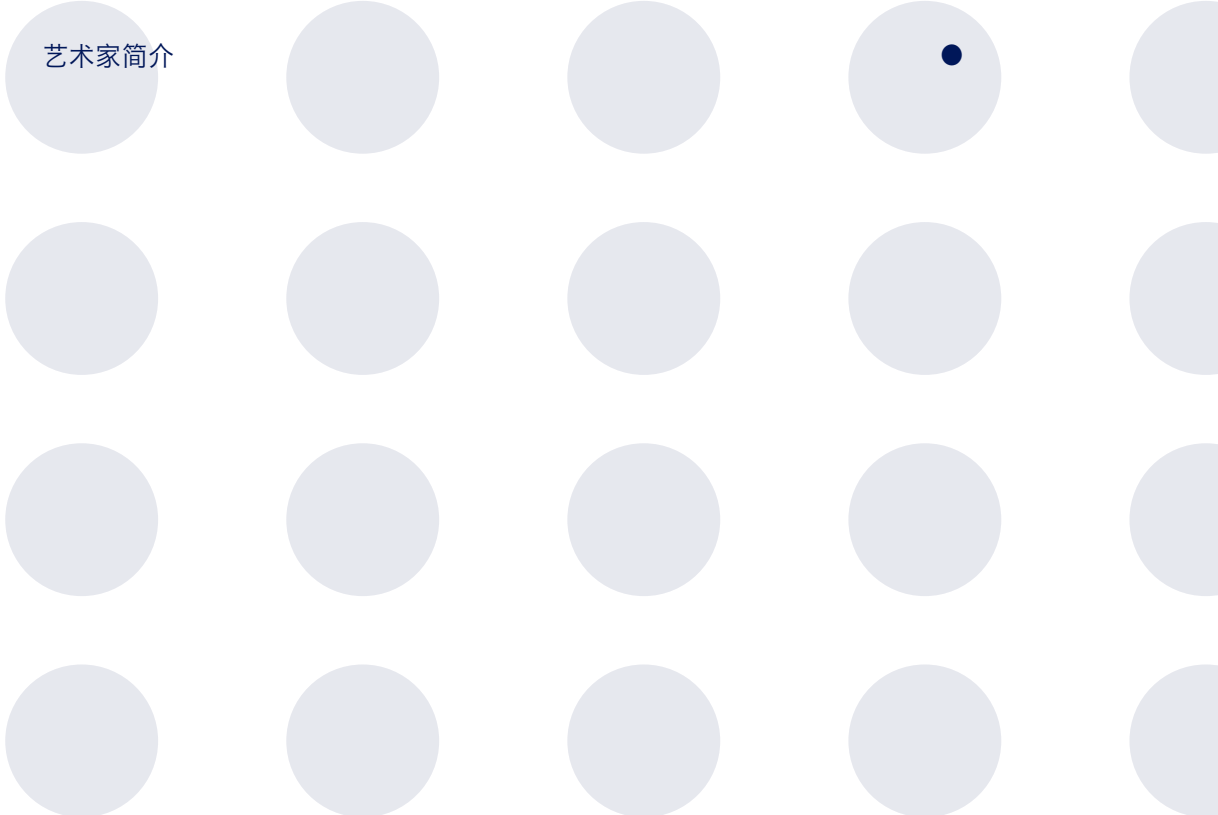


Our time for yours, for now, for later, for the time of our choosing.

以我們的時間交換你的、此刻的、以後的、我們想要的時刻。

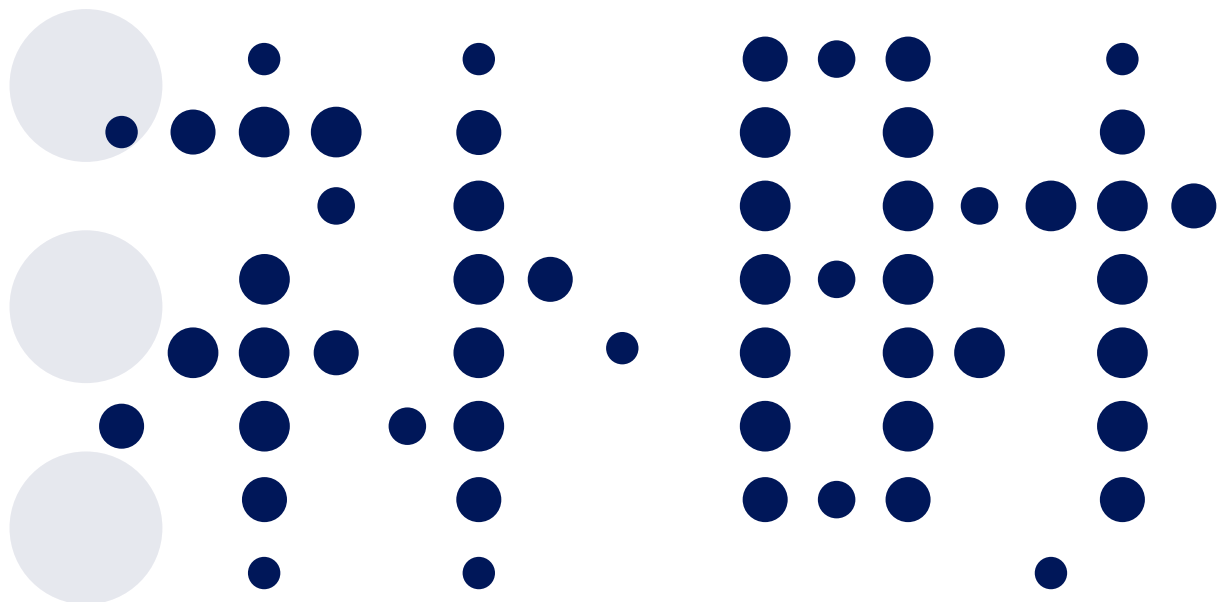
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前言

“补时”是新时线媒体艺术中心的开幕展，也是两年前“西天中土”所启动的 Raqs 为上海特别创作的计划。展览起源于 2010 年 Raqs 受“西天中土”之邀为中国观众创作艺术作品，并在 2012 年 4 月第一次来沪驻村。展览集合 Raqs 媒体小组（印度新德里）的新近作品，聚焦于他们从不同角度出发对时间与时间性的研究，并涵盖 Raqs 从表演到装置、建筑组合、录像和摄影的多种实践。

对于 Raqs 来说，时间不止是他们创作的主题。他们视时间为实在的媒介，用绵延、重复、反射以及我们对于时间流逝的主观反应所留下的痕迹作为原始材料，创作出诸多跨媒介的作品，以谋求扭转资本主义所提出的各种紧急状况，并引发对世界更深入的思考方式。

通过创造极具冲击力的图像集群，使用现成物和求得的材料，引用和转换来自新闻摄影、通用标识、剧场、建筑和体育电视节目中的元素，Raqs 用作品表现出他们眼中的当代艺术与文化生产中的网络化性质。Raqs 与其他领域和风格的不同实践者展开持续的对话，并悉心维护和促进这样的交流，而本次展览中的作品在某种程度上正是对这个过程加以萃取并留下的成果；具体而言涉及戏剧、新闻摄影、建筑、理论和话语等多种领域。

Raqs 在思考过程中的这种多面向的重复，同他们所理解的我们对时间的感知相一致，也符合他们自身由许多需要彼此诉说和相互倾听的不同元素所构成的实践。“补时”或可被视为这一对话的一个结果，一件周到的分析工具，一部诗意的装置，一次戏剧演示，亦是一场体育消遣：它打开并将这些元素重组为一套缜密的却也不乏戏虐的宣言和态度——敏锐体察艺术家在今日世界中所需应对的需求。

自 2010 年起，Raqs 即同“西天中土”开始了不曾中断的对话和工作。他们曾在 2010 年受邀为“西天中土”策划的首个展览“时·地·戏：印中当代艺术”（上海）特别创作了行为装置“旋转革新力”。2011 年，他们同“西天中土”一起发起了“艺术家特派”（德里 - 上海）计划，后者在 2013 年衍生出了展览《巫士与异见》（香港）。



Preface

Extra Time opens as the Chronus Art Center's inaugural show in Shanghai on 23 August. The exhibition was initiated as a West Heavens project in 2010 to invite Raqs Media Collective to create artworks specially for the Chinese audience. The show brings together new and recent works by Raqs Media Collective (New Delhi, India), focusing on their investigations of time and temporality in different registers that span the spectrum of their diverse practice ranging from performance, to installation, architectural ensembles, video and photography.

For Raqs, time is more than the subject matter of their work. They treat time as if it were an actual medium, using duration, repetition, echo and the traces of our subjective responses to time's passage as raw material for the construction of assemblages that seek to deflect the urgencies proposed by capitalism in favor of more considered ways of thinking about the world.

By creating striking constellations of images, by using found and solicited material, quoting and transforming elements of news photography, ubiquitous signage, theater, architecture and broadcast sports video, Raqs points to their vision of the networked nature of artistic and cultural production in the contemporary world. The works in this show are in several instances distillations of the many ongoing conversations that Raqs maintains and cultivates across disciplines and genres with different kinds of practitioners. These are the embodiments of their dialogues with theater, with journalistic photography, with architecture, with theory and discourse.

This polyphonic iteration of their thinking process is in keeping with their understanding of our sense of our time and their own practice as being composed of many different elements that need to speak and listen to one another. *Extra Time* may be seen as a result of this conversation, as a thoughtful analytical tool, a poetic device, a theatrical demonstration as well as a sporting entertainment that unpacks and recomposes these elements into a cogent yet whimsical set of statements and gestures about being alive to the demands of being artists in today's world.

Raqs has been in continuous conversation with West Heavens since 2010. They were invited by *Place, Time, Play: India China Contemporary Art Exhibition* in 2010, the first exhibition of West Heavens, and created a new performance and installation work *Revolutionary Forces*. They initiated an Artist Dispatch project (Delhi-Shanghai) with West Heavens in 2011, which evolved into the *Shamans and Dissent* exhibition in Hong Kong in 2013.

馆长致辞

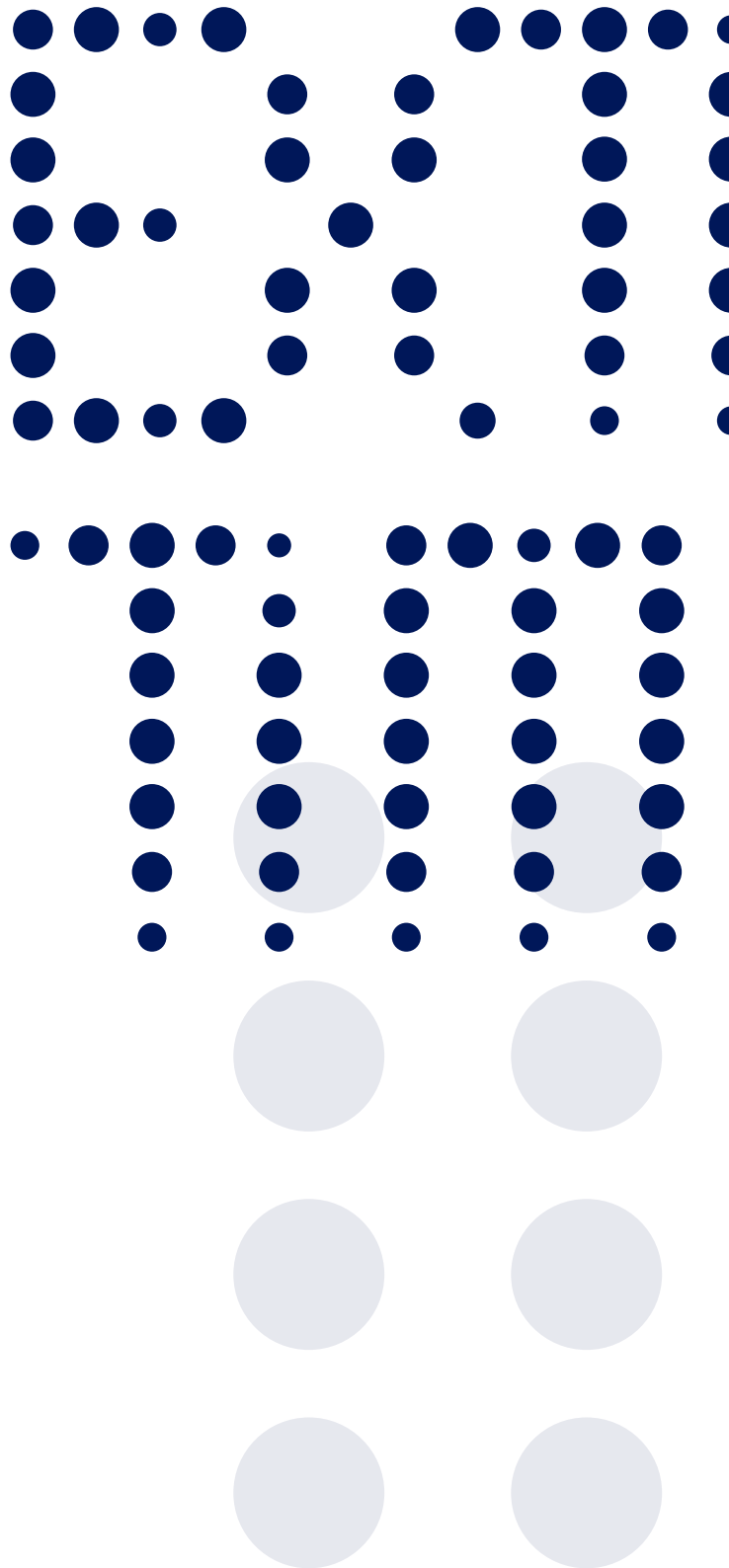
探索媒介的潜力——写在新时线开幕展之际

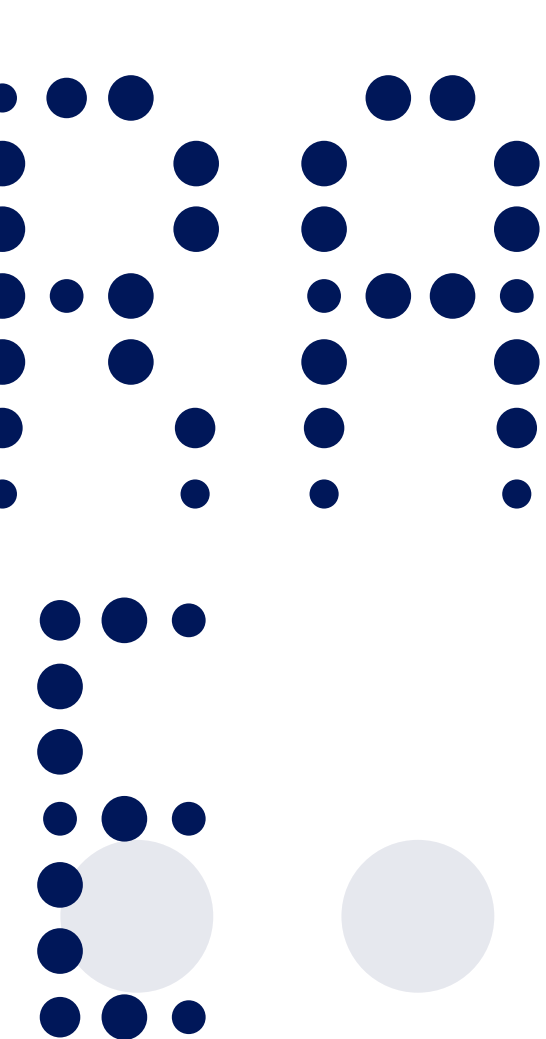
张庆红

新时线媒体艺术中心很荣幸和来自于印度的 Raqs 媒体小组进行合作，推出“补时”作为我们的开幕展。在过去两年中 Raqs 多次来到上海，与本地的艺术家、学者、艺术机构，以及民间文化团体展开了深入的考察和交流；他们的研究还包括中国近现代历史及其图像史。作为具有深远国际影响的当代艺术团体，Raqs 以其特有的富有诗意的语言将以上研究的成果和相关思考转化为基于多种媒介的一系列发人深省的艺术作品，并最终在新时线媒体艺术中心与观众见面。

如我们所知，Raqs 的工作一直关注着同时作为历史阶段和作为今天世界普遍社会形态的全球资本主义的相关论题，而本次展览可以说正是其长期研究规划中一个特别的关于当代中国城市社会的样本剖析。对于我们这个年轻的机构来说，这个展览也使我们从一开始就鲜明地表达了自己在所身处的当代社会中展开工作的方式——那应该是国际视野与本地关怀的结合，是对主题意涵的探索和对媒介表达可能性的探索的结合。

我们同样非常荣幸地邀请到了西天中土、中国美院跨媒体学院来共同主办这次展览，如果没有张颂仁先生和高士明先生最早发起这一项目，并在过去两年间给予持续的资助和关心，就不可能有此项目在今天的实现。同时我也要感谢本次展览的策展人之一李振华先生，以及西天中土、新时线和所有为此展览做出杰出贡献的同仁们；没有你们的辛苦工作，就没有这个展览最终完美的呈现。新时线媒体艺术中心是一家专注于新媒体艺术的实验、创作、展览以及教育和研究的机构。认识到当代社会生活中所涌现的电子、互动、网络等媒体化趋势，新时线希望未来能够和艺术家、学者、策划人，乃至社会其他各界共同探讨媒体文化及其在艺术表达上的可能性，以及它对于当代社会和个人的意义。





collective with wide-ranging influence, Raqs, using a unique poetic language, has transformed its findings and reflections into a series of thought-provoking artistic works in a variety of media. The Chronus Art Center has provided Raqs with the opportunity to meet an audience.

The Raqs Media Collective's work, as we know, takes up themes related to global capitalism, both as an historical period and as a social formation that pervades today's world. Within Raqs long-term research plans, this exhibition may indeed be considered a unique sample analysis of contemporary Chinese urban society. The exhibition has enabled us, right from the start of our young organization, to formulate clearly the methods with which we undertake our work in the contemporary society we live in. These methods should advance the linking of an international vision to local concerns, at the same time, they should facilitate the investigation of global capitalism's historical and social implications in exploring possibilities of their expression in media.

We also are very honored to have obtained the participation of West Heavens and the School of Intermedia Art of the China Academy of Art in putting on the exhibition. Without the early efforts of Mr Chang Tsong-Zung (Johnson Chang) and Mr Gao Shiming in initiating the project, and their ongoing patronage and interest, its realization would not have been possible. At the same time, I would like to thank one of the exhibition's curators, Mr Li Zhenhua, and colleagues from West Heavens and Chronus Art Center for their outstanding contributions. Without your tireless efforts the exhibition would not have turned out so ideally.

The Chronus Art Center is an institution that focuses on the development, production and exhibition of new media art in addition to fostering new media art education and research. The Center recognizes the emergence in contemporary social life of trends in mediatization, such as the digital, the interactive and the internet, and together with artists, scholars, curators and other sectors in society, hopes to facilitate the exploration of media culture, its possibilities in artistic expression, and its significance for contemporary society and the individual.

[Translated by John X. Keenan]

Director's Address

Exploring the Potential of Media – Chronus Art Center's Inaugural Exhibition

Zhang Qinghong

The Chronus Art Center is honored to work with India's Raqs Media Collective in presenting *Extra Time*, our inaugural exhibition. Raqs has been to Shanghai many times in the last two years, and has undertaken far-reaching explorations and exchanges with local artists, scholars, art institutions and community cultural groups – collaborations that have led their inquiries to embrace the history of modern China and its imageries. As a contemporary art



张颂仁

与 Raqs 媒体小组的对话

2013年6月19日, 上海

张颂仁

我想以这个问题作为此次对话的开场白: Raqs的工作已遍及世界各地, 并一直以你们特有的统摄性旨趣观照现状。在中国做项目时, 你们也将你们的观点带入你们的上海经验。我想知道的是, 如果你们不在上海而是在其他地方做这个项目, 是否还会产生类似的想法——足球赛、世博会或银行挤兑?

