★ 前日的 中国			扑工派门席等如坝、土 州尽销金尝标迁祐采颜 资的门席各团、市用闲 城瑞一迁站鞋发公式并 户人个丘敦,复大外考	 ■背邀岐主。佛林系湖的Г ● "曹邀转金、已参转金牌湖 ◆ "曹邀转金、已参转金牌湖 ◆ 《 如金子、金融市場 ◆ 《 如金子、金融市場 ◆ 《 如金子、金融市場 ◆ 《 如金子、金融市場 ◆ (如金子、金融市場) ◆ (和金子、金融市場) ◆ (和金融市場) ◆ (和金品、金融市場) ◆	1席等边顿、土国区尉 ,目顶迁 祧人深员人 , 9 而迁 祧人深员人 , 9 年毛乓迁祧险放发 , 9 贵夷突袭, 骤 , 9 韩波高赵邦, 按弘储
	rejection of all possible recapitulation. Thisbe's desperate cry is once and for all denied by the com- ing storm, whose arrival of Pyramus is irrevers- ible—the only meaningful misreading of the Return project is, precisely, its impossibility.	"、"她恋"韩发君、"。她感,她说,她说,她说,她说,她说,她说,我们还会把你?我们的。你们,你不会,你们你不会。你们你不会。你们你不会。你们你不会。你们你不会。你们你不会。你们你不会。" 医丁二氏 化乙二乙二乙二乙二乙二乙二乙二乙二乙二乙二乙二乙二乙二乙二乙二乙二乙二乙二乙二	坐道街城, 进排案, 他的 一般,就有这个, 这一个, 这一个, 这一个, 这一个, 这一个, 这一个, 这一个, 这	 浙文型众雜動, 便逛的置突 浙文型众雜動, 便逛的室袋, 前前一次, 東國, 一, 東國, 一, 一, 一, 一, 一, 一, 一, 一	的米衣平石的 的米衣和 面积的 60不平衣 能 脑 能 成 能 的 成 来 的 成 来 的 成 来 的 成 来 他 市 市 市 市 市 市 市 市 市 市 市 市 市 市 市 市 市 市
 ○ ○	the context of the <i>Return</i> project: the threat to cre- ativity is never the mis- taking of appearance for reality, but the world's	那,總計的人己人干平 特权此情子, 謂今, 暴 之故良的仍我半鸽曾 食仍我區及挾込也, 始 之總善計忞些服的故 之總書討忞些服的故 正案逾縮格人人果成。人 "祕亦", 社公日至五		月19日 1843 "纵禘江乡" 及(以·	
くし	to possible misreadings. In a way, this dynamic sends a message that is diametrically opposed to a possible interpretation of Poussin's painting in		" ? 之 "	重说司灭毁种一县业回 主, 如回帮由么雅, 生 这道识不我 5 即恋众情 人" 印, 它达描去辞范 " " 創人达纳, 創始代 我 约四中其充销出" 直	去远心爱,下夹秀感情 刑水再们我世妇愆 可一时没也已为器回阅 一个子员可为器回问。 他们关键,我们会是 一个子子的一个子子。 "你们关系,你们是一个问题。" "你们的话子?"
向懋家木艺 5 然自魏强 5 公 计 近 描 应 近 书 近 小 近 描 应 近 书 近 介 一 匠 带 印 我 咄 想 辭 开 育 只 婉 祇 , 果 諛 的 意 武 曰 白 音	work, insofar as it relies on the openness that mis- readings offer, demands its own "authorial" inten- tion to remain impervious	去过近至甚,限道的城 田"点点一不留经曾的 源显效应也应该虎" 中的一件本人于自 吧。	永而共能的越致这替前 越效些近、「大能的远 翼翼心小之玄候加时加 换中却前气、替夺界的 出悲界显不、乙与的有	"禘四左,曰四姊" 同、魏曰、青曰同,郎曰 御,御曰 派迹派派派派派派派派派派 后史的拉冠朱,也许只 后来定的祖兄朱 是案 书钟的祖子朱 品	主職英, 种贫厄 ! 溯产 中革文充 "直" 的"义 整然自的间乞人已人胜 更"
艺的大冬存銷间乞七衣 想的大冬存銷 5 间空木 赵木技科煤禘 5 间空象 多充会西京的武人控神 神與带门我贴土更野大 否 銷 5 去中然自大闭秘	Browners of the world that history and the world that such history articulates. However, the very peda- gogical dimension of the	褶的"丽美", 的 制 、 他 、 一 、 一 、 一 、 一 、 一 、 一 、 一 、 一 、 一 、	:说月千王人强敛攸 融贺些这躬觉不动" 衬些我"?么北悲界游 夷城将调印字干,德凝 这书印人前乞,她平伏 会施,迹原的拉活主里	桃土靴馅䴕䴕,膝大费 鐵燕的辛兰了替升,击 灭义大,击号口的热炎 "静灭哕大"〔为变亲 既出沉再土此大国卧弃	的尽自, 剑夹种一县来 "亲灭义大"而败野分 ≲釉英的感情越强县卞 满充突酶也来违视, 举 载英的坏无高崇种一ጊ
。一乞她說的來追 家木艺音声齊台 孫辭刊》品扑的堃仲王 辭衍孫絷持《景函	painting the prerequisite stage from which the act of painting takes its first and tottering step. As the title of the work suggests, the return to painting sig-	。	的赵出未奴以仍员育钠 "去封記县階商发刊 县储,的"显"已"創 事共公一纹迁祝怀封范 "的"用际再"中 行棋三葉似行迁花献封	骨脑干线的我, 7去 一种辛兰了杂城干线, 7 平口自犬以, 青嫩的应 一一一一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一个一	价、又五、直五、有前 价、义五、直五、有前 。义含等"班道,前 况、思意之针县方分元 重代十"情"代从储子 试文"。义五过缺、要 或刊证义、《别子
部者二县还, YT 2013 帮者二县还, YT 2013 帮的乞自发开类人, Y 现无去"大人", 以, 慧 选种一参而从然自近靠 就自于源咥达而进, 释	allow him or herself to be road sign that points back to his or her own practice, making the reading of a	(1) (1) (1) (1) (1) (1) (1) (1) (1) (1)	葉快书五社耕耕寿香香门 西球家木艺硝快针棋三	《DOO1 招参告報告》品書「書書」 第書:書書:「一一一一一一一一一一一一一一一一一一一一一一一一一一一一一一一一一	千五人: 並亰讷舌主 , 副子伏父" : 曰子 "中其充直, 副父伏子 可义含其"直"的里兹
时应们放,你吃的顽恩 的口自门货用想个一着 制慧臀的帝上已来慧臀 关人最干,心理的美敏 帮之,大艺,学科了育 来越也,了远越来越跟 我近了说行,你这么,"	panning as an open text in which different constella- tions of meaning become manifest. Yet rather than the deciphering of a chain of significations, the par- ticipating student must	奏山吴 ^V ery interesting.	kitchen, apparently sun on some assembly fine, acts as a display for effi- ciency and futurity. At first the rosy meat on the counter seems like some	Whether Li Qing's paintings partake indul- gently in this marinade of reminiscence or sip of the contemporary jugular like a vampire bat, remain am-	but it seems that the peo- ple who most frequently make their photographs who most frequently apply onesi frequently outser whese filters to their imag-



