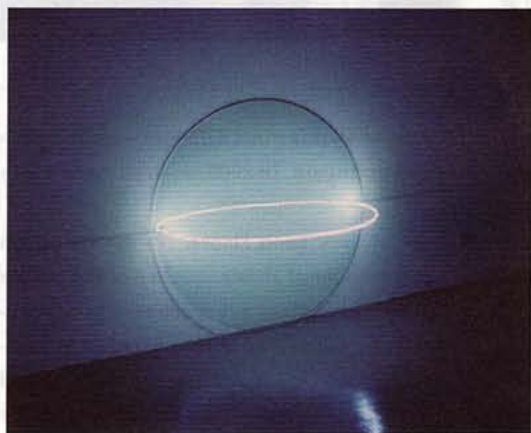


# ALTERNATIVE SPACES, ALTERNATIVE STRATEGIES

## 另类空间, 另类策略



马永峰

《送给 K.S.的礼物》, 2010年

玻璃、霓虹灯和镇流器

150 x 150 x 72厘米

Forget Art

Ma Yongfeng

*A Gift to K.S.*, 2010

Glass, neon light, ballast resistor

150 x 150 x 72 cm

Forget Art

2009年陈昕鹏以帐篷为载体  
做的流动展览“凑和”

Chen Xinpeng constructs a tent for  
the mobile exhibition "Cou Huo"

过去几年间, 一系列新的另类空间  
(以及随之而来的另类实践活动)  
与主流商业空间一起诞生在中国艺术界。  
它们回应的是什么样的现实,  
又带来了什么样的可能性?

In the last several years,  
a new crop of alternative spaces  
(and with them, alternative practices)  
has sprouted up alongside the commercial mainstream  
of the Chinese art world.  
What are they reacting to,  
and what sorts of possibilities do they offer?





中国艺术界一个被人议论最多的特点就是其高度商业化的画廊体系。基本属于西方舶来品的画廊体系在过去十年迅速发展成熟，并成为中国艺术家和国际艺术界之间的重要连接点。不管怎样，画廊及其代表的商业体系主宰着中国艺术界，伴随它们成长的还有不同艺术区（包括北京的798和草场地，或者上海的M50），后者是国家认可并支持当代艺术经济文化实力的明确表现。

