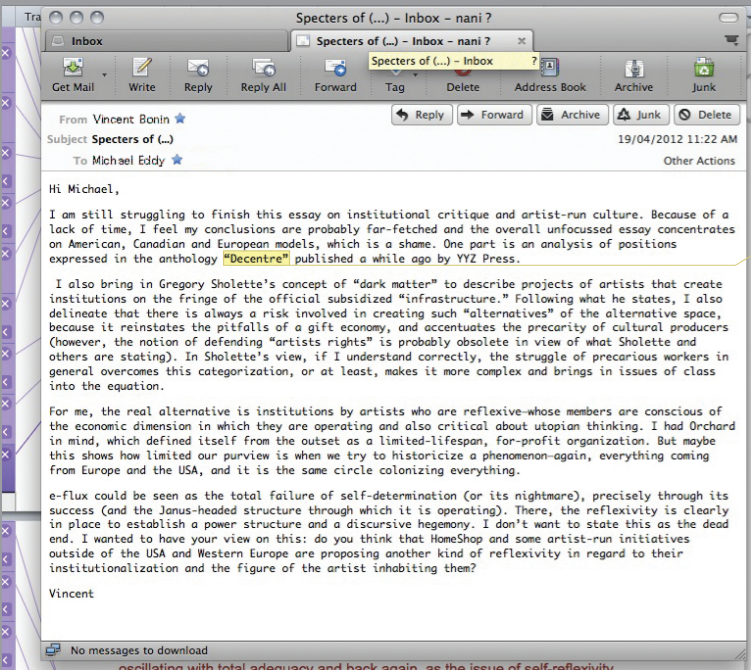


# 机构酝酿之通信

## Letters to Budding Institutions

— Vincent BONIN 马艾迪 Michael EDDY Andrea FRANCKE 麦巖 MAI Dian Stephanie ROTHENBERG



挥之不去 (...)

1 [www.decentre.info](http://www.decentre.info)

风格

Hi Vincent,

your questions bring up a number of impressions, and have already triggered interesting discussions in face of which I have to admit, I feel a little inadequate—oscillating with total adequacy and back again, as the issue of self-reflexivity ultimately leads back to questions of motivation and self-worth, within something I guess we'd call "reality" (ie., perspective critical of utopian thinking?).

First of all the feeling of lack of a really definitive answer on my part. I have a weak appreciation of—and admittedly a prejudice against—discussions of strategy, or so I think (notice the illusions folding in on themselves). Last night, talking with Elaine, initiator of HomeShop, we discussed some particular positions in the art field, which may open an inquiry, like the project "Little Movements" at OCAT of Carol Yinghua Lu and Liu Ding that presented "individual systems" (Homeshop has been among those presented). Within a display of discursive artifacts of these "individual systems," including inaudible video footage of discussions with the curators (which very much resembles some of Liu Ding's solo artworks), I wondered who is served. When the products of a number of individual systems are placed atomically beside one another, is reflexivity given a chance to critique? Is autonomy left to its own devices ("self practice"), or simply left in a frozen state? In any case, seeds are at least planted here for a broader discussion on different strategies of artist-run initiatives. Recently, how we evaluate the dichotomy of for-profit/not-for-profit organizations was provoked by a panel we took part in over Skype at an [electronic arts festival in Istanbul](#). One of the other speakers, the director of a co-working art and media community, a company in Shanghai called [Xindanwei](#), assertively described their for-profit model. From her descriptions it sounded like a totally successful framework: renting spaces, running courses, developing innovative design and media projects, and driving ahead social change through design, all under the authority of answering to investors, and without a whiff of contradiction. It must be stated again that there is no public funding for contemporary art in China the way we might be conceiving it in other places, and the ability to form as a non-profit organization is controlled, or indeed, nearly impossible. For an organization that wants some independence, private companies are pretty much the only way to go unless one is constituted abroad, both heavily represented approaches in Chinese art. (The former, without irony or self-reflexivity, is also the route that the [organic farmer's market](#) we have been involved with here is embarking upon in order to become an organization with committees, rules, standards.)

There is an extra dimension to for-profit structures that kind of mystifies me, and this extends to my experience having worked at a gallery here, as well as to cultural enterprises in general. It has to do with self control and responsibility within the myriad choices by which intentions are channeled through profit-making operations (of course, you could be a company that doesn't make a profit), e-flux demonstrates an extreme privilege in this category, securing independence through the dependence of others. In the end, however, it isn't easy to settle accounts on which (ostensibly non-commercial) actions raise prestige, and to what extent certain expenditures (funding a summer-school, donating profits from projects to Médecins sans Frontières, operating a library, paying employees) come back in any form of profit.

And what is happening here that seems a nightmare? How do we judge these successful enterprises if we abandon utopian thinking? They are clever, self-determining ("sovereign" to use Anton Vidokle's word) and powerful. And if we are talking in such terms, why can't we regard any enterprise, with its cultural effects, similarly? What is the difference between Xindanwei and HomeShop, besides membership numbers and style? What is the difference between all of these projects with their different styles, hard to criticize for their posturing or marketing, which tell us little about their intentions or long term, concrete effects. If they project a professional demeanor and can achieve a certain level of independence and sustainability as well as activity and impact, then shouldn't their branding strategies be applauded? If nothing else, is our only critical recourse to style?

HomeShop is not registered in any way as institution/company on a local level. It is basically an artist-run project. The banding-together spatially and economically, the collaboration on certain projects, the sourcing of freelancing jobs (though still uneven in its consistency and applicability), the desire to work with the context, critical discourse, are all part of the agenda. Within this, with culture in mind, it must be admitted, expenditure, effort, pain and oblivion are for the most part paid out of pocket, and the gift economy is not absent.

