夺的筹码。童义欣被安排住在附近一个陶瓷厂、游览山水、研究恐龙、与官员吃饭、喝假酒、搭酒驾师傅的车, 制作了这一系列陶瓷。

童义欣在此展示这些陶器。当地独特的浅黄色和紫红色粘土, 开采于挖掘恐龙化石地点的相同山峦。这些陶土制品模仿当地考古团队开挖出来的各种生物轮廓。表面上, 这些作品想象了各种考古学的对象。展示在陶器一旁的, 还有考古图鉴, 这些考古图鉴用不乏想象的方式, 还原了材料的外形。不过, 如果考虑到著名的媒体学宣言: "每台手机里面都有一小片非洲", 我们应该进一步说明, 我们要考古的对象, 正是材料本身的历史。这些陶器的泥土本身就携带了它们的地质信息。

童义欣试着透过制作陶器来安置一个他在考古现场的体验: 在这些生物遗骸成为化石的过程中, 生物组织被矿物质填充或替换, 留下的是形体结构, 就像某种鬼影。考古因此是一直在观察那个"古"所不在的部分。童义欣的一系列陶器表明了, 他在意的是轮廓、图、底。考古必须在各种图、各种底的界面上建构、想象他们在发现的东西。

童义欣, 1988 年生于庐山, 现居纽约。

破理论并不是抛弃认识论，认为严肃思考是无效的，而是以开放性来面对那些走得比我们的理解还快的事物。分析的对象以其临时性、其没有系统的面貌，呈现它的桀骜不驯，难以被全盘掌握。这些事物抛出的难题，也提示我们的方法出现漏洞之可能性。

　　破理论不是强调知识，也非强调无知，而是寻找我们与未知事物的关联。它认真看待将引人入胜之事转为批判性方法的可能。破理论的实践注重引人入胜之事，注重紧急性，不求全盘掌握，承认我们的批判工具有其限制。但无论如何，我们带着对限制的认识来前行，对它修修补补、绕着它走，再直面它。

　　"破理论"的"破"并非在指责理论，它不带有区分高低贵贱的意思。这不是为糟糕或马虎的学问背书，也不是关于"理论贫瘠"这样的快餐式批评。破理论仍旧在政治经济和认识论的领域中运作，这里面带有历史中的曲线和断裂，带有新的方向和持久的遗产，但更为实验性的一点是：它处在持续性的欲望实践中，晦暗暧昧的发声，也在译作与原作瞬间相切之后，各自流通在变化中的跨国图景里面。
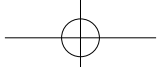
　　破理论对新兴的生命形式保持敏感的嗅觉，并且在做判断时，关注其关系性劳动的面向。既非大尺度的统整它，也不是将它变成新的拜物对象，无论如何，这促使我们在具体的时空当中，以理论的态度思

poor theory questions their construction and reorients their practice. Tinkering calls for a tactical, recombinatorial, experimental ethic toward theoretical objects, and an historical analysis of the changing political contexts of intellectual inquiry.

Poor theory suggests not a resignation to epistemological futility but an openness to that which outpaces understanding. Objects of analysis present, in their contingency, in their being unsystematic, a degree of intransigence that frustrates mastery. The intractability of the object throws into relief the possibility of error in our methods.

Poor theory puts the stress neither on knowledge nor on ignorance, but on finding a relationship to what we do not know. It takes seriously the possibility that fascination can be turned into a critical method. Poor theory proceeds with fascination and urgency, instead of mastery, and a recognition that the critical tools we have at hand have their limits. But, nonetheless, we proceed, armed with the awareness of these limits, tinkering, working against and around them.

The 'poor' in 'poor theory' suggests a kind of discomfort not so much with theory as with its indiscrim-inate and undiscriminating use. It is not an endorsement of bad or sloppy theorizing, nor is it an all-too-easy condemnation of the 'poverty of theory.' Poor theory still engages with political economies and epistemic shifts, with historical arcs and ruptures, with new directions and enduring legacies, but, more

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Yi Xin Tong

Dinosaur Excavation Project–Fake Fossil Chapter

Ceramic fossils

2019

Courtesy the artist and Vanguard Gallery

Fishing, archaeology, travel—these "outdoor" passions are often labeled as hobbies, not matters of real importance. It is these things, however, that feature in Yi Xin Tong's daily artistic work in different ways. Since 2014, Yi Xin has been looking for fishing locations all around New York. He shot a series of fishing videos, but unlike a hunter or fisherman, eschews depicting the catch itself. Sometimes, he makes geo-graphical discoveries while exploring a fish farm, or turns his explorations into finished products, in the form of a rap video.
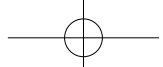
Presented here is a dinosaur excavation project that Yi Xin undertook in Liaoning Province, China. Led by influential paleontologists, the expedition had the goal of finding dinosaurs with feathers, transi-tional fossils essential to studying how they evolved into birds. However, the site later turned into a field of conflicts between different experts drawing on the power of their academic titles to compete for access to local resources. The artist stayed at a nearby ceramics factory, went sightseeing, researched dinosaurs, dined with government officials, drank fake wine, rode with intoxicated drivers, and made ceramics.

These ceramics are presented in this exhibition. Made with distinctive pale-yellow and purple-red clay extracted from the same mountains as those where dinosaur fossils were excavated, they mimic the contours of various creatures unearthed by the archaeological team. At first sight, these works imagine various archaeological research objects. Next to these ceramics there are illustrations that imagi-natively depict these ancient materials. However, if we take into account a famous declaration of media studies— "every mobile phone has a small piece of Africa"—we could further clarify that what archaeology aims to discover is the history of these materials themselves. The clay used to cast these ceramics carries its own geological information.

By working with clay, Yi Xin tries to recapitulate his experience at the archaeological site. As biological remains turn into fossils, organic tissues are filled or replaced by minerals, leaving a ghostly afterimage of a structure. The "arche", or "origin", that archeology seeks to discover is always already an absence. In Yi Xin's ceramics, what the artist really cares about is contour, image, and substrate. Archaeological outcomes, likewise, must be constructed and imagined on the various images and substrates made from the soil in which they are discovered.

Yi Xin Tong, born 1988 in Lushan, lives and works in New York.

考这些不经常进入理论空间的事物。

所谓绕着难题来找路子，破理论不是要去抹去"理论"的问题，而是要动用不同的对话来重新组织过去、现在、未来，而不是单单将旧的模式重新搬出来。破理论观察到批判模式的一种普遍经济学，而邀请我们抛下那些将理论简化为实用价值和明智投资的经济理性，也丢掉那种在灾难和消耗时更能有收益的，被自然化的剩余积累系统。在全球财政危机的年代，破理论邀请非正式经济和大众抵制来参与我们关于全球想象的理论塑形。

破理论是解构描写而非"深入描写"。其过程旧如同列维 - 斯特劳斯说的"拼装"和情境主义说的"绕道"，但也有所区别。在信息和电子技术的时代，拼装必然是要成为一种套利方式。文化的套利是透过追踪并折射全球文化中的不平衡状态，以利用现存的等级秩序，就如同经济的套利是在利用金融工具中的差别取价特点。将"差别"用在好的地方，就是在穷尽事物之穷，去发现废料可以作为养料：这是破理论的若干策略。
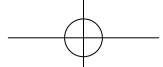
破理论和各种倡议有所重叠，却又不完全一样，若干例子有：埃斯皮诺萨（Julio García-Espinosa）等人的贫穷电影，基阿尼·瓦蒂莫（Gianni Vattimo）的弱思想，哈桑·法赛（Hassan Fathy）的穷人建筑，格洛托夫斯基（Jerzy Grotowski）的贫穷剧场，以及切兰特（Germano

experimentally, it sits among the insistent desiring practices, obscure forms of address, and tangential intimacies of a changing transnational landscape.

Poor theory is alert to novel ways in which particular forms of life come to matter, and to the relational labor involved in those valuations. Neither seeking to make epochal generalizations nor to fetishize the new, it is nevertheless a prompt to think theoretically in spaces and through times that have not often cohabited with the space of theory.

Shaping paths 'around' intransigent problems, poor theory seeks not to erase the problems of 'theory,' but, rather, to rearticulate pasts, presents and futures via different conversations, not simply reforming prior modes. Observing a general economy of the critical modes, poor theory invites us to jettison the economic rationalities that reduce our theories to use values and wise investments and other naturalized vestiges of a system of surplus accumulation that profits even from waste and catastrophe. In an era of global fiscal crisis, poor theory invites informal economies and popular boycotts into the theorization of global imaginaries in formation.

Poor theory is more a matter of de-scriptions than of 'thick descriptions.' Its procedures have something in common with 'bricolage' and 'détournement,' but with a difference. In the era of information and electronic technologies, bricolage necessarily becomes arbitrage. Cultural arbitrage exploits existing hierarchies by tracing and refracting imbalances and unevenness in

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毛晨雨

《自动化稻》
影像，4'18"
2018
由艺术家提供

毛晨雨自 2003 年至今持续进行中的"稻电影"项目探讨了洞庭湖区域周边，涉及湖南、湖北、贵州三省的文化地形与现实。在他看来，水稻是中介社会各个面向的媒体界面。在这个界面之中，他开始思考围绕在农作、地方精神实践、生态基础的课题，如何回应剧烈改变的社会和生态条件。

稻作往往是科学和治理术的课题。马克思对亚细亚生产模式的研究，就凸显稻作技术之于治理以及传统左翼对于历史主体论断的相关性，但在视觉文化领域，稻作却往往只是风景画的背景。《自动化稻》则是艺术家基于稻作的生态系统失调的思辨回应。这是由"光的稀缺、粮食的稀缺和人类的稀缺"构成的未来。影像散文描绘资本与当代科技如何结构性地袭击粮食生产，并引导"种子的内驱力"：诸如"记忆代码的多样性、它的生态亲和力、它如何收纳和存储历史及地质的基因代码断片"，这些都是水稻种子的潜能。制造种子的过程正如同"制造新的大地神明"，以回应全球人口总数的压力所需要的高产能。但化学种子却也指向不稳定的风险，更脆弱的生态链。蜜蜂的大量消失让水稻难以授粉，以及他所描绘的人口授粉装置，便是这个破生产链的有力注脚。

毛晨雨，1976 年生于湖南，现居上海。

Since 2003, his PaddyFilm project has been commenting on the cultural topography and lived reality in the provinces of Hunan,
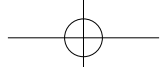
Mao Chenyu

Automatic Paddy
Film, 4'18"
2018
Courtesy the artist

Hubei, and Guizhou. Mao Chenyu sees rice paddies as a medium through which the experimental narrative is able to engage into all aspects of society. Unpacking its facets, he considers agricultural labor, regional spiritual practices and its ecological bases, then examines how they respond to drastic social and ecological upheaval.