莫妮卡·纳如拉

经验和绵延的概念, 过程与时刻之间的差异, 以及一个人如何遭遇、体验并将之转换: 所有这些就是我们的关切。在足球比赛中, 一个人的焦虑时刻, 正是另一个人的放松时刻。这种张力近似呼与吸之间的张力。如果一方在吸气, 另一方就在呼气; 当一方紧张起来, 另一方就变得较为放松。对我们而言, 这跟很多事物相关——从某种建筑的历史到一个人对时刻的思考。

张颂仁

就像一种存在状况?

莫妮卡·纳如拉

是的, 而且足球比赛……譬如, 吉比什喜欢足球。我们在圣保罗的时候, 就一定会去看一场球赛。

张颂仁

你们看球时一定很疯狂。

吉比什·巴什

当时卡卡在场上。

莫妮卡·纳如拉

足球是一项迷人的运动。甚至人们用以思考这项运动所聚拢的词语都和生活密切相关。我认为去年花了时间在上海, 使得我讨论的问题更加尖锐。进而, 在考虑个展时, 你是在构建一种元论争。每件作品都是一个论点, 但一个人如何将哪些论点

带到一起又成为了另一种论争。在展览中，我们把足球比赛和世博会放在一起。我们2010年来上海时，世博会即将结束。我们知道世博会在哪儿，但我们没法进去；排队的人实在太多了。当我们真的进去的时候（指2012年4月），世博会早就结束了，只剩残余。每届世博会在实际开幕之前都要花数年时间准备，但它一旦开幕，似乎只关乎那三个月的时间，好像所有“先前”的时间（"before" time）都是不是时间（no time）。变化的速度极快，然后某些东西就被遗弃。在那段“后时间”（after-time）里发生了什么？世博会是一种类型的东西，足球赛是另一种，但当你把它们放到一起之后，便道出了另一些内容。对我们而言，这是非常有趣的探究。

吉比什·巴什

当你来到上海——或许也适用于一般意义上的中国——你不得不更努力地思考，因为其中被压缩的历史时间和历史机制在人类社会的时间尺度中从未出现过。也许1920年到1940年间的纽约有过类似情况。但那也是极其罕见的。

莫妮卡·纳如拉

尽管这么说，它也正在不同的地方发生——在非洲局部，在亚洲的其他地区。这一情况比我们想象的更为普遍。

吉比什·巴什

1972年德里也有过一场盛大的博览会，虽然我们还只是小孩，并没有留下多少深刻记忆。这场名为“亚洲1972”的博览会在Pragati Maiden展览中心举行。Pragati Maiden的意思是“进步之地”，这个展览中心就是在那时建造的。这在当时可谓是相当大胆的建筑。我们在过去的四十年里，都不曾看到那样的建筑想象力。有趣的是，当我们在这里看世博会的时候，1972年的记忆又浮现出来成为背景——你感到，有些事物的确在你的有生之年被创造出来，或许你对此没有记忆，但它改变了你看待地景、建筑和内涵于名字中的可能性的方式。“进步”因为这类时刻的出现，而变成一个日常词汇。因此，在上海，对我们而言就具有这种双重性，你一边观察，一边试图理解，同时也尝试理解你是怎样被写入那些历史中的。

张颂仁

在近二十年间，我们时常讨论中国如何从“冷战的”一方跳入另一方阵营。但如果我们在一个略微更长的时间跨度里看中国，比如说一百年而不是六十年，我们就会发现，这个国家一直是沿着相似的轨道在运行，无论是毛、邓、抑或是当前；中国始终沉迷于一个老旧的现代主义之梦中，每个政府都不顾一切地予以推进。可怕的是，这个现代主义之梦正如何被在全球推行，至少在“冷战”的资本主义这边，一种远远超出规划者意愿的物化过程正随之蔓延。它通过资本流动、自主的经济活动和被资本主义意识形态引导下的不可控的科学发​​展所推动。在中国，古怪的是，无论是在意识形态的哪一边，这种大步走向现代主义的沉迷都丝毫不会削弱。如你所说的，这说明有一个计划好了的愿景。甚至在今天，许多经营都已是资本主义式的，但是是一种国家计划下的资本主义。在那个意义上，它更接近于自己那个旧时的社会主义。对我而言，愿景的被实现才是最可怕的地方。中国正马不停蹄地向那个方向前进，不愿停歇。

吉比什·巴什

这还将持续十五到二十年。

张颂仁

直到它耗尽所有资源。

舒德哈巴拉特·森古普塔

但假使把眼光放得更长远一些，那可能会是有趣的，既然我们把这个展览称作“补时”。

张颂仁

是的，所以让我们给它再补上十五年。

舒德哈巴拉特·森古普塔

我们用寿命来衡量许多事物，过程比实质更具灾难性。在历史进程中，存在某种长期性的冷漠。在我们一生的时间内，我们总认为自己就在危机的风口浪尖上。我们相信自己置身其中的时间是最为压缩的。我们认为自己正生活在“补时”之中：如果再多十分钟我们将做这件事，明年我们要做那件事。如果你把那种补时的观念拓展到一个大得多的尺度，就会很有意思，你就能拥有心脏舒张和收缩的压力感。以科学家和汉学家李约瑟为例，他写过十七卷的《中国科学技术史》。他其实是一位生物化学家，爱上了一个中国女人，由此对中国产生了兴趣。李约瑟的结论是，早在 13、14 世纪的中国，构成工业革命的几乎所有的技术进步就已经存在了——火药，蒸汽船，煤，航海以及地理上的思维方式，等等。然后，他的问题是，发生了什么？这是一个在数种文明的历史中都被反复提出的问题。你也能向伊斯兰文明提出这个问题。或许，我们不再去追问我们认定的那个现代性时刻，因为这一时刻还未过去。但假定在一个更长远的视域中——在一百年或三百年的时间段里——人们会问，这就是那段非凡的全球文化，产生了如此多的价值和技术知识，然后呢？

莫妮卡·纳如拉

这也是刚才张先生提到的关键点。在某种程度上，我们一直都在问，所有这一切又是为了什么？如果中国拥有进行工业革命的一切要素然而却没有去干工业革命，那么可能有趣的问题是：他们为什么选择不去做呢？“那么发生了什么？”也就是“这一切都是为了什么？”为了不发动工业革命？还是为了能有一场工业革命？为了保持安定？为了进取心？为了事物的终结？或是，为了事物的开始？通常这些问题都是事后或者作为局外人的角度提出来的。但现在我们在当下的语境中提出这个问题。在 20 世纪转折之时，人们自认处于最疯狂、最快速的年代之中。但 20 世纪的确是最疯狂最快速的年代——直到那时为止。因而现下的这个时代也确实是最疯狂最快速的年代——直到今天为止。那些感受到这一点的人们是真切地感受到，每一次都是，因为它总是比上一次更快。但当你身在其中并质疑“发生了什么”的时候，一切都会变得有趣。因为然后你就可以看到当下和过去，并有所行动。

舒德哈巴拉特·森古普塔

在某种意义上，那就意味着你在同一时刻感到既置身其中又出离其外的那种奇异的经验。

张颂仁

置身其中一出离其外的图景，就很符合我自己的中国经验。对我而言，生活在香港这么一个中国的边缘，让我不但对中国的过去感到着迷，同时也对在我一生中正在发生的东西感兴趣。站在时间之外，意味着我目睹中国拿现代来做实验的进程。在我看来，中国从外面拿来一个配方，靠信念之魅来实现其民族精神，而并非出自种种必然性的推动。中国看起来几乎是在尝试把某些许诺别人的东西付诸实现，但这个别人实际上并不想买单。对我来讲，令人恐惧和沮丧的状况是，我们正在目睹一种文明将它自己置入一个充满舶来思想的实验室中，而这些思想我们从未认真思考过。

舒德哈巴拉特·森古普塔

但所有的文明都是实验室。我不认为中国是个例外。这些压力在各种地方、以不同的方式、在不同的年代中被感受到。说中国是一个例外，也就默认了中国可以作为一种威胁。历史上，中国政权一直在尝试维持某种边缘和中心的关系。东部与南部沿海是活动、权力和人口的中心，然而，当你去稍远一些的西部，事物就趋向于坠入各种各样的危险领域。在中国，有那么多的帝国工程试图建造城墙——不是一堵墙，而是层层墙。我们可以说，紫禁城的结构是多层城墙的终极系统，因为那个时候多层城墙的形式已经存在。假设我们移用这个概念，将应用范围从空间支配转向时间支配，我在建议一个隐喻性的转换，从空间转向时间。故宫的内院，让我们称之为“现在”时刻。围绕这个“现在”的是这些来自过去的压力和对未来的期望。在某种意义上，存在某种企图，即制造一堵墙，或一系列围绕“现在”的迷宫般的墙，以阻挠“补时”的进入。

吉比什·巴什

在现代性的中心——中国也好，印度也好，或许在任何地方——都存在一种急躁，一种关于“错失时间”的想法，一种我们必须去弥补的时间。印度人总是感到“我们失去了 60 年代，失去了 70 年代”，而“中国在 80 年代的做法是对的”。人们开始以一种连绵不绝的匮乏来衡量历史，仿佛我们的不满就此得以转嫁给时间本身。资本可以持续不断地利用这种错失时间的观念，在政治上、意识形态上和具体操作上，动员民众去完成各种各样的理念。

张颂仁

当我们谈起现代中国，或者说毛的中国的时候，这种想法是有意昧的。在毛之前，所有其他的朝代，甚至包括中华民国，每当一个政权建立之时，首先要做的，都是改元，将历史时间重启。因此，民国元年是1912年。但当毛统治中国时，他不再改元，而是将我们放在一个新的开始——基督教历法上的1949年。因此，自共和国成立之始，就在时间上落后于西方了。我们不仅在现代性上落后，更有另外的1949个年头需要急赶直追。

舒德哈巴拉特·森古普塔

这就是为什么我认为重访亨利·卡蒂埃-布列松的银行挤兑照片是有意义的。那张照片中发生了什么？里面有一种时间的压力。人们必须挤进银行。在他们的意识中，自己的钱正在分分秒秒地流走。排得越前面，就能比排在队伍后面的人挽回越多的价值。赶着挤进银行真的成为和时间的赛跑。在作品中，我们真地把那个时刻放慢、拉长，使之恢复一点它的绵延，尊重它的绵延。将补时嵌入那个时刻是想表明，这个时刻可以重来，它并没有永远地失去它的时间。

莫妮卡·纳如拉

是的，但它不只是一个主张。因为在其内部，一次银行挤兑呈现出恐慌和财富之间的永恒关系。

舒德哈巴拉特·森古普塔

银行已经走到它的对立面。之所以要把钱放在银行里，是因为随着时间推移它会越来越多。这就是所谓的利息。我们在写一篇关于时间的质量的文章时，我们讨论过这个关于利息的问题。在基督教、犹太教和伊斯兰思想中，之所以有利息这个问题，是因为唯有上帝拥有时间。如果我说，通过放一些东西在银行里，我是在增加价值，这就意味着我正在从上帝那里取走时间，拿来用来干些别的。因此你能在欧洲银行体系的演化过程中看到这些复杂的神学争论。而在这里我们突然拥有了那个同样的东西——银行正让钱贬值；利息也在反向运作。

张颂仁

所以对你来讲，那就是还俗。（笑）

莫妮卡·纳如拉

价值的还俗。我喜欢这说法。

舒德哈巴拉特·森古普塔

所以，这就是为什么银行破产的时候，保险公司都会说这是不可抗力——上帝的旨意。（笑）

张颂仁

照这个逻辑，假如保险业是一种占卜术的话，那么银行破产就该算是神圣化。

舒德哈巴拉特·森古普塔

我认为，人们在宇宙性的尺度上经验这些事情。犹如五雷轰顶，因为他们曾赋予价值的每件事物都消失了。

张颂仁

天庭的愤怒难以把握。一个艺术作品要做的，是承担一点点上帝的工作；让人们感受到他们的不合时宜。

吉比什·巴什

与其说是上帝的工作，不如说是上帝的宫廷小丑的工作。

舒德哈巴拉特·森古普塔

我们用“补时”作为 extra time 这个词在中文里的表达。“补”就是弥补。如果时间被置入一种应力与应变中，那么这种艺术作品所做的或者至少努力想做的，是修复那些受损之物。

张颂仁

“补”也是修补，修补时间。从你描述这个词的方式来看，你们的艺术作品实际上也正在修复被引发出来的诸多议题。它们可以修补时间，也可以修补更广泛的议题。

吉比什·巴什

众神有两个值得赞美的品质。其一，他们极度冷漠；其二，他们可以大笑。我认为我们有能力冷漠，却没有能力大笑。如果你能大笑，你就变得感同身受，于是你不再大笑，而是开始哭泣。但如果你能够带着一种笑声与冷漠的结合，去理解时间，或理解宇宙的伟力，那会很有趣。回到不同的诸神身上去也会很有趣。

莫妮卡·纳如拉

做人要有野心。(笑)

张颂仁

我们必须修补诸神——我喜欢这个想法。我们先要去找找到他们，然后追上他们，给他们打上补丁。既然我们在讨论“补时”，讨论对时间的修补，那么我们刚刚正在使用的词语更恰当地来讲，不是时间，而是凯若斯(kairos)。在它自身里面，时间是一种需要修补的、不恰当的时刻。幽深之处是不重要的。然而这个作品的问题在于，它使所有的时间平等了，就像利息。

吉比什·巴什

这也是这件有关守门员的作品(指《守望》)的起因。在其中你发现在所有的时间中都存在着时间的另一个反时刻(counter-moments)，和你平行而动。它们彼此不同，你从一个时刻到另一个时刻，所体验到的时间的阈值和强度都不一样。针对同一时间，不同的人可能会有完全不同的经验。这是去一均质化的时间，时间在各方面都表现不同。围绕对时间的不同体验，你创造出不同的振幅。就比赛自身而言，它有90分钟的时间，有前后，有输赢；但在这件有两个守门员的作品中，你将之摆脱而进入另一种观看这同样的90分钟的方式。

张颂仁

因此你不得不修补很多不同的平行的凯若斯。

吉比什·巴什

一位俄国数学家有过一种美丽的讲法，平行线之所以不会相遇，是因为他们有别的感兴趣的事情要做。这就意味着存在多重平行的凯若斯在做各种有趣的事。艺术能把凯若斯的多样性聚集在一起。它能使你随着那多样性运动，而不是随之静止。这种凯若斯的具有生成性的多重性，以及它的强力的存在，是艺术的核心力量之一。

张颂仁

多重的凯若斯意味着真正的多神论，甚至无神论。

莫妮卡·纳如拉

如果你把时间作为一个信仰体系，那么绝对说得通。但我们给它的逻辑是我们的逻辑，因此在那个意义上，时间是一种根本性的宗教。

吉比什·巴什

尤其是随着现代性的到来，它的确成为了一种宗教。

舒德哈巴拉特·森古普塔

也有其他思考时间的方式。

莫妮卡·纳如拉

如果时间是一个类神的东西话，那也是多神论。

舒德哈巴拉特·森古普塔

如果你把多神论置入它的逻辑推演，你会回到一种无神论。因为多神论承认神的无限性，当你拥有神性的无限性时，再思考神性就变得没有意义。中国大乘佛教的传统里面，有一种说法，取自我们称之为缘觉菩萨的理论，即每一种存在都能够成就佛性。是否是佛并不重要。在那种感知中，没有特定的所谓解放的成就，而“解脱”在某种程度上亦是虚空。你不将一个时刻置于其他时刻之上，你也不能令一种存在优于另一种存在。在所有这些时刻中的所有存在，依据他们的潜能，均能成为完整的宇宙。这就使得拥有那种多重观点成为可能。在中国的佛寺里，你总是在面临佛像的无限迭加。你可能拥有一个佛像，但还有潜在的百万个佛像，这非常不同于多神的说法。佛如此之多，以至于具体有多少已经不再重要。

张颂仁

你实际上是在描述印度经验，而不是今日中国的经验了。

莫妮卡·纳如拉

我们的万神殿已经开始萎缩。如果现在你去一个寺庙，会发现大量被遗弃的神。

吉比什·巴什

诸神的健康状态堪忧。

莫妮卡·纳如拉

现有寺庙里的神已经很少了，新建的寺庙也只有那么几位神。

吉比什·巴什

诸神不再繁殖了。

莫妮卡·纳如拉

帮你脱离困境的那尊神还在那里。它要实用得多。早先还有“我和我的神”的概念，但现在这种概念也消失了。还不至于到一神教的地步，但万神殿的萎缩在说明我们与时间的关系的同时，也在诉说活在我们这个时代的故事。

吉比什·巴什

我在自己的有生之年目睹这一发生，它甚至还不到一百年。

张颂仁

这个趋势在香港也很明显。在我的青少年时期，我的同学朋友家里都供奉有需要照料的神龛，尤其是广东那边的当地人（我家是上海移民）。过去曾有很多的宗教节日与这些崇拜相关。但今天，年轻一代再也没有这些崇拜了。我的朋友中，几乎所有人都把神龛从家里搬走了。

吉比什·巴什

一些神胜利了，一些神失去了人气。

莫妮卡·纳如拉

一些关于时间的理念也在胜利。

张颂仁

在台湾，很多寺庙的密室里收集着被丢弃的神像。他们是一些不能发挥效用的神，所以被人扔了出去，拿新的神来取而代之。在中国，有一尊神是一直管用的，那就是毛。

莫妮卡·纳如拉

不再有用的神。

吉比什·巴什

像是博物馆的藏品。

莫妮卡·纳如拉

没人再想看见他们。

张颂仁

那恰好也是博物馆的理念。

莫妮卡·纳如拉

一些博物馆有收藏——当然不是当代艺术博物馆，而是说那种自然历史博物馆——它们从全世界搜罗藏品，变成一个储藏所。举个例子，英国自然历史博物馆。他们可以花上数百年的时间，仍然展不完他们的藏品。

吉比什·巴什

他们收藏是为了展示进化过程。但进化是被灭绝所标记的；没有灭绝就没有进化。“新”事物正在被制造出来，但大量的东西也正在消失。博物馆存在这么个根本性的难题：即便在你展现新事物的发生和发展时，你怎么处理“灭绝”这个问题？

张颂仁

但有关充足或丰富的整个观念，就是拥有实际超出你所需要的，也拥有超过你能列举的。那会给人以实现感和满足感，但也奠定了不幸的基础。真实水平的基础就是你要有一个资源储藏库，但是你不需要耗尽这个库存。文化应该也是类似的东西。你保持发展新事物，你拥有储藏库。但在现在这个年代，我们不仅烧石油，也烧光了文化底蕴的储藏。

吉比什·巴什

在 20 世纪，两件事情已经损害了有关充足（丰富）的概念。首先是发明了对于贫穷的腐蚀性观念。这是一个被带入文化领域的经济观念。贫穷，被转译成你没有储藏。以贫穷之名，人类生活被迅速地剥夺——你能高人一等，你能说你的生活必须得以改观，实际上却从来不曾考虑到生活可能需要储藏室。其次，是我们看待能源的方式。我们有一种要耗尽能源的观念。但我也认为，那将在本世纪内被根本改变。巴塔耶谈论过有关太阳的美丽。他说，太阳给你能量，它对每个人一视同仁，令每个人都得到满足。

张颂仁

假设你不可能耗尽它。

吉比什·巴什

你不能说，因为我在太阳底下，就把别人的太阳给耗尽了。碳氢化合物在燃烧，这种能源观，已经成为我们理解人类能量的一种方式。如果我们走向一个更加以太阳为基础的能源体系，我们可能会有一种完全不同的关于人类的想象。

舒德哈巴拉特·森古普塔

另一种价值观。

吉比什·巴什

人类的价值。人类作为一种丰富的——非可耗尽的——资源。太阳能和风能是丰富的，它们盈缺摆动，它们可以维持不变，他们可以带来额外的能量。相较于伴随碳氢化合物而生的观念，这种看法更带有一些精神分析的意味，因而大不相同。

舒德哈巴拉特·森古普塔

这也是一种抑制，一种零和博弈（zero-sum）。碳氢化合物的储存终将耗尽，因此你现在用的能源越多，你未来拥有的就越少。这形成一种价值观的架构，它非常不同于那种你使用的能源越多你拥有的能源就越多的思维。嵌藏在碳氢化合物经济中的，是一种匮乏与枯竭的观念。

