It was a dream of a trip

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到此一游

主办单位 Host	上海美術學院 SHANGHAI ACADEMY OF FINE ARTS
承办 Organizer	上海吴淞国际艺术城 发展研究院 DEVELOPMENT RESEARCH INSTITUTE OF SHANGHAI WUSONG INTERNATIONAL ART CITY
协办 Co-Organizer	上海 12th 双年展 Shanghai 2018 Biennale

Shanghai Curators Lab 2018 X 上海策展人实验室

The Department of Love

Paulina Ascencio
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爱的部门

Paulina Ascencio
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HOSPITALITY · RECIPROCITY · CARE · PRACTICE

DEPARTMENT OF LOVE

"If love in society is to represent a better one, it cannot do so as a peaceful enclave, but only by conscious opposition." (T.W. Adorno, Minima Moralia, § 110)

Prompted by reflections on time and labour in the hyper–rapidly evolving context of art institutions and biennials, as well as on the structure and accelerated pace of the Shanghai Curators Lab, we present the **Department of Love.** Within this fictional institutional framework, moments of authenticity, self–preservation, love and care are staged to reveal (and stand in opposition to) the artificiality of vacuous institutional spaces, and the rhetorics of display and language they employ to assert themselves.

As a tool of capitalism and an act of resistance, as well as an independent voice of the heart, we hope to situate the places, meanings and functions of love in contemporary society. Why do we keep on returning to love and care as the ground and soil for our curatorial work? In this respect, the love of machines is just as relevant as the sentimentality of scent; the essential practice of breathing, tools for self–preservation and small ritualistic gestures, like the offering of rose tea – an act of hospitality that will circulate through the exhibition space.

The **Department of Love** consists of various design elements and a multitude of artistic practices spanning video, drawing, scent, poetry, dance and sound, as well as transient situations of hospitality and reciprocity.

While four stations are dedicated to Hospitality, Reciprocity, Care and Practice, these spaces are both flexible and fluid, allowing for a blurring of diverse practices and the possibility to drift and oscillate between the works. The visitor enters the Department once they enter the gallery. It functions as a framework that does not end with the exhibition, but one that will continue to grow beyond the confines of the gallery space to different contexts, with some works functioning as scores to be taken home, repeated and practiced. The **Department of Love** will continue to vibrate, circulate, and percolate.

"爱要在社会中进化，不可安居一隅，只得通过下意识反抗。"
(T.W. 阿多诺，《最低限度的道德》，§110)

源于对全球艺术机构和双年展超快速发展的背景下对时间和劳动的反思，以及上海策展人实验室的结构和速率，我们提议创建"爱的部门"。在这个制度框架内，真实性瞬间、自我保护、爱和关怀用以揭示（并反对）许多空洞制度空间的人为性，以及用来自我主张的语言与行为修辞。

在一个独立的心灵之声、资本主义的工具和抵抗的行为之间，当代社会中爱的地方、意义和功能是什么？为什么需要爱作为工作的基础和土壤？在这方面，对机器的爱与我们有关，对气味的体感亦然，还有呼吸的基本习惯、自我保护的途径和小的礼仪手势，如提供玫瑰茶的举措也是热烈欢迎的表达，散于展览空间。

"爱的部门"包括各种设计元素和艺术定位，涵盖视频、绘画、气味、诗歌、舞蹈、声音以及友好互惠的短暂情境。

"爱的部门"分四个部分，包括好客、互惠、关怀和实践，但这些分布既灵活又流动，可以模糊不同的位置，在作品之间漂移和摆动。观众进入展厅，就进了"爱的部门"。作为一个框架，它不随展览结束，将继续在不同的地方环境中超越其边界。有些作品像配乐，可以带回家再重复。"爱的部门"协动、循环、渗透。

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Despite Our Ruination

Jenny Chen
Giulia Colletti
Kate Davis
Thomas Laval
Viola Yip

"A constellation is made up of some stars
that are nearer, others further away. It
is only from our perspective, that of the
here (and now), that they appear to take
on a significant configuration."