Rice cultivation is often the subject of scientific research and governance studies. Marx's examinations of Asian rice production highlight the relevance of the early technocracy and therefore defined his historical dialectics, but in the realm of visual culture, rice paddies are often situated as merely a backdrop for aestheticized landscapes. *Automatic Paddy* is a speculative response to breakdowns in the rice paddy ecosystem. It's a future born of "a scarcity of light, a scarcity of food, and a scarcity of humans." The visual essay describes how contemporary technologies and capital work to structurally undermine food production, creating a "compulsion within the seeds." For the artist, "coded memories of diversity, ecological affinity, and the way it takes and stores history and geography in fragmented genetic codes" are all part of the rice paddy's potential. Making seeds is like creating earthen deities, as high capacity production meets the challenge of nourishing the global population. However, GMO seeds also point to the instability and the risks of a weakened ecosystem. As the shrinking bee population struggles to keep the rice fields pollinated, Mao Chenyu's artificial pollinators in the film suggest a sign of the production chain breaking down.

Mao Chenyu, born 1976 in Hunan, lives and works in Shanghai.

Celant）等人的贫穷艺术。

贫穷电影是电影领域中的重要运动，它在巴西电影导演克劳伯·罗加（Glauber Rocha）的饥饿美学，古巴导演埃斯皮诺萨（Julio García-Espinosa）的非完美电影的褪褓中成长起来。贫穷电影重视创造力，而非技术的能力，并崇尚策略式的、局部的介入，而非完整的项目规划。

破理论和"弱思想"不同，主要不是为了阐明哲学上的反本质主义：它关注的更多是日常和社会性的层面。

破理论不仅仅是要使用泥砖泥瓦，更不是要拥护任何传统的建筑方式。这是因为，在今天的空间条件中，"在地知识"如果只是体现为一种怀旧情绪，或者只能用于当地的建设，恐怕是远远不够的。破理论所寻找的，是城市的贫民大众之间诸多的交流网点及其勾连而成的网络，散落在不同的城市中心，穿越国境的界限。破理论的思考伫足于历史关系之上，理论地围绕并反对任何否认同时性（co-evalness）的话语（费边 [Johannes Fabian]）。它将实践和理论再次结合，挑战预设，继续将国族、殖民、帝国、后殖民等概念组织为纯粹范畴。

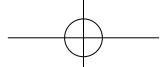破理论与格洛托夫斯基的贫穷剧场看似相关，但两者的意识形态有很大的区别。贫穷剧场是要将剧场的奇观特质剥掉，并用一种格洛托

global culture, much as economic arbitrage exploits profit price differentials in financial instruments. Putting 'difference' to good use, recognizing merit in what is generally considered meretricious, turning compost into compositions: these are some strategies of poor theory.

Poor theory overlaps with but is not identical to many other projects: 'poor cinema' (Julio García Espinosa et. al.), 'weak thought' (Gianni Vattimo), 'architecture for the poor' (Hassan Fathy), 'poor theater' (Jerzy Grotowski), and 'arte povera' (Germano Celant et. al.), for example.

Poor cinema is a powerful movement in film making, growing out of the aesthetics of hunger (Glauber Rocha in Brazil) and imperfect cinema (Julio García-Espinosa in Cuba). Poor cinema values creativity over technical possibilities, and tactical, partial engagements over comprehensive programs.

Poor theory, unlike 'weak thought,' is not primarily concerned with arguing for a kind of philosophical anti-foundationalism: its concerns are more everyday and social.

If poor theory desires to do more than advocate for the use of mud bricks and the return to traditional building methods or their equivalents, it is because 'local knowledge' under today's spatial conditions cannot afford to be nostalgic or to have a merely local application. Poor theory looks for the points of communication and networks of contiguity between the urban poor in scattered city centers and across
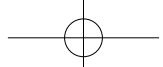
李继忠

"通向深海的狭道"第一部：
《佐治与游泳池》
研究、影像、装置、图表，10'26"
2019
由艺术家提供

李继忠近年的艺术工作来自他对于档案重要性的认识。他的工作关注档案材料本身涉及的形态和物质变迁。在最为极端的例子中，艺术家利用了一尊被熔铸成炮弹而后难以复原全貌的女王公共铜像的案例，这也改变档案的定义。他的工作中最为精彩的部分正是在于：不仅仅是后殖民状态本身暗示了档案完整度的不可能，从艺术的角度来看，从来就没有完整而可以被修复的档案。他的作品放大了面对档案材料时引发的主观感受。他借此问到：这种属于个人范畴的事物如何有其可塑性，这种可塑性又如何重新塑造破碎的档案？在本次参展的作品中，长征计划邀请李继忠从他进行中的系列项目《**通向深海的狭道**》发展出对自身的档案实践经验进行回看的图表。而他也呈现了这一系列作品的其中一件影片《**第一部：佐治与游泳池**》。通过自传的方式，这部电影始于艺术家对90 年代中学时期接受美术教育的记忆。在第一节绘画课中，美术老师从储藏室中取出了一块头骨，是 80 年代学校扩建时挖出的材料，同时也发掘了两把武器。它揭示了一段被清除的日占时期历史，连结到南石头大屠杀的历史事件。

李继忠在作品中除了回应历史事件，也大量思考种种档案外延的事物。借用记忆中头骨的质感、气味，李继忠用一种亲密的角度引介这个冰冷的档案。但这种童年记忆也对应着成年的档案员触摸档案的光晕。其中值得一提之事在于：他也将静物画的体系引入档案思考的范畴。将两者并列一起思考，我们会发现，静物画及风景画的传统，也正是一种对事物状态进行长时间检查的视觉实践模式。

李继忠，1985 年生于香港，现居香港。

夫斯基的贫穷剧场看似相关，但两者的意识形态有很大的区别。贫穷剧场是要将剧场的奇观特质剥掉，并用一种格洛托夫斯基的魅力来将剧场中演员和观众的距离缩短。贫穷剧场是对剧场资源过剩的一次反击，简朴是它的美学。而破理论则很可能与此截然相反。它在一般来说被看作破的东西里面找到丰富资源。它探索资源的丰富和稀少是如何被阐明，这种阐明的条件，是它所探讨的事物。

贫穷艺术尝试过的实验，其中一点就是将堆肥（compost）变成构图（composition）。然而，在一些策展人眼里，这却是一种从无到有的创造，力量的展现，从"零至无限"。破理论与此正好相对，它并不关注无，也不关注有，而是"不完全"的空间，关注其中预定之目标的未达成（dis-appointment）。

破理论不是那种从完整布料定制出来的新理论，而是以各种主题和途径来进行一场理论工作的邀请。

破理论不是一支杠杆、一盒工具箱，更不是一枚钥匙。破理论是一整套开放的互动和交流。

破理论的工作可以用不同方式来进行。它不是简单地庆祝碎片化和多元主义。它是在找一种复杂而横跨不同文化、不同历史、不同实践的多学科干预方式。它从所有领域汲取灵感和缜密思维，但它不是要重新将理论定义在单一学科框架之中。熟悉的理论领域介绍到那些还

national borders. Poor theory thinks historically, relationally, and theoretically around and against denials of co-evalness (Johannes Fabian). Through new mixings of the practical and the theoretical, it destabilizes prior and continuing formations of the national, the colonial, the imperial and the postcolonial as pure categories.

Grotowski's 'poor theater' is verbally close but ideologically distant from poor theory. Poor theater was an attempt to strip theater of its spectacular elements, and to reduce it, in good Stanislawski fashion, to the relation between actor and audience. Poor theater was a protest against theater's over-abundance of resources; the ascetic was its aesthetic. Poor theory may be the diametrical opposite of poor theater. It sees an abundance in what is commonly labeled poor. It explores the conditions in which pronouncements of abundance and scarcity are enunciated.

Arte povera tried, among other things, to turn compost into compositions. Nevertheless, the direction some curators saw in it was a powerful move from 'zero to infinity', from nothing to everything. By contrast, poor theory has to be concerned not with nothing or with everything, but with the 'not quite', with 'dis-appointment'.

Poor theory is not so much a new theory conceived from whole cloth as an invitation to do theory-work through an intermingled multiplicity of approaches and topics.

Poor theory is not a lever, a toolbox nor a key. Poor theory is an open set of engagements.
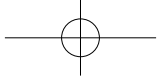
Lee Kai-Chung

"The Narrow Road to the Deep Sea" *Part 1: George and the Swimming Pool*

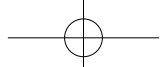Research, moving images, installation, diagram, 10'26"

2019

Courtesy the artist

Lee Kai-Chung's artistic work in recent years often stems from his understanding of the importance of the archive, and focuses on the morphological and material changes within such archives. In one extreme example, he showed a public bronze statue of the British queen, part of which was cast into a cannonball and thus difficult to restore, thereby redefining the notion of archive. The most exciting part of his work is not only that the post-colonial condition itself implies the impossibility of integrity, but that, from an artistic point of view, there is never a complete archive that can be repaired. Kai-Chung's work magnifies the subjective feelings that arise when facing archival materials. He asks: How can parts of personal life be "sculpted", and how does such plasticity reshape the broken archive?

Long March Project invited Kai-Chung to develop a diagram based on his ongoing project, **"The Narrow Road to the Deep Sea"**. Here, the artist also shows a film of this series, *George and the Swimming Pool*. Using the language of autobiography, the film starts with the artist's memory of attending art classes in middle school, in the 90s. During his figure drawing lesson, his art teacher took out a skull from storage. He and other classmates thought it was a cast, but the teacher told them that he picked it up while the school was clearing space for a swimming pool

and long jump field in the 80s; two Imperial Japanese gunto were also excavated. The film uncovers another historical tidbit—that the school was cleared out by the Imperial Japanese army during the Occupation period—before moving on to the Nanshitou Massacre.

In addition to responding to historical events, Kai-Chung also considers things that extend from the archive. Using his memory of a skull's texture and smell, Kai-Chung adds a touch of intimacy to the cold archive. This childhood memory also corresponds to the aura of the archive, touched by the adult archivist. It is also worth mentioning that Kai-Chung introduced the tradition of still life paintings to archival thinking. Bringing the two together, we find that still lives and landscapes are also visual practices for us speculate into the state of things.

*Lee Kai-Chung, born 1985 in Hong Kong, lives and works in Hong Kong.*

没被其他理论思考过的新空间去。破理论自身的迭代，生成，重组的特质可以导向像是情感、经济的场域、资本和生命、价值和再生产、生产和文化、主体化和物质性、科幻和技术政治当中。

我们期望看到人们以各种意想不到的方式来拓展破理论。它欢迎各种混用，因为破理论的边界开放人们检验，并且总处于翻新的状态。我们鼓励各种个人和集体项目借用破理论对异己的刺探、碎片式思考、开放结局的探索，并在这基础上进一步发展。我们积极抵抗化约、限制和固步自封。

Work in poor theory can proceed in many different ways. It does not simply celebrate fragmentation and pluralism; rather, it seeks a complex interdisciplinary engagement across cultures, histories, and practices. It draws inspiration and rigor from all disciplines, but it does not seek to redefine theory as a singular disciplinary endeavor. It may be particularly suitable to mingling familiar sites of theory with sites still incompletely engaged by other forms of theory. It may turn its iterative methods and generative re-mixtures toward, for instance, the zones of affect and economy, capital and life, value and reproduction, production and culture, subjectivation and materiality, science fictions and technopolitics.

