

# 艺术界

2017  
四月号  
APR.

RMB¥50  
HK\$ 80  
NT\$ 300  
EURO € 8  
US\$ 11  
UK£ 6.6

THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

# LEAP



## 谁的世界? BEYOND THE ANTHROPOCENE

奈瑞·巴格勒米安  
NAIRY BAGHRAMIAN

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总第169期 | leapleap.com  
ISSN 1003-6865



9 771003 686102

# 船舶特刊： 奈瑞·巴格勒米安

## SPECIAL BOATS ISSUE: NAIRY BAGHRAMIAN

岳鸿飞  
Robin Peckham



“抓住脖颈”系列，2016年  
铸铝和抛光铝、抛光铝杆、石膏、蜂蜡、橡胶  
玛丽安·古德曼画廊展览现场，伦敦，2016年

“Scruff of the Neck,” 2016  
Cast and polished aluminum, polished aluminum rods,  
plaster, beeswax, and rubber  
Installation view at Marian Goodman Gallery, London, 2016  
Courtesy Marian Goodman Gallery and the artist

我是在香港艺术俱乐部都爹利会馆的一次晚宴上见到奈瑞·巴格勒米安的。虽然当天晚上开幕的展览中，大多数作品都与她有关，不过却是以傅丹个展的名义推广宣传的。很明显，她在晚宴上还没意识到自己身份的消音。这有点儿尴尬，不过我觉得这或多或少反映了巴格勒米安对艺术史中作者身份的理解。她对展览的贡献并不是那么直接：她的名下只有一件雕塑形态的《猫头鹰》（2007），一个在桌上架起的臀形铸件，而其余大部分作品，例如让人联想到亚洲斗笠的灯具等等，都属于设计师珍妮特·拉维利耶；巴格勒米安与她合作甚密，某种程度上甚至让她的实践开启了一条观念的分支。这种姿态隐隐有种颠覆感，其中，安装在俱乐部各处的灯具和椅子提示了参观者一种与作品之间更为随意、亲密的关系，特别是来艺术俱乐部欣赏艺术品的人都习惯靠在墙边。一场拉维利耶的作品展被包裹在巴格勒米安的实践中，以傅丹的名义被（错误地）呈现出来：这是一个关于完美嵌套的例子——创作者被展示的权利如何通过社会结构被扭曲。（在都爹利会馆的档案资料里，这个展览现在被记作“奈瑞·巴格勒米安、珍妮特·拉维利耶、傅丹”，而最初写的是“都爹利呈现：傅丹”。）

I met Nairy Baghramian at a dinner at the Hong Kong art club Duddell's. She was responsible for most of the work in the exhibition opening that evening, but it was promoted as a Danh Vo solo exhibition. Over the course of the dinner it became clear that she was not yet aware of her own elision. It was an awkward situation, at best, but it struck me as somehow a reflection of the mechanics of authorship in Baghramian's understanding of art history. Her contribution to the exhibition was anything but straightforward: only one object fell under her authority in a sculptural sense, *Eule (Owl)* (2007), a cast of buttocks mounted on a stand on a table, while most of the work in the exhibition—lamps reminiscent of Asian conical hats, among other things—belonged to Janette Laverrière, a designer with whom Baghramian has collaborated on an extensive if conceptual branch of her practice. The gesture was mildly subversive, in that installing lamps and chairs throughout a club allows the objects to insinuate themselves into relationships with visitors more casually, intimately, particularly because people coming to visit the art at an art club tend to stick primarily to the walls. An exhibition of work by Laverrière wrapped up inside the practice of Baghramian and (mis)represented via Danh Vo: a perfectly nested signal of how the right to be seen as a maker of things becomes warped through social structures. (In Duddell's archive, the exhibition is now recorded for posterity as “Nairy Baghramian, Janette Laverrière, Danh Vo.” It was originally “Duddell's Presents: Danh Vo.”)