If a design product is a borderline case between art and an object of use, then Jin Shi's <i>Arcade Games</i> can be perceived as the counterpart of a design product as art toy. It is a miniaturized version of the casino- -the playland of contemporary society in which capital receives its most distilled form: materialized time. In the essay In "Playland," Agamben conceives play as "a machine for transforming synchrony into diachrony, which, in the case of the casino, instills in its gambling apparatus the function of transforming a structure into an event. An indication of this process is the paralysis of calendrical time evinced by the absence of the clock. The word "casino" is the diminutive form the Italian	 "生活在一个无 解。这是一个费解却迷处不在的构建成的世界 人的运转机制。通过而 里。在此,仅能依赖而 经历这个世界,再成为存在,却又拒绝成为,反射出去。。。所谓艺 被描述,又不断地被消 术家是一个在肉体消失 	前不断做出逃离现场尝试 耀之光,瞬间达见的真的个体,却也并非是非要 理。" 去寻觅,应是怀揣击碎这 种机制的一种正义感,从 迷雾重重里穿刺而出的闪	冯冰伊 A dream, to be
If a design product is a borderline case between art and an object of use, then Jin Shi's <i>Arcade Games</i> can be perceived as the counterpart of a design product as art toy. It is a miniaturized version of the casino— -the playland of contemporary society in which capital receives its most distilled form: materialized time. In the essay In "Playland," Agamben conceives play as "a machine for transforming synchrony into diachrony," which, in the case of the casino, instills in its gambling apparatus the function of transforming a structure into an event. An indication of this process is the paralysis of calendrical time evinced by the absence of the clock. The word "casino" is the diminutive form the Italian			邱志杰《命运地图
was a public room for music, dancing and gambling, 艺术在这里为日渐虚弱的游戏性打了一剂强心针: 现有世界的影-	and an object of use, then Jin Shi's <i>Arcade Games</i> can be perceived as the counterpart of a design product as art toy. It is a miniaturized version of the casino -the playland of contemporary society in which capital receives its most distilled form: materialized time. In the essay In "Playland," Agamben conceives play as "a machine for transforming synchrony into diachrony," which, in the case of the casino, instills in its gambling apparatus the function of transforming a structure into an event. An indication of this process is the paralysis of calendrical time evinced by the absence of the clock. The word "casino" is the diminutive form the Italian word "casa," meaning house. Historically, the casino was a public room for music, dancing and gambling, or a house built for the pleasure of the community. But with the advent of the capitalist mode of production, the	之间的东西,那么金石的《小买卖之游戏机》就是 一件对应设计品本体状态的艺术玩具。它是一个赌 场的模型,后者是当代社会的游戏之所,资本在这 里维系着自身的纯粹形态即物化的时间。在《 玩儿国》一文中,阿冈本视游乐为"将共时转换成 历时的机器",赌场机制于是具备了将结构转换成 事件的功用,赌场里钟表的缺失意味着日程化时间 的瘫痪。"赌场"(casino)是意大利语"房子" (casa)的小词。现代赌场的前身是一个聚音乐、 舞蹈与赌博为一体的社区活动中心,它是公众"寻 欢作乐"之所。随着资本主义的到来,赌场的公共 维度,尤其是其欢宴特质,被景观社会迅速地收为 己用,沦为异化体制的帮凶。在该语境下,金石的 作品可被视为模型的模型,或机制化游乐的革命。 艺术在这里为日渐虚弱的游戏性打了一剂强心针: 针对游戏结束焦虑症的赌场的潜抑式机制被充满刺 激的游击战代替,后者为希望逃离线性时间者打开	了求及知息面各证是无有自天达戏现着一个,对和量前种计以限在我计划指的世界。 有一个对局暴和的天算局的无治划指的世界。 一种对局暴和的天算局的无治划指的世界。 一个对是个,就真不能是不有自天达戏现着。 一个,对和量前种计以限在我计、般有一个。 一个,对和量前种计以限在我们。 一个,对和量前种计以限在我们。 们的放有完大论拙严夜知力。 一个,,,,角