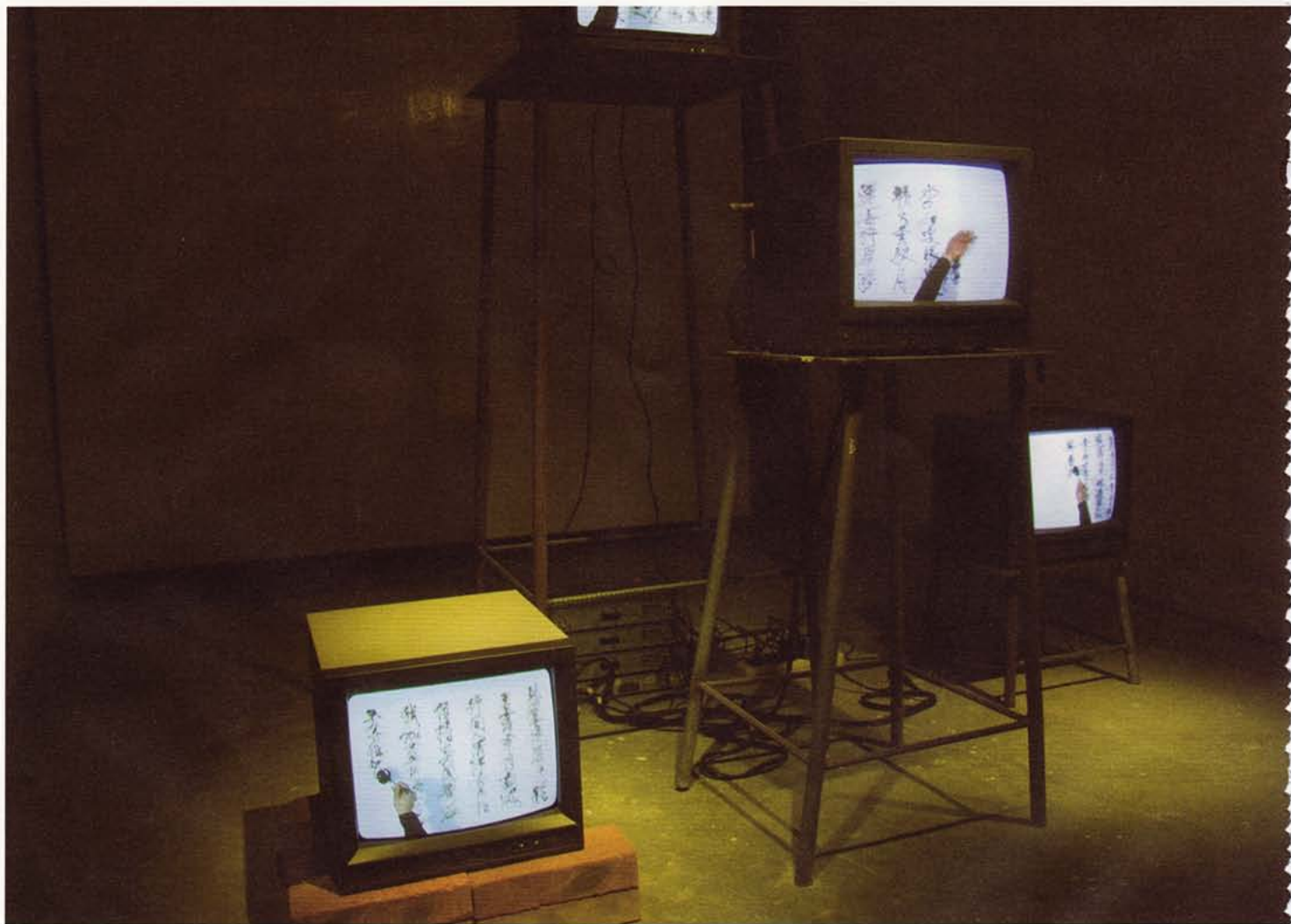
然而，这一发展似乎是以牺牲批判性参与和更大社会意义为代价的。如此庞大的产业化系统很有可能导致当代艺术整体停滞不前。当然，这种状况似乎是由于中国加入国际艺术界的时间尚短，虽然活跃，但仍比较稚嫩，即中国还没来得及发展起来一套具有自我批判意识的成熟的艺术体系。

但已有一批艺术家和机构在积极寻找出路。他们有意地跨越艺术机构、作品和社会之间的界线，关注问题的同时把意义和边界拓展到新方向。他们在体系中的位置相对独立灵活，因此可以较为公正地对体制提出批判，而不至于招来任何致命的后果。某种层面上，他们的资本在于智力和社会含义，而不在财力，因此也拥有更多的回旋余地，可以坚持自身立场，对画廊、美术馆、艺术家或社会进行批评。

A particular and much remarked upon characteristic of the Chinese art scene is the hyper-commercialized, gallery-based system. By and large an import from the West, the Chinese gallery system over the last ten years has swiftly matured, serving as an important point of connection between Chinese artists and the outside art worlds. For better or worse, the galleries and the commercial systems they embody dominate the Chinese art world, with the phenomenon of discrete art districts (such as Beijing's 798 and Caochangdi, or Shanghai's M50) developing as the most visible manifestation of a state-sponsored recognition of the economic and cultural power of contemporary art.

However, this development has seemingly come at the expense of critical engagement and relevance to its greater social context. There is a great risk of failing to move beyond or advance due to this juggernaut of industrialized contemporary art. This situation seems to be a symptom of China as an active but juvenile participant in the international art scene: the development of a mature art system incorporating a productive sense of self-criticism has simply not had time to develop here.