8

Spencer, Lloyd. "On Certain Difficulties
with the Translation of 'On The Concept Of
History'", 2000

尽管我们毁灭

陈嘉莹
Giulia Colletti
Kate Davis
Thomas Laval
叶天慧

星丛是由一些距离较近的星星组成
的，另一些则相对远。它只从我们的
角度出发，而在此时此地，它们显现
为一种重要的构型。

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劳埃德·斯宾塞，《论翻译"历史概念"
的若干困难》，2000

In an age of rising accountability over our most intimate gestures, where governance of borders, rights, and minds seems to be the norm, how can we evade regulation and take a journey into the unknown?

Taking cue from Walter Benjamin's critique, *Despite Our Ruination* is an exhibition that emanates from a constellation of objects. Displaying alphanumeric messages, a **pager** embodies impending automation, as well as the interdependency between humans and technology, which in our informational era is tinged with mysterious impulses. Within the constellation, these impulses are explored through the *I Ching*, an ancient Chinese divination text, using cleromancy to establish unexplored connections with the universe. Reimagining the rules that govern reality is a task also undertaken by science fiction novelist Octavia Butler, whose seminal book *Wild Seed* explores power struggles, eugenics, and cyborg identities. The blurred edges of actuality and fiction are at stake even in *The Real As Imaginary*, a piece by Peter Ablinger consisting of the recitation of a text over white noise that completely envelopes the speech. The white noise is, in fact, a theoretical idealization, assimilated to natural sounds such as the rain in a forest, which nurtures organic and inorganic species. In forests disturbed by humans, the **matsutake** grows. It is a mushroom utilised by Anna Lowenhaupt Tsing as a trope to picture a post–Enlightenment natural world, one that can answer to the promise of cohabitation in a time of unprecedented human destruction. These entities are assimilated into a natureculture vision, aimed at re–establishing a synthesis of nature and culture in a time when the dualism of science and the humanities prevails.

The constellation opens up to a series of artworks that challenge normative structures of thinking while stimulating critical paths. This interpretative exercise draws on artistic practices that deconstruct limitative visions on the environment, noise, and the future of human and non–human species. The invited artists' research spans from visual to sound art to suggest further vanishing points that jeopardise Western normative accounts of measurability, language, and rationality. Fostering an object–oriented approach that rejects the privileging of human existence over the existence of nonhuman identities, *Despite Our Ruination* is an invitation to explore routes not yet standardised.

Lastly, *Despite Our Ruination* proposes a Virtual Reality experience of the exhibition. Accessible via an internet link it introduces an extraterrestrial setting for the artworks presented. In this free space, the conventions of the white cube no longer assert a rational framework rooted in the history of exhibitions.

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在这个时代，连我们最私密的活动都会受到支配，对于边界、权力和思想的全权统治已经日渐成为常态。在这种情况下，人们怎样跳脱规训去探索未知？

"尽管我们毁灭"从瓦尔特·本雅明的批评中得到启示，以物件的星丛出发生长为一个展览。**寻呼机**显现字母数字信息，体现了即将到来的自动化，以及人与技术之间的相互依赖，这在信息时代充满了神秘的冲动。在星丛中，这些冲动通过中国古代占卜文本**《易经》**进行探索，利用卜卦以建立我们与宇宙间未明了的联系。重新想象规训的现实同样也是科幻小说家奥克塔维亚·巴特勒的任务，她的开创性著作**《野生种子》**探索着权力斗争、优生学和赛博身份的问题。在**《真实如虚幻》**中，现实和虚构的边缘显得更为模糊，彼得·阿林格的这件作品包括了对文字的诵读，与包围其中的白噪音。事实上，白噪音是一种理论上的理想型，类似森林雨水般的自然声音，它滋养着有机和无机物种。**松茸**，在受人类干扰的森林中生长。它是安娜·洛文豪普特·秦用来描绘后启蒙运动自然世界的一种蘑菇，它可以回应在前所未有的人类毁灭时期共栖的承诺。这些实体被同化为自然文化（natureculture）愿景，旨在于科学二元论和人文学科盛行的时代，重新建立自然和文化的综合体。