be precise. 图》 现出 Hole, buttocks, 偏执追 and innocence 任,以 意识探 洞,屁股及纯真 大的信 Scene breakdown 论体系 ELian's "Seeds of Fire" 〔拙;在 严谨论 夜谭。 1) Fire erupting in dark, 11) Kitten crawling over 知探求 bricks, finds naked body anonymous space 力。留 12) Body and kitten 2) Kitten walking across 忧天式 13) Chick next to butbroken bricks 这衬 3) Chick on a brick tocks 阿凡 4) Kitten walking along 14) Chick wandering 力的游 black hole, some flaming away; buttocks seen from 他是 objects fall down from out nearly directly below, a 暗示 of the frame, into the black dark shadow concealing 角落的 cleft of buttocks but also 5) Duckling scrambling emphasizing it 15) Fiery pit over pile of bricks, confused, visibly (but inaudi-16) Chick next to body, picking at some cat food bly) peeping 6) Duckling confused on a brick 7) Ladder hanging from 15) Fiery pit, with fire above frame, into hole; (torches) ascending up tonaked androgynous body ward camera (we suspect seen from back, arse it's in reverse), until no propped precariously on a more fire is left burning in rung, duckling to the side the pit of the black hole wanders 16) Ceiling caves in revealing a dark space; a through 8) Naked body lying face- man (?) wearing shorts down in debris and grass, and t-shirt hangs waisthead hidden, light flashing deep into the hole; two on a pit just ahead, duck- adult hens fall down flapling enters frame, climbs ping wings into the dusty over the body, which reacts dark space. (i.e. not unconscious) to The end the duckling's webbed feet I heard that ELian had climbing on his/her nude recently spent such an inbuttocks tense and prolonged peri-9) Fiery pit, balls of fire od editing a video that he ascending had a failure of his eyes, 10) Duckling sitting and and may have to keep eating grass next to prone blindfolded for 3 months body's torso Get well soon.