这些“空间”——尽管只有一部分是永久性的实体空间——正在为现有体系增添对比区别和批评的方法论元素。这些个体或组织深知自己的活动与中国艺术界批判性较弱的部分之间应建立一种什么样的关系，因此针对目前艺术界及其所在社会的各种问题和争议，他们总是积极推进那些足以产生突破性进展的作品和行动。

虽然“另类”作为一个讨论出发点并无不当之处，但对于这些空间来说，称其为“另类”可能有失公允。“另类”常常让人想到“对抗”，但这些艺术家或策展人更多是从“补充”的角度来看待该问题。他们并不是单纯为了与众不同而选择“另类”，而是希望能以此超越他们所批判的对象，也许“另类”概念本身就处在批判之列。

比如，“另类”反对的并不一定是商业化本身，而是那些目前中国艺术界中比比皆是的毫无批判性的商业化模式。这些机构从某种程度上“补充”了看似已经非常僵化的画廊形式：无法呈现某些类型的作品，只允许特定渠道或形式的活动进入空间。“另类空间”普遍采用的一个策略是：表面上独立于画廊系统之外，但为了自身目的又与之保持某种联系；必要时自由出入于不同的艺术结构。很多情况下，他们根本不需要画廊、正式展览或传统艺术结构。他们不想积极地去“反

And yet a number of artists and organizations have looked for ways out of this impasse. By consciously straddling the divisions between the art organization, artwork, and society, they play with the same concerns but push meanings and boundaries in unlikely directions. Given their positions of relative and flexible autonomy from the systems they are addressing, they are also able to critique without suffering fatal consequences. In a certain and very real respect, their capital is intellectual and social rather than financial, and if they are inclined to critique the gallery, museum, artist or society by playing out its roles, they are given more leeway in that respect.

These “spaces”—although only some of them have a tangible, permanent space—are putting methodologies into place that are in dialogue with and in criticism of the existing systems. They are a set of people and organizations who are fully aware of how their activities sit in relation to the less critical sectors of the (Chinese) art world, and hence serve up work and actions that try to break through the issues and problems arising from such an art world and the larger society of which it is a part.

Although suitable as a point of departure, “alternative” is



阎萱

《轻》，2009年

录像装置

箭厂空间

Kan Xuan

Light, 2009

Video installation

Arrow Factory

这些个体或组织深知自己的活动与中国艺术界批判性较弱的部分之间应建立一种什么样的关系。

These "spaces" are a set of people and organizations who are fully aware of how their activities sit in relation to the less critical sectors of the (Chinese) art world.

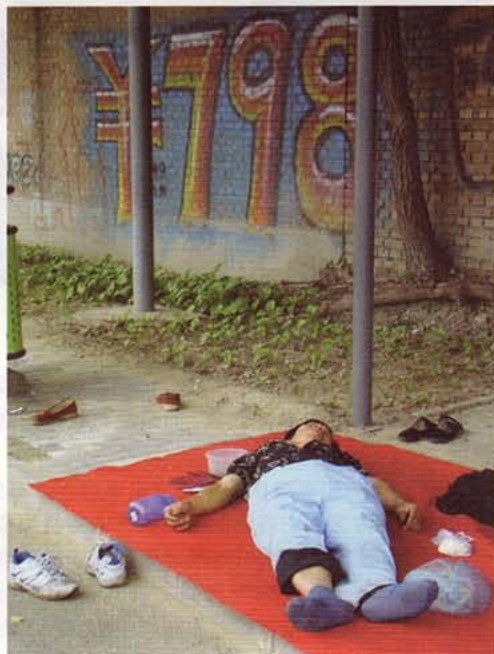


ChART 艺术观光项目之“新奇之旅”  
A ChART Experiences "Curious Art Tour"

对”谁，而是在介入和脱离之间按照自身信念开心地做着选择。针对令人窒息的系统和结构，他们的回应行动常常是微妙而隐蔽的。

举几个例子：家作坊通过小小的店面将艺术实践引入胡同语境，在社区里推动在本地的社会活动，从而将事件从日常活动中“提炼”出来。驴子当代艺术协会把艺术直接带到流动的公共空间，用移动模式对其进行重新定义。陈昕鹏去年以帐篷为载体的流动展览“凑和”（红盒子工作室策划）同样将艺术家的活动带到非艺术领域，旨在激发自主式展览和令人兴奋的创作实践。马永峰和他的forget art小组重访极少主义和观念艺术，以玩笑的手段挑战中国机构化的艺术模式，他们最近还在一个洗浴中心策划了一场展览。植村绘美在中国食品和农业现实的背景下展开讨论，从自身具体处境出发直面社会问题。

和这些艺术家、策展人谈话的过程中，一个反复出现的主题是他们如何通过艺术创作过程起到助推器和平台的作用——他们的答案也暗示在现有机构和运作方法中，这一功能是很难或不可能找到的。而上述活动背后似乎潜藏着一种感觉：经过重新组织和自然化，如今的艺术越来越倾向于成为一个生产体系，和其他任何生产体系毫无二致，不具备丝毫

a misnomer for these spaces. That word is commonly understood to be “in opposition,” but these artists and curators think of it as “in addition.” They are not trying to be “alternative” for the mere sake of difference, but to go beyond these things they find fault with, one of which may be the very concept of “alternative” itself.

