



展览现场，2014年
柏林Uferhallen
View of “The 8 of Paths,” 2014
Uferhallen, Berlin

“在中国，”画廊主人、同时也是当代艺术专家的亚历山大·奥克斯最近这样对我说，“钱比艺术长得快。”从这个角度来看，似乎有些奇怪在这个概览性质的北京年轻艺术家的群展里，中国当代艺术圈眼下的财富并不醒目。传统意义上的商业宠儿——画家们——所占分量并不大。“八种可能路径”侧重于观念艺术、装置、摄影和录像作品。这个策展抉择似乎并不坏。

钱却以材料的形式出现。在王思顺的《不确定资本》（2009至今）这件作品里，艺术家把一万枚一元的硬币熔铸成一件60公斤重骰子形状的物品。通过这样的一个举动，艺术家以直接应对这件作品的物质当量的方式，处理其永远有争议的价值问题。货币的猥亵在展出的另一件作品里也有所体现：几年前，艺术家赵赵据说是参观了柏林的当代美术馆“汉堡火车站”，并从安塞姆·基弗的装置上取下小铅块（以及从博伊斯《七千棵橡树》的玄武岩柱上）。在这一破坏圣像的行为之后，赵把盗取的材料敲

铸成仿欧元的硬币（《欧元》，2007）。展览中不乏如此这般的观念艺术招式。

柏林的联合策展人—艺术家施岸笛曾经参与策划1993年展于柏林世界文化中心的“中国前卫艺术”）和艾墨思——为筹备展览几次去北京。尤伦斯当代艺术中心前首席策展人、自2010年起担任民生现代美术馆副馆长的郭晓彦在中国给予他们支持。策展人们在北京拜访了逾50家工作室，当地的一些专家也提供了相应的建议和协助。

他们多样化努力的成果也正是这次展览对于其德国观众来说最为重要的一点：一个重新发掘当代中国艺术创作多样性的机会，因为近年来中国当代艺术仅与艾未未的名字挂钩。（顺便提一下，这个春天艾在柏林正好有一场大型的回顾展。）德国人对艾的痴迷为各种跨文化课题提供了一个投射平台——如同一个自成一体的宇宙，它与艺术界里发生的其他一切都显得那么的格格不入。何翔宇的雕塑《马拉之死》（2011）——杜莎夫人蜡像一般的艾脸

朝地躺下的硅质仿真像一是几乎所有德国媒体报道所采用的主要图片，这显然并非巧合。

展览中诸多新发现之一是关小的杰出录像作品《大卫》（2013），其对象为米开朗基罗雕塑《大卫》的全球风靡现象。关在网上搜寻到鲜为人知的素材，整理成一段可被多种方式解读的剪辑，其中非常重要的一种便是对全球旅游产业起到的清空文化场所内涵作用的批判。比如说，最近如果有谁漫步于佛罗伦萨的领主广场，一定会注意到为数不少的中国游客。

归根结底，在当前的情势下，“八种可能路径”证明的是策划一个大规模艺术展览、而试图突破仅仅传达一则现成讯息的困难—或者甚至是不可能。把这场展览作为庆祝柏林和北京结为兄弟城市二十周年的活动之一有利有弊。一方面，这样的策略显而易见有利于得到项目资助。另一方面，中国驻德国大使馆作为展览官方合作伙伴的参与无益于维持所谓的策展自主权；本来独立的展览组织者必须面对掺和在中国政府“软实力”策略里的尴尬。但是，尽管中国当代艺术圈里充斥着财富，难道还有什么别的可能性吗？

基托·聂多（由吴瑶翻译）

“In China,” the gallery owner and contemporary art-specialist Alexander Ochs told me recently, “money grows faster than art.” From this perspective, it seems a little odd that the current wealth of the Chinese contemporary art scene is not at all noticeable in this overview-group survey of young Beijing-based artists. The traditional commercial heavyweights—the painters—only play a minor part: “The 8 of Paths” is mainly devoted to conceptual art, installations, photography, and video works. This curatorial choice seems not so bad.

Money is, nevertheless, present as a material. In Wang Sihun’s *Uncertain Capital* (2009-ongoing), the artist melted 10,000 one-yuan coins into a 60-kilogram dice-shaped object. With this move, the artist addresses the endlessly negotiated value of this specific piece by way of tackling the material equivalent directly. Currency’s profanity plays a role in another work on display: some years ago, artist Zhao Zhao allegedly visited the Berlin contemporary art museum Hamburger Bahnhof and broke little pieces of lead from an Anselm Kiefer installation (and from the basalt columns of Beuy’s *7000 Oaks*). Following this act of iconoclasm, Zhao hammered the stolen material into imitation Euro coins (*Euro*, 2007). Such conceptual maneuvers dominate the show.

The Berlin-based co-curators of the show, artists Andreas Schmid (who co-organized 1993’s “China Avant-Garde”

at the HKW, one of the first pioneering exhibitions of Chinese art in Europe) and Thomas Eller, made several journeys to Beijing in preparation. In China they were supported by Guo Xiaoyan, the former UCCA chief curator and since 2010 the vice-director of Minsheng Art Museum. The curators visited a total of over 50 studios in Beijing, and a group of several local experts also provided additional advice and assistance.

The result of their diversified efforts is also the most important aspect of the show for its German audience: the chance to rediscover a diverse field of contemporary Chinese art production, which for some years now has been only identified with the name Ai Weiwei. (Incidentally, Ai is having a major retrospective of his work shown this spring in Berlin too.) The German Ai-fixation serves as a projection surface for all kinds of cross-cultural issues—like a universe of its own, it appears oddly disconnected from everything else in the realm of art that is going on. It certainly is no coincidence that He Xiangyu’s sculpture *The Death of Marat* (2011)—essentially a silicon replica of Ai à la Madame Tussauds lying face-down on the ground—proved to be the key image for nearly all German press coverage.

Among the many new discoveries in the show is Guan Xiao’s wonderful video *David* (2013), which deals with the global cult following Michelangelo’s sculpture of David. Guan searched the web for obscure material and collated it into a clip that allows many readings, prominent among these a critique of the agencies of global tourism which have their share in emptying cultural sites of their meaning. Anyone who has recently strolled through the Piazza della Signoria in Florence, for example, will have noticed the presence of more than a few Chinese visitors.

Ultimately, given the current state of affairs, what “The 8 of Paths” proved was the difficulty—or perhaps, even, the impossibility—of mounting a large-scale art exhibition that tries to achieve more than simply provide a ready-made message. Connecting the show to the celebrations of 20 years of twinning relations between Berlin and Beijing had its pros and cons. On the one hand, it is obvious that this strategy helped finance the project. On the other hand, the involvement of the Chinese Embassy in Germany as an official partner of the show does not bid well for the declaration of so-called curatorial autonomy: the otherwise independent exhibition organizers must face the embarrassment of appearing wrapped up in the soft-power strategy of the Chinese government. But despite the wealth of the Chinese contemporary art world, what would have been the alternative? **Kito Nedo**