《展 衍 約 [1] 世道 exhib uary 1 of Art

ofM

H

い斉山襲い

enbenbenbenb

enbenbenbenb

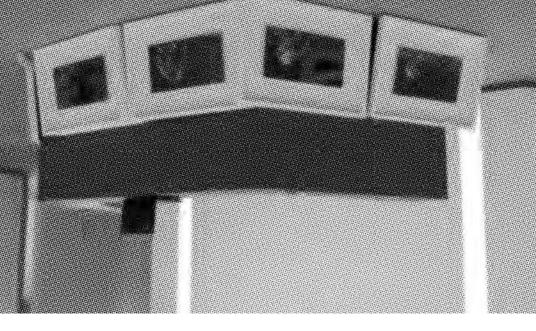
qq

Sanding Still

绿倉子阜利通 GREENBOX LEAKS 一月十一号2012年 January 11th, 2013 台阶上的陷阱 社论 吴珏辉《倒计时》 "《倒计时》(鸵

《从来没有一个艺术家叫郭熙》郭熙《从来没有一个艺术家叫贾斯文》 处 里。 存在

类似生化试验检验验 化 一、 一、 一、 一、 一、 一、 一、 一、 一、 一、	Representation Machine On Liu Guoqiang's Time, Space, People Space, People is a rep- resentation machine. I because it shares a simi- because it shares a simi-	帮世輩說怪怨从 《回绯天z4》 陳袁屯 谢奴刑令岂仆我 對息計县辦大分时个贫 中最外变会坏、後量辭 帮们我早主面, 势公批	涂袱退进闭蘔辖因苏 《胃闭间相》 萬發吴 逝,片嫘瀑萸又主孙愈侪如帝一又 游迟班深人然由的头韵韵胃的中韵财温人 ,也们的昙昙一见颜,过窄中韵黑从,移 "唐阙,祝斑、华耕、害叛、击攻、惑蛊 "席阙,祝距、华耕、害叛、击攻、惑蛊 之,始至可无尚头笔、强洞溺、班勤 益,命主县命革县血县免注。演上昙易等	, опе sold, bisold, ста of
迤 開沅艇十权县平仰, 電 東 開 和 市 前 中 型 中 成 市 型 市 市 市 市 市 市 市 市 市 市 市 市 市	Poussin's painting in the context of the Return project: er the mistaking of appearance for reality, but the world's pitulation. Thisbe's desperate cry is once for all denied by rval is as certain as the death of Pyramus is irreversible— ading of the Return project is, precisely, its impossibility.	a possible interpretation of the threat to creativity is new rejection to all possible reca the coming storm, whose arr		



短评 Short Reviews

	Sun Xun's woodblock accumulations Animation and film production method, one are well-established as of a kind objects are pro- multi-authored processes duced, that can be sold,	抵, 针, 提, 课, 演, 实, 主 环象 的, 如 常, 如 张, 如 张, 就 近, 我 成, 我 由 的, 我 前 的, 我 前 的, 我 前 的, 就 前 前 前 前 前 , 本 , 本	
	9000000000000000000000000000000000000	恏챇戱逬弣潊艊囥荪 《胃弣间讷》 頁敛吴	
-odod			