(Reading David Graeber's "Toward an Anthropological Theory of Value," and found this humorous depiction of the flattening of everything to economicist understandings:

Q: If people only act to maximize their gains in some way or another, then how do you explain people who give things away for nothing?

A: They are trying to maximize their social standing, or the honor, or prestige that accrues to them by doing so.

Q: Then what about people who give anonymous gifts?

A: Well, they're trying to maximize the sense of self-worth, or the good feeling they get from doing it.")

I think I don't fully understand the pitfalls of perpetuating a "gift economy," measured against the slippery and capricious slope of self-reflexivity, as it legitimizes all so-called compromises. I understood self-reflexivity as being something readable, reflecting a number of forces at play in the artwork, its institution and in the subject caught in the midst of it all, who at the most self-reflexive, would be conscious and showing you their consciousness. What does one "get" from self-reflexivity, or on the other side of that question, can self-reflexivity help to develop an alternative? I ask this wondering whether it might not only be the hotness of the market that creates desire to work according to its logic ([big but handcrafted, conceptual but sensual, signatured yet industrially manufactured](#)). Might tendencies be just as instructed by the absence of social structures with non-profit ideologies; can self-reflexivity assist in their construction or only register their lack; is the non-profit even desirable? These are questions brought up when considering why there are so many ["social-practice" type practices](#) in places like Europe and North America, and relatively few in China, aside perhaps from Hong Kong.

2 [www.e-flux.com/shows/view/9968](http://www.e-flux.com/shows/view/9968)

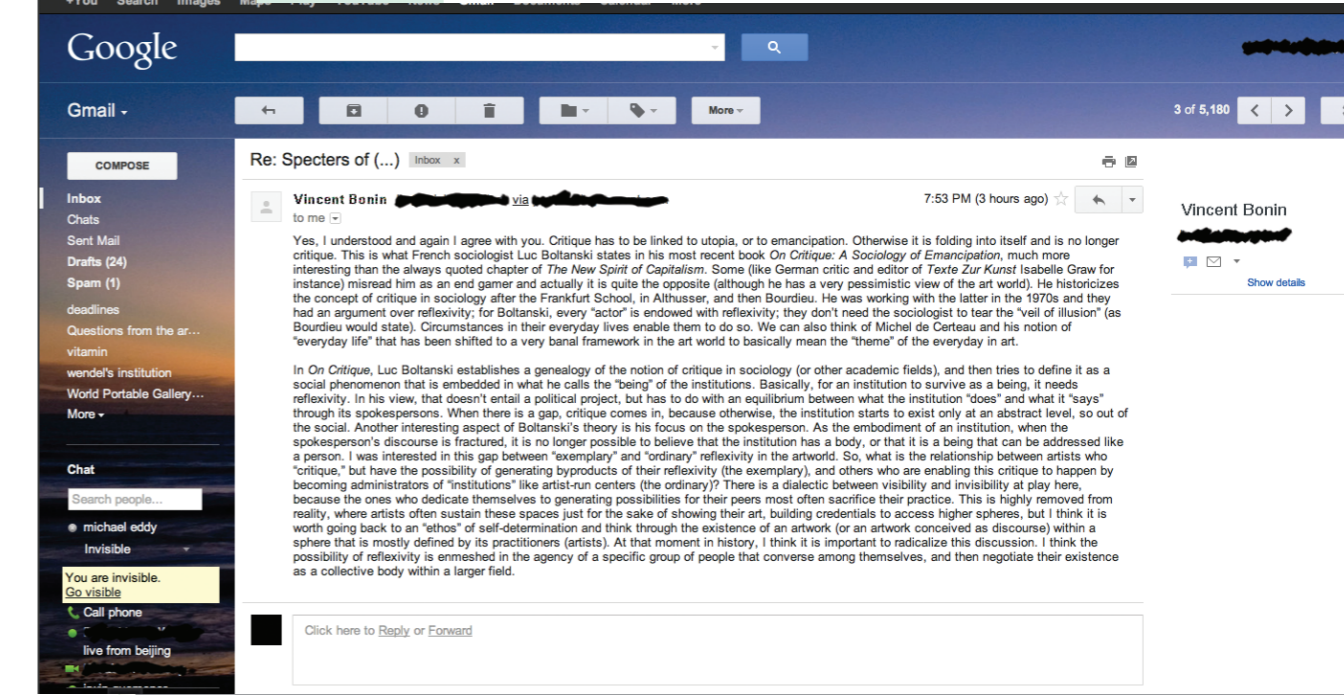
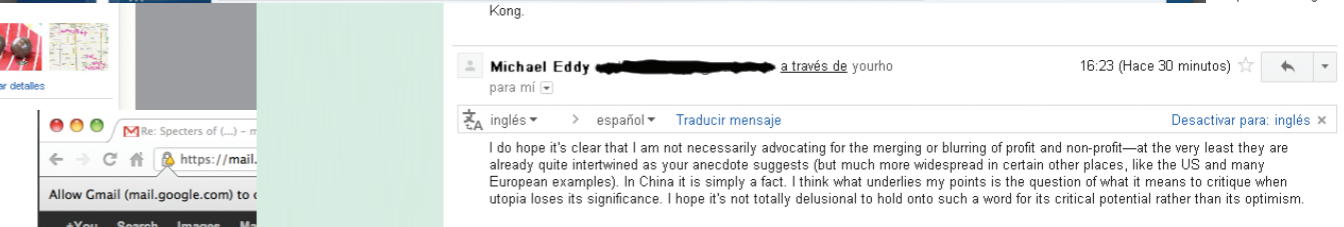
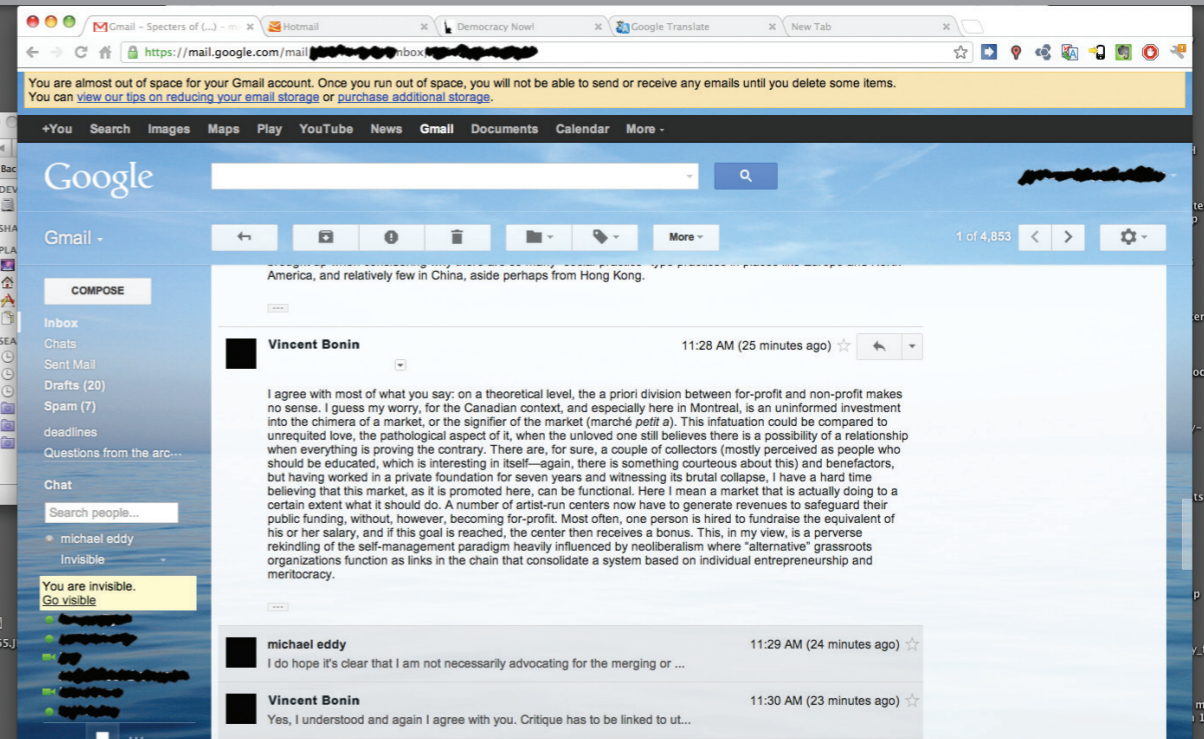
3 <http://isea2011.sabanciuniv.edu/panel/china-virtually-speaking-virtual-roundtable-discussion-emergent-practices-china>