For instance, the use of this term is not necessarily about anti-commercialization *per se*, but more specifically in confrontation with the kind of uncritical commercialization of the current Chinese art world. These organizations are an “addition” to the forms of galleries that seem so inflexible: unable to deal with certain types of work, only allowing certain channels and forms of activity within their walls.

A common tactic is for them to ostensibly position themselves outside the gallery system while maintaining a connection to it for their own purposes; dipping into and out of the various art structures as they see necessary. In many cases galleries, formal exhibitions, and traditional art structures are simply unnecessary to them. Not actively “anti-,” but happy to pick and choose moments of inclusion and exclusion wherever possible on their own terms. Their actions are often characterized by a sense of





张怡  
《可能接触》，2008年  
录像  
箭厂空间  
Patty Chang  
*Touch Would*, 2008  
Video still  
Arrow Factory

特权。所以他们对商品化和商业化的系统力量保持警惕，对艺术不像前人那样满怀敬意，而只是将其作为选择性使用的领域之一。

这些方法和实践在国际艺术史语境下并不少见，其实等于梳理了西方艺术史各流派中有关艺术特权地位的一些基本问题。但这些艺术家超越传统之处就在于他们与中国具体环境间的关系——在这方面他们的确富有原创性。在中国，上述实践算是相对比较新的艺术创作手法，在此背景下，也就有可能为将来的艺术活动带来新的可能性，而这些艺术家和他们的同辈们也需要对这样的可能性做出回应。这些可能性不仅针对现有系统，更以其非物质或非永久的行动在不“生产”的情况下赢得了空间。这些作品看上去是疏离的，所维系的关系并不能完全归于某个特定目的。这种没有既定目标或预期结论的半成形行动通过避开一般政治活动（效果可疑）的常见形式带来了某种政治结果，在这样一个外表决定一切的环境下似乎尤其合适。而且，正如在其他地方的同类实践中可以看到的那样，此类行动要在通向生产的道路上被无限搁置——其无效性永远处于一种引而待发的状态，但这种“搁置”和“无效性”又是保证行动可能性的关键所在。

上文列举的几个例子都是从本土化生产开始，这对于建立意义容量更大的艺术体系来说至关重要。这些“另类”空间的创作活动将目光对准系统内部可见的问题和缺陷，它们的存在对批判艺术观念及其传播方式不可或缺。实验和展示的新形式能够为艺术界带来更大的深度和更丰富的见解，除此以外，当我们遇到有关艺术及艺术体验场所等问题时，这些实验和新形式也能防止我们过度依赖极具局限性的少数视角。所谓“健康的艺术生态”必然支持这些多样化体验场所的成长，因为只有这样，才能建立足够的制衡机制，避免系统的某一个部门以偏概全，进而扭曲了艺术的视野和价值，而这一点在我看来也是目前中国艺术圈亟待解决的问题。



杜辉  
《枕》，2010年  
装置，塑料胶片、鞋钉  
Forget Art  
Du Hui  
*Pillow*, 2010  
Installation, plastic film, nails  
Forget Art

subtlety and invisibility as a way of countering overbearing systems and structures.

Just to list a few examples: HomeShop brings shop-front practices to the *hutong* context and promotes social activities that occur near its location in a local neighborhood setting, thereby “crystallizing” events out of daily activities. The Donkey Institute of Contemporary Art brings the art context directly to a moving public, redefining it in a mobile format. Artist Chen Xinpeng’s tent for last year’s mobile “Cou Huo” exhibition organized by Red Box Studio also carries his activities to non-art areas, with structures to facilitate pop-up shows and spectacular practices, open to art and non-art activities. Ma Yongfeng and his “forget art” collective rework ideas of minimalism and conceptual practices, playfully confronting institutionalized art formats in China, including a recent exhibition in a bathhouse. And Emi Uemura opens up discussion in the specific context of China’s food and agricultural realities, taking on social concerns in the particular situation in which she finds herself.