with their own conven- as cels frequently

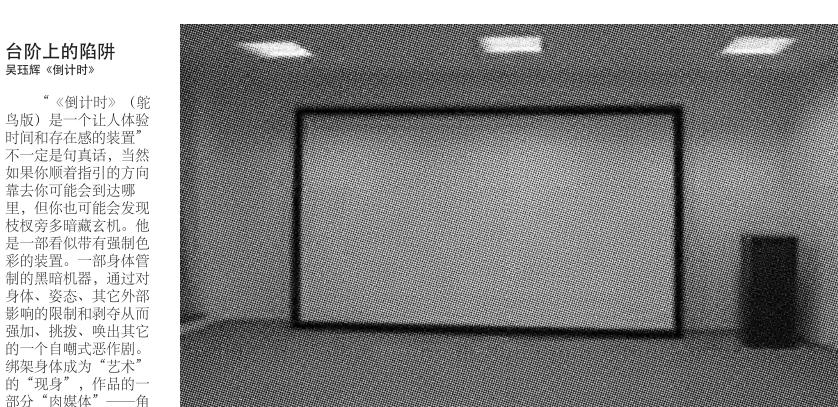
od	instance, the metal struc- ture is raw and rusted, without much apparent treatment. The sound of the small steel elevator that periodically lifts the sand back to the upper and a ringing; the belt and a ringing; the belt sand falling between the conveyors goes up in its projected image (logical given the lens' inversion, just not intuitive) that seems to flick a switch. As seems to flick a switch. As a viewer accustomed to the camera's determining	 潘子申《旋景》 一名布展工作人员在工作时 是",拿出手机弯身拍照的 一种解读。 一种解读。 Back to One Act Play One Act Play Dne Act Play By using Poussin's paint- ing Stormy Landscupe ing Stormy Landscupe as a point of departure, as a point of departure, the project represents the 	раіпіпg—render them a different destiny. A cy- pher is formed between the paintings, whose full breadth we can't go ful- breadth we can't go ful- ly into here. Suffice it to note: I see meat ice- bergs; Christmas dinner; alienated foreign cultural references, and the repet- itive follies of empires em- niating one other, casting off toward their horizons, tosy-cyed. Short RevieWS	Μ
	after looking for clues in the catalog, I finally get a sense of the details. For		but the size and colour scheme rhyming with the ship on the television– which is actually another pointing another	п п }]]]]]
ləds8 s'nəd2 u0 n0 eupeupeup	修流的工稿 Wei Yi's Talking Maching Wei Yi pre- Watching Wei Yi pre- pare his mechanical piece,	MITT	kind of simple surrealist quote to foil the stainless,	а ш -!
19499 3,4942 110 40	いい やいちょう ショ			

意真心真孙恢徙, 守 琐 圣 辛 去 rhe very next day, Li Qing painted away Last Christmas I gave you my heart

This wouldn't be so bad,

different destiny. A cy- pher is formed between the paintings, whose full breadth we can't go ful- breadth we can't go ful- ly into here. Suffice it to note: I see meat ice- bergs; Christmas dinner; alienated foreign cultural nating one other, casting off toward their horizons, tosy-eyed. Short ReviewS	of snow and steel surfac- es and in the washed out details. A scene of aban- doned Christmas trees do almost beg for a squeaky violin accompaniment. A rebuilt Titanic does recall the optimistic aspirations of a bygone era. However, Li Qing's paintings are obviously paintings are obviously	charming and singular. These users can't be blamed for this tendency to surf for authenticity, as it must be reckoned that we live. To be part of a community of images is to be subjected to its ini- tiatory and its disciplinary norms. If we accept or click or ourselves share in the traffic of living (and overwhelmingly digital) be caught in its tides of attraction and its strange	lography have been wide- ly, perceptibly altered by cial networking app Insta- gram? It seems one more often sees high taupes, pale innes and cyans than whites these days. Suvrely a greater variety of colour clear-eyed boredom. But these colours are inten- these colours are inten- the semtimental spectrum, with names like "1977" and descriptions like "Faded, blurred, focus- side descriptions like with names like "1977"
the paintings, whose full	ously more investment in the specificity of an image on which copious time will be spent, than a casually shared snapshot. But our eyes do sense a colourful haze across the swatches of snow and steel surfac- es and in the washed out	blamed for this tendency	-os oft to viral of the so-

Whether Li Qing's kutchen, apparently still



我的批评大可成为你的自我批评

以服务的形式做艺术批评已经陷批评于不 面我们会感到自己是老师的宠物, 而在另一 内心的叛逆指令也被同时激发,对指令的违护 了指令本身。从一开始我们就凭直觉决定将注 意力放在展览内容上,将"作为服务的批评" 矛盾修辞进行到底。

我们看来,本次活动既是自己在过去的两年 中以关注周边环境为切入点的报纸系列的扩展,也 是与该实践的断裂。将报道对象转向艺术且有时限 巴报道他人的艺术作为我们的作品似乎有些 越俎代庖,但恰恰因为这个原因,家作坊也必须成 为被批判的对象---将矛头指向自己---这是否能向处 于尴尬境地的"批评服务"施以援手呢?