4 [www.xindanwei.com](http://www.xindanwei.com)

5 See the article "A Country Fair Diary" by Emi UEMURA on page 54 for more details on the Beijing Farmers' Market.

6 Such paradoxical combinations are evoked in an essay by Pauline YAO called "In Production Mode" (2008) which looks at Chinese artists' relationships with the workers they employ, and the market demands and conditions they are responding to.

7 For lack of a better term, but thinking specifically about the food-production projects being researched in the archive "Hello Vegetable! 你吃了吗?" as well as those practices foregrounded in such recent discussions as those at the Creative Time Summit in New York in 2011. <http://www.homeshopbeijing.org/nichilema/>

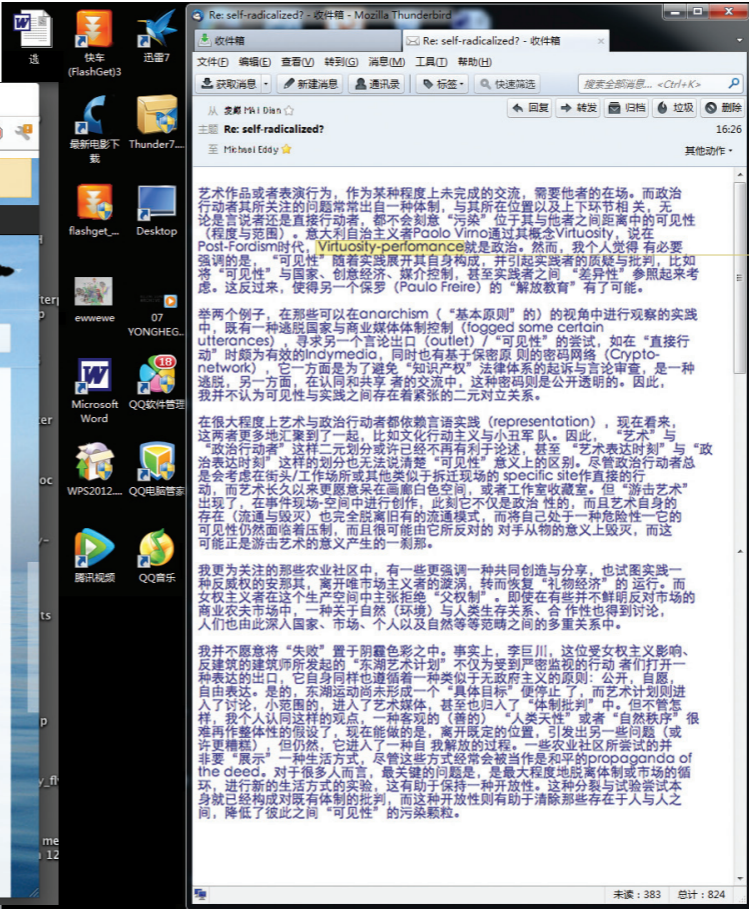
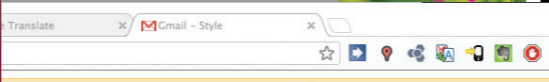