吉比什·巴什

这种看待人类的方式是可怕的。所有的权力观念，都采用这种能量形态，来作为生命和权力的隐喻。因此他们害怕自己，害怕生命，害怕他们为之工作的东西，因为它将被耗尽、废弃、毁坏。

张颂仁

今天所有的资源都面临相同的恐惧。

吉比什·巴什

本世纪将会有所变化。

舒德哈巴拉特·森古普塔

现在不必下这个决断。

莫妮卡·纳如拉

现在必须做决断。

舒德哈巴拉特·森古普塔

转换你的能源，现在必须作出这样的决断，但是，决断作出的同时，问题就不再是关于恶的数量问题了。此刻，世界上所有的经济结构都依赖于在几种选择间的权衡。你必须考虑吃饭问题，所以你无暇顾及文化。你不能获得事物，因为你必须有个工作。这是一架杠杆，如果这头抬起，那头就落下。因此它依赖于某种理解，即你如何分配你的能量资源。改变的時刻一旦到来，你就将拥有一种此刻难以想象的语言来解释我们所作出的选择的理由。

吉比什·巴什

在一个以风力为基础系统中，没有时间上的前后，因为那没有任何意义。那将是一种非连续的时间感知。我们可以不断接近一种更为绵延和密集的时间观念。

莫妮卡·纳如拉

然后，你和某物的关系在根本上就不是损失或赚取；对自我、他人和世界的想象会发生转换。

吉比什·巴什

那将会改变权力被想象和组织的方式。

张颂仁

在诸如生产问题上的道德抉择。如今生产被看作是一种道德意义上的善，人们不会问要做什么，只会问自己能做什么。当价值改变，并且技术发生变革，关于价值和技术将如何相遇的问题将变得有趣。改变价值比改变生产还要困难。

吉比什·巴什

我认为改变正在发生。在我们 11 月要纽约制作的《最后国际》这件作品中，我们已经对此有所讨论。我们试着思考这个问题，就好像我们都在“最后国际”内部，在一个正在转型的世界中，在某个思想形式与存在形式之中。在这些讨论中，那张年轻人在天安门广场上面对坦克的著名照片是一种重要的呈现。这个站着的男子的意象在世界各地不断重现。比如说在土耳其，当一个男人站在凯末尔的雕像面前时，它就重现了。人们开始加入他；于是，他在雕像前站立的图像成为一种病毒。它与其他时刻联系在一起，它所做的是在统治者拥有生杀大权的地方，令时间停顿。那个停顿的时刻如今存在于我们时代的政治姿态之中。这个姿势的出现，非常值得注意，在那儿你面对统治者，而它却是一个空洞。因为随着神圣性的离去，在国王之后，视生命为己愿的神性源头已无法作为诉求之基础。一种拼凑之物乘虚而入。但法国大革命引发了这个难题，并愈演愈烈。谁是最高统治者，成为一个深受质疑的问题。裂缝现在被撕得很大，而我们身在其中。它就在空气中，环绕在我们周围。它会改变我们时间、力量和能源三位一体生活的方式。在这个意义上，我们处于一个非常重要的时刻。曲线已在历史中形成，直线已被打破。

张颂仁

如果那是一个自由的统治者，那作为统治者的第一个解决方案就是阻止为个人生存贩卖时间。而唯一可能阻止为生存贩卖时间的方式，就是当时间成为可以回收的东西，它会不断回来。工业的、累加的时间，需要转变为循环的形式。

吉比什·巴什

为谋生而进行的时间交易，这是工资制度的基础。但我认为它终将被打破，并且正在被打破。

张颂仁

因此工业化时间的农业化？工厂变耕地？

舒德哈巴拉特·森古普塔

甚至耕地时间也是统治者的时间。因为据说，从狩猎社会到农耕社会同样存在一个转化，即在工厂里你的生活是由时钟决定，而在农业社会中，生活由历法决定。

莫妮卡·纳如拉

但是四季终会轮回。事实上，工厂打破了日与夜的界限。

吉比什·巴什

至少在 20 世纪是这样。

舒德哈巴拉特·森古普塔

太阳将越走越慢。

吉比什·巴什

那还有十几亿年呢。到那时候，人类将可能进化出飞行能力了。

莫妮卡·纳如拉

我们以谈论一些较长的时间跨度开始，而现在我们动辄就谈到十几亿年了。从 15 年到现在的十几亿年。（笑）但当“充足”仅仅是一则隐喻的时候，的确是个令人满意的观念，因为真实的充足就意味着可耗尽和精疲力竭，因为它也暗示了责任。只有当一个人能把它当成一种能够给予却不会被衰减的东西时，充足的观念才会减少焦虑。它跟真实的更多无关，而跟“更多是可能的”这种观念相关。

张颂仁

当一个人想到“充足”这个概念时，无论它事实上是什么，他不得不设想“充足”是一种善的状态。在我们将之与“善”相联系的语境中，它不得不繁殖，存活，滚滚向前，诸如博物馆取之不尽的收藏。甚至，设想它被老鼠尽情吞吃，当然那时这个观念就变质了。

莫妮卡·纳如拉

善在这里意味着什么？

张颂仁

它意味着自我的价值。有些善诸如对丰富性的感受，在其中你可以想象一块令人害怕但又不会被孤立的荒原。

莫妮卡·纳如拉

没错。它根本上必须是一个隐喻，因为如果你不得不为每个领域负责，那么充足的观念也就不复存在。充足和所有权不同。正是因为这一区别，我认为拥有一座展品永远无法展示完的博物馆不是一种充足。充足，意味着在我需要的时候可以从中拿取。我可以转身要求更多或得到更多，但它却不是现实；它总是表现为一种潜力，却是一种无法完成的潜力。这是它留给我们的对于有关当下之未来和未来之当下的部分思考。借此，你折断了时间之箭。你立足今天做一些事情。你当下所做的塑造了未来，由此未来就在当下。在这个概念里存在某种充足——因为明天的潜力充盈了今天。

张颂仁

当涉及到那些需要被存档的事物时，也许这种说法就不适合了。

莫妮卡·纳如拉

它不适用于物质。任何大型谷仓都其实不是大型谷仓，因为可能会有洪水和老鼠。因此，收集和保存不得不迥异于充足的观念。

张颂仁

在中国传统里，这个充足的概念，被称作“无尽藏”，用来指代“宝”。“宝”这个词，不是指你有什么，而常常被用来指你不应该耗尽的珍贵之物：你不应该把你能在地下挖掘到的每一样东西都开采和消耗殆尽；你不应该在狩猎季节杀尽田野里的动物，因为你需要它们繁衍生息。因此，一件真正的宝贝是需要被照看的，而不是被消耗的。

莫妮卡·纳如拉

这才是真正意义上的宝贝。

张颂仁

再回到我一直所焦虑的中国和它的政策上来。我们最近在讨论大批量的农村城镇化之后，我们有的只是7亿城镇人口。政府恩威并施，迫使农民用老宅基地换取大包现钞，这可能意味着农民会高高兴兴地一夜之间就成了城里人。实际上，这意味着政府一脚把农民从土地上踢走，好腾出空间盖高楼大厦。过度开发，只想着将可能的财富转变成会用完的商品，这些想法最令人堪忧。那就是为什么我将中国看做是现代性的实验室；在这个意义上没有什么是神圣的，每样东西一旦价值被鉴别出来，就必须被消耗殆尽。这是彻彻底底的消费主义经济论题。从国家决策者的位置来讲，这是极度荒谬和不负责任的。但我们仍然在中国创造出更多的财富，以供世界其他地方来消费，而今天我们的农作物已经变成了稀缺资源。

吉比什·巴什

这也是中国最令人感兴趣的地方。以如此规模想要达到这种经济形式，它自身运转所需的这种资源得从世界各地获取才行。但中国既不具有早期殖民形式的智识优势或教化使命或进步地位，也不是军事霸主。

张颂仁

这不是殖民主义。它更像一种被殖民者成为主人，从而方便地采取了殖民主义的逻辑并将之推向极端，故而无论已经创立了何种制度，都能继续繁荣。这就好像是设法让一个国家去迁就某种理论，而不是相反。

吉比什·巴什

然后到2021年，它就成为世界最大的经济体了。

张颂仁

那意味着什么呢……你还记得60年代的巴西吗？那时巴西呈现出一派乌托邦大获成功的世界图景，但很快，它就崩溃了。我认为这是一个有价值的参照。不知怎么，中国文化给世界的印象总是勤劳、苦干，但今天我们在以一种非常不同的方式给全世界干活。我们丢失的，是那种可持续繁荣的智慧；这种涸泽而渔的干活方式是完全不负责任的。我不知道巴西在60年代实际上怎么样，但我只知道后来，整个社会崩溃了。

莫妮卡·纳如拉

就在此刻，巴西有 20 万人走上街头，造成了很大的混乱。实际上，他们基本上就只是站在那里。在巴西的 14 个城市，人们每晚都上街。昨天晚上在里约，20 万人把路挤得水泄不通了。

吉比什·巴什

在巴西利亚，他们占领了众议院。

莫妮卡·纳如拉

他们宣称非暴力，也不说话。有趣的是，这场集会的表面原因是政府将数十亿投资于世界杯，但老百姓的生活怎么办？他们就只是站在那里。这就像我们之前所讨论的东西——暂停的时刻发生了。

吉比什·巴什

他们出来走上街头的人数惊人。前天有成千上万人在里约通宵达旦。在巴西利亚，另有 20 万人在户外集会。就这么站着。

张颂仁

在城市里，人们能够亲眼看到经济的代价，但在乡村就看不到。

吉比什·巴什

因为在城市里，这种拥堵造成交通瘫痪。他们站在那儿令整个经济机器陷入停顿。你可以说它也让资本流动、物资流转以及人员流动统统陷入停顿。这很令人着迷。在联合会杯足球赛之后，人们开始聚集，然后突然在巴西利亚，就在比赛之后，他们就整个晚上站在那儿，然后第二个晚上是在里约。他们仅仅就是从家里走出来，站在那儿。这是伟大的时刻。这是一些不曾在我们的政治理念中出现过的事物——这种突然的聚集，不提任何要求，不创立任何政治计划，不对权力作任何要求，但就是在那里晃着。

陈韵

这甚至都算不上是抗议。

吉比什·巴什

这明显是被当做一种抗议来做的，但不止是抗议。在这种方式下你知道你不能同任何人交谈。那个执行这个法案以改善你的生活的政权吗？那种关系已经隔断了。我认为在中国，这个关系是在 1989 年被隔断的。对中国而言，某种意义上那是一个起点。我们当时在大学里，天安门广场上那个家伙站在坦克车前的图像，对我们而言，成为一幅非常重要的画面。我有一张关于它的剪报，在我房间里挂了很长时间。有点奇怪。1989 年发生了很多事情，但那幅图像停留在那里。如果你现在去脸书或 Youtube，你可以看到它在被怎样的流传。

莫妮卡·纳如拉

或是它的变体。

张颂仁

这张图像的神话在于，那个男人当时正拎了一个塑料袋从个小商店出来，然后他停下来，决定成为一个政治英雄。哈。

陈韵

他正在回家的路上。

莫妮卡·纳如拉

每个人都知道他是谁吗？

陈韵

他是一个工人，随后他又消失在了人海。

吉比什·巴什

这段视频非常精彩。它是由中国电视台流出来的一小段视频。在 Youtube 上可以看到。他走到坦克前，试着和坦克里的人讲话。那种失控——统治者的命令不再能被贯彻——碰巧就发生了。统治者能够操纵生命，这样的观念在 20 世纪的内心是如此强大。这实际上是个骗局。在德里，当一个女孩在行驶的巴士上被强奸致死后，去年 12 月爆发了抗议，人们聚集在总统府的外面，遭到水枪驱散。他们要求来跟执政者对话，但执政者不在那里，只有一个空房间。一个空洞。这是一个标志。大岛渚拍过一部很美的电影，是关于日本社会的。其中有一场婚礼庆典，非常传统式样的，新娘缺席，但婚礼照常举行，每个人都发表了一通习惯性的演讲。我们能够从大岛渚拍摄的婚礼场景的背后，获悉统治者的面目。

张颂仁

我想到在毛的革命里，将大众作为统治者的概念从一开始就不存在。这种大众解放、人类解放，以及其他形式的权威或群众，这类想法是一种嘲讽因为这个党从来都没放手过。可能倘若真的沿着毛的道路继续走，也会走向一种没有统治者的局面。

吉比什·巴什

也许“文化大革命”的撕裂使然。

张颂仁

即便在“文革”中，国家机器依旧完好，因为王还在这里。它告诉士兵不许朝你开枪；你被特许可以免费坐火车串联，允许殴打自己的教授。毛是控制着局面的。有趣的是，美国在同一时期也有类似的鲜花革命。在美国，人们假设充裕的社会什么都可以提供：人们上大学，相处融洽，而且起初也不用付钱。但每个人总要付出点什么，要么就是其他人替他付出。在某种程度上，这两场 60 年代的革命都同样地使另一些人付出了代价。也许在这里统治者的概念可以填补两者间的缺口。

○ 张颂仁

策展人，中国美术学院客座教授，汉雅轩画廊艺术总监，香港亚洲艺术文献库董事会成员。张颂仁的策展专案包括：“后 89：中国新艺术”巡回展（1993 至 1998）、1994 圣保罗双年展中国特展、1996 圣保罗双年展中国特展及香港馆、2001 威尼斯双年展香港馆、“文字的力量”巡回展（1999 纸 002）、“黄盒子：当代艺术与中国空间”系列研究计划（2004 开始）、2009 湖北美术馆“造物与空间：当代大漆艺术”、2008“第三届广州三年展：与后殖民说再见”联合策展人、“西天中土”中印学术交流项目的发起人和总监（2010 开始）、2012 上海双年展联合策展人等重要艺术活动。

Conversation between Chang Tsong-Zung and Raqs Media Collective

19 June, 2013.

Chang Tsong-Zung

The question I propose to start this conversation is: Raqs has worked all around the world, and one can see the dominant interests and concerns you bring to the situation. Doing a project in China, you have also brought your perspective to bear on your Shanghai experience. What I am interested to know is, if you had done this same project not in Shanghai but elsewhere, would comparable ideas – the football game, the Expo or the bank run – have emerged?

Monica Narula

The idea of experience, duration, the difference between process and moment, and how one encounters, experiences and transforms these: all these have been our concerns. In football, that which is a moment of anxiety for one is a moment of relaxation for another. The tension is akin to that of breathing. If one side is breathing in, the other side is breathing out; when one side is becoming tense, the other side becomes quite relaxed. For us this connects to many things – from a certain kind of history of architecture, to the very idea of what one considers a moment to be.

Chang Tsong-Zung

As a kind of existential condition?

Monica Narula

Yes, but also football, the match... Jeebesh, for example, loves football. When we were in São Paulo, we made sure we went to watch a match.

Chang Tsong-Zung

You must go mad for the game.

Jeebesh Bagchi

Kaka was playing.



Monica Narula

Football is a beautiful game. Even the words one gathers around it to think about it are always connected to life. And I think that being in Shanghai and spending time here last year made the question that I have spoken of sharper. Further, in thinking about a solo show, you are constructing a meta-argument. Each piece makes an argument, but how, and what, one brings together makes another kind of argument. In the show we've brought football together with the Expo. When we were here in 2010, the Expo was just ending. We knew it was there, but we couldn't get to it; the queues were so long. When we actually went, it was in the aftermath, the residue. It takes years before an Expo actually happens, but once it does, it becomes entirely about the three months in which it happens. It's as if all the "before" time is no time. The speed of change is acute, and then something gets left over. What happens in that after-time? The Expo is one kind of thing, football is another kind of thing, but when you bring them together, something else is also being said. This was an interesting exploration for us.

Jeebesh Bagchi

When you come to Shanghai – and this perhaps holds for China generally – you have to think harder, because the compression of historical time, and historical mechanisms, are in a temporal scale that human society has never witnessed. Perhaps New York did, between 1920 and 1940. But it happens rarely.

Monica Narula

Although, having said that, it's happening in different places – in bits of Africa, in other parts of Asia. It's a much more general condition.

Jeebesh Bagchi

In 1972, though we were kids then and don't have sharp memories of it, there was a big Expo in Delhi – Asia '72. The Pragati Maidan, which means "progress ground", was built at that time. It's quite a daring structure, especially for its time. In the last 40 years, we haven't seen that kind of architectural vision. When we saw the Expo here, it was quite interesting to have that memory in the background – the sense that things do get created in your lifetime, which you may not have a memory of, but which transform the way you look at landscape, at architecture, at the possibility inherent in names. The word "progress" can become a daily word with these kinds of moments. And so, being in Shanghai had this doubleness for us, where you are observing and trying to make sense, and are also trying to figure out how you've been written into these histories.

Chang Tsong-Zung

We talk about China's shift from one side of the "cold war" to the other in the last 20 years. But if we look at China on a slightly longer time span, say 100 years rather than 60, we would be able to claim that the country has been moving along a similar trajectory, whether it was Mao, Deng or the present regime; this obsession with an old-fashioned modernist dream stays constant, and each government continues to push forward recklessly. The frightening thing is how the modernist dream is being pushed globally, at least on the capitalist side of the "cold war", spreading a reification process that goes beyond the will of the planners. It is prompted by the movement of capital, by the autonomous movement of the economy, and by the uncontrollable development of sciences guided by the ideology of capitalism. In China, the curious thing is that whichever side of ideology it finds itself, this obsession with the modernist rushing forward does not wane. And as you say, it suggests a planned vision. Even today a lot of operation is capitalistic, but it is a state-planned capitalism, in that sense it is more like its old socialist self. For me that is what's frightening because visions get to be realised. China is unfolding in that direction and still going nonstop.

Jeebesh Bagchi

It will go on for another 15, 20 years.

Chang Tsong-Zung

Until it exhausts all resources.

Shuddhabrata Sengupta

But suppose one takes an even longer view, which could be interesting since we are calling the show *Extra Time*.

Chang Tsong-Zung

Yes, so let's give it another 15 years, but you say 30.

Shuddhabrata Sengupta

We measure so many things by life spans, processes appear much more cataclysmic than they are. There is a certain kind of long-term indifference in historical processes. In our life times we always think of ourselves as being at the cusp of the crisis. We believe the time we are in to be the most compressed. We think we are living in extra time: If we get ten more minutes we will do this, in the next year we will do this. It would be interesting if one were to stretch that idea of extra time to a much larger scale, in which you can almost have systolic and diastolic compressions. Take the case, for instance, of the scientist-sinologist Joseph Needham who wrote 17 volumes of *The History of Science and Civilization in China*. He was actually a biochemist who fell in love with a Chinese woman and then became interested in China. Needham's conclusions are that almost all the technological developments that constitute the industrial revolution were already existing in China by the thirteenth, fourteenth century – gun powder, steam ship, coal, navigation, ways of thinking about geography and so on. And then his question is, so what happened? This is the question that comes up repeatedly in the histories of several civilizations. You can ask this question of the Islamic civilization. And perhaps we are not asking this question of what we identify as the moment of modernity because it has not yet passed. But it may be that, in the longer view – in a 100 or 300 years – people may ask, so here was this extraordinary global culture that was able to produce so much value and so much technological expertise, and then what happened?

Monica Narula

This is what Johnson was pointing out. In a way we are already saying, all this for what? If China had all the elements of the industrial revolution and yet it did not do the industrial revolution, what could be interesting is to ask why did they not choose to? "So what happened?" is also, "All this for what?" For not having an industrial revolution? For having one? For keeping quiet? For getting aggressive? For the end of things? For the beginning of things? Usually these questions are asked outside or after the situation. But now we are asking this question now. At the turn of the twentieth century, people thought they were in the midst of the craziest, fastest time ever. But it was the craziest, fastest time ever – till then. So it's true, this is also the craziest, fastest time ever – till now. People who've felt it, have felt it with truth, every time, because it is always faster than the last time. But it's interesting when you can ask the question, "So what happened?", while you're in it. Because, then you can look at the present and the past and do something with it.