We fully expect that it will be elaborated in unexpected ways. It is open to re-mixture because its borders are always available for examination and always under construction. We encourage different individual and collaborative projects to emerge out of poor theory's engagement with heterogeneous probings, fragmentary thinking, and open-endedness, and its resistance to totalization, restriction, and closure.

Originally published in "Poor Theory: Notes Toward a Manifesto," (Irvine: Critical Theory Institute, 2011).

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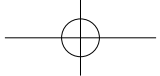
痛／病／失能意味着暴露身心灵的限制，同时，人的创造力如何能够适应它们，将其变为特殊的条件，也是很有意思的话题。例如人们如何利用创造性的方式说出不能说的东西，也令人佩服。我指的是出现在中世纪炼金术士的写作中会看到他们以动物的图像来指代特定的元素。它的逻辑像是：龙的图像是指代铁元素，而如果龙在火里，那就类似于要融化铁的指示。
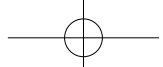
阿拉差·楚利恭

Pain, illness, and disability often expose the limit of the body and the spirit, but it's also very interesting to see how we are able to adapt to these disadvantages, transforming them into something unique. For example, censorship. I think it's impressive that people can come up with so many creative ways to express what they're not allowed to say. I am referring to the books written by alchemists in the Middle Ages, where they used pictures of animals to represent certain elements. The logic might be: an image of a dragon refers to iron, and if the dragon is surrounded by fire, the symbol means melted iron.

Aracha Cholitgul
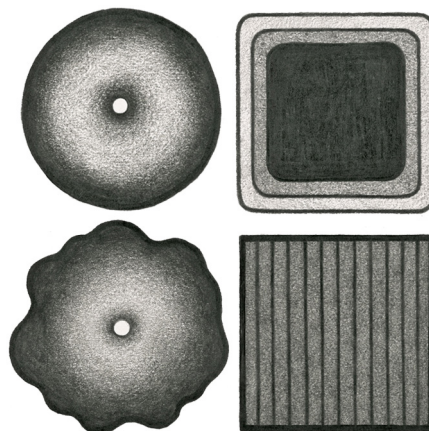
从左上起，顺时针方向依序为：精神存在、身体的存在精神的限度与身体的限度四组基本语汇。

Clockwise from upperleft: mental being, physical being, physical limits, and mental limits.

阿拉差·楚利恭

《悟之书──界限》
数码喷绘，14 x 21 cm，共 27 张
2018
由艺术家提供

阿拉差·楚利恭的作品聚焦在以绘画、装置及写作探索事物的新视角以及意义。她的绘画经常既是雕塑，又是艺术家书，手写的文字也常流窜到作品之中，并引入未知的事物作为思考实验的出发点。

《悟之书──界限》始于她对远距离人际情感所做的思考。楚利恭关注的是 "远" 所带来的不确定性本身，如何变成思考的工具。她绘制了精神存在、精神的限度、身体的存在与身体的限度四组基本语汇。它们像是化学方程式的指示图表，也像是纪录人们之间关系的图谱。书中似乎来源于泰文字基本结构的线条勾连成为圈面，虚实两面的元素交替出现，二者不断配对，随着书的进展愈发跨越进入丰富的世界观。艺术家并不是要刻意神秘化这些思考过程。我们可以如此想：她是希望放慢思考速度。如果你盯着一些画面的符号看，确实你可以捕捉到一些事物的逻辑：它们之间有时交错，有时可以互换、混合，有时人们绕过限制，有时直击限制。在界限之处，人似乎有能力将缺陷转化为极具创造力的表达。

阿拉差·楚利恭，1988 年生于曼谷，现居曼谷。

Aracha Cholitgul

The Book of Enlightenment–Limits
Digital print, 14 x 21 cm, 27 pieces
2018
Courtesy the artist

The work of Aracha Cholitgul focuses on exploring new perspectives and meanings through paintings, drawings, installations, and writing. Cholitgul often introduces "unknown objects," which serve as points of departure for a series of thought experiments.

 The Book of Enlightenment – Limits grow from her thinking about long distance relationships. Cholitgul is concerned both with the uncertainty created by "distance," and with the ways that "distance" can become a tool for thinking. In *The Book of Enlightenment – Limits*, the artist employs strange and organic shapes, like chemical diagrams, or maps that trace interpersonal relationships. The lines in the book seem derived from Thai characters; they alternate between the linear and the circular, and elements both real and virtual are constantly paired. As the book progresses, it gradually unfolds into a rich worldview. What Cholitgul wanted to develop at the time was a basic vocabulary about mental and physical existence and the limits thereof. The artist is not trying to be obfuscate her thoughts, but rather to slow down the process of thinking. If you look at the symbols in some of these pictures, you can sense a certain logic: things are intertwined, swapped or blended; they bypass limits, or succumb to them. In liminal spaces, people seem to have the ability to turn defects into creative expression.

Aracha Cholitgul, born 1988 in Bangkok, lives and works in Bangkok.

梁硕

《砼木石集》
纸本设色，576 x 25.5 cm

2019

由艺术家及北京公社提供

梁硕近期在针对山水进行研究的"辋川复"中，与前辈研究者交流，一致认为今天辋河的水量较王维时代有大幅缩减，水量减少重要地改变了辋川地貌。艺术家根据辋川现今地貌形势的观察和当地人的描述，复原唐代可能的水域范围。梁硕借此进一步判读当时可能的居民聚落，以及完全不同的交通网，以便开始想象唐朝时期的行人能够体验到什么样的风景。

另一方面，梁硕从 2013 年起，开始以"渣风景"称呼他所描绘的对象。他研读中国在快速发展期间，大量生产出来模仿自然的人造风景，包括水泥铸造的松树、山头、LED 灯的江景，点缀在中国城乡各处的观光基建。《砼木石集》绘制了他在中国各处的这些游历。乍看起来，他笔下的渣风景与他近年来临摹中国古画中学习到的皴法一点也不违和，仿佛是自然的一部分。这并不只是涉及符号和表象的问题。因为中国传统绘画中的"山水"涉及不同时代的人们如何走在风景里面。是桥梁、山径、亭台等人造设施与山川河流的关系，塑造了观看山水的视角。就此而言，中国的传统风景画体系，其实也是古代画家理解人造自然的一部部历史文献。

梁硕，1976 年生于天津，现居北京。

Liang Shuo
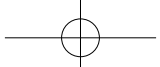
A Collection of Concrete, Wood, and Stones
Ink and color on paper, 576 x 25.5 cm

2019

Courtesy the artist and Beijing Commune

In his latest field research, Liang Shuo has retraced the landscape connoisseurship of Tang poet Wang Wei (AD 701-761), who appointed 20 picturesque scenes on the outskirts of the Tang dynasty (618–907) capital of Chang'an. Through his dialogue with earlier researchers, Liang Shuo concurs that a major reason behind this landscape's radical change is the decrease in the water volume of the Wang River over a period of thousand years. To visualize his forensic result, Liang even made a digital painting on top of the Google Earth view of the area. The information could be used to further approximate the location of residential areas, and a set of totally different traffic routes from which to imagine Tang dynasty subjects engaging in landscape connoisseurship.

Another lineage that marks Liang's artistic observations are the sceneries he characterized as "Broken Landscapes." Since 2013, he has studied the artificial landscapes that China has produced during its period of rapid development—objects that imitate nature, such as iron cast in the shape of pine trees, cement hills, and a scenic river view, lit by LEDs, forming a scenic infrastructure in urban and rural China. In *A Collection of Concrete, Wood, and Stones*, Liang depicts his travels throughout China. At first glance, the broken landscapes he paints contain nothing inconsistent with traditional Chinese art techniques, perfectly rendering them integral to nature. This is not just a question of symbols and representations,

however, because in traditional Chinese paintings, the concept of landscape speaks to the question of how people from different eras relate to the same landscape. This relationship is one between infrastructures, such as bridges and mountain trails, and natural ones, such as mountains and rivers. It was this perspective that literati adopted as they appreciated natural scenery. In this regard, China's traditional landscape paintings also document how ancient artists understood artificial nature.

Liang Shuo, born 1976 in Tianjin, lives and works in Beijing.

梁硕从空拍的角度观察活动的山水，既是制图学也是风景画。

Liang Shuo depicts the movement of mountains and rivers (*shanshui*), which brings the long diverted practice between painting and cartography together. The thin ultramarine line shows the width of today's Wang river.

变形 Anamorphosis
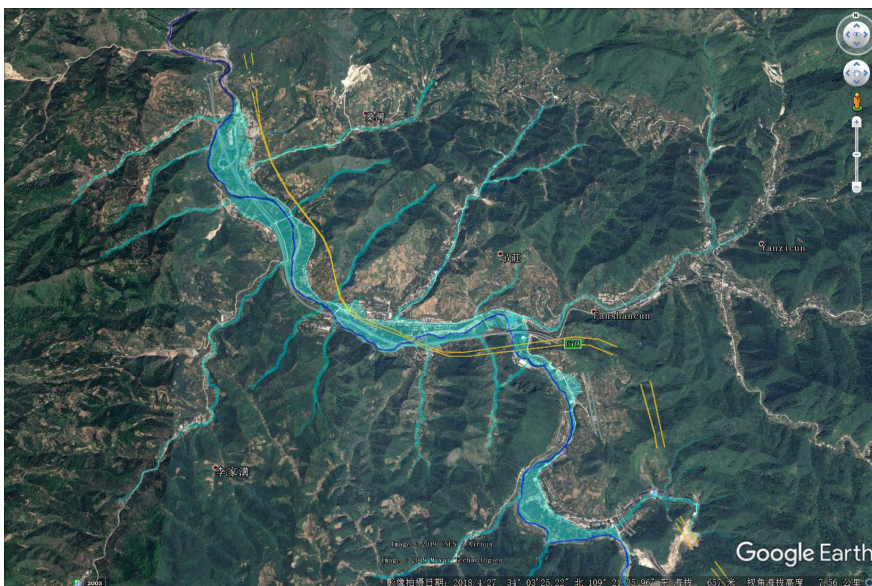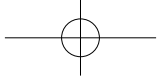
性意 (Sexuality)

和谐 (传统宇宙观) Harmony (traditional cosmology)

西亚蝶

《红蜘蛛》
剪纸，1 x 2 m
1999
由艺术家提供

Xiyadie

I, The Red Spider
Papercut, 1 x 2 m
1999
Courtesy the artist

西亚蝶的名字带有气候和地形的隐喻，是西伯利亚的季风将他这样与农村邻居格格不入的人格吹入了陕北。

在这幅少见的以类似唐卡的形态构图的剪纸作品，红蜘蛛运用它的自然技术网住日月星辰以及任何带有攻击性的宇宙武器。日月星辰和自然作物是陕北剪纸中常见的素材，而这些材料在西亚蝶的剪纸中也经常发展成生机勃勃的形态。从中可以看出他延续陕北宇宙观的一面。而西亚蝶在日常生活中也经常提到和谐，似乎将古典的天人合一观念，和当代的政治权力语汇混为一谈。在他多数的作品中，形式并非他关注的创新对象，他的剪纸有强烈的陕北传统，远看就是一幅单纯的农民剪纸。而在细节当中，你会看到他对构图布局的经营，并将现代机械如地铁、火车发展成如植物般地生长，并接通人体器官的状态。他渴望和和平与美好，所以会剪很多代表吉祥的符号，但这不只是同志的，"它属于地球上一切忍受苦难的人们。"

西亚蝶，1963 年生于陕西，现居陕西。

The metaphors of climate and terrain behind the name of Xiyadie (a nom de plume meaning butterfly from Siberia) was a self-portrait: the deviant personality of him might have been sent by Siberian monsoon to his rural hometown in northern Shaanxi.