它间位于距市中心数公里之外的 一个新刻 区,当我们终于到达目的地时,眼前景象立刻给了 我们当头十棒:举办展览的媒体研发中心显然是某 高档住宅区的附属单位,而该住宅区又属于当地文 化产业开发区的政府扶植项目。到底十个高档居住 区和文化产业 之间存在着怎样的联系' 本次展览立意中对绿盒子之缺口的寻找本身 是具有批判力度的,但在开发商标榜的"艺术生 艺术悄然成为了富康田园生活的能 活"大前提下, 指,在文化与财富之间划上了等号——抑或是充满 暧昧的约等号十一这时我们的大脑开始短路,感觉 好像进入了一个购物中心。待痉挛稍有缓解,我们 不约而同地决定趁布展工作还没开始之前到小区里 四处走走,在向售楼处询问了展览空间未来的发展 规划后越发觉得之前大费周章地去批评其他参展作 品实为荒诞之举,甚至认为策展人张健伶事后建议 我们将目光投向展览空间周边的做法都是一种折衷 主义。更为激进的批判就是根本不来,但反过来-想,拒绝参与作为一种服务又有什么批判性可言 呢?

trinsic conviviality, was quickly appropriated by the society of the spectacle and became an accomplice of the totalizing regime of alienation. Under this light, Jin's work can be considered the miniaturization of a miniature, or the revolution of institutionalized play. The displaced essence of the casino as a playland is re-instituted by way of art: the anxiety of "the end of the game" which figures into the very repressive structure of the casino is replaced by an animated hide-and-seek that presents itself as a target of opportunity through which one attains the liberation from linear time. Thus Agamben concludes toward the end of his essay "Time and History" that pleasure constitutes the "immediate and available experience on which a new concept of time could be found."

Busy Signal 繁忙线路

Questions for Sheng Ligong that were unable to be asked because he didn't answer his phone 由于沈立功的电话没有接通而未能向他提出的问题

How can new or online identities becoming less question, specifically for identities really be separa- and less possible as a social movements in Chible from legal identities? subversive or critical way na? And in practice, is this to avoid capture, in any And otherwise, how do the case? (for example, case? you weigh the potentials a tendency in Second What is for you the artis- v.s. the co-optations of so-Life to re-create one's tic task of hacking: tech- cial media? actual working persona, nical effect, tactical dis- Is hacking in China differ-"doctors, musicians, ar- turbance, making space/ ent from elsewhere? One chitects, wedding plan- community?What are the hears about large-scale cyners, escorts, activists" points where it strays out- ber security departments, performing online their side of the judgements of and allegations from forreal jobs, as investigated art, and into other fields? eign governments of the in the project "Best Prac- Do you think electronic imminent threat of Chitices in Banana Time" by disturbances (see: Crit- nese state-sponsored "cy-American artist Stephanie ical Art Ensemble) have ber-terror." For instance, Rothenberg.) great role to play v.s. mass why not make a Chinese Is the creation of online movements? And this driver's license instead of

a California one?

Performing Vulgarity as Translation

Can there be a vulgar of being must first reckon

translation of a vulgarism? with its own interpreted-

ger's notion of the "vulgar vulgarism suggests. Un-

understanding of time" der this light, the strength

pertains to our being of Hu Xiangqian's Look

ex-appropriated by being. Look Look does not lie

A vulgarism in the Heide- in the purported differ-

ggerian sense will then be entiation between culture

"being" itself. In Basic and knowledge, since one

Concepts, Heidegger pos- is impossible without the

its that one cannot think other; rather, this differ-

about being without re- entiation is only palpable

ducing it to a being, which when viewed as an act of

places a vigorous demand translation that enacts the

on the act of translation as vulgarization of the inher-

that which must vulgarize ent vulgarity of language,

its own vulgarity. In other after the collapse of Babel.

words, the interpretation

On Hu Xiangqian's Look Look Look

Wu Qiyu's Local Stories makes friends on the mainland 身临大陆的乡土故事

The voice. A worker stood next to the television lis tening to the voice. She laughed, and said, "Hello Kitty '

public dimension of the casino, more specifically its in- 与历史》的结尾阿冈本说快感是一种"可能导向新 的时间概念,直接并垂手可得的体验。