Shuddhabrata Sengupta

That means you are, in a sense, feeling that strange experience of being inside that time and outside that time at the same moment.

Chang Tsong-Zung

The inside-outside image makes sense with my own experience of China. For me, living on the edge of China in Hong Kong, obsessed with the Chinese past and also what is happening during my lifetime, looking outside of time means witnessing China's progress with its experiment of the modern. It appears to me as though China is taking a formula from the outside and fulfilling its ethos under some spell of faith, rather than being propelled by the inevitable. It seems almost to be trying to fulfill something that has been promised to somebody else, but this somebody else doesn't actually want to pay the price. For me the frightening and dismaying situation is that we are witnessing a civilization turning itself into a laboratory of some borrowed ideas that have not been thought through.

Shuddhabrata Sengupta

But all civilizations are laboratories. I don't think China is an exception. These pressures are felt in different ways, in different times, in all sorts of places. The argument of China being an exception allows the creation of the idea of China as a threat. Historically, Chinese power has tried to maintain a certain relationship between the periphery and the center. The eastern and southern coast is a kind of center of activity, power and population, and then, as you go further west, things tend to shade off into all sorts of threatening realms. So many imperial projects in China have been about trying to build walls – layers of walls, not just one wall. Let's say the Forbidden City is the last system of the layers of the walls, because even then there are these layers of walls. Supposing we move this idea from being an exertion of dominance over space into one of dominance over time. I am suggesting a metaphorical transfer, from the spatial to the temporal. The innermost courtyard of the Forbidden City, let's say, is the moment of "now". And around this "now" are these pressures from the past and the anticipation for the future. In a sense there is an attempt to create a wall, or a series of labyrinthine walls around the "now" so that extra time doesn't come in.

Jeebesh Bagchi

In the heart of modernity – in China and in India, perhaps everywhere – there is an impatience, there is an idea of "lost time", a time that we have to make up for. India is filled with a sense of "we lost the 60s, we lost the 70s", and "China got it right in the 80s". History begins to be measured with a continuous lack. It's as if our resentment has gone to time itself. Capital can continuously harness this idea of lost time, politically, ideologically and instrumentally by mobilizing people for all kinds of ideas.

Chang Tsong-Zung

This idea is interesting for talking about modern China, or rather Mao's China. Until Mao, all the other dynasties, even the Republic of China, all re-started historical time when the regime was founded. So, Year One of the Republic of China is 1912. But when Mao took over China, he did not refresh the Chinese historical calendar; instead of a new beginning he put us in 1949 of the Christian calendar. So the fresh start of the Communist era begins by lagging behind the West. Not only did we start late with modernity, now we have lost another 1949 years that need to be caught up.

Shuddhabrata Sengupta

Which is why I think our revisitation of the run on the bank photograph by Henri Cartier-Bresson is interesting. What is happening in that photograph? There is a pressure of time. People have to get into the bank. In their minds the value of their money is draining by the minute. The sooner one is at the head of the queue, one saves a little more of the value of their money than when they are at the bottom of queue. The rush to get into the bank is really a race against time. In our work we are really slowing that moment down, stretching it in a way that restores to it a little bit of its duration, the respect for its duration. To insert extra time into that moment is to say this can be done again, it's not lost forever its time.

Monica Narula

Yes, but it's not only an affirmation. Because a run on a bank has within it a perpetual relationship between panic and wealth.

Shuddhabrata Sengupta

The bank has become its opposite. The idea of having your money in a bank is that with time it will become more. That's what interest is all about. When we wrote our essay on the qualities of time, we discussed this question of interest. In Christian, Jewish and Islamic thought, the reason there was problem with interest is because only God owns time. And if I say that by putting something in the bank I'm adding value, it means I'm taking time away from God and doing something else with it. So you can see that the evolution of the banking system in Europe has to conduct these complicated theological arguments. And here you suddenly have that same thing – the bank is shrinking the value of the money; interest is working in the reverse direction.

Chang Tsong-Zung

So that's secularization for you. [Laughs.]

Monica Narula

The secularization of value. I like that.

Shuddhabrata Sengupta

So that's why when banks crash, insurance companies always say it's an act of God. [Laughs.]

Chang Tsong-Zung

With this logic, a bank crash would actually be deification; providing insurance is a form of divination.

Shuddhabrata Sengupta

I think people experience these things at the cosmic scale. The universe comes crashing down in their minds because everything they've given value to disappears.

Chang Tsong-Zung

The wrath of heaven is difficult to take. What an artwork does is to do a little bit of God's work, to let people feel they are behind the time.

Jeebesh Bagchi

Not so much the God's, but the work of God's court jester.

Shuddhabrata Sengupta

The Chinese phrase for extra time that we are using is *bushi* (补时). *Bu* is mending. If time is being put under a kind of stress and strain, then this kind of artwork does, or at least attempts to, repair the things that are distressed by all this.

Chang Tsong-Zung

Bu is repair, to repair time. The way you describe the word, your artworks are actually repairing many of these issues that have been brought up. They could be repairing time, but they could also repairing other cosmic issues.

Jeebesh Bagchi

Gods have two praise-worthy qualities. One, that they are profoundly indifferent. And two, they can laugh. I think we have the power to be indifferent, but cannot laugh. If you can laugh, you become empathetic and instead of laughing you start to cry. But if you can get a combination of laughter and indifference together to understand time, or to understand big cosmic forces, it could be interesting. It's interesting to get back to different kind of gods.

Monica Narula

One must have ambitions. [Laughs.]

Chang Tsong-Zung

We have to repair gods; I like this idea. First we have to find them, then we have to catch them to put repair-patches on them. Since we are talking about extra time, the repair of time, the word we are using just now is not time, is *kairos*. In itself time is an inopportune moment that actually needs repair. The recesses are not important. However, the problem with this work is that it makes all time equivalent, like interest.

Jeebesh Bagchi

That's one reason for this goalkeeper work. In it you find that at all times there are other counter-moments of time, running parallel to you. They're not the same, and the thresholds and intensities of time that you experience vary from moment to moment. Somebody else could be experiencing the same time completely differently. This de-homogenizes time; time doesn't act similarly at all points. You create different amplitudes around different experiences of time. On its own, a match is 90 minutes of time with a before and after, winning and losing. But in this work with the two goalkeepers you break away into another way of looking at the same 90 minutes.

Chang Tsong-Zung

So you have to patch up a lot of different parallel *kairos*.

Jeebesh Bagchi

There is a beautiful line that a Russian Mathematician uses, that parallel lines don't meet because they have other interesting things to do. In that sense there could be multiple parallel *kairos* doing interesting things. Art can bring the multiplicity of *kairos* together. It can make you move with that multiplicity, not make you still with it. This generative multiplicity of *kairos*, and its intense presence, is one of the main powers of art.

Chang Tsong-Zung

The multiplicity of *kairos* means true polytheism, or rather, atheism.

Monica Narula

If you think of time as a belief system, then yes that makes absolute sense. But the logic we give it is our logic, so in that sense, time is a very fundamental religion.

Jeebesh Bagchi

Especially with modernity, it becomes a religion.

Shuddhabrata Sengupta

There are other ways of thinking about time.

Monica Narula

It's polytheism, if time is a god-like thing.

Shuddhabrata Sengupta

If you take polytheism to its logical conclusion, you return to a kind of atheism, because polytheism then would admit to the infinity of gods, and when you have an infinity of divinities, then it's pointless to think of divinities. Chinese traditions of Mahayana Buddhism have an idea for this which is taken from what we call *pratyeka-buddha*, that is, every being can attain Buddhahood. It doesn't matter that this is the Buddha. In that sense there is no particular attainment of emancipation and *moksha* is in some ways a project of vanity. You do not privilege one moment over others, you do not privilege one being over others. All of these beings in all of these moments are always, in terms of their potential possibilities, capable of being the entire universe. Which is why it is possible to have that vision of that multiplicity. In a Chinese Buddhist temple you are always confronted with an attempt to multiply the images of the Buddha. You may have one, but there are potentially millions of them, which is a very different thing from saying there are many gods. There are so many that it doesn't matter how many there are.

Chang Tsong-Zung

You are really describing the experience in India rather than China today.

Monica Narula

There's been a narrowing down of our pantheons. If you go to a temple now, there are a lot of lost gods.

Jeebesh Bagchi

The health of gods is not good.

Monica Narula

Temples now have only very few gods, and the new temples have but the same few.

Jeebesh Bagchi

The gods are not multiplying.

Monica Narula

The god that helps you in difficulties is there. It's much more pragmatic. Earlier, "me and my god" was a kind of concept, but now that's also lost. It's not monotheism yet, but the narrowing down of the pantheon says as much about our relationship with time as it does about being in this time.

Jeebesh Bagchi

I can see this happening in my own lifetime; it's not even taking 100 years.

Chang Tsong-Zung

This trend is evident even in Hong Kong. Growing up, my school friends all had family shrines to attend to at home, especially for the indigenous Cantonese (my family is from Shanghai). There were also much more religious festivals connected to these worships. But today, the new generations they don't have these anymore. Almost all my friends have removed the shrines from their homes.

Jeebesh Bagchi

Some gods are winning, some are not doing so well.

Monica Narula

Some ideas of time are winning.

Chang Tsong-Zung

In Taiwan, in a lot of temples you can see in the backroom collections of discarded statues of gods. They are gods who failed to perform, so people throw them out, and replace with new ones. In China, there is one god who performs for certain and it is Mao.

Monica Narula

Non-performing gods.

Jeebesh Bagchi

It's like museum collections.

Monica Narula

No one ever wants to see them.

Chang Tsong-Zung

That's exactly the idea of the museum as well.

Monica Narula

Some museums have collections – well not contemporary art (yet), but say the natural history museum – which collected from the entire world and became a depository. The Natural History Museum in England, for example. They can spend hundreds of years and still not show everything they have in their depository.

Jeebesh Bagchi

They collect because they want to show evolution. But evolution is marked by extinction; you can't have a story of evolution without extinctions. The "new" is being produced, but a lot of things are going away. Museums have this fundamental problem: how do you deal with extinction even as you show a curve and the emergence of the new?

Chang Tsong-Zung

But the whole idea of plenitude or richness is that there are actually more than you need, and more than you can enumerate. That gives the sense of fulfillment and sense of satisfaction, and the foundation of *misères*. The foundation of true levels is that you have the repository, and you don't need to exhaust it. Culture should be something like that. You keep developing new things and you have the repository. But now in this age when we burn fossil oil we also burn up the repository of cultural deposits.

Jeebesh Bagchi

Two things have eroded the idea of plenitude in the twentieth century. One was the creation of the corrosive idea of poverty. It was an economic idea that was brought into culture. Being in poverty got translated into meaning that you have no repository. Human life is denuded very rapidly in the name of poverty – you can patronize, you can say that your life has to be transformed, without actually ever considering any sense of the repository that life may have. The other is the way we see energy. We have an exhausted idea of energy. But I also think that's going to transform radically in this century. Bataille says a beautiful thing about the sun. He said that the sun gives you its charge, and it's the same for everyone and abundant for everyone.

Chang Tsong-Zung

Assuming you cannot exhaust it.

Jeebesh Bagchi

You cannot say that by being in the sun I've exhausted the sun for someone else. Hydrocarbons are burned, and this idea of energy has traveled into the way we see energy in human beings as well. If we move towards a more sun-based energy system, we may have a very different imagination of human beings.

Shuddhabrata Sengupta

A different idea of value.

Jeebesh Bagchi

And the value of human beings. Human beings as an abundant – not exhausted – source. The sun and wind are abundant, they can swing up and down, they can be still, they can come with additional force. This is a very different conception than what comes with the idea of the hydrocarbon, which is more psychoanalytical.

Shuddhabrata Sengupta

It's also a repression. It's a zero-sum. The store of hydrocarbon is bound to deplete, so the more energy you use the less energy you will have. This creates a structure of values that is quite different from thinking that the more energy you use the more energy you will have. Inbuilt into the hydrocarbon economy is an idea of scarcity and exhaustion.

Jeebesh Bagchi

The way of seeing human being is fearful. All ideas of power use this form of energy as the metaphor for life and for power. So they are fearful of themselves, they are fearful of life, of what they are working on, because it is going to be exhausted, depleted, destroyed.

Chang Tsong-Zung

That's the same fear for all resources nowadays.

Jeebesh Bagchi

This century will see it change.

Shuddhabrata Sengupta

The decision does not have to be made now.

Monica Narula

The decision has to be made now.

Shuddhabrata Sengupta

The decision about switching your energy sources has to be made now, but once it is made, the question is no longer of priorities of greater or lesser evil. At the moment all economic structures in the world depend on some kind of weighing of choices. You can't have culture because you must have food. You can't have food because you must have work. It's a kind of a lever, if this goes up, the other goes down. So it depends on a certain kind of understanding of how you distribute your sources of energy. The moment that changes, you will have an, as of now, unimagined language of why we make choices.

Jeebesh Bagchi

In a wind-based system, it's not about before or after-time, because that won't make any sense. It will be a discontinuous sense of time. We can be moving towards a more durational, intensive idea of time.

Monica Narula

Then your relationship with something fundamentally is not one of loss or gain: the imagination of the self, the other and the world is a transformed one.

Jeebesh Bagchi

And that will change the way power is imagined and organized.

Chang Tsong-Zung

Like a moral decision on issues such as production. Now production is seen to be the moral good, and we don't ask what we do but only what we can do. When value changes and technologies change, how value and technology meet will be interesting. To change value is more difficult than to change production.

Jeebesh Bagchi

I think it's changing. We've been discussing it as well in the context of a work called *The Last International*, which we'll be doing in November in New York. We're trying to think of it as if we are all inside the Last International, inside a form of thinking and being in the world which is in a transformative shift. And in these discussions, the famous image of Tiananmen Square with the young man standing in front of the tank, was an important presence. This image of the standing man keeps reappearing in the world. For instance it did in Turkey, when a man stood in front of the statue of Kemal Ataturk. People started joining him; the image of him standing before the statue became viral. And it is getting connected with other moments. What it does is to put a pause to the moment of time where the sovereign can determine life. And that moment of halt is now present in the political gesture of our time. This gesture is emerging as a very significant one, where you are faced with the sovereign, who is a kind of hollow space. Because with the divinity gone, after the king, a claim cannot be made on a divine source who will say that life will be according to my will. A kind of patchwork was attempted through the idea of the people. But the French Revolution produced this problem and it keeps on growing. Who the sovereign is, is deeply contested. The split is wide open now, and we are living in it. It is in the air. It is all around us. It will change the way we conceive the trinity of our life – time, power, energy. In that sense we're in a very important moment. A crooked line has emerged in history. The linear line has broken down.

Chang Tsong-Zung

If that's a free sovereign, one of the first solutions is to become the sovereign who stops selling time for one's survival. And the only way we can stop selling time for survival is when it becomes cyclical; it comes back again. Industrial, cumulative time needs to become cyclical.

Jeebesh Bagchi

Bargaining time for life is the foundation of the wage system. But I think it will break down – it is breaking down.

Chang Tsong-Zung

So it will be the industrialized time turning agrarian? The factory turning agrarian?

Shuddhabrata Sengupta

Even agrarian time is the sovereign's time, because there could be an argument made that a transition from hunting-gathering societies to societies of agriculture was that while in the factory your life was determined by the clock of the day, in agricultural society life was determined by the clock of the year.

Monica Narula

But the seasons are always there. The fact is, the factory breaks the day and night divide.

Jeebesh Bagchi

At least, in the twentieth century.

Shuddhabrata Sengupta

The sun is going to slow down.

Jeebesh Bagchi

That's still a few billion years away. By then humans will probably evolve into a species that flies away.

Monica Narula

We began by saying a slightly longer time span, now we are basically saying a few billion years. From 15 years, now a few billion years. [Laughs.] But, plenitude is a truly satisfying idea when it is only metaphorical, because true plenitude is exhaustive and exhausting, because it implies responsibilities as well. If one can think of it as something that gives without being depleted, only then can the idea of plenitude be less worrying. It has to do not with actual more-ness, but with the idea that more-ness is possible.

Chang Tsong-Zung

When one thinks of plenitude, one would have to imagine the plenitude in a state of being good, whatever it is. It has to multiply, it has to survive, rolling forward in the context which we associate with some sort of good, such as the inexhaustible collection in the museum. Even imagining it being eaten away by rodents, of course then the idea is spoiled.

Monica Narula

What does goodness mean here?

Chang Tsong-Zung

It means the value of the self. Some sort of good like the feeling of abundance in which you can imagine the wilderness being frightening without being shut off.

Monica Narula

Exactly. It has to fundamentally be metaphorical, because if you have to be responsible for every field, it's no longer the idea of plenitude. Plenitude is not the same thing as ownership. It's with this distinction that I also realize that having a museum with so much that it can't show them all, is not plenitude. Plenitude is the idea that I can pull if needed. I can turn around and ask for more or get more, which is not actuality; it is always potentiality, but a failed potentiality. This remains for us part of the idea of thinking about the future in the present and the present in the future. It's with this that one breaks the arrow of time. It's in today that you do something. What you do in the present makes a future, and therefore the future is in the present. There is, can be, a plenitude in this concept – because the potential of tomorrow is filled in today.

Chang Tsong-Zung

Perhaps it is wrong when applied to things that need to be archived.

Monica Narula

It cannot be applied to materiality. Any large warehouse of grains is not actually a large warehouse of grains, because there could be a flood, there could be rats. So collecting and keeping has to be thought of differently from the idea of plenitude.

Chang Tsong-Zung

Traditionally in Chinese, this concept of plenitude (无尽藏) is used for the idea of “treasure” (宝). The word “treasure” does not refer to what you own but often refers to precious things that you should not exhaust: you should not exhaust by mining everything you can unearth. You should not exhaust the animals in the field during the hunting season because you want them to grow and prosper. So a true treasure needs to be looked after, not to be exhausted.

Monica Narula

That's a true treasure in that sense.

Chang Tsong-Zung

Coming back again to my constant anxiety about China and its policies. Recently we have been talking about how we only have 700 million urbanized population, after massive new conversions from villages. The government both pays and forces villagers to leave their old homestead with big cash packages, which supposedly means the villagers turn cheerfully into urbanites overnight. Actually it means the government can kick more people out of rural land to build skyscrapers. The thought of exhaustive exploitation, of turning possible treasures into exhaustible goods, is most worrying. That's why I refer to China as a laboratory for modernity; nothing is sacred in the sense that everything must be used up as soon as their value is identified. It's just consumer economic argument through and through, a position absolutely ridiculous and irresponsible for a state to consider. But we are still trying to create more consumers in China in order to consume more of the world, when our crops today has become a scarce resource.

Jeebesh Bagchi

That's the most interesting thing about China. To be this economy, at its scale, the kind of resources that it needs to run itself, have to come from everywhere in the world. And China doesn't have the earlier colonial form of intellectual domination or a thesis of civilizing mission or progress, and neither does it have a military domination.

Chang Tsong-Zung

It's not colonialism. It is more like the colonized becoming the master, and conveniently adopting colonialist logic and pushing it forward to the extreme, so that whatever system already instituted can continue to thrive. It is like trying to turn around a nation to prove a theory rather the other way round.

Jeebesh Bagchi

And then by 2021 it will be the world's biggest economy.

Chang Tsong-Zung

What that means... Do you remember Brazil in the 1960s? In those days Brazil was the world's image of utopian success, and then it got exhausted. Useful comparison I think. Somehow the culture of China has always been about a kind of industrious working of the world, but today we are working the world in a very different way. What is lost is the wisdom to conserve as one thrives; this kind of exhaustive working of the world is completely irresponsible. I don't know what Brazil was actually like in the 60s, but afterwards the society collapsed.

Monica Narula

There are about 200,000 people on the streets right now in Brazil, and they are making a big fuss. Actually, they are basically standing. In 14 cities of Brazil, people are on the streets every night. Last night in Rio, there were 200,000 people filling the roads.

Jeebesh Bagchi

In Brasília, they captured the state assembly.

Monica Narula

They are saying no violence, they are saying no words. And that's interesting because the ostensible reason is that billions are being invested for football, but what about peoples' lives? They are just standing there. It's like what we were discussing – the moment of halt has happened.