Talking to these artists and curators, recurring motifs are their practices as *facilitators* and *platforms* for the art-making process—the suggestion being that these are difficult or impossible to



杨心广  
《UFO》，2010年  
环形灯管、砖头  
Forget Art  
Yang Xinguang  
*UFO mini-lamp*, 2010  
Fluorescent light bulb, brick  
Forget Art



find with existing institutions and methods. Behind these activities lies a looming feeling that art is now increasingly recognized and naturalized as a production system, on the same level as any other system of production, and not automatically privileged. They are wary of these systematic forces of commoditization and commercialization. They do not hold Art in such reverence as in the past, but take it rather as a domain to be only selectively employed.

These methods and practices are common in the international art historical context. They rehearse fundamental issues with the privileged position of art as seen in strands of Western art history. But where they transcend these is in the artists' relationship to the specific conditions in China—they are original in this respect. In China, these positions are relatively new approaches to making art, and in this context new possibilities for the future of art are created, possibilities which will need to be addressed by these artists and their peers. These possibilities do not simply play into existing systems, and by their immateriality or impermanence act to gain space without *production* as such. The works can seem to be distancing, maintaining a relationship which does not fully subscribe to or get subsumed by any particular end. This idea (of the semi-formed action with

no particular aim or expected conclusion, which has a political inflection simply in its avoidance of common forms of political activity) seems to be particularly appropriate in this situation defined by appearance. And, as has been seen in these practices elsewhere, it must be forever delayed in its path to production—its futility is potentially unending, though “delay” and “futility” are central to its potential for action.

The spaces profiled in the following pages play a vital role in developing art systems with larger implications, starting at the level of localized production. The production of these “alternatives” addresses perceived problems or deficiencies in the system. Their existence is an important aspect in the critique of art and the critique of its dissemination. Experiments and new forms of presentation are important to provide depth and perspective to the art world and to take it away from an over-reliance on a limited and limiting way of dealing with art and the locations in which to experience it. What might be called a “healthy art ecosystem” supports these multiples avenues of experience, providing the checks and balances that prevent one section of the system from presenting a distorted vision of art and its value, as has become the case in the Chinese art scene.





2009年, 1500块从北京旅行到欧洲  
又回到北京的砖头在志愿砖瓦工的帮忙下  
变成了一件临时装置作品

In 2009, 1500 bricks that had traveled from  
Beijing to Europe and back became a temporary  
installation piece with  
the help of volunteer brick layers



## 家作坊 HOMESHOP

从日常活动中提炼艺术事件。  
Crystallizing events out of daily  
activities.

家作坊2008年由何颖雅创建, 目前正和曲一箴、欧阳潇一同搬往新址。这个以老北京小经厂胡同门脸形式出现的艺术空间是一个以社区艺术创作为基础的开放式平台。

“家作坊最初的理念来自我在中国生活的经验以及我对公共和私有空间互相混生的着迷, 这种混生不仅发生在空间层面, 还有社会经济层面。我们所有项目都取决于这个空间及其门脸作为与社区建立联系的形式和观察门外街道的透镜到底能提供哪些可能性。”何颖雅说。

过路人看到大门上方的牌子上写的“家作坊”以后都会觉得很奇怪, 他们一般认为这是一家小店。有些人会进来看里面的衣服, 他们以为这些衣服都是用来卖的, 还有些人会问问题。这种每天发生的遭遇和互动正是曲一箴眼中的出发点,

HomeShop was founded in the Dongcheng district of Beijing in 2008 by Elaine W. Ho and is currently on its way to a new home together with Fotini Lazaridou-Hatzigoga, Twist Qu and Ouyang Xiao. According to Ho, “HomeShop came out of my experience of living in China and fascination with the juxtapositions between public and private space, not only on a spatial level but also on social and economic levels. All our projects are determined by the possibilities offered by this space and its storefront, as a form for relating to the community and a lens through to the street outside.