In this rare papercutting work in Thangka inspired composition, a spider captures the Sun, the Moon, the constellation as well as other cosmic weapons with its natural gift of spinning. The Sun, the Moon, the stars, and agricultural crops are common motifs in northern Shaanxi papercutting. Looking at a distance, his papercutting continues to follow the traditional style as much as he values the traditional cosmology from Northern Shaanxi. Though it is the details that defines Xiyadie's creation, which defies the Shaanxi pappercutting's seemingly conventionalism. He weaves his personal life stories and dreams within Beijing's modern infrastructures such as subways, train cabins, with plant-like patterns, and sometimes even transformed into human organs. Longing for peace and beauty, he also makes a lot of auspicious symbols, blessing the queer crowd and beyond. "It belongs to all the people on earth who suffer."

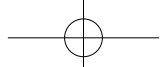*Xiyadie, born 1963 in Shaanxi, lives and works in Shaanxi.*
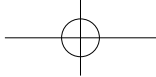
背景（风景）
Background (landscape)

将摄像头调转 180 度
Turning the camera 180 degree
to its backdrop

前景（主角）
Foreground (figure)

环境即政治
Environment
as a political
arena

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亚洲酒店项目与
佐佐木玄 + 宫川敬一

《风景理论：足立正生访谈录》

数码视频，16'23"

2016

由亚洲酒店项目提供

《风景理论：足立正生访谈录》是佐佐木玄与宫川敬一发起的亚洲酒店项目在其策展框架中的一次对话性制作。影片以简洁的视觉，记录足立正生回应他在50 年前所发表的"风景论"。当时对风景论的广泛回应，往往透过足立正生1969 年的经典电影《略称：连环杀手》，以及中平卓马 1970 年出版的摄影集《为了即将来到的语言》中所发表的论述。足立正生的影片以当时震惊日本社会的19 岁少年连环杀人事件为背景。舆论普遍认为这一社会事件的原因来自于贫穷以及反社会的心理。而足立正生的电影并没有直接拍摄社会事件的主角本人，而是一路沿着他成长的轨迹，从郊区的风景拍到城市。风景论如此宣称："所有我们所看到的风景，无论在面上如何自然或者优美，其实都内在于看不见的治理之下"。需要观察的事物并不仅仅只是主角，而是主角身处的社会脉络以及其视觉建构，应着背景以及视角的远近，找出重新政治化观看行动的方式。

亚洲酒店项目，发起于 2011 年。

Hotel Asia Project with
Gen Sasaki & Keiichi Miyagawa

Landscape Theory:
An interview with Masao Adachi

Digital video, 16'23"

2016

Courtesy Hotel Asia Project

As part of the curatorial program Hotel Asia Project, **Landscape Theory: An interview with Masao Adachi** documented Japanese Marxist filmmaker Masao Adachi, looking back, and commenting on the Landscape Theory, the seminal visual theory he first developed 50 years ago. The film's austere filmic language recalls the style of the Situationists, whose films often separated the auditory and the visual, and whose philosophy remains a major influence on Landscape Theory. Landscape theory is best evinced by two sources: his 1969 film, *A.K.A. Serial Killer*, and an explication of the theory in Takuma Nakahira's 1970 photography book, *For a Language to Come*. In directing *A.K.A. Serial Killer*, Adachi didn't focus directly on the impoverished nineteen-year-old drifter whose murder of four strangers in 1969 shook Japan. Instead, Adachi chose to turn the background of such scenes into the foreground, thereby revealing the radical potential of image making. He comments, "the visible landscape around us, from its most picturesque to its most banal aspects, is a pure expression of the dominant political power." The film thus famously focuses its gaze on the surroundings as he travels, and on the fabric of daily life in the fishing town and city he visits.

Hotel Asia Project, launched in 2011.

张欣

《绿水青山金山银山》
复合媒材、声音、纸本绘画
2019
由艺术家提供

《肥力、经济、权力》
纸本、打印
2018
由艺术家提供

张欣的实践主要涉及实验音乐、制谱与写作。在这些创作中，张欣以物质性的角度，尝试理解各种生命形式以及其感受性的变迁，并试图打开时代间对沟通的观念和追求。张欣的创作经常涉及生态和宇宙论，并着重在展现观看与诠释的主动空间。

在本次展览中，张欣的工作聚焦在她自2018年起对于云南的"绿色发展"的具体观察和介入。绿色开发往往会发明新的自然体系来覆盖掉旧的自然体系。其中产生的结构性断裂常常隐而不显，却广泛影响到社会、生态、文化甚至当地宇宙学的层面。张欣的一系列创作并不是直接处理社会性的结构断裂，而是将各种断裂视为重新制作一种新的宇宙学的条件。张欣使用她自2013年以来从她与植物－药材－中医－人体－自然－社会的一连串互动中所发展出的有机形态的写作，与当地萨满共同工作。她探索各种云南纳西族的具体生态和文化场景，并找到一种身体内外互动的节奏感。张欣以在墙上写出的一片风景《绿水青山金山银山》必须边走边看，这幅风景从她对植物药材的研究发展而来，也是能够与当地纳西族的祭祀语言东巴文能够进行对话的开放式表意系统。

张欣的另一件作品《肥力、经济、权力》以37篇类似寓言的结构呈现一系列她在当地所见的各种冲突的场域: 族群、文化、旅游业、经济、土地肥力。这些风景和《绿水青山金山银山》相互对应，始于云南拉市海地带采集的生死轮回的寓言。在这里，环境被自然力量、汉文化、国家意识以及不可避免的现代化进程叠加影响，结果是一系列的纷争、妥协和牺牲。作品类似寓言的形式提出一个重要的问题: 寓言往往被认为是"时间开始以前"的叙述模式。透过自己的田野实践，张欣指出，寓言实际上是生态循环极度不平衡的变动时刻都会产生的事物。

张欣，1983年生于温哥华，现居台北。
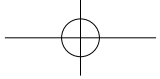
Ecological rift 生态破坏

Society 社会
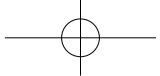 Green development 绿色发展
    Plants 植物
      Herbal medicine 药材
        Pharmacology 中医
          Cosmology 宇宙学
          Society 社会

          Contemporary allegory
          当代预言

Sheryl Cheung

Clear Waters, Green Mountains, Mountains of Gold and Silver

Multimedia, sound, graphite on paper

2019

Courtesy the artist

Fertility, Economy, and Power

Printed copies

2018

Courtesy the artist

Sheryl Cheung works in the mediums of experimental music, abstract scoring and writing to explore a materialist concept of life and its continual transformations. She seeks to open up a space for communication and connection between different periods. Her work touches on cosmology and ecology, highlighting methods of active listening and interpretation.

Cheung's work in this exhibition is informed by her residency in Yunnan, observing the place's "green development" project. "Green development" strives to create new natural systems to replace old ones. The structural rifts thus generated are obscure, but affect society, ecologic, culture and even cosmology. Cheung's work is not a direct answer to the structural rifts of society, but regards these rifts as opportunities to create a new cosmology. Cheung has worked alongside local shamans to develop an organic form of writing through her interactions with the causal chain of plant-medicine-herb-body-nature-society.

Cheung's "written" landscape on the wall, **Clear Waters, Green Mountains, Mountains of Gold and Silver**, is best viewed while walking. This landscape has evolved from her research on botanicals and herbal medicines; it is an invented ideographic script system that engages in dialogue with the Naxi Dongba script.

Cheung's other work, **Fertility, Economy, and Power**, uses 37 fables to explore the conflicting fields of ethnicity, culture, tourism, economy, and land fertility. These landscapes are counterpoints to those in **Clear Waters, Green Mountains, Mountains of Gold and Silver**, and begin with the fable of the cycle of life and death, collected by the artist in Yunnan's Lashihai region. Here, the environment is influenced by a combination of natural forces, Han culture, national consciousness and the inevitable process of modernization. The result is a series of disputes, compromises and sacrifices. The artwork's resemblance to fable problematizes the notion of fable as a "prehistorical" narrative mode. Through her field work, Cheung points out that fable is actually something that arises when the ecological cycle is drastically thrown out of balance.

Sheryl Cheung, born 1983 in Vancouver, lives and works in Taipei.

丘阿明

《想象水灾》

摄影，88 x 124 cm，120 x 80 cm

2011

由艺术家及曼谷 CityCity 画廊提供

丘阿明的《想象水灾》是对于 2011 年曼谷水灾事件的一次摄影研究。它所抓取的是这次事件所包含的预言式的、超现实的本质，将其呈现为具有如梦似幻的异世界特质。

当曼谷即将发生水灾的新闻第一次进入公众视野，民众纷纷感到担忧，以各种各样的方式准备应对。市中心地区还未被实质影响之际，其威胁的氛围却笼罩了人们的脑海。此时曼谷的周边已经充斥了被洪涝侵袭的房屋、街道和高速公路。在恐惧和等待之中，直接接触洪水和通过新闻报道知悉的居民共同组成了一种集体意识的精神图像。米迪的摄影含有潜意识的元素，这与媒体所呈现的紧急、慌乱的水灾预感形成了强烈的对比。场景在夜晚或黎明设置而成，对于三脚架和慢快门速度的运用造成了强烈的静止感受。

丘阿明，1981 年生于曼谷，现居曼谷。

Imagining Flood is a photographic study concerning the floods that have taken place in Bangkok in 2011. The collection of photos aims to capture the foreboding and surreal nature of the event by presenting the flood in a dreamlike and otherworldly manner.