这个星丛发散出了一系列作品，在开启批判路径的同时，挑战着被限定的思维结构。这种解释性练习源自一种艺术实践，它解构了环境、噪音、人类与非人类未来的限制性愿景。受邀艺术家的研究从视觉艺术到声音艺术，他们指向更远的尽头——危及着西方对可测度性、语言和理性的规范性描述。展览"尽管我们毁灭"促就着一种面向对象的方法，拒绝人类存在的特权凌驾于非人类身份之上，并邀请观众探索那些尚未被标准化的路径。

最后，"尽管我们毁灭"提供了一种VR 体验展览的方式。它可通过网络链接访问，将作品引入地外环境。在这个自由的空间，白色立方体的展示惯例不再显示它根植于历史的"理性框架"。

Pager

Supposedly technology never dies, it's just no longer dominant; like the pager. Mostly seen in movies, their obsolescence is assumed. However, pagers are still used in hospitals, as for urgent messages, their simplicity makes them more efficient than the pervasive smartphone. Today, we work alongside ever–evolving and increasingly intelligent machines already capable of independent learning and development. Imagine that we are the pager and these machines the smartphone; what type of future awaits us?

This, of course, is not an accurate comparison. As biological beings we have to adapt to new conditions; otherwise, we die. That being said, some humans and machines already function as cognitive units, as for the past few decades humans have bent the laws of natural selection that previously governed Earth and life. Despite the vast quantities of data being gathered, and the multitude of scientists, technologists and futurologists attempting to answer this question, future forecasts vary greatly and there are no conclusive answers or solutions.

I Ching

I Ching, also known as the *Book of Changes*, is an ancient Chinese divination text and one of the oldest Chinese classics. Published in the Western Zhou period (late 9th century BCE), *I Ching* was first mentioned in Europe by Leibniz in 1703. This sparked philosophical questions, such as universality and the nature of communication. The foreword of the English edition of *I Ching* was written in 1949 by Carl Jung.

For Jung, *I Ching* was a way of exploring the unconscious, and an approach to the nonhuman field. As stated in his introduction: "*The Chinese mind, seems to be exclusively preoccupied with the chance aspect of events. What we call coincidence seems to be the chief concern of this [...] mind, and what we worship as causality passes almost unnoticed*". (1) The *I Ching* not only offers a path into the unknown but raises a counter perspective to scientific causality by investigating the asynchronicity of real events.

Wild Seed

Octavia E. Butler was an African–American science writer. Her novels and short stories tackle a scope of issues still omnipresent today, such as climate change, the increasing gap between the rich and the poor and pharmaceutical developments, as well as sexual identity. Her science–fictional storytelling warns of malignant possibles, and gives voice to destitute living forms, offering a path for an expanded understanding of the world.

Butler's novel *Wild Seed* (1980) introduces Doro, a thousand–year–old cyborg living off the bodies of others. A gang from the New World destroy the African village Doro cultivated for centuries, and force him to leave. On his way, he meets a shapeshifting and equally powerful rival; Anyanwu, able to heal with a kiss. Their encounter triggers a century–long conflict jeopardising the essence of humanity.

Aside from her published writing, Butler's notebooks serve as a space for her innermost thoughts. These pages enliven Butler's practice and inform her inspirations and horizons. Partial sketches of a novel, or an expression of a condensed state of mind, mirror the author's profound wishes for humankind.

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寻呼机

假设技术永远不会消亡，它只是不再占据主导地位; 像寻呼机一样。 我们可以经常在电影中看到被过时化的它们。然而，寻呼机仍然在医院使用，至于紧急信息，它们的简单性使它们比普及的智能手机更有效。今天，我们与不断发展且日益智能的机器一起工作，这些机器已经能够独立学习和开发。 想象一下，我们是寻呼机，这些机器是智能手机; 什么样的未来等着我们?