“We’re interested in how people relate to one another on the basis of a commercial transaction, and how that commercial transaction allows for a certain public quality to a space that wouldn’t be there otherwise. It is the glass front that makes the juxtaposition between our living environment and the street bare and visible. I would hope that the commercial and the artistic could be rolled into one. That’s the tricky balance.”

HomeShop collaborator Fotini Lazaridou-Hatzigoga sees it this way: “Maybe the question is to stay more on the line, instead of having to take a position. There’s a sign over the door that says *jia* or “home.” Passersby are always puzzled by this and often think it’s a store. Some of them come inside wanting to look at our clothes, because they think they are for





家作坊独立发行的杂志《穿》第二期  
The second issue of Homeshop's  
independently published magazine *Wear*

“保持活动，而不是选取一个固定位置。”很关键。

家作坊的第一个系列的活动是在2008年北京奥运会期间展开的。店面公开放映奥运比赛实况、成立了一个读书小组、组织过田野录音、还邀请过一些艺术家来家作坊所在的小经厂胡同或周边的社区进行一些介入活动。

“我们的很多活动都以时间或事件为基础，临时性很强，在参与人群上也存在很大限制。”何颖雅说。所以除了开展系列活动以外，她们还出版一本叫做《穿》的杂志。创办这本杂志的初衷很简单，就是希望在记录的同时也带动反思，将作品带到另一种形式的思想层面上。”

家作坊观察人们如何在商业交易的基础上与彼此建立联系以及商业交易如何为一个空间预留出某种公共性，当交易取消，这种公共性也会随之消失——正是玻璃门脸混合了人们的生活环境与可见的街头日常。何颖雅希望商业和艺术可以合二为一，但“这是一种需要非常小心才能把握的平衡。”在她看来，两者的区别就在于对艺术家的认识不同，有人把艺术家当成产品制造者，在自己做好的东西上签上自己的名字，然后卖出去；而她眼里的艺术家是工人，或是研究者。“我们强调的是过程、关系和学习。”何颖雅说。

在不断寻求平衡的过程中，家作坊的三个合伙人希望从自己的兴趣、动议出发开展艺术家项目的同时，也要对本地社区的建设产生作用。何颖雅解释说：“一个社区能够在多大程度上被调动起来，如何一方面团结社区成员而又不致于陷入过度组织——从某种意义上说也是一个政治问题。”

sale, or they start asking questions. It's these kinds of everyday encounters and interactions from which we begin.”

HomeShop opened during the 2008 Olympics, a period rife with grand narratives and symbols. For Ho, the project was something of a reaction to this grandeur. “There were public screenings of the Games projected on the storefront,” she recalls, “as well as a reading group, field recordings, and other activities where I invited artists to come and do interventions on the street or neighborhood. A lot of our activities are time-based and event-based; they are ephemeral and very limited in terms of who can participate. So aside from the series we also publish a journal called *Wear*, which started from the very simple purpose of documentation, but as a reflection that can take the work to another form of thinking.”

Ultimately, the project raises questions of process, relation, and even education. As Ho notes, “I think it's the difference between looking at an artist as a product maker—one who signs their name on their thing and sells it—versus as worker or researcher. Finding a balance between an artist's project, coming out of certain initiatives and interests of ours, but also as a way of building a community. How much a community can be involved and how much it can come together without being over-organized; in one sense this can become a political question.”





DICA在维也纳，驴背上装了LCD液晶屏  
DICA in Vienna, where the donkey carried  
an LCD screen



# 驴子当代艺术 协会 THE DONKEY INSTITUTE OF CONTEMPORARY ART (DICA)

将艺术语境直接带进了一个移动中的公共群体。  
Bringing the art context directly to a  
moving public.

DICA开始于Michael Yuen总和任钧谈论创作实践，比  
如两人在外面都做过什么，特别是在画廊系统之外做过什么。

In Beijing, as in many Chinese cities, the far fringes of the metropolis offer strange possibilities for art. They are also the zones in which one is most likely to find donkeys. The Donkey Institute of Contemporary Art (DICA) is an initiative dedicated to supporting experimental contemporary art on the back of a donkey. Established in the Beijing summer of 2009, it is premised on the spirit of “steadfast oblivion” manifested by these beasts of burden. Founders Michael Yuen and Yam Lau, in their opening manifesto before DICA’s first show at 798, noted that donkeys “counter all forms of calculated intelligence, promotion and profit-making within the market place of contemporary art. They do so with the slowest possible speed, the most idle tactics and wandering work ethics.”