When the news first arrived that Bangkok would be affected, concern naturally became

Miti Ruangkritya

Imagining Flood

Photography, 88 x 124 cm, 120 x 80 cm

2011

Courtesy the artist and Bangkok CityCity Gallery

widespread and all manner of preparations unfolded. But as yet the centre of city remains untouched but the sense of threat still lingers people's minds, as the city remains encircled by waterlogged houses, streets and motorways. Whether the floods have been experienced firsthand or through news reports, conjuring a mental image of the event cannot avoided, which influenced Miti's approach to shooting these scenes– as if developed from the subconscious, contrasting to urgent and frenetic style that has been depicted in the media. The scenes take place at night or the early hours. They are deliberately shot at these particular times using a tripod and slow shut.

Miti Ruangkritya, born 1981 in Bangkok, lives and works in Bangkok.

现实
Reality

真实图像
Image

灾难
Catastrophe
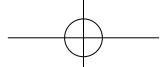
记录
Record

≫ 异世界
≫ Otherworld

≫ 想象
≫ Imagination

≫ 情感
≫ Emotion

≫ 氛围
≫ Ambience

覃小诗

《状态 I》

藤椅，黄铜印章，EVA 地垫，尺寸可变

2019

长征计划委任创作

Xiaoshi Qin

Conditions I

Rattan chairs, brass stamp, EVA plastic matte
Dimension variable

2019

Commissioned by Long March Project

覃小诗制造道具，也制造经验。她的实践包括组织辩论赛、表演讲座以及影像装置，甚至是首饰。借助这些媒介，覃小诗为引发关于未来的可能思辨创造空间。这些想象空间的展陈往往不是静态的艺术作品，而是有待触发的展示道具、环境氛围以及由此产生的公共讨论自我赋权经验。

覃小诗的作品《状态 I》是矛盾重重的一声叹息。作品包含两张藤椅，看似休闲设施的藤椅邀请人们休息，但却在观众不知情的情况下把 Ta 们卷入劳动。坐下这一动作让凳子化为小兽，留下脚印四枚，各曰 : 谈、何 、容 、易 。伪装的艺术品，被欺骗的观众，休息者化身劳动者。而艺术品什么时候在做工，什么时候停工？它们时而对观众索取，时而奉献，或者和观众达成共享经济般的共谋。

凳子腿上的字能够在不使用印泥的情况下压印在纸上让人带走。她也邀请观众活用这两把椅子。

覃小诗，1989 年生于广州，现居广州。

Xiaoshi Qin makes props as well as experiences. Her varied creative practice includes organizing debates, performance lectures, video installations, and even jewelry making. Using these different mediums, Qin creates spaces for speculation about the future. Displaying these imaginary spaces does not often result in static artworks, but rather a set of instruments or environments waiting to be activated, resulting in public discussion about self-empowerment and the reclaiming of agency.

Conditions I is an ambivalent sigh. It is formulated as a paradoxical answer to the exhibition's premise. **Conditions I** consists of two rattan chairs. These implements of leisure seem to call for onlookers to ensconce themselves, but such engagement actually extracts their free labor. Sitting down transforms the stools into animals that leave four footprints, which read "easier", "said", "than", and "done". Disguised artwork meets hoodwinked viewer, and leisure becomes labor. When is an artwork "on and off duty"? Sometimes it takes from viewers, and sometimes it gives—even others, it strives to be the best user in a P2P economy.

Viewers are welcome to use those chairs to make imprints on their personal items as long as they don't use any ink. The artists invites them to engage in other spontaneous improvisation to activate the chairs.

Xiaoshi Qin, born 1989 in Guangzhou, lives and works in Guangzhou.

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行星马克思

赤字画报
2019

"行星马克思"项目旨在从历史的文本中找到回应今日科技所带来的文化以及认识论危机。其中的假设就是：在过去面对星球规模的变动时刻中，包括科幻文学、民族人类学、文学批评在内的思想家，总是试着重新寻找我们与自然、生态、土生和科技的关系，并提出新的视野尝试适应这种改变所带来的危机。

这一次，行星马克思带来一幅不同领域汇集而成的拼贴画报。尽管每一种知识领域都在不同方向和速度上运行，但却不约而同地将污损作为潜力进行发掘，带领我们穿越各式各样的范畴。
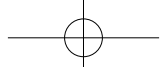
行星马克思，由长征计划发起于 2019 年。

Planet Marx

Thinking the Deficiencies:
A Pictorial Essay
2019

Planet Marx is a research platform launched by Long March Project in early 2019. Its monthly study group travels between various cultural institutions in Beijing and beyond, gathering thoughts as it communicates between various guest speakers and participants. Planet Marx searches for historical texts that respond to our current crises in cultural imagination. Our assumption is: each time the world goes through change on a planetary scale, thinkers from all fields, whether they be Sci-Fi writers, ethnographers, or Marxist literary critics, will search for understandings of a new relationship between nature, ecology indigeneity, and technology as active adaptation to the environmental crises.

In this occasion, Planet Marx presents a pictorial essay sampling various fields of depletion. Although each of the knowledge fields might operate in different directions and velocity, they've nevertheless potentiated their respective contamination allowing us to traverse through various categories.

Planet Marx, founded in 2019 by Long March Project.

金雅瑛

《追寻创世之石》
表演讲座，25'
2019

由艺术家提供

《剧情简表（作为〈孔隙山谷 2：骗子的计划〉的一部分）》
数码打印，10 x 3 m
2019
由艺术家提供

金雅瑛的研究常常始于她对特定事物的关注，进而发现与其它领域之间的相互关系。在此次展览中，艺术家被邀请进一步深化她过去在"孔隙山谷"系列中的调查，展出表演讲座《追寻创世之石》，以及数码打印的墙贴《剧情简表（作为〈孔隙山谷 2：骗子的计划〉的一部分）》。

《剧情简表（作为〈孔隙山谷 2：骗子的计划〉的一部分）》使用多面体的设计元素，连接到韩国 2018 年发生的也门难民危机。在墙贴的中部，有三个等身大的人物形象，戴着面具，每个人都仿佛一个地层，一次潮汐，一块石头。这些人物形象站在象征着地层的 3D 图像旁边，好似外星人、非人、鬼怪、神祇。他们是真实存在的移民，或持有人道主义签证的人，从也门逃离持续的战争，但却遇上了韩国普遍存在的对于伊斯兰或者异族的恐惧。艺术家从自己的角度来展开对这一问题的回应：地质板块这种许多事物的基础，也是自从地球伊始就永远处于移动中的。土地、地域和地址板块和人类一样迁徙、喷发、崩塌和碰撞。除了这些戴面罩的人物之外，艺术家也使用了各种改编自真实移民文件的数码图像，标示了移民在迁徙过程中不得不面对的政府和法律系统。这一图表所质问的，就是我们应以何种态度对当代移民和难民进行再现。

2019 年，金雅瑛旅行到蒙古研究其丰富的有关土地、岩石母亲、石头和神圣洞窟的泛灵信仰，这些元素都可以清除人类的罪孽。蒙古人对于岩石和矿物的信仰分布十分广泛，他们相信这些物质和其它自然元素一样，都是具有生命的。除此之外，蒙古人也认为人类是从岩石中产生的。艺术家好奇此种信仰是从哪里产生，又为什么会流传如此长的时间，可以在全世界寻其踪迹。金雅瑛追踪了好几类有关该主题的信仰系统，创造出了自己的代谢神话。"岩石创世纪"的概念指涉一种来自岩石的创世观念，金雅瑛在互相关联和互相交叠的时间层次之间游走，好像迷失在地层之中。她自创的虚构形象"创世之石"出现在许多影像剪辑作品之中，这其中包括在蒙古和伊朗的采访片段，她自己的艺术作品，以及她自己的"声音"。她将自己的声音改造为许多不同的整体，在这个过程中，她在神话起源之处成为了新的创造者。

金雅瑛，1979 年生于首尔，现居首尔。

CONCLUSION

The End of Cheap Nature?:
The World-Ecological Limit
of Capital Is Capital Itself

We need now to go further, along paths hitherto little explored, to see the successive synchronous patterns of historical social systems within the ecological whole that is the earth. Wallerstein, 1980

Does capitalism today face the end of Cheap Nature? Of course, nature in a holistic sense is never cheap. *Cheap Nature* is the invention of a civilization premised on dualism. For five centuries, that dualism proved extraordinarily functional. Natures were appropriated. Capital was accumulated. Wastes were dumped overboard. That logic—and the strategies premised on it—has now reached the end of its particular road. Another course will have to be charted.

I have argued three propositions, in turn ontological, methodological, and historical-analytical. First, ecology as *oikeios* stands as a signifier of the whole and not the parts. If there is something resembling a fundamental ontological relation, it is between humans and the rest of nature—the *oikeios*. No domain of human experience is independent of it. World-ecology, as a framework for unifying the production of nature, the pursuit of power, and the accumulation of capital, offers a way of re-reading the diversity of modern human experience as unavoidably, irreducibly, socio-ecological. The upshot is that nature is a *historical* relation. But too little attention has been given to "incorporating" nature into the mode and method of analysis. There has been too little investigation into how bundles of human and extra-human relations constitute modernity's historical natures, and how patterns of power and capital are producers *and* products of those natures. The conventional wisdom says that modernity makes environmental history. But is not a more relational proposition more tenable: modernity *as* environmental history?

Methodologically, once we acknowledge that the old containers (Nature/Society) need to be radically refashioned, a different reading of capitalism's history is possible. We can begin to read modernity's world-historical patterns—soil exhaustion and deforestation, unemployment and financial crashes—through successive historical natures. Some of these expressions operate at ground level; others at the scales of accumulation. Many more processes work in between. Many

Ayoung Kim

In Search of Petra Genetrix
Lecture Performance, 25'

2019

Courtesy the artist

Ayoung Kim's research tends to start with an investigative attentiveness into particular objects, leading to the discovery of their correlation and entanglement with other realms: those of historicity, nationalism, economics, and data. In this exhibition, Kim is invited to elaborate on her ongoing survey of the "Porosity Valley" series with a lecture performance, ***In Search of Petra Genetrix***, and a digitally rendered mural piece, ***Plot Diagram (As Part of Porosity Valley 2: Tricksters' Plot)***.

Plot Diagram (As Part of Porosity Valley 2: Tricksters' Plot) utilizes multifaceted graphical elements related to the South Korea's 2018 Yemeni refugee crisis. In the middle of the mural, there are three almost life-sized figures with masks, each of which resembles stratum, tide and stone. The figures are standing on or next to the 3D graphics of strata. Somehow, they seem to be aliens, non-humans, ghosts or gods. They are the actual migrants or humanitarian status holders who recently fled from Yemen, escaping the ongoing Yemen War. Yet they've caught up with the widespread Islamophobia and xenophobia in South Korean society.