A screenshot of a web browser window displaying an email. The browser's address bar shows the URL "How do we escape the institutionalization of art? - 收件箱". The email is from Michael Eddy to Andrea Francke, with the subject "How do we escape the institutionalization of art?". The email content discusses the Piracy Project, autonomy and independence, and the challenges of negotiating experimentation and commercial survival. The browser interface includes a top bar with navigation icons, a search bar, and a sidebar with email management icons. The email text is displayed in a clean, sans-serif font.

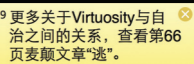
Cleverness in negotiating experimentation and commercial survival is admirable, as my experience working for Vitamin Creative Space led me to acknowledge, but there is not really a truly "independent" space created here. It is replete with careful alliances and consistent emphases on one's own circle, on the social connections and the very things that make profit. If there is no independence, then is the survival and sustainability in this system, while producing unconventional projects and uncertain spaces, the most potent narrative of realism?

When I was working at Vitae we did a project with e-flux called Pawnshop. The project had not been possible with a European public institution before because of regulations on exchanging money and sales—this demonstrates something of the “new model” space possible without the arbitrary limitations of bureaucratized culture, but it also brings my question back to an art practice in which distribution is relevant. e-flux has taken distribution and forming the context for things to take place as their practice. They also happen to make a handsome income on some of these projects (namely the subscriber mail-out services). Instead of the giant and likely unproductive question, how do we judge this project, maybe to return to the question of autonomy, of its impossibility or illusion (or its questionable sacrifices for essences), what is the kind of autonomy secured here? It is like the excess generated by the international art sphere, redirected to DIY concepts and methods and recirculated, and in a sense recapitalized. Just because the concentration of power has a sort of consensual and self-supporting monopoly, what would be our grounds for critiquing that power; the assumption we aren’t in it, the desire to usurp? But if that is unsatisfying, then do we do as much as we could do toward autonomy? How about toward making a “difference” and are those the ends?

You are almost out of space for your Gmail account. Once you run out of space, you will not be able to send or receive any emails until you delete some items. You can [view our tips on reducing your email storage](#) or [purchase additional storage](#).



<sup>8</sup> [www.versobooks.com/blogs/728-mckenzie-wark-on-occupy-wall-street-how-to-occupy-an-abstraction](http://www.versobooks.com/blogs/728-mckenzie-wark-on-occupy-wall-street-how-to-occupy-an-abstraction)

CH  

## 挥之不去（...）

你好 Michael，

我仍然在努力完成这篇关于体制批判和艺术家运营文化的文章。 由于缺乏时间，我觉得我的结论可能非常牵强，而且文章整体上不聚焦地谈论美国、加拿大和欧洲的模式，不免有些可惜。 其中一部分是对 YYZ 出版社前一阵子出版的文集 **“Decentre”** 中立场的分析。我同时也借鉴 Gregory Sholette “暗物质”的概念来形容在官方资助的基础架构边缘创建独立机构的艺术家项目。基于他的陈述，我也认定创建这样另类空间的“替代方案”总是有风险的，因为它重新恢复了一个礼物经济的缺陷，并突出了文化生产者的不安全性(然而，捍卫“艺术家权利”的概念，大概对于 Sholette 和其他人来说已经过时了)。在 Sholette 看来，如果我理解正确的话，通常不安全的工人为克服这种分类的斗争，至少使它更复杂，并把阶级的问题带入方程式中。对于我来说，真正的替代方案是有自反性的艺术家机构——机构中的成员对于他们所处的经济空间有意识、认知，并对乌托邦思维方式有批判性。我想到 Orchard，它生命周期有限的营利性组织设定使它与众不同。也许这显示了我们对于历史化一个现象的视线是多么有限——又一次，所有的案例来自于欧洲和美国——同一个殖民圈。

e-flux 可以被看作是自决的彻底失败（或其噩梦），而这正是由于它的成功运作（和它双面的经营结构）。在那里，自反性明显作用于建立一个权力结构和话语霸权。我不想声明这是一条死路。我想了解你的看法：你认为家作坊和一些在美国和西欧以外的艺术家经营项目在根据他们自身的体制化状态和居住艺术家身份提出另一种自反性吗？

## 风格

你好 Vincent，

你的问题给我留下了很深的印象，并已经引发了有趣的讨论，对此，我不得不承认我自觉有些不足——回返在完全自信和自反性带来的所谓“现实”范围里的动力及自我价值的问题之间（比方说对于乌托邦思想的透视批判？）。 昨晚，和家作坊的发起人何顾雅聊天，我们讨论了艺术领域里一些可以启发新研究的特别方向，像是卢迎华和刘鼎在 OCAT 策划的展示“个体体系”的

<sup>1</sup> [www.decentre.info](http://www.decentre.info)

