

评论 EXHIBITION REVIEWS

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加布里埃尔·莱斯特：有墙隔耳
GABRIEL LESTER: THE EARS HAVE WALLS

LEO XU PROJECTS, SHANGHAI
2014.02.22-2014.04.06



《私语#2》，2014年
木、洞、袖套、袖扣、乐器、尺寸可变
MurMure (#2), 2014
Wood, holes, sleeves, cufflinks, musicians and music instruments,
dimensions variable
PHOTO: JJYPHOTOS
Courtesy of Leo Xu Projects

展览的题目挪用自一个网络笔误：工作人员将艺术家在2013年行为艺术双年展中的作品名字《隔墙有耳》错写成了《有墙隔耳》。对于笔误、口误，古典精神分析理论将其看作是人们无意中流露出的潜意识，绝非巧合。但在这个展览里，挪用非在追究笔误的原因，而是显示了艺术家对于荒诞和意外欣然的态度。

在常规展览日去看展览时，底楼的《私语#2》给人不同的观感体验。从开幕当天的演出录像中可以看到，在有表演时观众能看到的是白墙上从这些衣袖中伸出的三双手正在演奏着吉他、鼓和大提琴，听到的是演奏者自己都听不到的即兴合奏。而现在，没有藏在腹壁中的演奏者和乐器，墙面上的六段黑色衣袖耷拉着，是热烈演出过后的倦意。这里头诉说着几种不同的语言、距离和疑惑。

袖口上的金色耳状袖扣《么么》是一件不限版本的作品，也单独展示在一楼右边的空间。这只耳朵也许就是在说那位被不同立场评论为“英雄”和“叛国者”的斯诺登先生的耳朵。

二楼，被楼梯过道分割开的两个矩形空间的作品在形式布局上完全对称，因此无论观众先看哪一半的影像、照片、装置，再进入另一半边时就会体会到一种恍惚、不可思议、随即又逐渐接受的常见心理。在影像《城市秘密与生活》中，观众很容易因为画面而去设身处地的想象自己也正从植株缝隙间窥视外物的情景。在五针松、珊瑚树等城市常见植物的阻碍下，建筑物与街道被遮住了大半，只露出些许细节，教人无法分辨出它究竟是上海、东京还是迪拜。作品以第一视角，让观众身临其境的体会城

市同质化的现实。

善于幽默、敢于自嘲的人在专业上是具有自信的，也非常清楚自己要抛出的信号。整个三楼干脆被设置成了“笑话文献馆”，由七个部分组成。在《玩笑全集（由8个录像作品组成）》里，有对于20世纪电影常用的视觉语言的研究和试验，也有对于艺术系统和艺术家身份认同的念想。《你吃了吗？》是由80张记录世界各地不同寻常的“门”的照片制成的幻灯片。门是建筑构件，也在所属的文化里具有着特定含义；它是城市美学景观，也是文化研究的对象；它是分隔空间、形成距离的“关卡”，也是想要进入某一领域的“必经之地”。这个文献馆汇集了艺术家对于建筑、艺术系统、电影、戏剧、认知心理等多个领域的理解。

画廊主告知画廊网站本身被“黑客”袭击，产生画面不稳定等等效果，这也是整个展览的一部分，是艺术家在网上进行的项目中的延续。艺术家请了“黑客”帮手，当然也需要跟美术馆、画廊等牵涉其中的机构进行沟通。因此这就像一场事关信息安全问题的表演。

这是一个信息量惊人的展览，每一层都像一个浓缩了的个展。从互联网上有预谋有计划的“信息安全表演”，到画廊空间的实体呈现，全面展示了艺术家近年来的工作，也应景应题的提供了一种城市生活“指南”：多数人可以做到和控制的，是信息获取与时间管理的策略、习惯。你可以保持良好心态，甚至幽默，管好“祸从口出”的嘴，修炼加工信息的能力，接受“隔墙有耳”的现实。

卢婧

The title of this exhibition was a mistake: at Gabriel Lester's exhibition at the Performa Biennale in 2013, a gallery worker mistakenly used the phrase *The Ears Have Walls*—the actual title should have been *The Walls Have Ears*. Classical psychoanalytic theory holds that mistakes in writing, and slips of the tongue, are never actual mistakes, but the workings of the unconscious mind. This exhibition, however, does not look to the cause of the original error, but instead displays the artist's cheerful attitude towards absurdity and mishap.

On any given day, the piece *MurMure #2* provides a different experience. A video of the performance which took place at the opening can be seen: from the white walls three sets of arms protruded, one playing a guitar, one drums, and one a cello. The audience listened to the music being improvised, which the musicians couldn't themselves hear. But now the musicians are gone, and there are no instruments. Instead, six black sleeves dangle limply, as if weary after the performance. This piece speaks of various different languages, disparities, and doubts. Another piece, *Muremure*, consists of golden, ear-shaped cufflinks which adorn the

cuffs of the sleeves. Perhaps these ears refer to the ears of Edward Snowden, the variously critiqued hero and traitor.

On the second floor, two rectangular spaces divided by the staircase show perfectly symmetrical arrangements of work. Regardless which set of videos, photographs, and installations are encountered first, adjusting to the psychological phenomenon at work is a gradual process. The photographs that make up *The Secret Life of Cities* present scenarios which invite the audience to place themselves within: to be a plant peering out at city life from within a tiny crack in a wall. In other photographs, pines, corals, and other trees common in urban areas almost completely obstruct the view of the buildings and streets. Only a few details can be made out, leaving one unable to distinguish whether the city depicted is Shanghai, Tokyo, or Dubai. This piece's primary function is to provide an experience of the homogenized reality of cities.

Those adept in humor and self-mockery are essentially self-confident, and fully aware of the signals they need put out. Taking up the entire third floor is Lester's "Joke Archive," which consists of seven different sections. *The Archive of a Joke Compilation (Consist of 8 Video Works)* contains research and experiments relating to the visual vocabularies of twentieth-century cinema, as well as reflections on the art system and artist identity. *Have You Eaten? (Chi Fan Le Ma?)* consists of a slideshow of 80 photographs regarding various commonly found forms of doors. Doors are integral components of any building, and also possess specific connotations within their affiliated culture. They delineate spaces, act as "checkpoints," and are an unavoidable part of a route to many a desirable place. This archive collects the artist's thoughts on various other fields, including architecture, cinema, theater, philosophy, and psychology.

On the gallery website, it is announced that the gallery has been the victim of a cyber-attack, causing instability within the site, and so on. This forms yet another component of the exhibition, and a continuation of the online projects the artist engages in. Hacker assistants "attack" the site, of course communicating with the gallery before entering into its mechanisms. In this sense, the piece is a performance about information safety.

This exhibition is astonishingly dense, with each floor appearing like a solo exhibition in concentrated form. It also, through fitting scenarios, presents a kind of urban "handbook": the fact that most are able to process and control the information, can be put down to a careful management of information and time. Keep your head up and your mouth shut. Have a laugh every now then. If you can do that, then you won't have trouble accepting the reality of these walls and their ears. **Lu Jing** (Translated by Dominik Salter Dvorak)