The artist contemplates such quandary through looking into the fact that the very tectonic plates that we stand on and build up our own society – and borders – are always already ever-migrating entities from the very beginning of the Earth. The lands, territories and tectonic plates are constantly shifting as much as the globetrotting conditions of human being,

Plot Diagram (As Part of Porosity Valley 2: Tricksters' Plot)
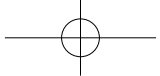Digital print, 10 x 3 m

2019

Courtesy the artist

data or minerals, while their borders are erupting, collapsing and colliding. Along with the three masked figures, there are re-designed documents and graphical images of the actual governmental and juridical documents that the immigrants encountered through the heavy migratory processes in South Korea. The diagram questions depictions of contemporary migrants and refugees.

In 2019, Kim made trips to Mongolia to research its abundant animistic belief system towards land, mother rock, stones and sacred caves that purify human guilts. It is widespread that the Mongolian people see that the rocks and minerals are alive as well as other natural elements. Along with that, there is a particular thinking that the human beings are born from rocks. The artist asks: from where those beliefs came from, and why is it standing for so long?

Not surprisingly, it's not only Mongolian belief, but rather a universal phenomenon that can be found all around the world. Kim traces several belief systems on the topic and creates her own hyperbolic mythology. In ***In Search of Petra Genetrix***, she delves into the notion of Petrogenesis, genesis from rocks. Kim wanders around the interrelated and overlapped layers of time, as though lost in the Earth's strata. With her fictitious character Petra Genetrix, she transforms her own voice into many entities and multiple localities where other mythologies would arise.

Ayoung Kim, born in Seoul, lives and works in Seoul.

44

BROKE N GLISH

A city is in a permanent process of self-translation. City life demands that bridges be created for the coexistence of different communities within prescribed urban parameters, aspiring to an idea of "neutrality" that is tacitly agreed upon. This imperfect space of social interaction and communication is a fertile ground. It opens up a field of productive tension where all sorts of personal and collective encounters/misses/near-misses take place.

The expression "broken english[1]" reflects on the elasticity for negotiating public space in a culturally diverse urban setting—the moment of suspension of individual and group ideologies, cultural behaviors, moral attitudes, lifestyles, and beliefs when faced with *other* people on the streets.

Just like urban exchanges, "broken english" may be fragmented, incomplete, and/or marked by faulty syntax and inappropriate diction. English is a language, but "broken english" is a broken tool, in the best possible sense. It is not made-to-measure, instead it has to be constantly repurposed and made-to-function.

Broken English brings together a selection of historical critical writing, newly commissioned essays and other contributions by a group of more than 20 artists and writers that illustrate the complexity of this malleable urban field of possibilities, of encounters and negotiations at a pivotal moment, when there is a generalized climate of protest, and political actions in public space have taken center stage in cities throughout the world.

With contributions by:

Julieta Aranda, Joey Arias/Carlos Motta, Defne Ayas, Michael Baers, Sarnath Banerjee, Andy Bichlbaum, Julio Camba, Asli Çavuşoğlu, Carolina Caycedo, Samuel R. Delany, Jimmie Durham, Liam Gillick, Ashley Hunt, Adam Kleinman, Runo Lagomarsino, Yates McKee, Naeem Mohaiemen/ Visible Collective, Carlos Motta, Shirin Neshat/RoseLee Goldberg, OWS Architecture Committee, Raqs Media Collective, Martha Rosler, Kim Turcot DiFruscia/Elizabeth Povinelli, Anton Vidokle/Andrei Monastyrski, Jeff Weintraub, and Carla Zaccagnini.
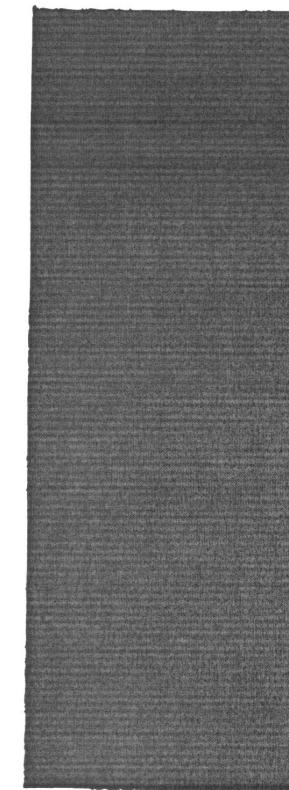
November, 2011

About Performa 11

长征集体

"忆长征察稀土"

网络媒体片段

2019

Long March Collective

"Revisiting the Route of the Historical Long March; Inspecting the Rare Earth Mining Base"

Video clip from online media, loop

2019

"地球之小与地球之大"，著名的中国马克思主义经济哲学家兼政府官员于光远在国家的经济改革大潮中，将技术圈的概念引入中国。他对于这个词汇的使用，是一种特殊版本的唯物辩证法，显示出中国马克思主义在其任务的转换的过程中，自身也在经历着角色转变，即从阶级斗争转换至导向技术官僚主义，也就是所谓的社会主义现代化。对于光远来说，有限的资源决定了地球之小，因此需要大保护。然而，进一步发展围绕地球的技术圈拥有巨大的潜力，因而也可以设想一种"大开发"。这两个地球的图景互相重叠，形成了这种唯物辩证法的核心。

面对 2019 年的贸易战，中国的经济科技结构又一次面临拐点。为了加强媒体效应，突出中央对于稀土资源的掌握也成为了反击贸易关税壁垒的一个武器。中国主席习近平视察江西赣州的主要稀土矿的时间点，也正好和 1934 年红军长征作为国族建立的叙述起点重合。这次展出的视频片段是电视政论节目中，人们在谈话期间播放的背景视频。多数为无人的、机械的目光，这部片子也显示出当代媒体是如何将政治、地质、地理和科技连接在一起的。

长征集体，自 2002 年起开始。

In "The Smallness of the Earth and the Largeness of the Earth," the prominent Chinese economist, Marxist philosopher and government official Yu Guangyuan first introduced technosphere as a concept into China during the heyday of the country's economic reform. For Yu, it was limited resources which characterize the smallness of the Earth; thus, a grand protection is required, though there's also a great potential to further develop the technosphere surrounded by the Earth allowed us to conceive "a grand exploitation." It is the two images of the Earth overlapping each other that characterizes this materialist dialectics.

In the face of trade war, 2019 is another turning point of China's economic and technological structure. Harnessing the media to highlight the possibility of China using rare earth resources in combatting the retaliatory tariffs, Chinese President Xi Jinping embarked on a fieldtrip to the country's major rare earths mining and processing facilities in Ganzhou, Jiangxi province, which coincided with the original route of the Red Army's Long March. The video clip presents the background images from a political debate TV program. By turning the gaze from the foreground of the TV program into its man-less, often mechanical camera footage of the landscapes, it shows how the contemporary media would visualize the convergence of politics, geology, geography and technology.

Long Macrch Collective, begins in 2002.

Hito Steyerl
In Defense of the Poor Image

The poor image is a copy in motion. Its quality is bad, its resolution substandard. As it accelerates, it deteriorates. It is a ghost of an image, a preview, a thumbnail, an errant idea, an itinerant image distributed for free, squeezed through slow digital connections, compressed, reproduced, ripped, remixed, as well as copied and pasted into other channels of distribution.

The poor image is a rag or a rip; an AVI or a JPEG, a lumpen proletarian in the class society of appearances, ranked and valued according to its resolution. The poor image has been uploaded, downloaded, shared, reformatted, and reedited. It transforms quality into accessibility, exhibition value into cult value, films into clips, contemplation into distraction. The image is liberated from the vaults of cinemas and archives and thrust into digital uncertainty, at the expense of its own substance. The poor image tends towards abstraction: it is a visual idea in its very becoming.

The poor image is an illicit fifth-generation bastard of an original image. Its genealogy is dubious. Its filenames are deliberately misspelled. It often defies patrimony, national culture, or indeed copyright. It is passed on as a lure, a decoy, an index, or as a reminder of its former visual self. It mocks the promises of digital technology. Not only is it often degraded to the point of being just a hurried blur, one even doubts whether it could be called an image at all. Only digital technology could produce such a dilapidated image in the first place.

Poor images are the contemporary Wretched of the Screen, the debris of audiovisual production, the trash that washes up on the digital economies' shores. They testify to the violent dislocation, transferrals, and displacement of images – their acceleration and circulation within the vicious cycles of audiovisual capitalism. Poor images are dragged around the globe as commodities or their effigies, as gifts or as bounty. They spread pleasure or death threats, conspiracy theories or bootlegs, resistance or stultification. Poor images show the rare, the obvious, and the unbelievable – that is, if we can still manage to decipher it.

1. Low Resolutions

In one of Woody Allen's films the main character is out of focus.[1] It's not a technical problem but some sort of disease that has befallen him: his image is consistently blurred. Since Allen's character is an actor, this becomes a major problem: he is unable to find work. His lack of definition turns into a material problem. Focus is identified as a class position, a position of ease and privilege, while being out of focus lowers one's value as an image.
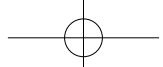
王拓

《扭曲词场》
三频高清影像，25'
2019
由艺术家及北京空白空间提供

王拓的影像经常是种时空综合体。他近年开启的东北项目中的首部作品《烟火》（2018）中的一条主要线索演绎自对"张扣扣复仇案"的侧写及其重新排演。对王拓来说，复仇这种身体力行的冲动之所以能够和一个复杂的东北论述产生共振，不仅是因为这种古典的激烈动作如同一个时空穿刺的印证，更是因为复仇本身驱动了一系列个人的仪式并作为必要的中介，以及成为身份转化的契机。《烟火》从一名东北农民工的日常生活展开，他一边在电影的道具仓库里翻阅古代志异与民国传奇并即兴扮演，而在另一边，有关自己归乡的叙事反转直下，最终演变成一场等待已久的暴力仪式。

在本次展览中，王拓将呈现其东北项目中的最新作品《**扭曲词场**》。在这件三频影像中，艺术家通过展现深陷历史轮回泥沼之中的具体身体，进而提出关于"泛萨满化"的观点：这里的 "泛萨满化"并不是指一种特定的信仰形态或载体，而是暗示在我们浑然不觉的历史轮回情境中，具体的身体成为了连接不同时空叙事的泛灵媒介。影像由几重时空交叠而成，1919 年新民主主义运动开端，北大学生郭钦光参与五四运动期间死亡。2019 年，张扣扣被执行枪决。返乡复仇前夜在城市中游荡的主人公，与两场时隔一百年重叠的牺牲产生交集。王拓在片中也同时将 "泛萨满化"引向身体媒介与网络媒介的共生与互相激发的状况。用王拓自己的话来说，整个社会正在经历"泛萨满化"：所有的生存经验都被介质化，所有的动作被仪式化，尽管没有萨满，却是集体出神。

王拓，1984 年生于长春，现居北京。

THE NEW YORKER

BAD CHARACTER

By Ted Chiang

It's not personal. I never learned anything in the Saturday-morning Chinese school I was forced to attend as a child, but that's not what motivates my choice here. There were plenty of reasons for my poor performance in those classes—my resentment at having to miss the "Super Friends" cartoon being just one of them—so I don't blame Chinese characters for my failure.