Michael Yuen notes, “DICA began with Yam and I talking about our practices, what we’ve done outside, and specifically outside of the gallery system. I’d seen a donkey across the road from the 798 Art District in Beijing and we thought this could be interesting. We were taken by the vague and overlapping point where the rural stops and the city begins. A symptom of this in Beijing is that donkeys and their farmers are coming and going around town, migrant workers are continuously arriving and leaving, taxi drivers are living on the city’s edge and driving into the city—the donkey was a very visible part of that.”

A seemingly cheeky intervention, in which video monitors are strapped to the back of a donkey, and other works are





DICA参加2009年798双年展  
DICA at the 2009 798 Biennale

驴子带着“艺术家的图书馆”  
在北京北边溜达  
The donkey carries “Artist’s Book  
Library” around the north of Beijing



有一次, Michael在北京798艺术区附近看到一头驴, 跟任钧说了说, 两人立即觉得这个可能比较有意思。他们都对农村和城市之间重叠而模糊的交界线非常感兴趣。Michael说在北京, 这一暧昧地带的表现之一就是老能看到拉着驴车的农民在市区周边转悠, 还有来来去去的民工、住在城郊但到城里拉活儿的出租车司机——驴子是其中最显眼的部分。

2009年, DICA在北京成立, 这个建立在驴背上的艺术空间巡游在北京的大街小巷, 致力于在驴背上为当代实验艺术提供支援, 以宣导驴子所具备的一成不变的遗忘精神。

Michael解释建立DICA的初衷是他喜欢把城市作为一个整体来看, 对在画廊展出作品从来没有产生过真正的兴趣。驴子可以将画廊和四壁之外的流动空间变成一个平台, 行走则意味着你与生活的联系更紧密。他说: “DICA所有去过或短时停留过的地方中, 效果最好的往往是那些车流不断、人来人往的地方。所以实际上观众本身在不断更新, 他们也跟作品发生互动。在此之前我们对即将邂逅的观众基本没有任何预设, 即便有, 这个预设跟去美术馆或画廊空间看展的观众比起来, 也要丰富多彩得多。”

但这并不表示DICA是一个“反画廊”组织。它跟画廊和商业世界的确存在对立, 但并没有谴责对方的意思, 只是提出了另一种做事方式——利用了驴子作为交通工具的功能, 再度证明呈现艺术的方式有很多种, 由墙壁和窗户围起来的展厅只是其中之一, 但绝不是唯一一种。Michael说: “我们位于标准结构以外, 这样的位置使我们有机会思考DICA, 思考结构本身以及可以从哪些地方冲破结构。”

shown on a cart hitched to it, DICA grows out of an earnest concern about how art works in cities, be that inside or outside its devoted institutions. “I’m interested in the city in general and I’ve never really been interested in showing work in galleries,” says Yuen. “So this outside, mobile space, outside of the gallery, outside of those walls can be used as a platform. It also means that you’re much more connected to life. In the places where DICA has been located or has situated itself, it works best where there’s traffic flow, foot traffic. So the audience actually renews itself. You have people interacting with the work, who don’t particularly come with preconceptions or their preconceptions are much more varied than the ones of those going to see works in museums or gallery spaces.”

Despite its subversive claim to being “dedicated to supporting experimental art on the back of a donkey,” DICA is not actually about institutional critique. “It’s not an ‘anti-gallery’ thing,” says Yuen. “It has this opposition to galleries and the commercial world but it’s not denouncing them, it’s just another way of doing things. We’re outside of the standard structure here and therefore it gives us a chance to think about DICA, to think about the structure itself and where the structure could break down.” In fact, DICA has been increasingly collaborative with galleries, particularly Vitamin Creative Space. As it matures, this quirky artist-run space hopes to provide newer and better opportunities for art to fade into the urban fabric.