



没顶遇见 LUCKYPDF · 社会与公司  
MADEIN MEETS LUCKYPDF:  
SOCIETY AND CO.

在澳大利亚艺术节“新浪潮2012”中，来自伦敦的艺术家组合LuckyPDF的项目“全球艺术学校”在一周的时间里以行为表演、演讲及对话的形式，探讨了全球化交流以及科技对人类身份认同的影响等话题。

受LuckyPDF之邀，策展人丽贝卡·霍尔博恩组织了一场视频直播对话，使得LuckyPDF与另一个国际知名当代艺术组合——来自上海的没顶公司进行了一场讨论。没顶公司创作总监徐震反客为主，一一盘诘LuckyPDF合作模式之优劣、起源以及他们对艺术界的看法。

In conjunction with the Australian arts festival Next Wave 2012, London-based collective of the moment LuckyPDF's ongoing School of Global Art presented a week of performances, presentations, and conversations programmed around topics of global communication and technology's mediation of our identity. Fittingly and on the invitation of LuckyPDF, curator Rebecca Holborn organized a live-streaming seminar with another of international contemporary art's most visible cooperatives, Shanghai-based MadeIn Company. After an extensive audit of the corporation's mischievous modus operandi, MadeIn creative director Xu Zhen turned the interrogation around, cross-examining LuckPDF over the ins and outs of their own collaborative system, origins, and art-world view.

LuckyPDF成员詹姆斯·厄尔利和电视真人秀明星克洛艾·西姆斯在英国当代艺术学院举行的“全球艺术学校”项目启动仪式上  
LuckyPDF's James Early and Chloe Simms at the ICA London School of Global Art launch  
PHOTO: Victoria Erdelevskaya

**徐震** LuckyPDF有多少成员？成员是固定的吗？

**LUCKYPDF** 四个人。我们已经运作好几年了。但每一个项目我们都会跟很多其他人合作，就像现在这样。所以LuckyPDF有四个成员，但总是和他人合作。

**徐震** 是什么促使你们组成团队做项目？

**LUCKYPDF** 对我们来说，成为艺术家比做项目更重要。做比我们每一个个体能完成的更大的项目，这让我们走到一起。

**徐震** 你们的成员对同一事物持有相近的兴趣、品味或者想法吗？你们怎么决策一个项目？是以民主的方式，还是其中一个人起主导作用？

**LUCKYPDF** 我想，作为个体我们每个人都有自己的诉求，不过我们做的项目能够满足这样多样化的诉求。项目本身未必能包含LuckyPDF每一个人的愿望，但是大方

**Xu Zhen** How many members in LuckyPDF? Is it a very fixed number, or is it more flexible, changing all the time?

**LUCKYPDF** We're four, so we're one, two, three, four. And we have been for the last few years. But then every time we do a project we work with a lot of other people. Like for example right now. So there's four members and then LuckyPDF is always working with other people.

**XZ** What motivated you to have such a group to do all these projects?

**LPDF** Our ambitions as artists are greater than the project. To do projects greater than we could achieve as individuals.

**XZ** Do you have a similar interest in, or taste or ideas about, certain things? Or how do you decide on a project? Is it more democratic, or does somebody lead the conversation to decide everything?

**LPDF** I would say that we have multiple aspirations as individuals but that the projects themselves realize those aspirations. The projects them-

selves don't necessarily embody the aspirations of each of the individual members of LuckyPDF but they go some way towards facilitating the things that we want to achieve as component parts.

And I think the projects are large enough that there's room for each of us and for lots of other people to be able to do all the things they want to do, or some of the things they want to do within the project.

**XZ** Do you argue or fight?

**LPDF** Regularly.

**XZ** How do you split the profit, if you make any profit by selling your product?

**LPDF** We reinvest in the business. We're usually employed to make art rather than selling any art we make. So we're waged by other people for making our work, if we're waged at all.

**XZ** How did you view the Berlin Biennale?

**LPDF** Saw it on Twitter.

**XZ** What's your view about art related to politics?

**LPDF** I think we try for the work we do to be relevant to our audiences as well as wider ongoing conversations, and some of those conversations are artistic and some of those conversations are political.

But I think it's more complicated than inviting Occupy into your art gallery—that wouldn't be a strategy we would choose.

**XZ** For these kinds of activities, how do you usually take your artwork back to the gallery to show people?

**LPDF** I think rarely but usually the work we make, the Internet is the best place for it to exist after—if there's an event, after the event the Internet's the best place for people to see it. But for the moment we have a painting and some chairs and some people and a projector and that's how we're trying to do it just now.