研究项目 **“小运动”**（家作坊也是所展示的“个体体系”之一）。

这些“自我系统”的话语物件的展示，其中包括与策展人讨论的无声录像（非常类似于刘鼎的一些个人艺术作品），我想知道受众是谁。 当多个个体体系的产品像原子一样被放置在一起，自反性有机会批判吗？它们的自主性完全不受限制吗（“自我实践”），或者只是在冷冻状态？不管怎样，在这里关于艺术家经营项目的不同策略的更广的讨论已经至少种下了种子。最近，家作坊通过 Skype 参加的一个**伊斯坦布尔的电子艺术节的论坛**引发了我们怎样评价营利和非营利组织对立的问题。其中另外一位发言人，上海的公司 **“新单位”**——一个合作性艺术和媒体团体——的总监坚定地描述了他们的营利模式。在她的描述下他们的框架结构听上去非常成功：出租空间、开办课程、发展创新设计和媒体项目，通过设计推动社会变革，而这一切都在投资者权益的监督下，没有任何矛盾冲突。必须再次指出，和其它地区不同，当代艺术在中国没有公共资金支持，成立一个非营利组织是受控制的，甚至几乎不可能。对于一个想要保持一定程度上的独立性的组织，私营公司差不多是唯一的方式，除非该组织成立于国外，这两种方式在中国艺术领域里都很常见。■

营利组织的结构还有另外一些让我困惑的地方，这来源于我在这边的一个画廊的工作经验，以及和普遍的文化产业的经验。它和在牟利的操作中各层选择体现出的意图及其背后的自我控制和责任有关（当然，你也可以选择做一个不营利的公司）。e-flux 体现了这个类别里一种极端的优势，通过对他人的依赖来稳定自身的独立性。然而在最后，很难说哪些（及其明显的非商业）举措提高了它们的声誉，以及在多大程度上它们的支出（开办一个夏季学校、把一些项目的利润捐给无国界医生组织前沿、操办一个图书馆、支付员工薪水）带回了任何形式的利润。所以这里的噩梦是什么呢？如果我们放弃乌托邦的思想，我们该怎样来评价这些成功的事业单位呢？它们聪明、自定义（用 Anton Vidokle 的话来说，“具有自主权”）、强大。这样来讲，我们为什么不能以类似的方式根据文化效应来看待任何事业单位？除了成员数量和形式，新单位和家作坊的区别是什么？所有这些不同形式的项目之间的区别是什么，不能通过他们的姿态或市场推广做判断，因为说明不了他们的意图或长期及具体的效应。如果他们表现出一种职业风范并有一定程度的独立和可持续性以及活动和影响，那为什么不赞许他们的品牌推广策略？

别的不谈，这不是我们诉诸形式的唯一关键么？

<sup>3</sup> <http://isea2011.sabanciuniv.edu/panel/china-virtually-speaking-virtual-roundtable-discussion-emergent-practices-china>

家作坊在当地完全没有任何形式的机构、公司注册。它基本上就是一个艺术家经营的项目。空间上和经济上的汇聚，某些项目上的合作、自由职业工作机会的汇总交流（尽管在持续性和实用性上仍旧不平衡）、结合于背景环境工作的愿望、批评会话都是议程的一部分。在这其中，以文化为前提，必须承认开支、努力和被忽视都是从口袋里掏出的，投资压在礼物经济上。

<sup>4</sup> [www.xindanwei.com](http://www.xindanwei.com)

（在大卫·格雷伯的《走向以价值为中心的人类学理论》里找到一个对所有事物压缩于经济学解释的幽默描述：

问：如果人们所有的行为只是为了某种形式上的最大化收益，你怎样解释无偿贡献的人？

答：他们在试图增大他们的社会地位，或荣誉，或声望。

问：那那些匿名赠礼的人呢？

答：他们在试图增大他们的自我价值，或是为了这种举动带来的好感觉。)

<sup>5</sup> **前者，毫无讽刺或自反性，也是我们在这边参与组织的有机农夫市集采取的路线，以成为一个有委员会、规则、标准的组织。更多北京农夫市集的资料参见54页植村绘美的文章“北京农夫市集日记”。**

我想我并不完全理解坚持“礼物经济”的重大缺陷。与自反性变化无常的滑坡相比，“礼物经济”至少使所有所谓的妥协牺牲合理。我理解的自反性是可读的，反射艺术作品中一些在作怪的力量，它的体系及其中最有自反性的主体是有意识的，并会向你展示它们的意思。我们能从自反性里“得到”什么；或在另一个方面，自反性能够帮助发展另类方案吗？我这样问时在想，根据它的逻辑**（大、但是手工，概念化但是感性，签名式特色但是工业生产的）**，市场的热力会不会不是唯一驱使工作欲望的动力。和非营利的意识形态一样，趋势是不是在被社会结构的缺失而引导呢；自反性能够协助趋势的构筑还是体现它们的缺乏；非营利又是不是可取的呢？在考虑到为什么**“社会实践”类型的实践项目**在欧洲、北美有这么多，相对在中国（也许除了香港之外）很少时，这

些问题被抬上桌面。

<sup>7</sup> **在这里缺乏一个更好的语词，但具体是在考虑到“Hello Vegetable! 你吃了吗？”研究收集的有关食品生产的实践项目以及最近的讨论（比如纽约2011年的Creative Time Summit）中提到的那些实践。**

我同意大部分你所说的：理论上，营利和非营利的先验性区分没有任何意义。我想我的担心，考虑到加拿大的情境，尤其是在蒙特利尔这里，是一种无知的对市场嵌合体或其符号（小市场）的投资。这种迷恋好比于痴情单恋的病理性，尽管所有迹象都表明不可能被爱的那个人仍然相信恋爱还有机会。当然是有一些艺术收藏家（通常被认为是受过良好教育的人，这种臆断本身就很有意思，而且有些礼貌性）和捐赠人在推动市场。但在一个私人基金会工作了七年并见证了它的残骸倒塌的我，很难相信这个市场能像这里所宣传的那样功能健全。这里我说的是一个确实在某种程度上在做它应该做的市场。现在一部分艺术家运作的中心在运用它们的收入来保障它们的公共资金，却没有变成营利性机构。最常见的是一个人专门负责筹集相当于他或她的收入的款项，如果这个目标达到，中心得到红利。这在我看来是一个深受新自由主义影响的病态的自我管理范例的翻版，“另类”草根性基层组织协助巩固一个以个人创业和精英管理为基础的系统。