在很偶然的情况下，巴格勒米安对建筑设计师拉维利耶产生了兴趣，随后发现她确实是同道中人；两人并对历史的发展——特别是在文化体系的性别化这点上——多有共识。就像是男性艺术家可以创造出市场，而女性艺术家依然被贴上其朋友和合作者的标签；拉维利耶那样的女性，以及男同性恋者可以成为室内设计师，但建筑领域（或者说“外部建筑”，拉维利耶比较喜欢这种说法）还是直男设计师的专属地盘。对于巴格勒米安来说，这标志着从公共领域的不幸退出，但这也是一个让她能进入事物逻辑和语言的契

Baghramian became interested in Laverrière by chance, but found in her a willing conspirator who shared a certain recognition of historical dynamics: specifically, the gendering of cultural structures. Just as a male artist might become a market-maker while a female artist remains labeled a friend and collaborator, women like Laverrière and gay men became interior designers while architecture (or “exterior architecture,” as Laverrière preferred) remained the preserve of straight male designers. For Baghramian, this marks an unfortunate retreat from the public sphere, but also a new opportunity to engage with a language of objects in their own right. This is the starting point for

机。这就是她作为一位雕塑家开展实践的起点：发现、模仿、戏弄形式主义中的意识形态元素。她把事物——雕塑、产品之类——当作是信息，同时也是信息的载体，数据和元数据都可以从多个层次被读取，但最终都存在于一体。她自己的作品往往无缝地融入到多种话语之中：当代雕塑史的后极简、后关系传承，作为历史叙事的现代主义，策展、体制批判、画廊建筑的衰退和流动。巴格勒米安把这些资源都拉到了一起，她正在“集合一大堆重要的想法”——正如她在与策展人科斯塔斯·普拉博格鲁对话时所表达的那样——回溯文化和形式语言的历史，等待新事物出现的可能性水落石出的那一刻。

巴格勒米安于1971年在伊朗出生，后来的大部分时间都住在柏林。就在2000年来到之前，她开始参加展览；2006年，她在巴塞尔美术馆举办了个展，她的职业生涯就此起飞；2007年她参加柏林双年展的时候首次与拉维利耶合作，进一步巩固了她的声誉。上述的职业发展轨迹在她的第一个中期回顾展上有个精彩的重溯。她去年在根特市立当代艺术博物馆的回顾展将巡回至明尼阿波利斯的沃克艺术中心；其中，巴格勒米安不再简单地陈列现有的作品，而是彻底改变了过去实践中许多最好的作品；新的作品重新利用了老的作品，不论从物理上还是概念上来说都是如此。如果说调查展的傲慢被解构了，那么艺术家创造神话的能力在被颠覆的情况下仍旧被放大了。这个名为“职业病”的回顾展认为作为专业人士的艺术家的发展轨迹并不是线性的。其中最令人兴奋的展品之一是她把之前一件名为《法式曲线》（2014）的大型作品——水平放置在芝加哥户外的这件中空的作品巧妙地回应了周围垂直耸立的高楼大厦——改造成了《平脊柱》（2016），为周围其他作品提供了一种空间上的支撑，并且改变了人们参观时的身体感。出自2016年初“抓住脖颈”系列的作品最初通过在金属梁和支架上安装的类似牙骨质有机体的结构把展厅变成了一张大嘴。（巴格勒米安似乎对作为雕塑的各种义肢特别感兴趣；柔体与硬物相遇时的无限种形式上的可能性。）而在她的回

much of her practice as a sculptor: to discover, mold, and play with the ideological components of formalism. She speaks of objects—sculpture and product alike—as information and carriers of information at the same time, both data and metadata that can be read on multiple levels but ultimately exist in one body. In her own work, pieces often fit seamlessly into multiple discourses: the post-minimal, post-relational dynamics of contemporary sculptural history, modernism as an historical narrative, and the ebb and flow of curating, institutional critique, and gallery architecture. As she gathers all of these resources together, Baghramian is “assembling a critical mass of ideas” (as she conveyed in a conversation with curator Kostas Prapoglou), piling up retraced histories of culture and formal languages until the possibility for something new to emerge becomes evident.

Born in Iran in 1971, Baghramian has lived in Berlin for most of her life. She started exhibiting just before 2000, and her career took off with solo exhibition at Kunsthalle Basel in 2006, but it was her 2007 appearance in the Berlin Biennale, where she first worked with Laverrière, that cemented her reputation. This trajectory is enthusiastically revisited in her first mid-career retrospective, exhibited last winter at SMAK in Ghent and traveling soon to the Walker Art Center in Minneapolis. Rather than simply showing again existing works, Baghramian completely reinvents many of the strongest moments from her past practice; new works reuse old works, both physically and conceptually. If the hubris of the survey exhibition is deconstructed, so the myth-making of the artist is amplified even as it is subverted. Titled “Déformation Professionnelle,” the project insists that the development of the artist as a professional is anything but linear. In one of the most formally exciting moments in the show, a large-scale work called *French Curve* (2014), intended as a hollowed-out horizontal riposte to the vertical skyline surrounding its outdoor location in Chicago, is repurposed as *Flat Spine* (2016), which provides a spatial support structure for other works around it in the exhibition as it reconfigures how bodies of visitors negotiate the room. Work from earlier in 2016, from the series “Scruff of the Neck,” originally turned the gallery space into a giant mouth by mounting discolored, enamel-like organic forms on metal bridges and braces. (Baghramian seems particularly interested in various prostheses as sculpture; the