No, my objection is a practical one: I'm a fan of literacy, and Chinese characters have been an obstacle to literacy for millennia. With a phonetic writing system like an alphabet or a syllabary, you need only learn a few dozen symbols and you can read most everything printed in a newspaper. With Chinese characters, you have to learn three thousand. And writing is even more difficult than reading; when you can't use pronunciation as an aid to spelling, you have to rely on pure memorization. The cognitive demands are so great that even highly educated Chinese speakers regularly forget how to write characters they haven't used recently.

The huge number of characters poses other obstacles as well. I've flipped through a Chinese dictionary, I've seen photographs of a Chinese typewriter, I've read about Chinese telegraphy, and despite their ingenuity they are all cumbersome inventions, wheelbarrows for the millstone around Chinese culture's neck. Computers and smartphones are impossible to use if you're restricted to Chinese characters; it's only with phonetic systems of writing, like Bopomofo and Pinyin, that text entry becomes practical. In the past century, there have been multiple proposals to replace Chinese characters with an alphabet, all unsuccessful; the only reform ever implemented was to invent simplified versions of the more complex characters, which solved none of the problems I've mentioned and created new ones besides.

So let's imagine a world in which Chinese characters were never invented in the first place. Given such a void, the alphabet might have spread east from India in a way that it couldn't in our history, but, to keep this from being an Indo-Eurocentric thought experiment, let's suppose that the ancient Chinese invented their own phonetic system of writing, something like the modern Bopomofo, some thirty-two
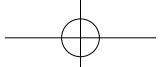
Wang Tuo

Distorting Words

Three-channel HD video, 25'

2019

Courtesy the artist and White Space Beijing

Wang Tuo collapses diverse times and places into his films. Lately, he initiated his new project in the Northeast of China, from which was born the film *Smoke and Fire* (2018). One of the main themes in this work is the artist's reinterpretation of the juridical case of the recent "Zhang Koukou's revenge," which carried out methodically to three men that had been involved in the death of his mother 22 years ago. For Tuo, the urge for vengeance resonates with a complex understanding of reality of northeastern China has its structural condition, that such a action actually penetrates to various historical moments of the similar deed, and that each act accompanies a series of complex psychological activities. We may see it as personalized rites of becoming a murderer. *Smoke and Fire* starts from the daily life of a migrant worker in Northeast China. The main character found sagas and legends from antiquity to the 20th century in the warehouse of a cinema, and read them while improvising their plot. In contrast, the narrative about his returning home escalates into a long-prepared and ceremonial act of violence.

In this exhibition, Tuo presents the film's sequel, **Distorting Words**. In this three-screen film, the artist narrates an actual body that deeply trapped in the mire of historical reincarnation, or a pandemic-shamanization in the artist's own word. Without connotation abound to specific belief, his neologism suggests that there are historical reincarnation of our situations, which makes actual bodies would become mediums that sync us to different times and spaces. In the film, several times and spaces overlap with each other. For example, in 1919, the New Democracy Movement began, and Peking University student Guo Qinguang died during the protest of May Fourth. In 2019, Zhang Koukou was executed. A connection is thus produced between the protagonist who wandered around the city on the night before returning home for revenge, and the victim who died a hundred years ago. In Tuo's own words, "the whole society is experiencing a pandemic-shamanization: all living experiences are being mediated, all actions are being ritualized, and although there is no shaman, the collective trance is happening at every moment."

*Wang Tuo, born 1984 in Changchun, lives and works in Beijing.*

6- TRANSVERSAL SHAMANISM, DIRTY OR NOISY

To think of technoshamanism it is essential to understand its association with garbage, with filth, with excess, with overabundance. "Dirty" shamanism[13] thus surfaces as a complex concept which at first might seem offensive to those who think of shamanism as something sacred. I will, however, now make an effort to change that idea.

In his book *Metafísicas Canibales* Viveiros de Castro talks about the relation between profecy and horizontal shamanism, and similarly between priesthood and vertical shamanism. He attempts to create an approximation between Amerindian shamanism and Judeo-Christian religion. Horizontal shamanism (profecy) is roughly defined as a state of presence in and belonging to Nature and the mystery behind things. It happened before the arrival of the colonist, when Indians and (obviously) their shamans would have a balanced relationship with knowledge, which would be promoted and expressed at the same time, intuitively and openly, without restraint and without promoting the powers that be. This is what happened with the prophets who guided the people through their conversations with gods and angels - through intuition and clairvoyance. Transversal shamanism began with the arrival of the white man who reconfigured the pajé's power, introduced the idea of a personal identity, built a hierarchy between subjects and imposed their imperial and monotheist concepts on the indigenous beliefs. Human beings were placed vertically above all other things and thus created a place for vigilance, for a law to govern knowledge and morality. This is exactly how it is with priesthood, which in the Judeo-Christian religions precisely had the role of controlling the people, the laws and the religious hierarchy.

According to this reasoning, transversal shamanism is a mixture of all this; a mixture of profecy and priesthood, of shamanism and priesthood, of polytheism and Catholic lithurgy, of humanizing
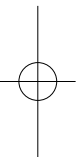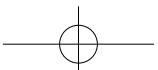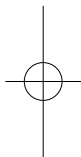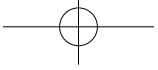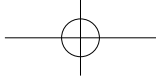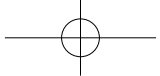
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7. Triple Candie, "Agamben's in Praise of Profanation, Altered," *I Cancel All My Works at Death: A Project by Triple Candie on James Lee Byars* (Detroit: MOCAD, 2014), 110–125.

SMALL IS THE NEW BIG: THE ARROW FACTORY

小是新的大：箭厂艺术空间

文／图_PAULINE J.YAO（姚嘉善）

陈滢如，生于 1977 年；林丽纯，生于 1979 年；现居台北。陈滢如个展："超星鉴定 III：熵：25800"（TKG+ Projects，台北，2018）。林丽纯自 2017 年起定期策划"身土不二 · 五感策展"的工作坊至今。

张欣，1983 年生于温哥华，现居台北；2013 年与艺术家林亭君共同创立 lololol。表演：亚洲会议节 (东京，2019)；漫游者艺术节（世界文化宫，柏林，2019）；贝里克电影与媒体艺术节（贝里克，英国，2019）。

阿拉差·楚利恭，1988 年生于曼谷，现居曼谷。个展："鳗鱼沼泽博物馆"（Nova Contemporary，曼谷，2018）。群展："Sawasdee - Konnichiwa"（国家美术馆，曼谷，2011）。

冯火，2013 年成立于广州。个展："冯火：号外"（CCS Bard，纽约，2019）。群展："巴西咖啡室"（Para Site 艺术空间，香港，2019）；"上阳台"（Synnika，法兰克福，2019）。

亚洲酒店项目由艺术家佐佐木玄、SOAP 空间总监宫川敬一、社会学家毛利嘉孝发起于 2011 年，器空间策展人倪昆自 2015 年起加入策展团队。项目巡回: KUNCI（日惹，2018）；关渡美术馆（台北，2018）；Medo Art（维也纳，2018）； BARRAK（那霸，2019）。

金雅瑛，1979 年生于首尔，现居首尔。个展："孔隙山谷"（首尔一民美术馆，首尔，2018）；"在此容器里，我们将被保存"（巴黎东京宫，巴黎，2016）。群展："衔尾蛇"（Casino 当代艺术馆，卢森堡，2019）；"预言、事物、记忆法"（韩国现当代美术馆，首尔，2018）。

小泉明郎，1976 年生于群马县，现居横滨。个展："战地"，（佩雷斯美术馆，迈阿密，2018）；"今天我的帝国歌唱"（De Hallen，哈勒姆，2016）。群展：2019 爱知三年展（名古屋，2019）；第十四届沙迦双年展（沙迦，2019）；第十二届上海双年展（上海，2018）。

李继忠，1985 年生于香港，现居香港。个展："无法忆起我怎样到达这里"（WMA Space，香港，2019）。群展: 第十二届上海双年展（上海，2018）；第五届亚洲艺术双年展（台中，2015）。

李泳翔，1991 年生于长沙，现居法兰克福。个展："陪伴"（Jean Claude Maier，法兰克福，2019）。群展："Ford Every Stream"（Acappella，那不勒斯，2019）；"双重烦恼"（Root Canal，阿姆斯特丹，2019）；"Appearing Unannounced"（Painnale 清迈艺术节，清迈，2018）。

梁硕，1976 年生于天津，现居北京。个展："辋川复"（南山社，西安，2019）；"景区"（北京公社，北京，2019）；"空无意外出入山"（巴登巴登美术馆，巴登巴登，2017）。

长征集体，始于 2002 年"长征——一个行走中的视觉展示"的路上。群展："1989 后的艺术与中国：世界剧场"（古根海姆，纽约，2017；旧金山现代艺术博物馆，旧金山，2018）；"长征计划: 违章建筑三——特区"（长征空间，北京，2018）。

毛晨雨，1976 年生于湖南，现居上海。个展："荔枝姑娘"（亚洲当代艺术空间，上海，2018）。群展："追踪末日松茸"（泰康空间，北京，2019）；第二届银川双年展（银川，2018）；第十一届上海双年展（上海，2016）。

行星马克思，由长征计划于 2019 年发起。

覃小诗，1989 年生于广州，现居广州。个展："绿化带"（Salt Projects，北京，2018）。群展："巴西咖啡室"（Para Site 艺术空间，香港，2019）；"黑暗生态学"（Savvy Contemporary，柏林，2019）；"比赛继续，舞台留下"（时代美术馆，广州，2019）

社会敏感性研发部，于 2011 年由艺术家李山与北京伯纳德控制设备有限公司合作成立。赵天汲于 2014 年加入团队。群展："替代空间的替代生命"（泰康空间，北京，2019）；"流动者会议"（明当代美术馆，上海，2017）；"都市折叠"（央美术馆，北京，2017）。

丘阿明，1981 年生于曼谷，现居曼谷。个展："A Convenient Sunset | A Convenient Holdup"（Bangkok CityCity，曼谷，2019）。群展："电流情绪"（萨尔布昆肯美术馆，萨尔布昆肯，2019）；"Tokyo A La Carte"（小山登美夫，东京，2018）；亚洲酒店项目（器空间，重庆，2018）。

陶辉，1987 年生于重庆，现居北京。个展："节奏与知觉"（马凌画廊，香港，2019）。群展："身体搜索"（莱比锡当代艺术博物馆，莱比锡，2019）；"克里斯多夫·凯勒，黑特·史德耶尔，陶辉"（Esther Schipper，柏林，2019）；"百物曲"（上海外滩美术馆，上海；Para Site 艺术空间，香港，2019）。

童义欣，1988 年生于庐山，现居纽约。群展：广州空港双年展（广州，2019）；"金银岛之幻"（CLC Gallery Venture，北京，2019）；"漂泊"（前波画廊，纽约，2019）。

王拓，1984 年生于长春，现居北京。个展"烟火"（Present Company，纽约，2019）；"唯有孤独：唐纳天与王拓"（安全口画廊，香港，2018）。群展："忘忧草：考古女性时间"（时代美术馆，广东，2019）；"新冶金者"（尤莉娅·施托舍克收藏，杜塞多夫，2018）．

西亚蝶，1963 年生于陕西，现居陕西。个展："断袖余桃"（Nome 画廊，柏林，2018）。群展："百物曲"（Para Site，香港，2019）。"光·合作用二"（曼谷艺术与文化中心，曼谷，2019）。

Yin-Ju Chen, born 1977; Li-Chun Lin, born 1979; live and work in Taipei. Solo exhibition by Yin-Ju Chen: "Extrastellar Evaluations III: Entropy: 25800" (TKG+ Projects, Taipei, 2018). Li-Chun Lin founded "Body Earth Sensory Curation" in 2017 and organizes workshops regularly.