我希望我并非鼓吹营利、非营利的合并或模糊界限这一点是明确的——至少你的例子表明它们确实是紧密交织的（不过在其它一些地区更普遍，好比美国和欧洲的很多例子）。在中国它就是一个简单的事实。我觉得在我的想法背后的问题是当乌托邦失去它的意义的时候批判意味着什么。我希望为了“乌托邦”的批评性潜力而不是乐观坚持使用这样一个词汇不是完全的妄想。

是的，我明白而且同意。批判总是与乌托邦或者解放有关。否则它将由我重叠而不再是批判。法国社会学家吕克·博尔坦斯基（Luc Boltanski）在他最近出版的书《论批判：解放的社会学》中指明了这一点，这比那些经常被引用的《资本主义新精神》的章节有意思得多。一些人（比如说德国评论家和《Texte Zur Kunst》的编辑 Isabelle Graw）错误

地把他理解成一个终局者，但事实是完全相反的（尽管他对艺术界的看法确实非常悲观）。在法兰克福学派之后，博尔坦斯基历史化社会学中批判的概念，先是阿尔都塞然后布迪厄。他和后者在1970年代一同工作，后来他们关于自反性发生争议：对于博尔坦斯基，每一个“行动者”都有自反性；他们不需要社会学家来撕破“幻想的面纱”（如布迪厄所说）。他们的日常生活情境赋予了他们自反性。我们还可以想到米歇尔·德塞都和他的“日常生活”的概念，它已经转变为艺术界里一个非常平庸的框架并基本上成为艺术中的日常“主题”。

在《论批判》中，吕克·博尔坦斯基建立了社会学（或其它学术领域）中批判这一概念的来源发展体系，之后试图将批判解释为一个嵌入在他所说的机构体系的“生存”中的社会现象。基本上，一个机构要想像一个生命一样存活，它需要自反性。在他看来，这并不代表项目的政治性，但有关于机构的“作为”与它的发言人的“言论”之间的平衡。每当两者之间有了差距，批判就会出现，否则机构将只存在于一个抽象的水平而远离社会。博尔坦斯基的理论另外一个有趣的方面是他对发言人的重视。作为一个机构的代表，当发言人的话语分裂，机构本身有一个机体并拥有像个人一样的话语权的可能性是很难让人相信的。我对艺术界里“模范”和“普通”自反性之间的差距很感兴趣。那么，表达“批判”但有收获他们自反性副产品可能性的（模范）艺术家和成为像艺术家经营中心之类“机构”的管理人员而促使“批判”产生的另一些（普通）艺术家之间的关系是什么呢？在这里可见性和隐蔽性之间有辩证关系，因为那些自我奉献、努力为他们

的同济创造机会的人通常在牺牲自己的创作。这很大程度上和现实不符，艺术家维持这些空间的目的往往只是为了展示他们的艺术作品，累积经验凭证以在艺术界攀登更高台阶，但我认为有必要回到自决的“精神”，透彻考虑一个艺术品（或一个话语形式的艺术品）在一个主要被其实践者（艺术家）定义的领域的存在。在历史的这一时刻，我认为激化这一讨论很重要。我认为自反性的可能性在陷入一个特定群体，成员彼此互相交流，然后再在一个更大的领域内协商他们作为一个集体的存在。

## 我们如何逃避艺术的体制化？

你好 Andrea，

The Piracy Project 呼应的是一个对

怎样运用知识和媒体以及相应结构的宽泛理解。宽泛之处尤其在于它对很大一部分人有意义，这些人在人为私有化、否认、忽视边缘想方设

法。我最近在思考一点有关资源分配的艺术项目（这会不会是对每一个艺术项目的模糊描述？我并不想过于简化或不谨慎）以及它们所暗示的自主性。

自主性和独立性是我们看家作坊的项目和工作方法的一些方面。不是说我们已经达到了（再加上是否能够真的达到自主性和独立性的问题）。但是在中国其它处理“独立性”的方式已经很大程度上成为商业艺术的特殊范畴。也许对于其它地方来说也是一样的。

我在维他命创意空间的工作经验让我明白聪明地妥协实验与商业生存是令人钦佩的，但是这里并没有真的创建一个完全“独立”的空间。这里充满了谨慎的联盟和对自身圈子、社交关系和赚钱事物的持续强调。如果没有独立性，在这个系统里创造非常规项目和不确定空间同时的生存和可持续性就是最有力的现实主义叙事吗？

我在维他命的时候我们和 e-flux 合作了一个项目叫 Pawnshop。这个项目之前由于兑换资金和商品的法规没能与一个欧洲的公共机构合作——这体现了“新模式”空间在没有官僚文化随意而不合理限制下的一些可能性，但它又带回了关于涉及分配的艺术实践的问题。e-flux 承担了分配，并为事件成为它们的（模范）艺术家和成为像艺术家经营中心之类“机构”的管理人员而促使“批判”产生的另一些（普通）艺术家之间的关系是什么呢？在这里可见性和隐蔽性之间有辩证关系，因为那些自我奉献、努力为他们