《平脊柱》  
2016年  
漆木、树脂  
“职业病”展览现场，根特市立当代  
艺术博物馆，比利时，2016年

*Flat Spine*  
2016  
Lacquered wood and resin  
Installation view at “Déformation  
Professionnelle,” S.M.A.K., 2016  
Courtesy Marian Goodman  
Gallery, Kurimanzutto, Galerie  
Buchholz, and the artist  
PHOTO: Dirk Pauwels



左：  
《猫头鹰》，2007年  
木头和上漆的木头，环氧树脂  
100 × 35 × 42厘米

Left:  
*Eule (Owl)*, 2007  
Wood and painted wood,  
epoxy resin  
100 × 35 × 42 cm  
Courtesy the artist

顾展里，“牙齿”的部分被去掉了，直接让金属框架在建筑或室内结构上发挥作用：外部建筑变成了内部，机构本身变成了等待被治愈的病人，或有待康复的受害者。

为画廊空间的功能性引入物理上的改变或干预一直是体制批判的核心，通常也是进入体制生活的最有效的方法。1974年迈克尔·艾舍尔对克莱尔·科普利画廊的改造已经成为了传奇：艺术家拆掉了把空间分为办公室和展厅的那堵墙，劳动和经济一下子就暴露无遗，艺术的具体化不再只是在自己的圣殿里完成。奈瑞·巴格勒米安经常倒向这个公式的诗意一边。她的“特权点”系列（2015）是这场辩论中最旗帜鲜明的表达：弯成圈状的钢条浸在颜料里再拿出来，如此得到的雕塑般的物体被放在展厅里。这些开放的圆圈界定了某一天艺术品可能被展示的方式——在这些空间中的艺术也许带有种自我贬抑的味道，因为艺术已经在此展示。作为艺术品，它们并不是在否定自己作为艺术的状态，而是一种延迟，一种从其他潜在的艺术品中而生成的艺术。这种延迟的策略贯穿了巴格勒米安的创作。2015年，她把在旧金山沃迪斯当代艺术中心举办的个展变成了表演装置作品“外百老汇”，通过这件作品再现了画廊的空间区隔。她策划了一次群展（几乎都是她

meeting of soft body and hard architecture, or vice versa, contains endless formal possibilities.) In her retrospective, the teeth-components are removed and the metal hardware does its work directly on the interior of the building instead: exterior architecture becomes internal, and the institution becomes the patient to be cured—or the victim to be rehabilitated.

Physical transformations of or interventions into the function of the gallery space have long been a core function of institutional critique, and are often the most efficient methods of entering into the life of the institution. Think of Michael Asher's legendary 1974 intervention at Claire Copley Gallery in Los Angeles, where the artist removed the wall dividing office an exhibition space: labor and economy laid bare all at once, the work of art no longer reified in a chapel of its own. Nairy Baghramian often comes down on the poetic side of this equation. Her "Privileged Points" series (2015) is the clearest entry into this debate: lengths of steel are bent into round shapes and dipped in paint, and the resulting sculptural objects are distributed around exhibition spaces. Empty circles, they delimit points at which art might one day be displayed—and in that they are somewhat self-defeating, because they are already spaces where art is being displayed. They are art objects that do not deny but continually defer their own status as art, becoming art made out of other potential pieces of art. This strategy of



“保持镇定”系列：  
《胡说者》（左）和《粗鲁者》（右）  
2016年  
聚氨酯、金属、硅胶  
“职业病”展览现场，  
根特市立当代艺术博物馆，2016年

“Stay Downers”:  
*Babbler* (left) and *Boulder* (right)  
2016  
Polyurethane, metal, and silicone  
Installation view at “Déformation Professionnelle,” S.M.A.K., 2016  
Courtesy Marian Goodman Gallery,  
Kurimanzutto, Galerie Buchholz, and  
the artist  
PHOTO: Dirk Pauwels