Jeebesh Bagchi

They are out in really big numbers. Hundreds of thousands in Rio, through the night, day before yesterday. And in Brasília, another 200,000 outside the state assembly. Simply standing there.

Chang Tsong-Zung

In urban situations one can physically see the economic costs. But in the countryside it doesn't matter.

Jeebesh Bagchi

Because in the urban situation, this blocks off all arterial movements. When they stand, it halts the whole machinery. You can say it halts the flow of capital; it halts the flow of materials, flow of people. It's fascinating. After the Football Confederation Cup, people started gathering and then suddenly in Brasília, after the match, they just stood there for the entire night, and then the next night in Rio they were standing there through the night. They were just coming out and standing. It's a great moment. These are things that are not in our idea of political life and political moment – this kind of sudden gathering that doesn't make any demand, doesn't create any political program, doesn't make any claim to power, but just hangs around.

Chen Yun

This is not even a protest.

Jeebesh Bagchi

It's obviously being done as a protest, but it's something more. It's a kind of a way in which you know you can't talk to anyone. The sovereign who has been performing this act that it will better your life? That relationship has broken down. I think in China it broke down in 1989. In China it was, in that sense, the beginning. We were in college then, and the image of the guy in Tiananmen, standing in front of the tank, had become a big image for us. I had a cut-out of it in my room for a very long time. It's strange. There were so many things happening in 1989, but that image stayed. If you go to Facebook now, or to YouTube, you see how much it circulated.

Monica Narula

Or variations of it.

Chang Tsong-Zung

I think the myth about the image was that the man was just carrying a shopping bag from a convenient store, then stopped and decided to become a political hero, ha.

Chen Yun

He's just on his way back home.

Monica Narula

Did anyone figure out who he was?

Chen Yun

He is a factory worker, and then he merged into the sea of crowds again.

Jeebesh Bagchi

The video is very nice. It's a small video by the Chinese television that got leaked out. It's on YouTube. He walks right up to the tank, and is trying to say something to the man in the tank. That break down – when the sovereign no longer remains the sovereign who can dictate – happened here. The idea of the sovereign who can dictate life is so much at the heart of the twentieth century. It's actually a hoax. In Delhi, when the protests broke out last December, after a girl was fatally assaulted in a moving bus, people stood outside the Rashtrapati Bhawan, the president's state house. They all gathered, and then there were water canons on them to disperse them. They were asking to talk to the sovereign, but the sovereign isn't there. It's an empty space, it's a hollow space. It's a stamp. There's a beautiful film by Oshima. It's about Japanese society. There's a marriage ceremony, a very traditional setting. The bride doesn't arrive, but the marriage goes on, and everyone gives their customary speeches. We can read Oshima's ceremony back as a reading of the sovereign rather than a reading of Japanese society.

Chang Tsong-Zung

I think in Mao's revolution this concept of the mass as the sovereign was never there even from the start. This thought of liberation of the masses, of the people, of another form of the authority or multitude, was a taunt as the party never let go. Perhaps it was really with the passage of Mao that finally this idea of the sovereign is gone.

Jeebesh Bagchi

Maybe with the Cultural Revolution that was the spilt.

Chang Tsong-Zung

Even during the Cultural Revolution the state machinery was also fine, because the king was here. He told the soldiers not to shoot you; you were given special permission to ride the trains for free, permission to beat up your professors. Mao was very much in charge. It is interesting to think about the Flower Revolution in America at that very same time. In America one assumed the society of plenty supplied everything: people went to college, they got along, they didn't have to pay till later. But everybody has to pay sometime, or someone else pays for him. In a way the two 60s revolutions were both revolutions at someone else's expense. Perhaps the idea of the sovereign is a good way to fill the strange gap here.

○ **Chang Tsong-Zung** (Johnson Chang) is a curator, Director of Hanart TZ Gallery, guest professor of China Art Academy, board director of Asia Art Archive. Chang has been active in curating Chinese exhibitions since the 1980s: major exhibitions include *China's New Art Post-1989* (international tour 1993–98), Special Exhibitions for the São Paulo International Biennial (1994 and 1996), Hong Kong official participations at São Paulo Biennial (1996) and Venice Biennial (2001), *Power of the Word* (Taiwan and US tour 1999–2002), the *Yellow Box* series of research projects about contemporary art practice and Chinese aesthetic spaces (since 2004). Recent curatorial work include: co-curator of Guangzhou Triennial 2008: *Farewell to Post-Colonialism, Spiritual Space: A Dimension in Lacquer* (Hubei Museum of Art 2009), and the West Heavens series of Indian-Chinese art and intellectual exchanges (presented at the Shanghai Biennale 2010, Guangzhou Triennial 2011 and Shanghai Biennale 2012). Chang is also co-curator of the 2012 Shanghai Biennale.

李振华

与 Raqs 媒体小组的对话

2013年8月12日, 上海

莫妮卡·纳如拉

非西方的大文化都有过这些“发现时刻”，对吧？你们也有，各个国家，尤其是在北方世界，会举办中国大展和印度大展。

吉比什·巴什

这种情况在欧洲也发生，譬如斯堪的纳维亚大展。

莫妮卡·纳如拉

在拉丁美洲也一样。这很有意思，除了那些很小的地区，所有东西都成为“来自那里”的展览。而策展工作总是以“从这里出发”来完成。可能他们会到这里来，展开策展对话，但是策展工作的出发点还是西方的。所以我们想提出的问题是，一个人如何通过其他地方来将其所策展的地方的问题复杂化。

李振华

的确很有意思。10年前我去日本，当你谈到亚洲时，这种类型的话题非常流行。有一种对亚洲以及对日本艺术地位的关注。人们如何设想他们摆放自己的位置，这一点很有意思。

莫妮卡·纳如拉

对我们来说问题并不是一个人如何安置自己，而是你如何看待自己，如何看待世界，以及如何看待这个世界对你的看法。只看到自己还不够。同样重要的是要看清这个世界也在看着你，它在哪些条件下看着你，以及一个人要如何才能将这些条件复杂化——既是为你自己也是为局外人，且不论谁是局外人抑或局外世界为何。

李振华

这当然重要。今年我去看了威尼斯（双年展）和各个平行展。我感到这种类型的展览现在既脱语境，也无内容。

莫妮卡·纳如拉

为什么会这样？

李振华

谁会真的想看一个以中国艺术史为基础的中国展览，那个被称为草根艺术史的东西？这才是真的问题。

莫妮卡·纳如拉

你觉得公众都不感兴趣？你感觉到了？

李振华

我当然感觉到。现场有件讽刺性的事情，就是展览即将开幕，而要开往中国平行展的船还没到。

舒德哈巴拉特·森古普塔

所以没人能去看？

李振华

嗯，还可以走着过去，但要走很久。接着一个真正有趣的事情发生了，就是这条船的“开幕式”！

莫妮卡·纳如拉

（笑）那真像是非常具有历史性的一刻。

吉比什·巴什

没船去中国。

莫妮卡·纳如拉

这倒是个不错的展览标题。

舒德哈巴拉特·森古普塔

我想到在威尼斯双年展上最早代表中国出现的就是这条船。我不记得那个艺术家的名字了，但那是一艘很大的船。作品就是一艘船，好像是在 90 年代？

李振华

我也不确知是谁的作品。但不管怎么样，开幕式的这出戏，对我来说，是象征这个崩离析的艺术界的强烈隐喻。在这种状况下，人们怎么看待自己和别人？我跟其他的中国艺术家同仁这样说，如果你要做一个批评本土儒家议题的艺术项目，一个身在威尼斯双年展的艺术人士为何要来关心这个问题？它怎能反射出这些人的事实和真实状况？

莫妮卡·纳如拉

说实话，他们应该关心。他们不关心倒是令人遗憾。为他们自己着想，这种固守内向的自我参照恰好是西方需要打破的东西。但我想指出一直在被提到的一点，就是如果你在全球语境中采取狭隘的姿态，那你就会看起来狭隘，也无法讨论。如果用狭隘的方式做事，也不承认这种看待事物的方式有问题，那么不管在那儿，都像是两个人只管看顾自己内心的人面对面坐着。

吉比什·巴什

两个自说自话的人。

莫妮卡·纳如拉

而不是对话。

李振华

当你们三个人没有都去看某个展览时，你们如何向彼此描述？譬如说，你们是否会把展览录下来？

莫妮卡·纳如拉

就集体工作而言，这是一件很有意思的事。你理解彼此所说的语言，但每个人给出的印象却是推测性的、可再阐释的。所以这是第三种东西；你不是在做描述。这跟报告不一样。你感受到别人当时的感觉。这是被挪移了两次之后的感觉，而非对此的“描述”。有些作品或许可被描述，但大多数时候是“这件作品给人一种那样的感觉”。而后紧接着，你可能会说“好吧，这好像很有意思，”然后你可能会想知道更多。

李振华

这样有时会导致误解吗？

莫妮卡·纳如拉

会，但有时是创造性的误解。当我们三个都去看一个展览时，我们回来的印象都不一样。但你如果没去，你得到的就是别人的印象，而你必须相信那些印象——不是因为这是对作品的描述，而是相信这正是那个人对此的印象。因此这是观看一件你永远都不会看到的作品的方式。但它是了解一件作品的途径。这不是直接来自你自己的凝视，甚至不是一个信任与否的问题。这是我觉得有意思的一种观看方式。我很好奇是什么给我的同事留下了印象，因为这样我就既部分地了解了作品，也部分地了解了人，两者都不是全部。

吉比什·巴什

也因为这是一个展览，而展览的也不是作品的全部。

莫妮卡·纳如拉

这是一个展览能成为好展览的关键。

李振华

你们作为小组如何工作？

莫妮卡·纳如拉

（笑）就像现在这样。

舒德哈巴拉特·森古普塔

我们曾听到一位罗马尼亚哲学家说“我的母语是翻译”，这对我们三个都适用。我们都有自己个人的语言。我不是说语种不同，而是每个人如何拥有个人语言。而如果你们一起工作，那么你们基本上就是在翻译彼此的想法。这有时不容易。我也不是总能理解吉比什或者莫妮卡在说什么，有时要费些力气，花一些时间。但因为误解，你也扩充了想法本身。误解也能生产出额外的元素。

吉比什·巴什

我认为有的只是误解，这就是我们能一起工作的原因。如果你理解，事情就无聊了。

莫妮卡·纳如拉

因为你在搞清说话内容之前就认为自己理解了别人所说的话。

李振华

有时我想，如果你们作为朋友走得更近，可能一起工作时的误解反而更多。

莫妮卡·纳如拉

完全如此。因为你们在某些方面对彼此尤为了解，但如果没有误解，那么一起工作就真会很困难。

吉比什·巴什

误解能生发出更多方向。因此一切无定数。所以你会想，“我还没有完全理解。是这样？是那样？还是那样？”然后一件作品，一个想法，或任何建议，都在以你相当不了解的方式放大。

李振华

这在你们的掌控之下吗？还是你们不想控制？

吉比什·巴什

它由作品控制。我们三者间溢出的额外部分终会凝结。一部分凝结进作品。因而某种意义上说，作品总是一座拦截溢出的大坝。它将某些东西……

莫妮卡·纳如拉

……成形。

吉比什·巴什

但在作品之外也存在溢出物。因此对于那种关系——那种生产“额外之物”的关系的存在而言，作品就至关重要。这就意味着恰恰相反——你们不是因为做作品而在一起，而是作品就是从这一系列的额外之物中冒出来的。

李振华

你们怎么看待知识生产和实在的艺术(物)的生产之间的关系？

莫妮卡·纳如拉

对我们而言，两者属于同一个光谱。我们看不出在作为知识的知识和作为艺术的艺术之间有什么差别。在我们看来，一件艺术作品和一场话语交锋，几乎就是同一件事情。人在特定语境里会用特定的方式说话。所以语言可能会变。这个可能是言语的，那个可能是录像的，或其他什么形式，但对我们来说，没有严格的区分。

吉比什·巴什

但音调有变。

莫妮卡·纳如拉

对。



拍摄：庄仪
Photo by Zhuang Yi

吉比什·巴什

就我们过去 15 到 20 年的实践而言，社会经验和知识始终是艺术实践思想的一部分。为了便于分析，可以说有这么一股连续着的东西，它的一端是所谓的社会经验，中间是所谓艺术实践，而在另外一侧就是所谓“知识”。你能聚拢到自己周围并担上身的知识生产越有活力，那么你的艺术实践也会越有活力。这是我们最近几年在“驿站读本”的生产和出版过程中逐渐认识到的。有几百个人为这一每年出版一本的系列读本写作。就你生活的这个世界上，你参与到一大群人的思考中去，这也拓宽了你的社会经验。现在对当代世界的批评是你的知识日益萎缩，你变得越来越信息化，你的社会经验在缩水，你退缩到狭窄的领域，变得规规矩矩，艺术也越来越工具化，变成了商品。

阿甘本一直这样批评，还有其他许多人。但我们自己在艺术世界里的经验恰好相反。社会经验大大地被扩充了，我们同来自不同地理、语言、文化的人的遭遇途径（即便在德里这样的城市里面）都越来越多，而知识问题、同知识的关系的问题、知识与社会经验之的关系对于未来、时间和当下历史的联系——所有一切都爆炸开来了。我认为在今天，艺术实践是世界上最有趣的领域，因为它能够以流动的方式同从社会经验和知识问题中产生的问题发生关联。而在艺术写作和对艺术的批评话语中，这一点严重被低估了。存在这样一种焦虑——“我们在失去，我们在失去”。但事实却恰恰相反。

李振华

你认为当人们进入一个展场，比如你们正在做的这个展览现场（指“补时”——译注），他们能感觉到这些吗？

吉比什·巴什

他们能感觉到。在我们做过的很多展览里，我们回过头去看时，总感到我们所遭遇到的智识性追问的确要优于我们认为自己作品中所带有的智识水平。所以追问其实壮大了展览。

莫妮卡·纳如拉

扩展了作品。

吉比什·巴什

扩展了我们自己对作品的理解。

莫妮卡·纳如拉

它可能是你给自己作品所做的展览，也可能是你给别人作品做的展览，但这是我们一直以来的感觉。如果你把一个特定的参数放在桌面上，那么人们就会带上这些参数出发。我们觉得这非常重要。比如在这个展览里，我们有一件作品《便携式自学图书馆》。我们想借由它来表达的是，甚至当你在观看我们作品的时候，你看到的一定不是你认为我们看到的。一定还有别的东西是你自己想要通过它看到的，或找到的。在这件作品里，我们的表达方式很直接，但我们的许多其他作品在这个方面会更微妙，更隐晦。我们还发现，当人们碰到我们的某些作品时，他们对作品提出的问题远多于我们的预期。这对我们所正在做的事情是个挑战。我在我们所做的某些作品（既有作为艺术家，也有和别人一起工作）中看到更多或不同的东西，直接取决于观看者同那件作品的参与性品质。一个人必须允许那样状况的发生。故而你放在桌上的那些参照必须尊重回到你这里来的那些事实。这是一场你必须以静默开始的对话。你要静悄悄地做，因为这样别人也才能有参与的空间。如果你不给其他人对话的空间，那么你自己也就得不到。

吉比什·巴什

作品中也一直存在探索性的方面。你试图通过它来了解世界，是对话的邀请。我们在莫斯科遇到一位年轻的策展人，她谈起我们在爱尔兰做的一件作品。我觉得她对作品的描述比作品本身还要生动。她从作品里拿了一些东西出来，放进她自己的想象空间；当然，是由那件作品引发的，但她提供了一个未曾为我开启过的入口。

李振华

我想，当你出现在展览和演出现场（指《赛康德拉巴德之所见》）的时候，这种遭遇就会发生。

吉比什·巴什

展览应像一台思想机器一样运转。

莫妮卡·纳如拉

一台能思考、有感觉、有感情并且有效用的机器。吉比什刚才谈到的那件作品叫《兴奋机》（*Euphoria Machine*），是最近在苏格兰的一个展览中的作品。我们没有去。他们只邀请了作品。那个展览叫“经济”，是一个好展览。《兴奋机》是一件很大、很复杂的作品，占据了一整间屋子。我没看到展览，而我却从一个之前从未谋面的人那里听说到它。艺术家的在场与否很重要，但并非必须，可能艺术家的到场比观众的到场更重要，因为观众无论如何都会与作品相遇，将它复杂化，把它放大。我很盼望自己能经历这样的相遇。

吉比什·巴什

我们的背景——我们所受的训练——是电影。人们过去常说，在一场放映之后，最好不要请导演出来并试图解释电影，因为那真的会变成一场灾难；导演会为你毁掉这部电影。我想在艺术领域，也是如此。有时艺术家会就作品说一番莫名其妙的陈词滥调，那并不是你自己同这件作品的相遇。我想当作品布置妥当，它就有了它自己的动力，它是它自己的发电机，有它自己的逻辑和神秘。

李振华

那么你同作品的联系在哪儿？当一件作品成为对象的时候，你看到了什么？

莫妮卡·纳如拉

我感觉是一种半明半暗的关系，是在一种状态和另一种状态间的半明半暗的区域。我和作品的关系向来如此。它以某种特定的方式开始，而在它完成的那一刻——如果它还没有完成，那么关系也就不存在，但是——它是一种状态到另一种状态间的模糊地带。我既依附于它，又不觉得有依附存在。我既确实地感到联系着它，又不感到有联系。

吉比什·巴什

不是一种非此即彼的状况。

莫妮卡·纳如拉

对，是一种同时性状态，既是此，也是彼，又非彼。我感觉每件作品都是如此。有时我对此感到吃惊，有时我觉得自己对某件作品非常了解，有时我会很高兴再次看到它，因为我此前在作品中看到过新鲜的东西。这有意思，既亲密又相当疏远。

李振华

你们刚刚谈到经济。你们对此的想法是什么？我试图看《背叛者》(Namak Haraam) 这部电影，它讲的是印度 70 年代的通货膨胀和中产阶级问题。我把看这部电影当作理解你们的一件同名作品的途径。

吉比什·巴什

这部电影讲的是阶级背叛。

莫妮卡·纳如拉

事实上我们根本没有把自己的作品同这部电影联系起来。但你这样想真是太妙了。

舒德哈巴拉特·森古普塔

因为“背叛(namak haraam)”这个词是个历史长得多的短语。

莫妮卡·纳如拉

电影从社会习语中取名。

舒德哈巴拉特·森古普塔

就是背叛的意思。

莫妮卡·纳如拉

在电影里是阶级背叛。

吉比什·巴什

阶级背叛和对生活方式的背叛。也是对一致性的(背叛)。每一次背叛都产生于一种对其他东西的一致性想法，而这一想法并不为那个感到被背叛的人所认可。

舒德哈巴拉特·森古普塔

“背叛”这个短语，同等级制度有种怪异的联系。它的字面意思是你打破了(通常是)主人的盐。在封建语境里，仆人在主人的房子吃饭，如果他背叛主人，那么他就是打破了盐。所以在 namak haraam 的情境中，每一次背叛的背后其实是一种一致性。因为你背叛主人是你想做自己的主人。

莫妮卡·纳如拉

特别是做你“自己阶级的主人”。因为主人是封建领主。

舒德哈巴拉特·森古普塔

或者任何上层。

吉比什·巴什

那部 70 年代的电影用朋友来讲述这个事情，所以更有意思。他背叛他的朋友；但这个背叛是为了找到另一种团结一致，比这段具体的友谊更大的团结一致。

莫妮卡·纳如拉

它讲的是工厂里的故事。

舒德哈巴拉特·森古普塔

工厂主的儿子是他的朋友。

吉比什·巴什

他们在大学里是朋友。当主人公成为一名工人，他陷入工人阶层的生活罗网中，所以他不得不背叛他的朋友。因而对我们来说，“背叛”是一种自主学习，那些书是在背叛发生之后，为背叛者而写的。或者，换句话说，要找到新的一致性。

