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## 汪建伟：脏物

### Wang Jianwei: Dirty Substance

在汪建伟的“脏物”概念里，能够看到非常矛盾的东西：“脏物”本身并非由他所发现，或是具有某种自发性的东西，而是由他的“普遍性”的思维方式出发触碰到的礁石，他不得不处理这个礁石，处理的方式就是追认它为“脏物/脏物”。如果从事物的特殊性出发，“脏物”无处不在，也就不需要追认了。展览开幕当天“结晶体”的《有人在后院排演》也是同一种逻辑的产品：尽管它与雅克·里维特电影中的排演都是“戏剧性”标准之前的“偏离-戏剧性”，但与后者不同的是，它不通过重复同一片段探求“姿态”相对人物和文本的自发性解放，回到一种前符号、前语言的状态。虽然一种状态，在“结晶体”这次排演的文本里有所提及，但仅此而已，并非在文本之外有所尝试，整个剧本还是仅靠语言来形成和传递信息的传统剧本：尽管每个人负责写自己的部分，但“结晶体”成员多数是文本逻辑的高手，看似突然的打断，往往是最符合思维文本逻辑的部分，牧师的语言是逻辑的开始，本次展览学术主持鲁明军对于“脏物”的解题作为总结。汪建伟好像是在刻意避免自发性状态，也许他认为这种自发性来路不明，会沾染不可控的语境因素，或者认为“姿态”解放过程和发生在个人身上的累积时间观摆脱不清干系，他想要的是时间在每次排演中的重新开始。

那么，每次“排演”所重新开启的是的什么？发生了什么新事件？在每次“排演”时的文本朗读中，由于结晶体排演文本中的批评话语是普遍性话语，在作为展览开幕的“排演”中说出它们来，更像是对“排演”和展览本身的自我指涉，具有系统化而非

即时事件的氛围。展场中的“脏物”也是如此，它们具有强烈的汪建伟哲学的氛围和印记，作为脏物还如何能够成立？也许，汪建伟的艺术难于批评的原因正在此：对“特殊性”的否定，使它的作品产生看似具有开放性、实则完美自我指涉的系统，不给批评者在系统中插入任何“特定”楔子的余地。如果对其系统本身进行批评，就又轮到批评者在自言自语。北京长征空间 2015.09.19 - 2015.11.01

In Wang Jianwei's concept of the "dirty substance," we find something extremely contradictory: it is a ridge of jagged rock, a reef he happens upon in the mining of his universal thought process—an obstacle he has no choice but to deal with, which he does precisely by confirming it as unclean. A dirty substance. Stolen goods. Dirty substances are everywhere; they do not require this kind of ratification.

During the exhibition opening, Crystal Group's performance *Someone is Rehears-*

*ing in the Backyard* is a product of the same logic. The script remains traditional despite its ambitions, depending solely on language to form and transmit information. Each participant is responsible for writing his or her own part, and most are masters of linguistic logic. What seems like a sudden interruption is often actually molded to a logical, textual approach. Wang deliberately avoids spontaneity; perhaps he believes this kind of state would not have a clear, verifiable origin, or that it would be tainted with uncontrollable contextual factors. Or perhaps he believes that this liberation, when combined with the cumulative experience of time, cannot remain clear in the present—he wants time to begin anew with each rehearsal.

What does it mean for rehearsal to unfold anew each time? What new event occurs? The Crystal Group's text, in that it is recited at every rehearsal, is itself a universal discourse. There is something

systematic about it; there is not a sense of the event occurring in the immediate present. The same holds true for the dirty substances in the exhibition. They bear the strong mark of Wang Jianwei's philosophy. As dirt, how else might they be tenable? Perhaps the reason Wang's work is difficult to criticize is that a negation of specificity gives the work a certain openness, while, in reality, he has built a perfectly self-referential system in which critics have no room to wedge anything concrete. **Long March Space, Beijing** 2015.09.19 - 2015.11.01 (Translated by Katy Pinke)

《有人在后院排演》  
2015年9月19日

表演，结晶体小组，长征空间

Crystal Group  
*Someone Rehearsing in the Backyard*  
Long March Space, Beijing,  
September 19, 2015

Courtesy Long March Space