你好 Michael，

我喜欢你用“资源分配”来形容艺术项目。我不确定我是不是同意每一个艺术项目都是一种分配，但想到我

机钻缝的。我不停地撞入这些当代文化盗版的理论，从 Creative Commons（创作共用）的创始人之一劳伦斯·莱斯格（Lawrence Lessig）到 the Pirate Party（他们关心知识产权法律的改革及其它问题），这些理论似乎完全忽视了 the Piracy Project 触及的问题。他们似乎专注于欧美中产阶级孩子们的创造力以及他们应该怎样有与文化互动的权力，紧接着是对任何涉及金钱以及在“文化”活动之外的盗版活动的快速指责（中国的盗版 DVD 显然是犯罪，我们不支持这些）。我觉得这是一个很虚伪的立场，如果允许我这样说的话，有些帝国主义和殖民主义。它同时表现出这些知识分子对于这些国家大部分交易都涉及金钱的必要性的无知，在这些国家公民没有大结构支持他们享乐的奢侈。为什么公共资金被认为是更高尚和可敬的？我认为那是一个可疑的选择忽略所有枝节的立场。这样说来，最近有一个趋势是创造性劳动的公司试图赋予自己艺术实践的概念光环，而并不理解或承受艺术实践的实际重量。我想说如果你不扰乱经济秩序，如果你不破坏性地挑战生产和分配模式，如果没有质疑权力，它就不是艺术劳动。

现在我在做委聘的并被资助的项目，我必须不停问自己钱从哪里来，我得做什么来得到它，我是怎样被用的以及我怎么用它。我同意你所说的妥协一直在发生，某种形式上很难不掉入遵循对于艺术“供应者”的期待要求的陷阱。我知道我已经在这里那里做了错误的转弯，但我现在能做的最好结果就是运用那些经验在未来做更好的选择。实际上我喜欢 e-flux 的模式。我喜欢艺术家将我们与钱的关系表明。我们都需要钱来生存。假装你被锁在工作室创作“艺术”然后让其他人来照顾你是有些幼稚的。某种程度上，我仍为选择成为一名艺术家感到愧疚。它是享有一些特权的。比如说，我有时对一些画家朋友有一点反感，他们完全脱离艺术本身的经济：他们说他们在创造艺术让世界更美好，或只是假定他们在生产将被商业化的产品（顺便说一下，这点对我来说没有任何问题；我只是希望我们都能在这点上透明）。这一切都归结到艺术看上去比任何其它都重要，而事实上，让我们诚实地说，它不是的。

## 当冒险成为唯一的选择

你好 Michael，

刚刚读了你关于 OCAT 展览、ISBA（伊

斯坦布尔电子艺术节）论坛和暗物质主要问题的邮件。我想我同意你的想法，尤其在于我不太确定怎么为这全部概括下结论，而且我觉得我总是第一个乐观地跳起来也是第一个挖苦地落下去的。我意识到我在 Skype 讨论的时候有些过于乐观。我只是想让大家感受到我对作为论坛一部分的感激，尽管有文化和技术上的障碍（Skype 有时像是在对着虚空讲话）。我认为每个人都来自完全不同的情况。一些与会者我觉得比另一些更非营利性；关于大公司资助艺术项目的问题我和一些人进行了非常激烈的道德性讨论。而且我不太明白新单位与投资公司资金的关系以及他们是怎样与业界接口的。他们只是一个完全的矛盾体吗？

所以一开始我非常乐观地认为，哇，也许这是一个新的范例，人们不只是在想他们的自我抱负，他们开始看到完全以价值为上进标准的稀缺性经济的假象，并在这假象的绝望之中不安，善意的背后有一方面是为了建立社会资本并推进下一个虚假的利他主义举动。然而在我有机会和操作这些“项目”的人们交谈时，对话通常非常有启发性，这又带来了你提到的矛盾。我开始想到做一个非伪善者几乎是不可能的。

你的邮件让我想到很多现在的占领华尔街运动，以及每个人某种程度上都想要给它一个“名牌”以获取它的所有权。我很喜欢 [Ken Wark 的一篇文章](#)，其中他把占领描述成一种抽象，一个持续“成为”（那是海德格尔的成为吗？）的不懈力量。通过抗拒一个立场而专注于过程——协商共识带来的真正民主过程——它挑战已经没有了过程而只是 1% 购买他们所要以延续统治阶级和现行体制的现行政治。

当我们试图创造变化时我们行动中的所有都是流动的而且充满可能性，但它们还是不可避免地被定义并贴上价值标签，这就是成为的抽象吗？重新回到伪善者的问题，Greg Sholette 访问我的研究生专题研讨时我有个很有意思的经历。在讨论他的新书《暗物质》时他提到了他在他的大学合作推动的一个新的社会实践计划。这一举动让一些研究生很困惑，他们说这是品牌化 / 体制化艺术社会实践的另一种方式，而他的书主要是讲在边缘的权力。他承认了这里的矛盾以及抵抗矛盾的困难性。这让我想到我们从这些矛盾中获得的权力。我们怎样界定这个权力，是话语权吗？对在我们之下的人表达我们自己？是中介吗？当我们爬上一台阶梯什么被逆转了，什么被带走了？我们究竟能说什么，谁被个人和集体抛离在最后？我们获得的这个权力能否弥补我们所失去的呢？

我在家作坊短暂的时间里看到了你

们全部多么勇敢地在做你们所做的，坚持着我可以说是一种盲目的信仰，而这并不是贬义的。我把它看作一种对坚持一定价值观、质疑所有事物以及集体处理任何后果的奉献。你们都在承担风险。你们是暗物质，现在体制正在把它们的聚光灯投向你们。我还记得 Greg 在我们的课上最后的建议，拥抱热情并不停止抵抗；当他那么说的时候我知道他有感同身受的体验，尽管他现在更在聚光灯下。我在占领华尔街看到了他，不像我知道的另一些所谓的激进分子。