舒德哈巴拉特·森古普塔

你刚才问到了知识生产和艺术生产。如果你与现有知识建制之间的关系是门徒与主人的关系，因为知识是主人而你是学生，那么为了创造出新知识，你就必须敲碎主人的盐。

吉比什·巴什

还有关于生活方式的知识——知识给你一种生活方式。你必须打破它去生产新的生活方式。

舒德哈巴拉特·森古普塔

所以为了写出词语，必须先将其之擦去。

李振华

这变成伦理问题了吗？

吉比什·巴什

这也是一个好玩的问题。既是伦理问题也是好玩的问题。“擦写”充满乐趣。但这事关伦理之处在于你必须去打破主导的知识形式和主导的生活知识形式，从而生产出一种新的可能的知识。

李振华

我想知道印度是不是也有其他的变化。这种形式的背叛和阶级问题是否发生了变化？经济上有什么变化吗？

舒德哈巴拉特·森古普塔

我想，某种意义上，高度工业化的经济正在中国和印度落地扎根，这两个国家是当今世界上的两个大生产地。某些方面各种由生产引发的矛盾非常激烈。印度是这样，中国也是。在时间上的竞争也同这次展览的另一个重要主题相关联，“补时”（额外时间）问题。针对被不断强化的时间经验，你如何控制自己时间的质量？所以，在一些工厂里，不管是在印度还是在中国，最大的矛盾之一就是生产的速度。如果你在一家汽车工厂工作，落在你这一个环节上的生产时间是各种矛盾中的一个大问题。

莫妮卡·纳如拉

一直是这样。

舒德哈巴拉特·森古普塔

可是因为它（时间）在当下变得更为激励，这一矛盾也更尖锐。

李振华

你们怎么安排自己的时间？

莫妮卡·纳如拉

（笑）安排得不好。

吉比什·巴什

因为我们是新经济的产物……

莫妮卡·纳如拉

后福特主义……

吉比什·巴什

……我们不得不制定自己的时间安排，因而更加随机，更加无序。更随机地规划和投入工作。

莫妮卡·纳如拉

这是一场持久战，介于你自己的欲望、承受力和世界对你的要求，以及生活在你身上所提出的要求之间的战斗。你知道自己不该被时间所困，因为我们被“为时间所困”这一问题所困！永远都处于一种被从不同方向来的力量所拉扯的状态中。

吉比什·巴什

还经常被推往不同的方向。譬如过去十年来，我们都在一个自己创立的名为驿站（Sarai）的地方工作，之前一直在那里工作。

莫妮卡·纳如拉

每天，成天地（工作）。

吉比什·巴什

以 Raqs 为作者的作品都是我们在工作日之余完成的。每天的工作相当忙碌，但事实上，从早到晚要同近百人谈话。那是两种截然不同的时间秩序。在这个展览（“补时”）里的那两件有守门员的视频（《守望》）里，你就能看到两种时间秩序。这是件奇怪的作品，因为屏幕上自始至终都有一位守门员，但过了一会儿，你就不再看他们了。生活也有点像这样。（笑）。另一个延展了的关于时间的概念，是内在。它是你一直在与之扭打的无序的时间。

李振华

我也很想知道你们对艺术创作的看法。艺术作品不能与艺术家剥离。作品是个人的投射，也是由你的讲述方式成形的。

吉比什·巴什

我想，有时甚至这种投射是你无法控制的。它会渗透。作品在很大程度上是由此塑造完成的。活跃于70、80年代的艺术电影人创作人玛尼·考尔 (Mani Kaul) 已经去世。他曾说，别跟我讲剧本，告诉我你的第一个镜头。第一个镜头，你要怎么设计，怎么编排，这比驱动你做这部电影的那个想法更能揭示出关于你的信息。

李振华

新媒体艺术总是关乎系统。系统能够支持艺术，同艺术发生关系。

莫妮卡·纳如拉

新媒体领域最具有吸引力的创新就是它的系统化，因为这关系到每个人的可能性。这也是它的魅力之一。这是一种从根本上不同的想象和路径。即便在我们做Opus (Raqs媒体小组从2011年开始的一个互联网平台，人们可以自由观看、交换、下载、操控和重新上传数码物件，并放置于公共领域) 的时候，它也是一个平台概念。你可能是那个做平台的人，但新媒体中最好的想法是关于如何改变观看方式；他们是主动的，为所有人的。

李振华

但这种自由仍会转变成一个新的系统（一种“如何做”的新形式）。它已经变得机制化了。这也是我想问你们的，因为你们想要达到这样的复杂性和自由。

莫妮卡·纳如拉

你做出了一些东西，然后被做出来的事物成了它自己的局限。你做某样东西，因为你想要去想象不同的东西，正如在新媒体艺术中那样。但之后这个平台变成了某种系统，而系统事实上又无法突破。

吉比什·巴什

我们非常欣赏的一位新媒体艺术家格雷厄姆·哈伍德 (Graham Harwood) 说，不管我们采取什么方式创作新媒体艺术，我们都被数据库统治。而数据库里却能出来最激进的想法，因为有

了数据库，你就可以在不需要人为干扰的情况下，找到许多小的途径去做事，而数据库和你对数据库的组织使这成为了可能。他还说，你可能会彻底地被你正生产的这个系统所统治。数据库就是系统。新媒体艺术中就有这种紧张度。所以你要持续地去寻找变化的可能性，只有这样你才既不会被统治，也不感到厌倦。这是来自于新媒体艺术内部的挑战。艺术不能被制造出来，又被丢在一边。你必须围绕着它不断生产出具有挑战力的、变化的想法。它是极端依赖实践的艺术。

我想新媒体艺术有点像斯蒂格勒 (Stiegler) 所说的是我们同技术的关系。如果你把技术放在一边不管，那么它会有自己的生命，而且它会以各种超出你所能想象的方式控制你。但它也可以与你融合，你能由此为自己创造出各种流变的可能。所以新媒体艺术正是技术的激进化和完全臣服于技术这两者之间的那一交叉点。

李振华

我同很多新媒体艺术家合作过，大家的思路越来越宽广，但也有一类这样的困惑，人总是要问到底什么是媒体，为什么它以这样的方式起作用？比如，托拉斯 (Sissel Tolaas) 创作过一件很美的作品叫《恐惧》。她将那些经历过恐惧的人的汗水和体味搜集起来进行化学结构的分析，然后再仿造出来。然后她将它们同颜料混在一起，涂刷到墙上。人们来看展览发现什么也没有。但当你触摸墙壁，气味就会伴随着人手的体温而释放出来。你就可以由气味分享到那种恐惧，并将之想象出来。

莫妮卡·纳如拉

它闻起来就像恐惧吗？

李振华

不，实际上，闻着很恶心。但这也关系你是什么类型的人。根据你自己的化学感觉，有时你能发觉到它，有时又不能。我自己觉得很恶心，有些别的艺术家真的很生气，说要弄掉她的作品，因为她作品的气味离他们的作品太近。但有些人就很喜欢，有些人甚至亲吻了墙壁。有些人会深受触动，像是经验到了他们自己的恐惧。当我看到这件作品，我想这也可以被称为新媒体艺术。有很多艺术家在做一种被称为生物艺术的作品。有些作品令人不安；有些人用基因技术和动物做作品。

吉比什·巴什

我们曾说这是用一种新的方式来使用媒体，但这有点滑头了。关于“新东西”这个问题，以及它是否天真无辜，这个很有争议。

莫妮卡·纳如拉

所以，你刚才所讲的最有意思的就是，问题变成了“为什么”？为什么人需要找到新东西？这也是我们在思考的。当我们在“驿站”的语境下开始实践时，我们称之为新媒体项目，但到某个时刻，我们就不再这么说了。新媒体的想法非常激动人心，因为在 90 年代末自由软件和开源的概念具有后—国家、后—大公司的性质，是新世界的可能性。所有你在真实世界里视为束缚的一切，你都可以弃之不顾了。这种新媒体的概念带有政治上的弦外之音——政治的、个人的。这不只是一个技术问题。它是一项技术，但也是其他一切。但问题是，很快我们就不再将“驿站”作为新媒体项目了，因为很快你就发现，比如说，开源变成了一种商业模式。你发现，互联网并不是一个解放之地，它也一样是捕捉之地。一旦我们开始看清这一点，我们就不再讲是不是新媒体这个问题，我们也不再用这些词汇进行思考，因为最后唯一重要的是你所做的每一个计划和这些计划所提示的问题。再者我们注意到，寻找“新东西”变成了人们有点走火入魔的追问。媒体不重要，问题是什么是“新”。这正是你刚才谈到的。一旦人们不思考它的其他作为和含义，新媒体就会变成一个滑溜溜的斜面。

李振华

这也关乎你如何感知某些事物为“新”，但其实它也可能是另外的东西。

舒德哈巴拉特·森古普塔

过去被称为新媒体的东西，现在俯仰即是。所以“新媒体”这个词就变得无关紧要了。现在所有艺术家的工作都依赖数码界面——譬如数码转换的图像，以及一定程度上的图像复制能力。

莫妮卡·纳如拉

数码界面是一个很基本的生产过程。

舒德哈巴拉特·森古普塔

即便你用颜料和画布工作，生产制作上的沟通仍然要通过数码方式进行。

吉比什·巴什

甚至颜料的制作也数码化了。

莫妮卡·纳如拉

我们的意思是，曾经的那场剧烈转型，现在变成了俗套。所以当一些事物变成陈词滥调，这当中还有什么新的？这是个比技术问题更大的问题。

舒德哈巴拉特·森古普塔

我想在这里有一个有意思的问题，即生产本身同中介以及最终产品之间的关系。有趣的是，过去被认为是新媒体的东西在某一点上跟数码界面有关，而数码界面被认为是同生产本身相区别的东西，几乎就像义肢，以某种方式延展身体。而现在因为这些数码界面都变成我们的日常如此当然的存在部分，我们就不再把它们当作义肢了。类似的是在很早之前，钢笔和刷子都曾被看做是义肢，但在历经几个世纪的身体经验的整合之后，它们就不再被这样认为了。在这个（数码界面）的事情上，转变发生得更快。所以有意思的那个你认为的身体性经验终结而义肢开始的前沿边界。而那是个前沿在不同的时间点上不断转化。一些其他的东西变成义肢，一些一度为义肢的东西变成身体的一部分。在这个意义上，新媒体的问题永远打开。一度作为新媒体的东西不断下坠，脱离它的范畴。没什么比新媒体老得更快的东西了。

莫妮卡·纳如拉

人们寻找新媒体的问题依然存在。人们走向更新的技术，因为其一是为了形式上的极端愉悦，这一点我完全赞成。我想人应该为事情可以用各种方法做成而感到兴奋，这是很了不起的。此外，人们走向新媒体也是想要以之前未曾尝试过的方式去谈论一些事物。甚至，就以你刚才提到的那件作品为例，闻到恐惧意味着什么？这句话已经被写过一百万次。我们都听过，也许我们中的有些人还经历过，但却很难跟进。所以（这件作品）迫使我们，比如说，被它恶心到，而去想在这里隐含的意义——当你被恐惧的气息熏到恶心——这就打开了新的问题。那种迫使就是新媒体的前沿保持扩展的原因之一。这是成为一个变态者的正当理由。这就像是尝试去看问题是否在被向前推进。

舒德哈巴拉特·森古普塔

就像今天没人再用“虚拟现实”这个词了。

吉比什·巴什

但“虚拟”已经变成一个非常有力的概念——非物质与虚拟，虚拟与实在。

舒德哈巴拉特·森古普塔

在我们的创作生涯中将会出现的是长期被称作“物联网”的东西。当这个走上前台，那么将突然出现一种以物联网和它制造物品的能力为基础的新媒体文化。它将引领又一个10年，然后衰退。

吉比什·巴什

我们必须接受一件事情是，过去的20年来我们生活在一个同之前截然不同的世界里。我的消遣之一就是同我们的父母谈论人们的交流形式。我母亲是家庭主妇，父亲曾是办公室职员，每晚6点回家。白天的那段时间对我母亲来说没有任何信息，因为那时没有电话。她对那段时间有一套完全不同的参照。现在，人们有了持续的消息系统，一个人可以持续性地出现——这在之前完全不可想象。在这种交流密度下，生活的强度同事物的密度在一定程度上融合了。我们都参与一个叫“网络时间”（Nettime）的电邮群。90年代，他们是新媒体思考的最前沿，但今天他们是对脸书、维基、推特、多重博客文化和监控的偏执狂。你突然认识到媒体的语汇已经转变而他们在试图寻找批判他们所谓“公司媒体”的各种途径。这是一个有意思的转变。关于“新”的词汇需要以一种更新的方式生产。在“驿站”，我们谈到新媒体时，我们一定不只是在谈开源，同样重要的是盗版媒体问题。也许我们是在那个时候全世界唯一在为盗版文化作智识上的争辩的人。我们一直都是站在房顶上呐喊：盗版文化没有任何问题，盗版文化转换了游戏形式，为媒体文化带入了新的维度。而新媒体政治或新媒体艺术热爱开源，但不喜欢盗版文化。用盗版文化来进行思考在现在可能变得更有意思了，因为如今有一整套叫做“公司化媒体”的东西。用盗版文化来思考问题在今天或许有助于重新对“新事物”进行定义，使之更加犀利，更切实际。

李振华

让我把问题拉回到你们身上。你们对自己的工作方式感到过厌倦吗？

吉比什·巴什

我们从未在意识形态上被“新事物”纠结，或认为唯有发现新事物才能继续活下去。我们也针对“陈旧”进行过大量反驳。总有足够多的旧形式存在，历史问题，重访不同的历史叙述的问题——那一直吸引着我们。

舒德哈巴拉特·森古普塔

只要你对时间抱着线性的态度，就会焦虑于要么被新事物抛弃，要么永远等待下一个新事物。在我们的作品里，吸引我们的是对时间的多重态度。我们甚至并不将某类圆形叙事（相对于指向单一未来的叙事）视为更高超的时间观。有时人们对圆形叙事的补偿过度，而这些也往往跟文化上的不同有关。

吉比什·巴什

就像农业和工业的对立。

舒德哈巴拉特·森古普塔

但如果你说，你在人生中实践用不同方式的时间节律来生活，那么你就能从新旧对立的焦虑中获得少许解脱。

吉比什·巴什

陈旧抑或创新。

舒德哈巴拉特·森古普塔

或者说享有盛名的古老抑或激进的新颖。你不必在这些压力下底下生活。

李振华

你们自身的处境有什么大变化吗？我知道今年你们获了一个奖。你们对这个奖项有什么感想？

莫妮卡·纳如拉

我想如果你非要获得一个什么奖的话，那最好是获一个“集群”（Multitude，同哲学里的“诸众”为同一个英语单词——译注）

奖(笑)。你知道,这不是一个说你什么方面最好的奖项,而是说我们喜欢你们看待世界的方式。被别人欣赏的感觉蛮好。我个人的看法是奖项是“红鲱鱼”,就像是在谈话中打个岔,它并不真的同艺术实践有关。但我很喜欢他们设定一个奖项来使之间诸众有关努力。

吉比什·巴什

就我们自己的艺术实践而言,接下来10年会是最艰难的。非常简单——会有更多的人过来问你很难回答的问题。这样一来,你会变得……

李振华

……你就不得不开始分析。

吉比什·巴什

你实践得越多,你也就对直觉的过程更为自信。但最难的问题也就在这里产生。因此,某种程度上说,实践给你带来些许自在,但你必须对那种自在保持清晰的意识,并对此怀抱批判。因为之后会有越来越多的目光和头脑尝试指出你所说的,你所没说的,你缺席的和你在场的。你必须带着更多敏捷和愉悦跳舞,但地形却变得更危险了。在德里也是一样,过去10年间,整个地形都转化了,变得更加有活力,人也越来越多。你不得不变得更缜密。

李振华

我对你们在德里的工作很好奇。

吉比什·巴什

德里是很棘手的。很多事情在你身边发生……

莫妮卡·纳如拉

……好的、坏的、丑的都有。

吉比什·巴什

好的,坏的,丑的。就日常生活而言,德里是个活得艰难的城市,损耗极大,你要不断去解决一大堆基础设施问题——不管是屋顶漏水了,水管破裂了,甚至简单到付个账单都可以变得很耗时间,令人沮丧。在此之后,我们才展开自己的常规会议和工作。

李振华

你们在德里做展览吗?

吉比什·巴什

我们在德里做了很多展览!事实上是太多了。过去的几年间我们在德里做了很多展览,我们想接下来两年之内都不应该在德里展出作品了。我们也做很多策展工作。去年我们做了一个为期9个月的展览项目,叫“驿站读本:09”(Sarai Reader 09),我们同120位艺术家合作,在一个很大的美术馆空间里。

莫妮卡·纳如拉

一家位于城市边缘的私人美术馆。对,我们也做了若干个展,但我们想做的是同更多的年轻策展人交谈。所以我们支持年轻的策展人,给他们想要展出的任何我们的作品。我不知道这是不是最好的方式……

吉比什·巴什

年轻一代的策展人实际上都要比那些年纪大的更卖力。

莫妮卡·纳如拉

是这样。年轻策展人要比老一代投入得多。

李振华

在精力上?

吉比什·巴什

他们的意识里还缺少将作品带得更远的那种能量。

莫妮卡·纳如拉

有点像是“拉名单”的策展方法。因此我们刚刚决定在德里做事要用同在其他地方一样的标准。我们过去在德里的做事方法过于松懈,因为我们觉得应该支持任何事情。但对我们来说,最重要的是,其实是——就像“驿站”这个空间,还有“驿站读本:09”这样历时9个月的展览——持续地将新事物带入城市的肌理中来,而不必搞成一次打包的艺术交易。

吉比什·巴什

以此给艺术界拓展出更广阔的基础,吸引更多人群来参与其中,并在话语上保持警觉。

莫妮卡·纳如拉

但用以各种各样的方式。譬如，有人给我们一栋老房子，我们很兴奋。我们改变了这座房子的外观，也改变了穿行其间的经验。这改变了参照系。在做“驿站读本:09”时，我们从一个空荡荡的空间开始。所以当人们走进展览开幕式时，他们发现的是灯光、声音、想法和方案。但是没有可看的艺术作品。建筑在那里——我们同两位关系密切的合作建筑师 (Nikolaus Hirsch 和 Michel Mueller) 一起工作，建造了“虚拟社区中心” (Cybermohalla Hub)，一个在美术馆的院子里盖起的建筑模型。整个美术馆空间内都是这种可供人们去改造和工作的结构。我们请一位同事 (Shveta Sarda) 来编辑一些材料 (后来成为了一本书)，而这些编辑过的 A4 纸像脊骨一样布满整个空间的墙面。我们第一轮选出的方案也摆在一个空间里供人们阅读。所以你不得不去将一切事物都想象成充满潜能。在 9 个月的过程中，当你一再回到这里，每天的展场都不一样。

吉比什·巴什

我们邀请艺术家来这里工作 9 个月，6 个月或 4 个月……

莫妮卡·纳如拉

……在我们已经跟他们前期工作过的东西的基础上。

吉比什·巴什

他们的工作方法是开放的……

莫妮卡·纳如拉

……并依赖于他们的观念。所有的东西都是同艺术家一起工作出来的，以松散的状态，但持续地给出特定形式。这很有意思，因为人们不断回来。而这个空间，即戴维艺术基金——他们找我们来做的原因之一就是他们想要新的公众——得到新的观众。因为那种来了又来的人不是那些只去开幕式的人。你明白我说的意思——就像每个城市一样，德里也有这样一批人只知道衣着光鲜地去赶开幕式和看作品。但那些不断回来的人不是这样。这样的人有成百上千。

李振华

你们有问过他们为什么要回来吗？

吉比什·巴什

原因之一是因为人们可以在这里闲逛。

莫妮卡·纳如拉

并看别人工作。

吉比什·巴什

你能看着别人工作，坐在一边，聊天。后来有人问我，我们不会再这样做一次，因为他说，这几个月他每天傍晚都过得很好。他傍晚过来，一直待到很晚，然后回家思考。

莫妮卡·纳如拉

譬如有一位艺术家 (Inder Salim) 在那里做一个叫“不 / 表演学校”的项目。人们会过来，拿出自己正在推进的事情同他讨论。然后还有业余电影工作者的作品放映，有人用泡沫塑料和煤油做雕塑，还有一间读书室，年轻的策展人在那里用一些项目来讨论，以及工作坊。所以总有这样那样的事情发生，而不只是“过来看一下艺术”；这也是“艺术实践意味着什么”的问题，它被打开和被讨论。我想，这也是人们愿意一再回来的一个原因。