左：  
《船杂志》艺术特刊封面，2012年

Left:  
Cover of Boats Magazine, 2012

同伴的作品，很出色），把作品随意靠在或者摆放在胶合板搭成的阶梯和架子上，让它们在“库存”的状态下失去活力。随后，画廊的工作人员把作品一个接一个地安装在展厅另一边干净的白墙上：杰作成为了现实。白墙那短暂的空无时刻成为了真正的“特权点”。

特权有许多种形式，即使在巴格勒米安自己的创作实践当中也是如此。伴随着系列展览——也许可以被称之为她最幽默的展览（除了对于那些喜欢牙齿矫正的少数乖僻粉丝之外，我猜），她还根据其元数据出版了一本名为《奈瑞·巴格勒米安》的目录。在内页上必定免不了挨挨挤挤的图书馆编目说明，此外还列着关于该项目的个别名（“封面标题：船杂志 / 限量发行 / 艺术特刊 / 奈瑞·巴格勒米安 / 拍松枕头”）。封面的图片是一艘小型游艇正在被吊装到干船坞里，这本目录被放在展览中一个几乎是空的旋转书架上。这一系列展览包括：2012年的曼海姆美术馆的黑克特获奖作品展和布赫霍尔茨画廊的“拍松枕头”展，以及在2013年麻省理工学院李斯特视觉艺术中心举办的更大规模的“拍松枕头”展，它们都间接提及了与海洋有关的形式语言。最直接的是展览中有一系列叫做“系泊索具”的作品：被高高挂在墙上的沉重黄色钩子。人们可能会把它们想象成拴住系泊浮筒的装置，也许确实如此，不过术语在这里被扭曲了：如果要说是像什么，那么它们更像是锚，而且，更重要的是，它们确实看起来像是用来操纵货物往返于船和游艇甲板的钩子。她的“筒仓”是另外一个被改变了含义的术语，柔软的枕头一个连着一个被水平地放在地面上，从上下文来看，与两头的绳缆绑在一起的它们应该被当作是浮标。在形式的层面上，所有这些都与海上航行相关的物品为雕塑创作提供了丰富的素材，巴格勒米安进行了一番探索，将浮、沉、中性浮力、波浪、潮汐和沉船都纳入了思考。然而，还有另一个更重要的维度，也就是包括货物、物流和海关在内的全球供应链中各种对象的生命，所有这些都与《船杂志》艺术特刊封面上表现的豪华生活形成了鲜明的对比。艺术家既受之于它们，却也暧昧地说不。

deferral pervades Baghramian's work. Also in 2015, she transformed a solo exhibition at San Francisco's CCA Wattis into "Off Broadway," a performative installation in which she reintroduced the bifurcation of the gallery space. She curated a group exhibition (of largely outstanding if hardly outsize work from her peers) only to see it languish in "storage," casually leaning and laying all over a structure of plywood stairs and shelves. Then, one at a time, gallery staff installed the works on a clean white wall on the other side of the space: the masterpiece made real. The white wall, in its brief interlude of emptiness between works, becomes the true privileged point.

Privilege takes many form, even within the bounds of Baghramian's own practice. Accompanying the exhibition cycle that might be called her most humorous (for all except those few perverse fans of orthodontic humor, I suppose), she published a catalogue titled, according to its metadata, *Nairy Baghramian*. In the library cataloguing notes that inevitably accumulate around the book itself, there is a secondary name for the project ("Cover Title: Boats Magazine / LIMITED EDITION / SPECIAL ART ISSUE / NAIRY BAGHRAMIAN / FLUFFING THE PILLOWS"). The cover shows a small pleasure yacht being hoisted into a drydock; it was displayed on an otherwise empty rotating magazine rack in the shows. That group of exhibitions, including the Hector Prize exhibition at Kunsthalle Mannheim and "Fluffing the Pillows" at Galerie Buchholz in 2012, as well as "Fluffing the Pillows" in expanded form at MIT's List Visual Art Center in 2013, alluded formally to a certain maritime formal vocabulary. Most directly, one series of work within the show was called "Moorings," and took the form of heavy yellow hooks mounted high on the wall. One might imagine them weighing down a mooring float, perhaps, but the terminology here is twisted: if anything, they are more like anchors, and, more than that, they actually look like the hooks used to manipulate cargo to and from the decks of ships and yachts. In a further twist, her "Silos," soft pillows that barge up against one another lying horizontally on the floor, read as buoys in this context, complete with lines or rope exiting one end. On a formal level, all of this seafaring provides a rich sculptural terrain that Baghramian mines with abandon, thinking through floating and sinking and neutral buoyancy and waves and