**LPDF** I think it's also important to say that we think of the gallery as being the space where artwork can be produced and not just merely exhibited, and so that we want to make our process transparent to an audience and to introduce that audience into the process. So in many ways we're not gallery artists but sometimes we make the gallery a studio.

**XZ** Are you open to the public or just to the art world?

**LPDF** We'd like our projects to be relevant to a wider public and we try to use platforms that are not exclusively viewed by the art world but rather engage with mainstream platforms for communication. We'd prefer not to call our art "art," but "projects." And they exist in the art world.

**XZ** Are you interested in coming to China to do a project?

**LPDF** Yes. We'd like to reach a Chinese audience.

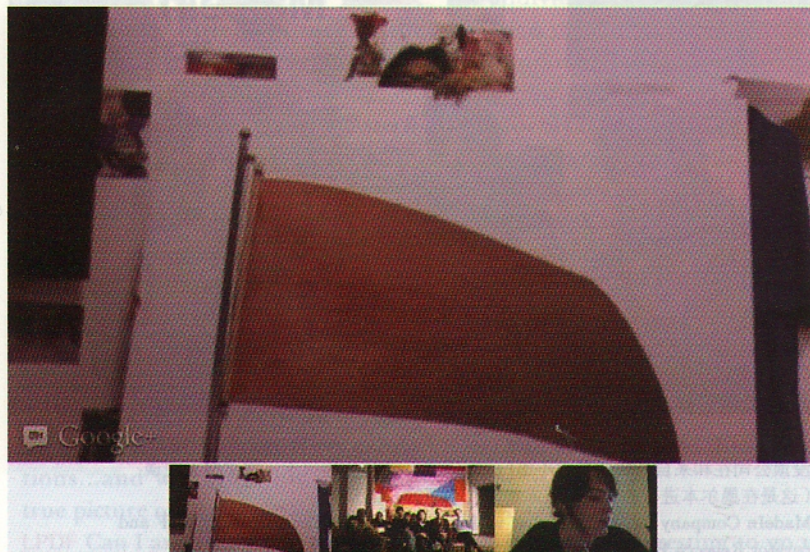
**XZ** We are going to invite you guys.

**LPDF** We're very flattered and excited. We think it's really important to be embedded in the cultural and economic hotspot of the world right now.

**XZ** What's your view on Chinese artists?

Google+ Hangouts 视频截屏，没顶公司在与LuckyPDF、策展人丽贝卡·霍尔博恩交谈

Google+ Hangouts screenshot from MadeIn Company in conversation with LuckyPDF and Rebecca Holborn



向是能让我们每一个人各司其职、各偿所愿。我认为，我们的项目足够大到能提供充分的空间让我们中每一个人，甚至更多人在其中实现自己的想法，或者想法的一部分。

**徐震** 你们会争论或争吵吗？

**LUCKYPDF** 经常会。

**徐震** 如果卖作品赚了钱，你们怎么分红？

**LUCKYPDF** 我们把钱投入到下一步的工作中。我们常常被人邀请去做作品，而非做好了再去寻找门路销售。所以你可以这样理解：我们创作作品，别人给我们发工资——如果真有工资的话。

**徐震** 你们觉得柏林双年展怎么样？

**LUCKYPDF** 就在推特上看了一下。

**徐震** 你们怎么看待有关政治的艺术？

**LUCKYPDF** 我们尝试让作品与观众发生关联，进入更广泛的、持续的对话，其中有些对话偏艺术，有些偏政治，但都比将“占领运动”请进画廊这样的做法更复杂——我们不会选择这样的方式。

**徐震** 你们通常怎样把这些谈话类活动带回画廊呈现给观众？

**LUCKYPDF** 我很少思考这个问题。但通常对于我们的作品来说，互联网是它存在的最佳场所——如果有一个事件，那么事件发生之后，互联网是最好的展示给观众的地方。但现在，我们用一张画、几把椅子、几个人和一个投影机来展示目前的作品。还有很重要的一点，我们认为，画廊不仅仅是展示艺术品的空间，更是创造艺术品的空间，所以我们总是使艺术创作的过程透明化，将观众带入这个过程。所以从很多方面来说我们不算是画廊艺术家，但有时候我们又把画廊当作工作室。