Sheryl Cheung, born 1983 in Vancouver, lives and works in Taipei. She co-founded lololol with artist Xia Lin in 2013. Performances: Asia Meeting Festival (Tokyo, 2019), Flaneur Festival (Haus der Kulturen der Welt, Berlin, 2019), The Berwick Film & Media Arts Festival (Berwick, UK, 2019).

Aracha Cholitgul, born 1988 in Bangkok, lives and works in Bangkok. Solo exhibition: "Museum of The Swamp of Eels" (Nova Contemporary, Bangkok, 2018). Group exhibition: "Sawasdee–Konnichiwa" (The National Gallery, Bangkok, 2011).

Fong Fo, founded in Guangzhou in 2013 as a collective, a monthly magazine, and a network of people. Solo exhibition: "Fong Fo: Extra" (CCS Bard, New York, 2019). Group exhibition: "Café do Brasil" (Para Site, Hong Kong, 2019), "SoengJoengToi" (Synnika, Frankfurt, 2019).

Hotel Asia Project, launched in 2011 by artist Gen Sasaki, Keiichi Miyagawa, director of Gallery SOAP, and sociologist Yoshitaka Mouri. In 2015, Ni Kun from Organhaus participates in the curatorial team. Presentations: KUNCI (Yogyakarta, 2018), Kuandu Museum of Fine Arts (Taipei, 2018), Medo Art (Vienna, 2018), BARRAK (Naha, 2019).

Ayoung Kim, born 1979 in Seoul, lives and works in Seoul. Solo exhibitions: "Porosity Valley" (Ilmin Museum of Art, Seoul, 2018), "In This Vessel We Shall Be Kept" (Palais de Tokyo, Paris, 2016). Group exhibitions: "The Ouroboros" (Casino, Luxembourg, 2019), "Allegory, Things, Mnemonics" (MMCA, Seoul, 2018).

Meiro Koizumi, born 1976 in Gunma, lives and works in Yokohama. Solo exhibitions: "Dream-scapegoatfuck" (Mujin-to Production, Tokyo, 2019) "Battlelands" (Perez Art Museum, Miami, 2018). Group exhibitions: Aichi Triennale 2019 (Nagoya, 2019), Sharjah Biennale 14, (Sharjah, 2019), 12th Shanghai Biennale (Shanghai, 2018).

Lee Kai-Chung, born 1985 in Hong Kong, lives and works in Hong Kong. Solo exhibition: "I Could Not Recall How I Got Here" (WMA Space, Hong Kong, 2019). Group exhibitions: 12th Shanghai Biennale (Shanghai, 2018), 5th Asian Art Biennial (Taichung, 2015).

Yong Xiang Li, born 1991 in Changsha, lives and works in Frankfurt. Solo exhibition: "Companion" (Jean Claude Maier, Frankfurt, 2019). Group exhibitions: "Ford Every Stream" (Acappella, Naples, 2019), "Double Trouble" (Root Canal, Amsterdam, 2019), "Appearing Unannounced" (Painnale, Chiang Mai, 2018).

Liang Shuo, born 1976 in Tianjin, lives and works in Beijing. Solo exhibitions: "Wangchuanfu" (Nanshan Foundation, Xi'an, 2019), "Scenery" (Beijing Commune, Beijing, 2019), "Distant Tantamount Mountain" (Staatliche Kunsthalle Baden-Baden, Baden-Baden, 2017).

Long Macrch Collective, begins on the route of "Long March–A Walking Visual Display" in 2002. Group exhibitions: "Art and China after 1989: Theater of the World" (Guggenheim, New York, 2017; SFMOMA, San Francisco, 2018), "Long March Project: Building Code Violations III–Special Economic Zone" (Long March Space, Beijing, 2018).

Mao Chenyu, born 1976 in Hunan, lives and works in Shanghai. Solo exhibition: "Litchi Girl" (A+ Contemporary, Shanghai, 2018). Group: "Tracing the Mushroom at the End of the World" (Taikang Space, Beijing, 2019), 2nd Yinchuan Biennale (Yinchuan, 2018), 11th Shanghai Biennale (Shanghai, 2016).

Planet Marx, launched by Long March Project in 2019.

Xiaoshi Qin, born 1989 in Guangzhou, lives and works in Guangzhou. Solo exhibition: Lv Hua Dai (Salt Projects, Beijing, 2018). Group exhibitions: Café do Brasil (Para Site, Hong Kong, 2019), "Ecologies of Darkness" (Savvy Contemporary, Berlin, 2019), "The Racing Will Continue, The Dancing Will Stay" (Times Museum, Guangzhou, 2019).

Social Sensibility R&D Department, founded in Beijing in 2011 by Alessandro Rolandi in collaboration with Bernard Controls. Zhao Tianji joined the co-directorship in 2014. Group exhibitions: "Other Lives of the Alternative Spaces" (Taikang Space, Beijing, 2019), "Precariat's Meeting" (Ming Contemporary Art Museum, Shanghai, 2017), "Rebel Cities" (Yang Art Museum, Beijing, 2017).

Miti Ruangkritya, born 1981 in Bangkok, lives and works in Bangkok. Solo exhibition: "A Convenient Sunset | A Convenient Holdup" (Bangkok CityCity, 2019). Group exhibitions: "Electrical Moods" (Stadtgalerie Saarbrücken, Saarbrücken,2019), "Tokyo A La Carte" (Tomio Koyama, Tokyo, 2018), Hotel Asia Project (Organhaus, Congqing, 2018).
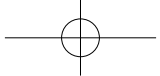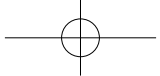
Tao Hui, born 1987 in Chongqing, lives and works in Beijing. Solo exhibition: "Rhythm and Senses" (Edouard Malingue, Hong Kong, 2019). Group exhibitions: "Body Search" (Galerie für Zeitgenössische Kunst Leipzig, Leipzig, 2019), "Christoph Keller, Hito Steyerl, Tao Hui" (Esther Schipper, Berlin, 2019), "An Opera for Animals" (Rockbund Art Museum, Shanghai; Para Site, Hong Kong, 2019).

Yi Xin Tong, born 1988 in Lushan, lives and works in New York. Group exhibitions: Guangzhou Airport Biennale (Guangzhou, 2019), "Treasure Island Phantoms" (CLC Gallery Venture, Beijing, 2019), "Adrift" (Chambers Fine Art, New York, 2019).

Wang Tuo, born 1984 in Changchun, lives and works in Beijing. Solo exhibitions: "Smoke and Fire" (Present Company, New York, 2019), "Nadim Abbas & Wang Tuo: Only the Lonely" (Gallery Exit, Hong Kong, 2018). Group exhibitions: "Forget Sorrow Grass: An Archeology of Feminine Time" (Times Museum, Guangzhou, 2019), "New Metallurgists" (Julia Stoschek Collection, Düsseldorf, 2018).

Xiyadie, born 1963 in Shaanxi, lives and works in Shaanxi. Solo exhibition: "Cut Sleeve, Split Peach" (Nome, Berlin, 2018). Group exhibitions: "An Opera for Animals" (Para Site, Hong Kong, 2019), "Spectrosynthesis II" (Bangkok Art and Culture Centre, Bangkok, 2019).

AGAMBEN'S IN PRAISE OF PROFANATION, ALTERED

The Roman jurists knew perfectly well what it meant to "profane." Sacred or religious were the things that in some way belonged to the gods. As such, they were removed from the free use and commerce of ~~men~~ HUMANITY; they could be neither sold nor held in lien, neither given for usufruct nor burdened by servitude. Any act that violated or transgressed this special unavailability, which reserved these things exclusively for the celestial gods (in which case they were properly called "sacred") or for the gods of the underworld (in which case they were simply called "religious"), was sacrilegious. And if "to consecrate" (*sacrare*) was the term that indicated the removal of things from the sphere of human law, "to profane" meant, conversely, to return them to the free use of ~~men~~ HUMANITY. ~~The great jurist Trebatius thus wrote, "In the strict sense, 'profane' is the term for something that was once sacred or religious and is returned to the use and property of men. And 'pure' was the place that was no longer allotted to the gods of the dead and was now neither sacred, nor holy, nor religious, freed from all names of this sort." The thing that is returned to the common use of men~~ HUMANITY ~~is pure, profane, free of sacred names. But use does not appear here as something natural: rather, one arrives at it only by means of profanation. There seems to be a peculiar relationship between "using" and "profaning" that we must clarify.~~ Religion can be defined as that which removes things, places, animals, or people from common use and transfers them to a separate sphere. ~~Not only is there no religion without separation, but every separation also contains or preserves within itself a genuinely religious core. The apparatus that effects and regulates the separation is sacrifice. Through a series of meticulous rituals, which differ in various cultures and which Henri Hubert and Marcel Mauss have patiently inventoried, sacrifice always sanctions the passage of something from the profane to the sacred, from the human sphere to the divine. What is essential is the caesura that divides the two spheres, the threshold that the victim must cross, no matter in which direction.~~ That which has been ritually separated can be returned from the rite to the profane sphere. ~~Thus one of the simplest forms of profanation occurs through contact (contagione) during the same sacrifice that effects and regulates the passage of the victim from the human to the divine sphere. One part of the victim (the entrails, or exta: the liver, heart, gallbladder, lungs) is~~

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