除了巡回的美回顾展之外，巴格勒米安的作品还将出现在今年春天最重要的两个大型展览上：第14届卡塞尔文献展和明斯特雕塑大展。艺术家最近通过文献展的出版合作伙伴“作为一种精神状态的南方”发表了一则与约格·海瑟的对谈，讲述了作为一名在伊朗出生的女性、身份和政治艺术家所处的隐含地位，以及通常意义上艺术政治的可能性。此次对谈围绕着2001年的一幅巴格勒米安在海边戴着滑雪面罩和圣罗兰领带的双自拍像而展开。而巴格勒米安上一次参加明斯特雕塑大展还是2007年的事了，那次她展出了《幕间》。那是她最令人失望的作品之一，因为它缺乏后来成为她作品标志性特征的感性和微妙的形式语言：挂满镜子和白布的金

tides and shipwrecks. But there is another, more urgent dimension, too, which is the life of the object in the global supply chain of cargo, logistics, and customs, all standing in sharp contrast to the life of luxury and play that appears on the cover of *Boats Magazine's SPECIAL ART ISSUE*. The artist is simultaneously beholden to both and neither.

In addition to her touring quasi-retrospective, Baghramian's work will be present in two of this spring's most important large-scale exhibitions: Documenta 14 and Skulptur Projekte Münster. For Documenta's publication partner *South as a State of Mind*, the artist recently released an interview with Jörg Heiser about her implicit status, as a woman born in Iran, as an identitarian and political artist, and the possibility of politics in art in general. The conversation is organized around a double self-portrait

属框架把停车场分成了两个不同的空间。在也许与巴格勒米安现在的创作有关的两个含糊提示之间——是在她之后的作品中再也没有出现过的压倒性的具象感；另一个则是其后来作品中非常少见的极简以至于抽象的范畴——我们进入了一个充满期待的空房间。回到基于现代主义、概念主义、女权主义、体制批判、设计和她开始创作的原点的“大量重要的想法”，我们应该仔细留意巴格勒米安自己说过的话：“把社会或者政治活动当作艺术的替代品才是真正的问题。”没有艺术语言可以被拒绝，因为每一种语言除了包含它自己的信息之外，还包含着它在世界上之所以存在的信息。（翻译：盛夏）

dating to 2001, when Baghramian photographed herself at the beach wearing a ski mask and a YSL tie. For her last appearance at Skulptur Projekte Münster, in 2007, Baghramian showed *Entr'acte*, one of her most frustrating works for its lack of the sensuous and subtle formal language that marks much of her work since then: a metal frame filled with mirror panes and white cloth divided a parking lot into two distinct spaces. Between these two opaque hints at what Baghramian might be working on now—one overwhelmingly figurative to a degree not seen in her work since, the other overwhelmingly minimal to a point of abstraction rarely seen since—we encounter an empty room filled with expectation. Returning to the “critical mass of ideas” built on the constellation of modernism, conceptualism, feminism, institutional critique, design, and site with which she begins her work, we should pay careful attention to Baghramian's own words: “to consider social or political activity as a substitute for art is a real problem.” No artistic language can be rejected out of hand, because every language contains information about its existence in the world in addition to its own message. ■



《系泊索具》  
2016年  
铸铝  
“职业病”展览现场，  
根特市立当代艺术博物馆，2016年

*Moorings*  
2016  
Cast aluminum  
Installation view at “Déformation Professionnelle,” S.M.A.K., 2016  
Courtesy Marian Goodman Gallery, Kurimanzutto, Galerie Buchholz, and the artist  
PHOTO: Dirk Pauwels

左：  
“保持镇定”系列：  
《书呆子》（左）、《书呆子》（中）和  
《粗鲁者》（右）  
2016年  
聚氨酯、金属、硅胶  
“职业病”展览现场，  
根特市立当代艺术博物馆，2016年

Left:  
“Stay Downers”:  
*Nerd* (left), *Nerd* (middle), and  
*Malingerer* (right)  
2016  
Polyurethane, metal, and silicone  
Installation view at “Déformation Professionnelle,” S.M.A.K., 2016  
Courtesy Marian Goodman Gallery, Kurimanzutto, Galerie Buchholz, and the artist  
PHOTO: Dirk Pauwels