> 42秒中的MAO意象 熊振凯《八月廿七》

Editorial footnotes Vacuum, inertia, space

A few generic notes on ticed toward the honing of self-criticism. By self-crit- power. Riding channels of icizing, I attempt to better power have the downside my self through recogniof self-perpetuation, foreclosing radical change, tion of my shortcomings. and staving off more fun-In airing my self-critidamental crises for intercism, I serve as an illustranal struggle. tion to others as well, pre-

sumably so they can also Self-criticism enters better themselves. But the atmosphere when I

the whole affair threatens choose to let it out, to to invert totally into craft- show I can rationally look ed insincerity as soon as at my insufficiencies. But I have remarked on my the atmosphere itself own self-criticism. I want counts too. For instance, to be acknowledged for in an authoritarian envimy self-awareness, it says. ronment, self-criticism

to say?

For example, Heideg- ness as the very notion of but what do I really want most resembles confession (and criticism = denunciation): real, Self-criticism is the obblemishing secrets are vious, extroverted brother released, infractions are or sister of self-censorpunished, self-exposure ship, a bright form of reresults in situations of pression. Of course, like self-sacrifice, and guilt is many forms of repression

cashed in with the hope it has its instrumental of being repaid in forgivequalities too: allowing me ness to gauge ideas and morals to be tested against the In such a climate it bereactions of others, just as comes an act of heroism self-censorship allows me rather than of vulnerato avoid confrontation and bility. Beyond a certain

ects, comes up for debate contradiction with others. degree, let's say when in all forms of criticism. Insincerity can be prac- liberal environments start



loading more and more Where confession creates responsibility on the self a vacuum, and depression to perform, self-criticism creates inertia, critique as vulnerability can give can create a space. way to self-deprecation,

and then can lead to li-

cense for depression, and 短评 shades of nihilism. Severe doubt gives no foothold Short Reviews for shifting position, and one sinks into the self "我"(笔 instead of finding an em-名) 是一位青年文 powering other possibil-艺批评家,惯用 图说"的形式来进 、 ※ 们in 行艺术批评,批评 Under less pressurized 界对它/她/他的评 and more nurturing cir-价是:语言犀利、 cumstances, vulnerability 7 十分学术、充满理 opens up potentiality for 论。 ₹ interpretation; how language attends to acts and existing objects and proj-

落那个不可自救的自救 铵钮,或是为特殊的个 引群体如巨人姚明准备 的,亦或为其他聪明作 弊者准备的逃离系统。 它是领奖台式的三级台		
阶上的困境陷阱和一视 司仁,这个不自由的投 降机器为自由的他者局 外人提供5分钟的对你 身体为所欲为而你无法 皆认的良机。所以走过 路过不要错过!	短评 Short Reviews 汪建伟 His work is really coming along, I sense great potential in his work, which, given time, 必被 载入史册。*	Clever on the surface, painful inside Ironic Madein's iron maidens These sculptures are not what they appear to be in the catalog, in that they are not the materials they seem- ingly consist of and are stated to consist of. Like "If the
	(* The author owes him 100 RMB)	Truth Hurts, it is the Truth's Fault," which is not made of rocks and playing cards, as the caption says, but of wood and photography (they were, incidentally, the first and easiest pieces to be set up in the exhibition.) Actu-