• [www.versobooks.com/blogs/728-mckenzie-wark-on-occupy-wall-street-how-to-occupy-an-abstraction](http://www.versobooks.com/blogs/728-mckenzie-wark-on-occupy-wall-street-how-to-occupy-an-abstraction)

## 自我激进？

你好麦崴，

很明显这个讨论远超过只是谈论艺术，它与其它文化活动比如行动主义汇合，两者之间有很多相似处和一些通用的词语。比方说，对替代品生产的批判立场可以从艺术和行动主义两个角度置疑。同样，当其中之一处在与其对应的自主性不一致的情况或区域时，就需要极大程度的妥协。也许这跟我们所说与所做之间的差距有关。我想问问你关于实践与其可见性之间关系的问题：这些词语在艺术和政治行动两种背景下有什么不同？

我想提出几个例子：比如，去年北京我们其中的几个都在不同程度上参与了农夫市集的组织统筹，在组织一个农夫市集的时候都有什么样的政治，或是艺术内容？或者运用艺术渠道解决比如像武汉东湖周围那些要求政治介入的一类强制性变化的意义（确实，当我们在大陆漂移讨论到这一点的时候，东湖计划因为没有取得具体成果被认定是一个“失败”）。或者通过象征来重新界定像农业、自给自足、日常互动之类的活动有多大的意义？

Art works or performance pieces are to a certain degree forms of unfinished exchange. They need the presence of the other. And the issues that political activists address frequently come from a kind of system linked to a position and to those linked around it. Whether or not it is a speaker or an actor, one would not deliberately “pollute” the visibility of the distance between him/herself

and the other (in degree and scope). Italian autonomist Paolo Virno uses the concept of virtuosity, saying that in the post-Fordist era, politics is simply **virtuosity-performance**. Correctly so, I personally think it is necessary to stress that “visibility” going along with practice opens up the formation of the self, as well as leads to the challenge and critique of the practitioner, as in the examples of “visibility” and the State, creative economy, media control and even the “differences” between practitioners—all beg consideration.

To give two examples, in those practices that can be observed from (basically) an anarchic angle, there's a certain flight from the state and control by the commercial media system (foggy in certain cases). One looks for an alternative outlet for speech and attempts for “visibility,” and if during the course of “direct action” there is the slightly effective Indymedia, there is at the same time a crypto-network to protect coded principles as a way to avoid being sued or interrogated by the intellectual property law system, as escape. On the other hand, this code remains open and transparent amidst those who identify and share together. Therefore, I don't necessarily think that there exists a nervous binary and opposition between visibility and practice.

To a great degree artists and activists rely upon speech practice (representation). It looks now as if these two are flocking closer together, as in the examples of cultural activism and the Rebel Clown Army. Therefore, binary divisions like “artist” and “political activist” are already no longer beneficial to expound upon. To the point that divisions such as “art expresses the moment” and “politics expresses the moment” are also not able to clarify differences in the meaning of “visibility,” even if political activists always consider street, workplace or demolition site types of specific locations for direct action, and artists have for a long time been more willing to stay in galleries and within white-walled spaces, or their studios and warehouses. But “guerrilla art” has emerged, and artists begin to create in the event-space. Now this is not only political, but the existence of art itself (its circulation and destruction) now completely departs from the old model

of circulation, putting itself in a kind of danger—whereby its visibility suddenly faces suppression, and very likely because of destruction (in a material sense) by its adversaries, becomes the blip (in time) of meaning produced exactly by this kind of guerrilla art.

**<sup>9</sup> For more on the relation between virtuosity and autonomy, see MAI Dian's article “Exodus” on page 66.**

I follow the agricultural communities more so. There is greater emphasis upon a kind of mutual creation and sharing, and an attempt to practice a kind of anti-authoritarian anarchy that leaves the whirlpool of materialism, conversely restoring a “gift economy.” And anarchists amidst this production space advocate the refusal of “patriarchy.” Even if there are some commercial farmers who don't overtly oppose the market, the relations between nature (the environment) and human existence, as well as cooperation will still be discussed, and people enter into multiple relations with the state, the market, the individual, nature, etc.

I am not necessarily willing to place “failure” within the haze. In reality, the Donghu project that Li Juchuan—this under-the-influence of anarchy, anti-architecture architect—initiated, is not only an excuse to express in order to gain the close eye of the activists. The project itself at the same time followed a kind of anarchic principle: open, voluntary, free expression. Sure, the Donghu movement didn't have a “clear objective” and stopped, and its status as an art proposal was further discussed, and at a small scale entered art media and even media critique. But no matter what, I personally identify with this point of view, an objective (positive here) “human instinct” or “natural order” that is otherwise very difficult to make a complete hypothesis of. Now what is possible is to leave a fixed position and trigger a different set of questions (that's even more of a mess), but still, it has entered a kind of self-liberating process. The attempts of some farming communities don't necessarily want to “display” a type of life, even if these ways will often be taken as a peaceful propaganda of doing. According to many people, the most important issue

is the cycle of leaving the system and the market toward a new experiment in living, helpful to the greatest degree in preserving a form of openness. This kind of separation and experimental attempt already creates a criticism of the system, and this kind of openness dispels some of the “visual” pollution contaminating the spaces between people.

汉译 Chinese translation\_\_\_\_ 陶醉 LAI Fei  
英译 English translation\_\_\_\_ 欧阳潇 OUYANG Xiao