**徐震** 你们的项目对公众开放，还是仅仅能被艺术圈看到？

**LUCKYPDF** 我们希望项目能诉诸更大范围的公众，也会尝试使用那些不专属于艺术圈的平台——我们更愿意用主流平台完成交流。与其把作品称作“艺术”，我们更愿意叫它们“项目”，艺术界里的“项目”。

**徐震** 你们感不感兴趣来中国做个项目？

**LUCKYPDF** 当然，我们很想接触中国的观众。

**徐震** 那我们会邀请你们。

**LUCKYPDF** 承蒙邀请，这很令人兴奋。我们认为深入当今世界文化与经济热点真的很重要。

**徐震** 你们怎么看待中国艺术家？

**LUCKYPDF** 我们刚刚还和丽贝卡讨论这个问题。实际上，中国艺术在英国曝光率很低，在很大程度上我们对它是陌生的。而且我认为我们在英国所能了解到的中国艺术其实有点固化，它们总是经过了西方策展系统眼光过滤，所以我们不知道它究竟是不是一种诚实的反映……也许我们永远不会得到真实的写照。

**徐震** 是，就好像我们这里每天只报道达明·赫斯特的展览一样。我们也不认为这是英国艺术的真实写照。

**LUCKYPDF** 我能问你个问题吗？我想知道作为一个公司和作为艺术家个体有什么不同——这会不会对你们和其他机构，比如说大型机构，还有画廊、美术馆、艺博会之类的关系产生什么影响？

**徐震** 其实这种组织模式不是他们很想看到的。跟我们打交道时，他们也有点困惑，因为我们做的东西有时候比真正艺术家做

的东西更艺术，但有时候我们又非常商业化，经常搞得他们一头雾水，不知道我们究竟是怎么回事。

**LUCKYPDF** 你们曾经遭遇过审查吗？

**徐震** 你们来中国的话也要面对这些事情的。

**LUCKYPDF** 明白。

**徐震** 被审查其实也很有趣，这也是个从宏观上观察中国系统如何运行的有趣角度。审查制度是中国当代艺术的一部分。我们总是把它视为文化中的一部分，一种我们作为艺术家时刻要面对的东西。

**LUCKYPDF** 你认为艺术家能充当引发变化的媒介吗？

**徐震** 我认为艺术家能测试社会是否有能改变的潜力。

**LUCKYPDF** 那一个公司呢？

**徐震** 通过公司，可以看出艺术家是否能改变社会。（由梁幸仪翻译）



没顶公司在和来自伦敦的艺术小组LuckyPDF、策展人丽贝卡·霍尔博恩交谈（这是在墨尔本进行的“全球艺术学校”项目的一部分）  
MadeIn Company during their chat with London-based collective Lucky PDF and curator Rebecca Holborn (as part of School Of Global Art, Melbourne)



LuckyPDF的作品在伦敦的巴比肯艺术中心的音乐学院展示，2011年由埃迪·皮克和菲利普·李出演  
 LuckyPDF at The Conservatory, Barbican Centre, London, 2011  
 Featuring Eddie Peake and Phillip Li

**LPDF** We were talking about this with Rebecca before, that actually Chinese art gets very little exposure in the UK and actually it's something we're largely unfamiliar with.

I think also we have a slightly sterilized version of Chinese art that we have access to in the UK because it's still seen through—it's presented through the eyes of a Western curatorial system, which we don't know whether it's an honest reflection or not...we may never have a true image.

**XZ** Yeah, every day here we are only informed about Damien Hirst exhibitions...and we think this is not the true picture of British art.

**LPDF** Can I ask a question? I was won-

dering being a company as opposed to individual artists—how does that change your relationship with other institutions, larger institutions, relationships with galleries, or with museums or art fairs and things like that?

**XZ** They are not actually very happy and they seem a little bit confused in dealing with us because we sometimes produce something more artistic than a real artist...and sometimes we go very commercial and they just don't have any idea about us, who we are.

**LPDF** Have you been a victim of censorship?

**XZ** You have to face this when you come to China.

**LPDF** Okay.

**XZ** It's really interesting to go under

ensorship. It's a really interesting perspective from which to look at how the whole Chinese system is running. Censorship has always been part of Chinese contemporary art...we always look at it as something mixed in the culture, and it's something we artists have to deal with all the time.

**LPDF** Do you think an artist can be an agent for change?

**XZ** I think artists can test if society is able to change.

**LPDF** And what about a company?

**XZ** Companies can show if the artist can change society.