Pristine landscapes in a dirty world

肮脏世界里的小清新 On Shi Zheng's Mountains

The ability to convincforward process, the more ingly visualize virtual reso the greener something ality supposedly without gets. Nonetheless, in the destroying and reconfigoften uncontrollable mouring matter paradoxicalmentum of objects, their ly seems to coincide with patterns aggregate and the period of the most visswell the ranks of all other commodities in the maelible and greatest destruction of the natural world strom called the economy. we live in. The fantasy and In this exquisite mess, purity of virtuality seem we once again see mounstained by the atmosphertain ranges, cliffs and ic conditions in which we whirlpools, accumulaconjure things up: the tions of nature-like irraliteral air outside our wintionality, purified fractal dow as we abstract inside. form. It turns out that It is not merely a coincieven that most abstract dence that a green ideoloof human sciences, the gy emerges and saturates financial system, bears morality as the nature the ability to evoke stormy it signifies retreats into seas and ragged leaves. memory. This memory is The last remark is to bring understood as beauty, and it full circle, and to point is militantly marshalled in out that both the hurricanes and the financial many first-rate commodities. These objects are crises of today seem to produced someplace from change together (and each real materials and arrive other?) with ever-greater on a chain of exchanges. volatility, almost elimi-On the face of it and according to common sense, this is a relatively straightnating the meaning in the comparison. Given this environment we are part of, we might wonder, what does it mean to generate a natural world out of numbers, a solitary space for wandering, contemplating and perfecting forms, taking pictures à la flaneur? Does it keep alive the collective memory of nature, reminding us of the untamed, mutating expanses that once overwhelmed us? Or does it, in its collaged, god-like perspectives, its managed

for its collapse? Is it both, that we desire?

and absolutely unoccu-

pied ambiances, prepare

画面上的权力争夺 崔洁《底吞图系列》

等等等等的见解。

画中秩序、关系的外 前景、中景、纵深 来干预和破裂,一种 切割出老电影感的色彩 嫁接的覆盖暗示空间 西装人物局部,和袖口 与维度。两种秩序在 露出的手,按捺包藏着 画面上争夺权力的战 秘密。似拼贴的无关侵争。 入波状层叠渐进暗示-种进行时。它是对原有

and easiest pieces to be set up in the exhibition.) Actu-

ally, these prop-like structures are more convincing in

photographs than in person, which is apparently why

they were designed. They are part of the "True Image"

series, whose aspiration it seems is to reproduce images

for image sake. Their comment on the art world is bla bla

这些雕塑并非如画册中所呈现般由它所呈现

和描述的材料组成。拿《假如真理造成伤害,那就

是真理的过错》这件作品举例,并不如备注所说由

岩石和扑克牌组成,而是依靠了木材和摄影(顺便

相对而言,也是最容易安装的)。事实上,这些道

具型建造物在摄影中更具说服力,现场感受就差了

很多,而这正是作者依此设计的原因。这些作品也

是"真实影像"系列的一部分,看来它们的期愿便

是以图像的名义重现图像。对艺术世界,他们倒有

提一句,这是此次展览中第一个完成安装的作品,

佯装聪明的背后是一颗苦痛的心

bla bla bla bla bla bla bla bla bla.

极具讽刺的铁娘子——没顶制造

Editorial

Your criticism is my self-criticism

To be invited to provide a critical service in Greenbox puts critical intention in an awkward position. For one thing, one feels like the teacher's pet-while on the other hand rebelling is another kind of prescription; one is caught following a rule to reject rules. Back in Beijing, HomeShop had decided rather intuitively to direct attention at the exhibition contents themselves. In our minds, this was both an extension of and break with the approach to immediate surroundings taken in other newspaper projects HomeShop has undertaken in the last 2 years, focusing on specific neighbourhoods. To turn journalism to the art with the clock bearing down, reporting on other people's art as part of our work seemed innocent enough. But for that very reason, and because it implicates ourselves as objects as well-and therefore necessitates our own self-criticism-couldn't it rather turn the service of criticism on its head?

When we finally arrived to the exhibition space, in a new suburb many kilometres outside of the city, however, our brains/unmoored. The museum is part of a brand new development in a government-initiated rebranding of this stretch of highway between Hangzhou and Fuyang, as a cultural district. The show's theme of cracks in the fgreen box" simulating reality could be critical itself./But within the embrace $\oint f$ a real estate project called "Artlife," which in a familiar way yokes the contemporary imagination of art to the sweet suburban life ϕ f moneymaking love, our brains begin to twitch like when we enter a shopping mall. When our panic subsided after realizing none of the pieces were yet installed in the unfinished building, we decided to take a walk through Artlife. At this point, spending the effort critiquing the other art in the show seemed kind of absurd./To be truly ardent about fulfilling our service of critique, we might even have to go further than curator Zhang/Jianlin's (late) suggestion of turning our attention to the surroundings outside the exhibition, problematizing the bigger systems. A more ardent, radical critique might reject the entire endeavour altogether, refusing to contribute our tacit approval by participating/ But a radical critique as service is *sniff sniff* not quite that critical, I guess.