当然，这不是一个准确的比较。作为生物，我们必须适应新的条件; 否则，我们就会面临死亡。话虽如此，一些人类和机器已经被作为认知单元在发挥作用，因为在过去的几十年里，人类已经扭曲了曾经统治地球和生命的自然选择规律。尽管收集了大量数据，众多科学家、技术专家和未来学家都在试图回答这个问题，但未来的预测差异很大，也没有确定的答案或解决方案。

易经

《易经》，也被称为《变化之书》，是中国古代的占卜文本也是中国最古老的经典著作之一。出现于西周时期（公元前9世纪晚期），《易经》在欧洲最早于1703年被莱布尼茨提及。这引发了如普遍性与沟通本质的一系列哲学问题。《易经》的英文版序言由卡尔·荣格于1949年撰写。

对于荣格而言，《易经》是一种探索无意识的方式，也是一种探索非人类领域的方法。 正如他的介绍中所述："中国人的思想似乎完全专注于事件的偶然性方面。 我们所说的巧合似乎是这种思想的主要关注点，而我们所崇拜的因果关系几乎没有被注意到"。(1)《易经》

不仅为我们提供了进入未知世界的道路，而且通过调查真实事件的异步性，提出了与科学因果关系的相反视角

野生种子

奥克塔维亚·巴特勒是一位非裔美国科学作家。她的小说和短篇小说解决了当今仍无处不在的一系列问题，如气候变化、贫富差距和药物发展以及性别认同等问题。她的科幻小说讲述了"恶"的可能性，并为贫困的生活形式发声，为扩大对世界的理解提供了一条道路。

巴特勒的小说《野生种子》（1980）讲述了一个有着千年历史的赛伯格"多罗"的故事，他依靠其他人的身体存活。一天，来自新大陆的一伙人摧毁了几个世纪以来由多罗耕耘的非洲村庄，迫使他离开。路上他遇到了一个能变形并且和他同样强大的竞争对手：安言午，能够用吻来愈合创伤。他们的遭遇引发了长达一个世纪的冲突，并危及人性的本质。

除了她出版的文章，巴特勒的笔记本也在此为我们呈现了她内心的思想世界。这让巴特勒的实践显得更加生动，并让我们了解她的灵感和视野。小说的一部分草图，或这说是一种思想的凝聚表达，反映了作者对人类的深切愿望。

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The Real as Imaginary

Peter Ablinger's *The Real as Imaginary* is a composition for a solo speaker and noise. The performer can have any voice type; however, the text should be translated into a language that the audience can understand. The performance noise track should be generated by the sum of frequencies in the recording of the performer's recitation of the text. The noise track, then, needs to be further filtered through oscillated frequency bands to create "*windows*". As a result, this noise track is played at a volume that is just loud enough to envelop the performer's voice; but with the oscillated "*windows*", the voice floats between the foreground, background and space in between.

The Real as Imaginary questions whether the "*imaginary*" and the "*real*" oppose each other in our perception. Ironically, perceiving reality relies on our imagination, as Ablinger expressed, "*I had asked whether it would ever be possible to reach the real, whether it would ever be possible to break through the prison of my imaginations onto the real.*" (2)

The monologue allows Ablinger to search for the idea of the "*real*", and the relationship between the "*real*" and the "*imaginary*". At the end of the text, he concludes that:

"The imaginary as real, and equally the real as imaginary — this would then be, so to say, a formula for the interpenetration of the two, a formula for the living and for the being—here." (3)

Matsutake

"*We are stuck with the problem of living despite economic and ecological ruination. Neither tales of progression nor of ruin tell us how to think about collaborative survival. It is time to pay attention to mushroom picking. Not that this will save us — but it might open our imagination.*"(4)

The matsutake is one of the most expensive mushrooms in the world, as it grows in destroyed forests across Asia and North America. Due to its capacity to nurture trees, matsutakes enable forests to flourish in human—damaged places. It is also an edible delicacy in Japan, where it can fetch astronomical prices. In *The Mushroom at the End of the World*, Anna Tsing offers insights into areas far beyond just mushrooms, using the matsutake to ask a crucial question: how are we going to live in the ruins we have made?