李振华

所以参与度很高？

莫妮卡·纳如拉

是，参与度很高。

吉比什·巴什

每个星期都有艺术家策动的事件。

莫妮卡·纳如拉

有人拍了一部电影，是一部在现场拍摄的搞笑片，首映也在现场。这是观看这个展览的一个很棒的方式，因为他们穿梭其中观看不同作品。我真的很喜欢。

李振华

你们如何看待自己在德里和在上海所发生的对话的不同？

舒德哈巴拉特·森古普塔

德里是我们长期工作的地方，对那里的各种不同趋势、思想和实践都有很深的介入。在这样一种状况中，你的角色就有其他潜在可能。你就不只是呈现你作品中的那一面，也要呈现你同所有这些潮流进行对话的那一面。而当我们到其他城市，譬如

上海或者其他地方，我们就不再拥有像在德里这样的神经网络。所以你所呈现出的是某种你自己思想过程的蒸馏。我相信镶嵌和扎根于这座城市的艺术实践可以持续地具有那种潜力，我们会特别感兴趣地去看和去学习。但对我们来说，这就像请一个来自上海的人在德里发展出一个完全碎片式的实践一样不切实际……

莫妮卡·纳如拉

在这里（指上海），我们更将这看成是呈现一种更尖锐的刺激。

吉比什·巴什

你知道这种对时间的探索，我们在这里所做的关于摄影和翻拍的想法，我们在德里还不曾做过。为什么会这样？对于强度的专注有时会生产出完全不同的思考方式。

舒德哈巴拉特·森古普塔

作为局外人有着巨大的优势……

莫妮卡·纳如拉

……在本体论意义上。

舒德哈巴拉特·森古普塔

你能在自己内心经验到新鲜事物。

吉比什·巴什

你认为在这个世界上还有局外人的位置吗？

莫妮卡·纳如拉

我想并不是以人们所想的那样简单的方式，但我的确喜欢那种不为“知道”所禁锢的感觉。就像是你不知道地狱究竟有几层。没有所谓的第一个朋友，第二个朋友——没有“知道”这回事。就像我来上海，不是要见谁，不是来讲课，也不是来学习；而是一种更清晰、更强烈的经验，即便在吃饭的时候也如此。同样的事情也可以发生在德里，但在这里我同时感到失控和控制过度。有时你感到完全是在被引导——你不懂这里的语言，什么都不知道。但同时你又知道自己希望遭遇什么，你所有的能量都被引向它。

舒德哈巴拉特·森古普塔

我们在这里展出的作品之一叫《重演》。我不知道用《重演》来描述我们对亨利·卡蒂埃-布列松 1948 年在上海拍摄这张照片是否恰当，但我想我们做了一个并非初来乍到者的回应。

莫妮卡·纳如拉

是的，我们不止一次来这里并在这上面花了大量时间。

舒德哈巴拉特·森古普塔

对某种陌生事物所频频发生的熟悉感。它是陌生的，但它是我们已经认识到的一种方式陌生。因而一个人对一个新地方的新鲜事物的反应甚至随着他来这个地方次数的增加而改变。我们的这个展览也一样，某种意义上，它处在我们对像上海这样一个地方的各种发现的交叉路口，也是我们对上海这样的地方的反复发现。

莫妮卡·纳如拉

这既非对一个新地方的好奇，也不在于如何达到像我们对德里那样的了解。甚至不是一个人在欧洲可能会得到的简单认知——我们之所以在欧洲能够得到那样的简单认知，是因为西方在我们的文学和语言背景中占有一席之地。所以在这里，你所见到的种种相似、夸大和共鸣都是不同的，是能够通过上海本身的时间、系统和结构去思考的，正如我们尝试在这个展览中所做的一样，他们也是关于所有这一切。所以你是对的，不是作为旁观者，因为作为旁观者，你无法完成这样的工作。

吉比什·巴什

我们到莫斯科或北京的时候也不完全是旁观者；这些地方已经在地成为我们生命中所浮现出的世界的一部分。有一个同行于艺术家圈子的看法，如果你不呆在一个地方，你就不属于这个地方，你最后就只能做出浅薄的作品，将这作为关于某地的作品来完成。所以里面人和局外人的讨论又回到了古老的人类学争辩。故而如果马林诺夫斯基在一个地方呆了 12 年，那么他就有了更多里面人的知识。天安门广场的形象也是我成长的一部分，在过去的这 20 多年里我自己和我们三个人所搜集的关于它的信息是惊人的。我不认为自己必须要呆在上海或北京或广州才能做这个事情。他人的生活和其他空间的存在感比“局内人-局外人”所能捕捉的要剧烈得多，也不稳定得多。

莫妮卡·纳如拉

同意，我们得为此找个新词。

舒德哈巴拉特·森古普塔

但如果我们想要在上海做一次像“驿站读本：09”那个项目，那就需要一定的时间和一定的人际网络才能构建起来。

莫妮卡·纳如拉

我倒不这么认为。

吉比什·巴什

既然你这么认为，我想我们可以在这里组织起像“驿站读本：09”那样的项目，就与现在同我们合作的人一起，会非常顺利。

莫妮卡·纳如拉

也许如果我们想要第一次实现“驿站读本 09”背后的那个想法会有困难，因为缺乏某些参照。有一些肌理是你需要知道的。将第一次尝试的某些实验放在某些地方，另一些实验放在另一些地方，这是好事。但我想现在我们可以在这儿做“驿站读本：09”，也是因为我们已经在德里做过一次。但是我们在这里所做的工作，我不认为会比德里容易。在某种意义上，我很感激不用再受“是在家还是在外地”这种简单两分法的重压。

吉比什·巴什

这让你变得大胆，让你更加敢于追逐历史的混响和对物质的“再见，回见”的态度。

莫妮卡·纳如拉

还可以更幽默。

吉比什·巴什

还有你必须认识到，特别是当国际艺术生产的新修辞正逐渐成为坏话——当越来越多的艺术家在世界各地游走，并生产出一种全球社群的可能性，就像水手曾经做的那样——水手们总是任何革命中最激进的一群人。为什么？因为他们到处跑，把消息带到世界各地。而艺术家不再将自己视为历史中的水手，而是把自己当成企业和风险投资的同谋和共犯。阅读今天艺术家的文本和我们从艺术家那里得到的邮件——言辞中往往充满了自我厌恶，环球旅行和单薄的话语。我们通过罗莎·卢森堡创作了一件作品名为《积累的资金》，在波兰、柏林和孟买拍摄完成。我认为我们在其中做了一次非常严肃的智识上的论争。我也不认为需要住在柏林才能做这个工作。我认为今日世界中的艺术家像水手，可以生产出极端动荡和叛逆的思想状况，而他们正被旅行的敲诈所剥夺。那些成立第一国际和建立革命政党的人有时要一年中走遍 19 座城市。

李振华

你们为什么选了这张照片来创作？这是一个外国人眼里的中国。

吉比什·巴什

一个双重意义上的外国人。

李振华

是。照片是 1948 年拍的。你们有另外许多照片可以选择。

舒德哈巴拉特·森古普塔

面对这件作品，你是一位完全的外来者。你是怎么想的？我很好奇你会给出什么样的原因和故事？三个从德里来的人，看着一张由一个法国摄影师在上海的另一个时间里拍摄的照片，然后他们三个决定拿这张照片做点什么，以此来更好地理解自己。

李振华

我的感觉是经济状况变了。在那部 1973 年的《背叛者》里，我感到了通货膨胀。我有点感觉，所以我想问的是，这一经济的方面是否是你们在思考上海时所想到的一个东西？

舒德哈巴拉特·森古普塔

在我们所做的很多作品里，作品都是一件供我们尝试和建构一种思想过程的工具，是一种思想的类比。

有一个同照片相关的非常直接的故事。我在德里跟一个中国人交流，她问我们在上海做什么作品。我就描述了这张照片，她甚至都还没看到照片，就知道了我在讲什么，因为它显然在每个人的历史教科书中。这是中国人民解放军进入上海的时刻，这是中国最大的城市，而旧体制所造成的恐慌制造了这一金融危机的时刻。每个人都跑去银行。我们所感兴趣的是在具体的条件里，这是一种什么样的恐慌？你在银行里存了一些钱；钱存在银行这个想法是说至少这笔钱会原封不动地在那里。大多数时候你还希望它变成 110 块钱，因为有利息。但相反，如果钱贬值了，你会说 100 块钱将不是 100 块钱了，而是 40 块。所以，这种计算是相对于你对未来的时间的理解的——你的一项资产不再保持原样，不会增加，而是实质上正在减少。

吉比什·巴什

或者消失。

舒德哈巴拉特·森古普塔

所以，在这个意义上，你想要把这项资产取出来，因为在那一刻，时间不再是你的盟友，而是在反对你。如果将那一时刻拉长，你就会看到对时间的思考感觉会发生怎样的变化。当我们以这张照片为工作对象时，我们认识到许多事情都对你经验时间的感觉产生作用。如果你一开始就把时间作为你的敌人，那么这张照片里的时间就是你的敌人，然后拉长这一时刻就会产生出其它的思考的可能。我想现在上海是这个世界上一个思考你同时间关系的好地方。

吉比什·巴什

有些形式的人群是不容易被察觉的。所以卡蒂埃-布列松的有趣就在于他拍下的这件作品是一大群人聚集在一个很小、很密的地方。在布列松的照片形式里，这属于一种泄露；他通常能以几个精心安排的人物来涵盖很多事情。他的照片中很少有人群。

莫妮卡·纳如拉

有些有，像拍车站的那些。

吉比什·巴什

是这个人群吸引了我们，这群人以你未曾预料的方式同你产生联系。我们一直想制作一张当代人群的图像，一张能与你产生联系、使你对诸众产生感觉并在你内心扩张的图像，让你同20世纪和之前的人类历史轨迹相连接的图像。这也关系到我们如何看待一种新的公众的产生，我们所谓的消失的人群。在这个意义上，你生产了一件作品，也为自己生产除了新的公众。

你不是在那种现成的想法下工作，好像已经存在着一个既定的公众，而我是在为他们做作品。相反，你相信那个消失的人群将会见证你的工作，并带着你的作品往前走。它不被框定在一个已知的人民或已有归属的人民的范围之内。在我们同自己作品在此地的相遇中，我们也在期待那个消失的人群，他们正处理着各种力量和场域，尚未归属于任何单一的对人民的定义。在这个意义上，它是“反人民”的。它不是一个为自己的定义所涵盖的人群；它正试图厘清自己；它正处于迷失中。所以，希望这件作品能将你带到它的面前，给你留下一个“反-人民”的人群，因为你无法轻易地由它生产出关于人民的概念。

舒德哈巴拉特·森古普塔

我们曾给这件作品起了一个工作名称，叫“一则自己实现的预言”。挤兑，银行的恐慌时刻，这是那些自我实现的预言的例证。因为它始于银行即将崩溃的谣言。当这一谣言传播到一定的程度，人们就会去银行把钱取出来。当足够多的人这么做时，银行也就真的倒闭了。就时间的回环而言，谣言、现实、恐慌和预言完全被锁定在了一起。在某种意义上，挤兑制造了挤兑自身。它成为诸多例子中的一个，未来、现在和过去都以一种奇特的方式互相决定。假设我们就以此为原则，那么这个时刻生殖出了自己未来，而未来又生殖出了那一刻和过去，以一种特别的时间旅行的方式。假设我们采纳这一原则，就可以说卡蒂埃-布列松在1948年的上海街头（也许就在外滩）的出现也同样生产出了Raqs媒体小组出现在上海并拍下这张照片的必要因素。同样，如果没有我们现在在这里拍下这张照片，那么卡蒂埃-布列松也就没有首先拍下这张照片的理由。

李振华

充满诗意。（笑）对我来说有点不一样，当我才看到这张照片，看见这件作品和那些面孔以及他们的表情时，在对时间和历史一无所知的情况下，我会认为这一定是一场派对。因为人们从某个角度来看是有些痛苦和压力，但换个角度，他们又像是在聚会。

舒德哈巴拉特·森古普塔

颇为极端的情绪场域，没错，可以很相像。恐慌和狂喜的确有着接近而重要的相似之处。

李振华

我想知道你们能不能把这个发布到网络上，看看人们会如何反应。

莫妮卡·纳如拉

是，我们可以那么做。

李振华

是的，现在有很多艺术家喜欢用匿名的方式在网上发布东西。我好奇信息是怎样穿过人们的。现在互联网日益强大。人们会把自己的私事发到网上，它们就是那样变成了集体事件。效果就像是一滴水滴进了时间的海洋。

吉比什·巴什

一个在莫斯科的学生告诉我们，有位很著名的俄国哲学家，他认为社会主义应该令每个来世上走过一遭的人都享受到正义。因此，过去也应该享受到正义。他的学生接下这个观点，并开始思考。关于宇宙中像人类一样的生命的可能性，要去那里并把他们找出来——这些事儿都是来自于他的理论。在形而上学意义上的对能量的全部痴迷源自这些理论和他对正义的看法。这些在某些意义上都是迫切的问题，因为它们来自对于人类改变世界的能量和能力的不同思考。

李振华

这很有趣，因为就在此刻我们正经历着“被修订的真理”这个事。例如有人在编辑！通常人们会说眼见为实，像相片那么真实，但实际上，如果我们移动镜头，照片也就能动。然后你会看到现实并非如此。

舒德哈巴拉特·森古普塔

如果你相信事物之间并不存在什么直接的因果关系，那么你就可以自由地发现事物之间更为有趣的作用的原因。就像我们还在传媒学校的时候就像大家一样也看过卡蒂埃-布列松的照片。或许我们曾经看过这张照片，我不太记得了，但它是一个滤镜，通过它你进入上海，同时通过另一个滤镜，你退出上海。在这个展览里，照片和视觉记录同时间发生着特殊关系。因为你会见到在这个展览里看到的另一件戏剧作品（《赛康德拉巴德之所见》）也是对另一张照片和被摄影时刻的重访，尝试安排另一时刻里的现实。所以，这是一张试着重新生产某一时刻的照片，而我们在重新生产一张照片，并转变那一时刻。这个展览里的很多作品都具有这个特点，照片图像变成游戏中第一次掷下的色子。

李振华

那么为什么要叫“补时”？

舒德哈巴拉特·森古普塔

因为还有更多。还有更多时间。譬如其中一件作品是在一场足球赛上，当在限定的时间内没有胜负时就要在补时中决胜。如果你认为时间并不是事件的延续，而是经验的深度，那么在一个时刻中你就能发现比你通常所想的多得多的时间。你找到了这个“更多的时间”，我们愿意称它为“补时”。

李振华

这是你们的作品的含义，还是就这个展览的地点而言？

舒德哈巴拉特·森古普塔

我想同所有这些都有关联。它同我们实践的方式有关。如果我们三个人，那么我们之间就是三个时间，再加上更多。如果你有过像我们这样的跑遍全世界的经验，那么你就是在利用也是在忍受不同的时区；你的身体总是在另一个地方。那么，像上海这样一个地方就会让你对时间有不同的思考，而德里则又提供不同的思考方式。所有这些经验都多生产出一点点，一点额外的东西。

李振华

（你们）对时间的思考贯穿始终。现在一切都被问题化了，不管是一场灾难还是某些授权思想的特殊情况。在那个语境里，我想问为什么你们要在作品中考虑到戏剧。因为戏剧在特定的时间中工作。

舒德哈巴拉特·森古普塔

我想这也就是为什么我们要走向装置和戏剧的混合，在戏剧表演的开始和结束只是一段被括在括号里的时间，事物在其中保持不变。因此作品中的戏剧元素生产出了第二天作为剩余物的那一部分作品。

李振华

不过我用垂直的方式看待这件作品。照片，装置和戏剧。所以我会想，是不是人们必须要一头扎进去，而不只是在外面看看。

舒德哈巴拉特·森古普塔

抑或是，更像走进一座迷宫，走进一个作品，走出来，然后走进另一个……

○ 李振华

1996年开始从事艺术工作，涉及展览策划、艺术创作和项目管理领域，现担任瑞士保罗克利美术馆夏日学院推荐人，瑞士Prix Pictet摄影节推荐人。曾主持编撰的艺术家个人出版物有：《颜磊：我喜欢做的》（2012年卡塞尔文献展出版物）、《冯梦波：西游记》（2010）、《杨福东：离信之雾》（2009）等。出版有个人艺术评论文集《文本》（2013）。

Conversation between Li Zhenhua and Raqs Media Collective

12 August 2013, Shanghai

Monica Narula

The larger cultures of the non-West have had these moments of discovery, right? You have, in various countries, but especially in the north, the big China show or the big India show.

Jeebesh Bagchi

And this happens within Europe as well, for instance the big Scandinavian show.

Monica Narula

And the same for Latin America too. It's interesting that except for a very small area, everything comes as the show "from there". And that curation is always done "from here". They may come here and have curatorial conversations, but the curatorial starting point is still from the West. So what we wanted to pose was how does one complicate the question of curating places through other places.

Li Zhenhua

That's interesting because about ten years ago I went to Japan. This type of topic is strong when you talk about Asia. There is a focus on Asia and the position of Japanese art. It is very interesting how people have this perception of how they position themselves.

Monica Narula

For us the question is not so much about how one positions oneself. It is how you see yourself, and how you see the world, and how you see the world seeing you. It's not enough to just see yourself. It's also important to see the world looking at you and in which terms does it do that, and how does one make those terms more complicated – for yourself and for the outsider, whoever the outsider might be, or what one constructs to be the outside.

Li Zhenhua

That's certainly important. I went to Venice [Biennial] this year and the various parallel exhibitions. I felt that these kinds of shows are losing contact, and context.

Monica Narula

Why was that?

Li Zhenhua

Who really cares about seeing a China show based on Chinese art history, the so-called grass roots art history? That's really the question.

Monica Narula

Did you think the public was not interested? Did you feel that?

Li Zhenhua

I felt that, certainly. There was an ironic thing that happened on site, which was that the boat to the Chinese parallel exhibitions was not ready for the opening of the show.

Shuddhabrata Sengupta

So no one could go?

Li Zhenhua

Well one could walk down to it, but it would take very long. And then a really funny thing happened, which was the "opening" for the boat!

Monica Narula

[Laughs.] This is like some deep historical moment.

Jeebesh Bagchi

No boat to China.

Monica Narula

Now that's a good name for a show.

Shuddhabrata Sengupta

I think one of the early Chinese representations for the Venice Biennial was this boat. I don't remember the name of the artist but there was a huge boat. The piece was a boat. In the 90s?

Li Zhenhua

I'm not sure who this was by. But anyway, that episode during the opening was, for me, a very symbolic metaphor on this segregation of art. How can one see oneself and others in this kind of situation? I spoke with my other Chinese artist colleagues and I said if you do an art project on criticizing local issues of Confucius, then why would an art person in the Venice Biennial be interested? How would it reflect on their fact and their reality?

Monica Narula

To be honest, they should be interested. It's a pity that they aren't. This introverted self-referentiality that the West has needs to be broken, for their own sake. But I want to get to the point that is being made, which is that if you make a parochial position in a global context, then it will seem parochial and not speak across. If it is done parochially, without acknowledging the fact that's not the way to look, no matter where, then it's like two introversions facing each other.

Jeebesh Bagchi

Two monologues.

Monica Narula

Not a dialogue.

Li Zhenhua

So when all three of you don't see a show, how do you tell each other about it? Do you, for instance, make a video?

Monica Narula

This is the interesting thing about working in a collective sense. You know the language that each other speaks but the impressions that one gives are speculative and are interpretive. So it's a third thing; you don't describe. It's not like a report. You get a sense of what the other person's sense of it was. It's a sense that's double removed, as opposed to a "description of". Some works may be described, but mostly it's a "this work gave a feeling of that". And then immediately you're like, "Ok, that sounds really interesting," and then you might ask more.