The matsutake becomes a metaphor to narrate a tale of diversity within our daunting landscapes, exploring the unexpected edges of consumerism, and challenging the connections between capitalist destruction and collaborative survival within multispecies landscapes; demonstrating the potential for fungal ecologies to foster a better understanding of cohabitation in a time of significant human destruction.

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Notes

(1) Wilhelm R. (trad.) and C.G. Jung (Foreword), The I Ching, or, Book of Changes. Princeton: Princeton University Press, 3rd edition, 1967.

(2) https://ablinger.mur.at/i+r_the—real.html

(3) https://ablinger.mur.at/i+r_the—real.html

(4) Tsing, A., The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins. Princeton: Princeton University Press, 2015.

真实如虚幻

彼得·阿林格的《真实如虚幻》由独诵
和噪音演奏组成。表演者可以用任何
音区演奏；但是，诵词需要被翻译成
观众可以理解的语言。表演者需表演
前把诵词录音，然后把音轧的所有音
频重叠，形成噪声。然后，需要通过
振荡频带进一步过滤噪声轨道以创建"
窗口"。这个噪音音轨一方面能以音量
包围表演者的声音；而另一方面，声
音随着振动的"窗口"在前景、背景和
噪音跟诵词的空间之间浮动。

《现实如虚幻》质疑"想像"和"现实"
在我們的感知中是否相互對立。 諷刺
地，感知现实依賴於我们的想像力，
正如阿林格在词中表達："我曾經問過
是否可以達到现实，是否有可能突破
想像力的監控来感知现实。"(2)

这独白允许阿林格寻问"现实"的概
念，以及"现实"和"虚构"之间的关
系。 在文本的最后，他得出结论：
"虚构作为真实，同样是现实的假想
– 这就是说，这是两者一个相互渗透
的公式，和一个生活和此在的公式。"
(3)

松茸

"尽管经济和生态破坏，我们仍然陷
于生存问题。无论是进步还是毁灭的
传说都没有告诉我们如何思考共同生
存。现在是时候关注蘑菇采摘。并不
是说这会拯救我们 – 但它可能会打开
我们的想像力。"（4）

松茸是世界上最昂贵的蘑菇之一，因
为它生长在亚洲和北美洲被毁坏的森
林中。由于其培育树木的能力，松茸

使森林在人类破坏的地方蓬勃发展。
它在日本也是一种可食用的美味佳
肴，可以以天价获得。安娜·秦于《在
世界尽头的蘑菇》中，提供了远超蘑
菇范畴的见解，通过松茸提出一个关
键问题：我们将如何生活在我们所制
造的废墟中？

松茸成为一种隐喻，构建了骇人图景
中的多样性故事，探索消费主义的异
常性，并在多种景观中挑战资本主义
破坏与"共生"之间的联系；显示真菌
生态的潜力，以便在人类面临毁灭的
时候更好地理解共同栖居的意义。

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Transverse Waves In Phantom Space

Cecilia Giurgevich
Margarita Leonenko
Iris Luyao Li
Yasemin Keskintepe
John Kenneth Paranada
Seda Yildiz

幻影回声

Cecilia Giurgevich
Margarita Leonenko
李璐瑶
Yasemin Keskintepe
John Kenneth Paranada
Seda Yildiz

It's easier to create an exhibition in isolation. If only we didn't have this misbegotten, biological desire to welcome someone else into our world. Another person, maybe? Yet contemporary curating seems to persist in this welcoming, an act that requires so much patience, compassion, and sacrifice because we believe that by co–organising a perfect world for the many, we might come closer to knowing love.

Taking collective curating as a starting point, Transverse Waves In Phantom Space assumes the form of a collaborative writing project that explores the communal uplift of the city of Shanghai. It's triangulations of skyscrapers, the muted soul– baring glisten of its river, its univocal food metaphors, the sitcom humour of grouchy men spitting on the streets, the hypnotic etched on marble Chinese luxury and its capital imbalance that festers deep within.

Taking the perspective of the overwhelmed, but exhilarated student of the world – unsure about their place in the big picture. The project positions itself in a fictional world that unfolds in 3 chapters that will manifest in the exhibition to question and confront the liquidity of watershed experiences in being at the heart and the underworld of China's cultural capital.

Through paintings, video, sculpture, sound and installation the exhibition summons scaffolding images that becomes the anvil that forges the distinct voices and narrative surrounding each chapter. They may arc and bend in odd new ways but the text becomes unshakable like a radioactive radio frequency that emits transverse waves in phantom space.

18

也许，独自上路更加轻松——如
果我们不受人类群居本能的驱
使，心怀希冀向往沿途与他人的
偶遇：结伴同行，如何？此时此
地，策展同样保持着这开放的热
情，众人拾柴纵然需要更多的耐
心、同理心和包容，但是我们相
信，通过共同创造一个心之所向
的世界，我们也许会更加理解
"理解"本身。

"幻影回声"从共同创作的虚构文
本展开，探索城市繁荣生长中的
点滴往复：日新月异的天际线，
灰霾中江河缄默的波光，饮食
背后的隐忧，街头荒谬的情景闹
剧，无人问津的奢华陈设，以及
浮华表象下的资本失衡。

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展览以一个陌生的外来者视角代
入，通过三个章节的叙事结构，
将观众置于异托邦式的虚构世界
中，在这里文本如同脉冲反射的
电波，绘画、影像、雕塑、声音
等媒介重新建构一场复调的交
响，以探讨当下资本中心背后的
潜在隐忧与跨文化身份流变中的
个体经验议题。

Room Without a View

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Rosanna Lee
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没有景观的房间

Canan Batur
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Room Without a View is a collective construction staging our shared concerns and reflections within a re–created hotel bedroom environment. Having come together for one month of intensive exchange and discussion on the curatorial field at large, several spaces have emerged as sites for observation, discussion, and experiment. The communal areas of the hotel, for example, and the bedrooms with their double beds, curtains, and frosted glass panels dividing the bathrooms, function as extensions of the program's dedicated spaces for conviviality, exchanges, and affinities.

As visitors to the city of Shanghai, many of us here for the first time, we adopt our personal daily experience as a curatorial strategy, transposing an abstracted version of this hotel room into the gallery. By gathering several emblematic and active elements, such as an ever–filming camera and a wallpaper displaying our continuous WeChat conversations, the installation functions as an imaginary film set, or a performative stage, reflecting on the fast–paced rhythm of our residency in Shanghai. Within this set, moving image and sound pieces disrupt and respond to the scenography, while a series of performances will unfold. This project not only translates our experience into a condensed form, but also conveys our shifting and manifold concerns as a collaborative platform.

Works by Yan Jun, Qinmin Liu, and Ye Funa.

Installation by Yufei Liang.

With SAFA Graduate Students.

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"没有景观的房间"是一个集体项目，我们在此模拟了酒店的卧室环境，展示了共同关心和思考的问题。一个月中，我们对策展进行广泛而深入的交流和讨论，不同的共有空间也为我们的观察、沟通和实验提供了场所，例如酒店的公共区域、卧室、双人床、窗帘以及浴室的磨砂玻璃，它们成为我们娱乐、交流和感情的专属空间的延伸。

我们中的许多人都是第一次游访上海，以个人日常经验作为策展策略，将酒店房间的空间抽象出来，置换入展厅，并收集了一些具有象征意义和活力的元素，如一个不断拍摄的相机，一张展示我们微信对话的壁纸。搭建起的布景如一个虚构电影场景的装置，或是一个供表演的舞台，都反映了我们在上海期间的快节奏。在场景中，移动的图像和声音片段会干扰或是回应布景，而同时一系列的表演也将在此展开。本项目不仅将我们的经验转化为一个浓缩的形式，而且传达了我们作为一个协作平台的转变和多方面的关注。

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