Li Zhenhua

Does that sometimes lead to misunderstandings?

Monica Narula

Yes, but creatively sometimes. When all three of us see a show, we all come back with different impressions. But when you don't go, you get the other person's impressions, and you must trust those impressions – not for the fact that this describes the work, but trust the impression for the person. So it's a way of looking at the work which you will never look at. But it's a way of knowing the work. It's not your own gaze, and it's not even a question of trust. It's a way of looking that I find interesting. I'm interested in seeing what made an impact on my colleague, because then I understand something about the work, not everything, and something about him, not everything.

Jeebesh Bagchi

Also because it's as an exhibition, which is not a sum total of works that are in it.

Monica Narula

That's what makes something a good exhibition.

Li Zhenhua

How do you function as a collective?

Monica Narula

[Laughs.] Like this.

Shuddhabrata Sengupta

We once heard a Romanian philosopher say my mother tongue is translation, and that works for the three of us. We all have private languages. I am not talking about different languages, but about how everybody has private languages. And if you are working together then you are basically translating each other's thoughts. Sometimes it's not easy. I don't often understand what Jeebesh is saying or Monica is saying, and it takes a little effort and takes a little time sometimes. But because you misunderstand, you also extend the thought. Misunderstanding can also produce an extra element.

Jeebesh Bagchi

I think there is only misunderstanding, that's why we are functioning. If you understand, it will get very boring.

Monica Narula

Because then you think you understand what the other person is saying before making sense of what has been said.

Li Zhenhua

Sometimes I think if you get closer as friends, then maybe you get more misunderstanding when you work together.

Monica Narula

Completely. Because in some ways you know each other very well, but if there is no misunderstanding it is actually very difficult to work together.

Jeebesh Bagchi

Misunderstanding multiplies the directions. So nothing is fixed. So you think, "I haven't understood it fully. Is it this, or is it that, or is it that?" And then a work, an idea, or any suggestion, gets amplified in ways that are very unknown to you.

Li Zhenhua

Can you control that? Or you don't want to?

Jeebesh Bagchi

The work controls it. This overflow, this excess that is between the three, always congeals. A part of it congeals in the work. So a work, in a sense, is always a damming of the excess. It brings something to a...

Monica Narula

... Formation.

Jeebesh Bagchi

But that excess exists outside the work as well. So the work is important for that relationship, that excess-producing relationship, to exist. This means it's actually the reverse – it's not that you are together because of the work, it's actually that the work emerges from the set of excesses.

Li Zhenhua

What do you see as the relation between knowledge production and actual art (object) production?

Monica Narula

For us this is part of the same spectrum. We don't see a distinction between knowledge as knowledge and art as art. For us a piece of art and a piece of discursive encounter are pretty much the same thing. One talks in certain ways when one is speaking in a certain context. So the language might change. This maybe verbal, this maybe video, or some other form, but for us there is no hard distinction.

Jeebesh Bagchi

Tonalities change.

Monica Narula

Tonalities, yes.

Jeebesh Bagchi

In our practice over the last 15, 20 years now, social experience and knowledge have always been part of the idea of artistic practice. For the sake of analysis, you could say there is a continuum with something called social experience on one edge, something called art practice in the middle and something called knowledge on the other edge. But the more vibrant the knowledge production that you can assemble around yourself, and bring to bear upon you, the more vibrant is your art practice. And that is what we have come to realize with the *Sarai Reader* publications that we produced every year over the last several years. Hundreds of people have written in them. In the world that you are living in, you are engaging with a huge number of people who are thinking, and that also means expansion of your social experience. Now the critique of the contemporary world is that your knowledge is shrinking and you are becoming informationalized, your social experience is shrinking and you are shrinking into narrow domains and becoming routinized, and art is becoming instrumental and commodified. Agamben has been offering this critique, as have so many others. But our own experience of the art world has been reverse. Social experience has enormously expanded, the number of ways in which we have encountered people from different geographies, languages, cultures, and also within a city like Delhi itself, has extended, and the questions of knowledge, and of the relationship to knowledge, and of the relationship between knowledge and social experience, to the future, to time, to present history – everything has exploded. I think today art practice is the most interesting domain in the world because it is able to very fluidly relate to questions emerging from social experience and questions of knowledge. And this is very under-appreciated in art writing and in the critical discourse of art. There is such anxiety – “We are losing, we are losing.” But actually it’s the reverse.

Li Zhenhua

Do you think that people going into an exhibition, like the one that you are doing now, can sense that?

Jeebesh Bagchi

They sense that. In many exhibitions that we have done, we have come back feeling that the intellectual inquiry that we encountered was indeed superior to what we thought the work had. So the inquiry actually enlarges with the exhibition.

Monica Narula

It expands the work.

Jeebesh Bagchi

It expands our own understanding of the work.

Monica Narula

It might be shows you do of your work, or shows you do with other people’s work, but this is what we have always thought. If you put certain parameters on the table, then people also take those parameters on board. For us it is important. For example, in this show we have *The Portable Auto-Didactic Library*. What we are saying with it is that even when you are seeing our work, you must not see in it what you think we are seeing in it. There must be other things that you want to see in it for yourself, or things that you can find. In this work we are putting it in a very straight forward way, but in many works this aspect is much more subtle, it is much less expressed. And yet we’ve found that when people have encountered some of our works, they have asked questions about the work that are much more than we had hoped. This has challenged us in what we are doing. I have seen more, or different, in some of the work we have done, both as artist and with other peoples’ work, simply because of the quality of engagement a viewer has had with that work. One has to allow for that to happen. So the parameters you put on the table have to respect the fact of what’s coming back at you. It’s a conversation that you have to begin silently. You do it quietly, and so the other person also has the space to do it. If you don’t give other people space for conversation then you are not going to get one.

Jeebesh Bagchi

There is also always a speculative aspect to a work. You try to figure out the world through it. That is the invitation to a conversation. We were in Moscow and we met a young curator who was describing a work we had done in Ireland [sic]. Her description of the work was more vivid than the work, I thought. She has taken something out of the work and into her own imaginative space; it was triggered by the work, sure, but she provided an entry point that was not there before for me.

Li Zhenhua

I think the encounter will happen when you are here, and with the show and performance.

Jeebesh Bagchi

The show should function as a thinking machine.

Monica Narula

A thinking, feeling, affective, effective machine. The work Jeebesh was just talking about was the *Euphoria Machine* that was in a recent show in Scotland. We didn't go. They invited the work. The show was called *Economy*, a good show. *Euphoria Machine* is a big and complex piece of work; it takes up an entire room. I haven't seen the exhibition, and I was hearing about it from someone who I've never met before. The presence of the artist is important but not essential, and is perhaps more important for the artist than it is for the audience. The audience will encounter, and complicate and amplify in any case. I would like to have that encounter myself.

Jeebesh Bagchi

Our background – our training – is in film. One of the things people used to say after a screening was that sometimes it's nicer to see the film and not have the director come in and try to explain the film, because that can be a disaster; the director can destroy the film for you. I think that in art also this happens. Sometimes artists say such strange banalities about the work, that that is not what your own encounter with the work is. I think that when the work is set up, it works with its own dynamism, its own dynamo, has its own logic, its own enigma.

Li Zhenhua

Where is the connection between you and the work? What do you see when the work becomes an object?

Monica Narula

I feel that relationship is that of penumbra. Between one state and another is a penumbral area. For me it's always that relationship with the work. It begins in a certain way, and by the time it is made – and while it's not that there is no relationship, but – it's a blur between one state and another. I do feel attached, and don't feel attached. I do feel connected, and I don't feel connected.

Jeebesh Bagchi

It's not a binary situation.

Monica Narula

Yes, it's a state of simultaneously this and that and not

that. And I feel that about every work. Sometimes I feel surprised by it, sometimes I feel I know it very well, sometimes I am delighted when I see it again because before then I see afresh something that exists in the work. It's interesting because it's both being close and being quite detached.

Li Zhenhua

You talk about the economy. What do you think about? I have been trying to see *Namak Haraam* the film. It talks about inflation and India in the 70s and middle class issues. I was seeing that film as a way of understanding your work which has the same name.

Jeebesh Bagchi

The film is about class betrayal.

Monica Narula

Well actually, we have not connected our work to the film at all. But I think it's fantastic that you have.

Shuddhabrata Sengupta

Because the phrase "*namak haraam*" is a much older phrase.

Monica Narula

The film takes its name from the social phrase.

Shuddhabrata Sengupta

It's just the idea of betrayal.

Monica Narula

Class betrayal in the film.

Jeebesh Bagchi

Class betrayal and lifestyle betrayal. And solidarity. Every betrayal is produced though an idea of a solidarity of something else which is not recognizable by the person who feels betrayed.

Shuddhabrata Sengupta

Namak haraam, the phrase, has a very strange relationship to hierarchy. It means you've broken the salt of, usually, the master. In a feudal context, the servant eats in the master's house, and if he betrays the master then he has broken the salt. So behind every betrayal, in a *namak haraam* situation, is actually a solidarity. Because you betray your master in order to be with your own.

Monica Narula

Specially your “class own”. Because the master is the feudal lord.

Shuddhabrata Sengupta

Or any superior.

Jeebesh Bagchi

In the 70s film, they made this about friends and that’s why it’s more interesting. He betrays his friend; but the betrayal is for finding another form of solidarity that is bigger than that specific friendship.

Monica Narula

It’s a factory situation.

Shuddhabrata Sengupta

The factory owner’s son is his friend.

Jeebesh Bagchi

They are friends in college. When he becomes a worker, he becomes enmeshed in the life of the working class, and so he has to betray the salt of his friend. So for us, the *namak haraam* is the auto-didact, for whom these books are books to be written after the betrayal happens. Or, in other words, finding a new solidarity.

Shuddhabrata Sengupta

You asked about knowledge production and art production. If your relationship to already constituted knowledge is one of discipleship, because the knowledge is the master and you are the student, then you have to break the salt with the master in order to create new knowledge.

Jeebesh Bagchi

And the lifestyle of knowledge – knowledge gives you a lifestyle. You have to break that to produce the new.

Shuddhabrata Sengupta

So words have to be unwritten in order to be written.

Li Zhenhua

Does it become an ethical issue?

Jeebesh Bagchi

It’s a playful issue as well. Ethical and playful. To unwrite something is fun. But it is also ethical in the sense that you have to break a dominant form of knowledge, and form of life of knowledge, to produce a new possibility of knowledge.

Li Zhenhua

I would like to ask if there are any other changes in India. Whether this kind of betrayal and class issues have undergone a change? Has the economy undergone a change?

Shuddhabrata Sengupta

I think highly industrialized economies are settling down in a sense in India and China, and they are the two big manufacturing places in the world right now. In some ways the intensities of conflicts over production are very high. In India, as also in China. The contest over time connects to the other big theme of this show, the question of extra time. How do you take control over the quality of your time, as opposed to the intensification of the experience of time? So in any factory, whether it is in India or in China, one of biggest conflicts is about the speed of production. If you are in a car factory, the amount of time comes to your station is one of the big questions of disputes.

Monica Narula

It’s always been.

Shuddhabrata Sengupta

But because it’s intensifying right now, that conflict becomes much sharper.

Li Zhenhua

How do you manage your time?

Monica Narula

[Laughs.] Badly.

Jeebesh Bagchi

Because we are new economy products...

Monica Narula

Post-Fordist...

Jeebesh Bagchi

... Where we have to produce our own order of time, and it is therefore, much more contingent, more haphazard. More contingently mapped and worked into.

Monica Narula

It's a constant fight between your own desires and capacities and the world's demands and the fact that life wants to make these demands on you, and you know that you shouldn't obsess about time because we are obsessed about being obsessed about time! It's constantly in a state of being pulled in many directions.

Jeebesh Bagchi

And also constantly being pulled into other directions. For instance, for the last ten years we worked in a place called Sarai which we set up, and where we used to work.

Monica Narula

Every day, all day.

Jeebesh Bagchi

The work we used to author as Raqs used to be done after the work day. It was an extensive work day, but the fact is that morning to evening used to be about talking to 100 people. It was two very different orders of time. In the show here, with the two videos with the goalkeepers, you can see two orders of time. It's a strange work, because the goalkeepers are on the screen all the time, but after a while you don't see them. Life is a bit like that. [Laughs.] The other is a very extended idea of time, which is internal. It's the dis-order of time that you are constantly grappling with.

Li Zhenhua

I am also interested in the way you think about artistic creation. Artwork cannot be separated from the artist. It's a personal projection and emerges from how you relate to it.

Jeebesh Bagchi

I think you sometimes can't even control that projection. It's a seepage. And the work is being shaped very fundamentally by it. There was a filmmaker, a very interesting art house film maker from the 70s and 80s, Mani Kaul, who is now no more. He used to say, don't tell me the script, tell me the first shot of the film. The first shot, and how you design it and choreograph it, will reveal more about you than the ideas that are running through your film will.

Li Zhenhua

In new media art, it is often about systems. And they can be supported, and be related to art.

Monica Narula

Most interesting innovations in new media are systemic, because it is about possibilities for everyone. That's part of its charm. It's an imagination that is fundamentally different. It's a different approach. Even when we made *Opus*, it was a platform concept. You might be the one making it, but the best ideas in new media are about how to change ways of seeing; they are active, they are for everyone.

Li Zhenhua

But this kind of freedom has also turned into a new system – a new form of how to work. It has become institutionalized. That's also something I want to ask you about, as you want to achieve this complexity and freedom.

Monica Narula

You make something, and what is made becomes its own limitation. You make something because you want to imagine something differently, like in new media art. But then the platform becomes a kind of system, and the system doesn't actually break through.

Jeebesh Bagchi

There is a new media artist we really admire, Graham Harwood. He says we are ruled by the database in whatever way we produce new media art. And the most radical thinking can come out of the database, because you can say you don't need much interference from people to figure out small ways of doing things because the database and how you organize it, makes that possible. Or, he says, you can become completely ruled by the system you are producing. The database is the system. There is this tension in the new media art. So you have to find a mutative possibility, continuously, so you are neither ruled, nor bored by it. That's a challenge within new media art. The art cannot be produced and left. You have to continuously produce challenging, mutative ideas around it. It is extremely practice based.

I think new media art is a bit like what Stiegler calls our relationship with *techne*. If you leave *techne* unattended, then it can have a life of its own and it can start governing you in ways that are beyond your imagination. Or it can become fused with you and you can produce very mobile possibilities for yourself. So new media art is that junction, between the radicalization of *techne* and complete surrender to *techne*.

Li Zhenhua

I work with many new media artists and the idea keeps becoming broader and broader. There is this type of confusion, and one always has to ask what is media and why does it work the way it does? For example Sissel Tolaas made a beautiful work titled *Fear*. She collected sweat and scent from people who experienced fear. She had its chemical structure analyzed and then she manufactured it. She then mixed this with paint and painted on the wall. So people who came to the exhibition, there was nothing there. But when you touch the wall, the smell releases with the body heat in the hand. So you can share the fear by smell and imagine it.

Monica Narula

Does it smell like fear?

Li Zhenhua

No, actually it smelt disgusting. But that's also related to what kind of person you are. Because with your own chemical sense, sometimes you detect it and sometimes you can't. So for me it was disgusting, and then there were some other artists who got really angry and said get rid of her because the smell is so close to my work. But some people loved it, and some people even kissed the wall. Some could relate to it so much, and through it with their fears. When I saw this work I thought this can be called new media art. And many artists work a lot with what's called biological art. And some work can be very disturbing; some work with genetics and animals.

Jeebesh Bagchi

We used to say it is about doing things with media in a new way, but that is being sly. The question of the "new", and whether it is innocent, is very conflictual.

Monica Narula

So then in what you're saying, and what is very interesting is, the question becomes why? Why does one need to find the new? And this is something which we thought about. When we began our practice in the context of Sarai, we'd called it the new media initiative, and we stopped saying it at some point. The idea of new media was very exhilarating because in the late 90s the idea of free software, of open source was post-national, post-corporate and it was the possibility of a new world. All the things that you could see as binding you to the real world, you could see yourself as letting those go. The idea of new media came with a political overtone – political, personal. It wasn't a technological thing. It was the technology, but everything else was also the point. But the thing is, soon we stopped calling Sarai a new media initiative because you could very well see, for example, that open source became a business model. And you saw that the internet was not a place of liberating, it was as much a place for capturing. And as we started figuring this out, we stopped talking in terms of new media and not new media, and we also stopped thinking in those terms because every project that you do, and what questions does it unpack, was finally the only thing that mattered. And also this question of looking for the new, we began to notice, was something people started asking in an obsessive sort of way. Not so much what media was, but what new was. It's exactly as you were saying. It can be a slippery slope if one is not thinking on what are the other implications of what it can do.

Li Zhenhua

It is also about how you can sense something to be new, but actually it can be something else.

Shuddhabrata Sengupta

And the irrelevance of the term “new media” is probably related to the fact that what was new media is now everything. All artists practice now depends on the digital interface – digitally transferred images, the ability to reproduce images to a certain level, for instance.

Monica Narula

Digital interface is a fundamental production process.

Shuddhabrata Sengupta

Even if you work with paint and canvas, the communication about production is something that has to go through the digital.

Jeebesh Bagchi

Even the production of paint is now digital.

Monica Narula

What we are saying is that what was a dramatic shift is now very banal. So when something becomes banal, what remains new is a bigger question than just a technological one.

Shuddhabrata Sengupta

I think there is an interesting question that has to do with a relationship between the producing self and the intermediary and the final product. I’ve always thought it interesting what was considered new media had, at a certain point, to do with digital interfaces, which were seen as different from the producing selves, almost like prosthetic devices, extensions of the body in a certain way. Whereas now because those digital interfaces have become so much a part of our daily existence, we don’t see them so much as prosthetic devices. In much the same way as in earlier days the pen and brush were a kind of prosthetic device, but the reason they were not

seen as that was because of centuries of integration into the bodily experience. In this case it happened faster. So what’s interesting is the frontier where you think the bodily experience ends and the prosthetic device begins. And that frontier keeps shifting at different points of time. Something else becomes prosthetic, something which was prosthetic before becomes bodily. In that sense the question of new media is always open. What was new media keeps falling out of its ambit. Nothing ages quicker than new media.

Monica Narula

And still, the questions that one seeks new media for, remain. One goes towards newer technologies because, one, for the extreme pleasure of form, which I am all for. I think one should have excitement about the ways in which things can be done, and that’s a fantastic thing. But also, one goes towards new media because you also want to talk about things in ways that have not been explored. Even if, for instance, one takes the work you were just talking about. What does it mean to smell fear? This sentence has been written a million times. We’ve all heard it, and maybe some of us have experienced it, but cannot follow it up. So actually pushing us to, for instance, be sickened by it, and thinking what are the implications of that – when you are sickened by the smell of fear – this opens up new questions. That push is one of the reasons the frontiers of new media keep getting extended. It’s being a pervert for a good reason. It’s like going to see if the question is being pushed.

Shuddhabrata Sengupta

It’s like no one uses the term virtual reality any more.

Jeebesh Bagchi

But “virtual” has become a very powerful concept now – the immaterial and the virtual, the virtual and the actual.

Shuddhabrata Sengupta

What is going to happen very soon in our working life spans is what is already being called the internet of things. When that comes into the front of the desk then there will suddenly be a new media culture based on the internet of things, on this ability to fabricate things. Then it will take another ten years and then it will recede.

Jeebesh Bagchi

One thing we must accept is that in the last 20 years we live in a very different world from before. One of my pastimes is to talk to my parents about forms of communication. My mother is a housewife. My father went to office and came back at six in the evening. Now that part of the day was without information for my mother, because there was no phone. She had a completely different set of parameters for that time. Now there is a continuous messaging system, continuous presence of people in a way that was completely impossible to think of before. The intensity of life in terms of this communicative density and the density of things is kind of fused.

One of the interesting lists we were all part of was Nettime. In the 90s they were the frontier of new media thinking, but today they are paranoid of Facebook, of wikis, of Twitter, of multiple blog culture, of surveillance. You suddenly realize the terms of media have shifted and they are trying to find ways of critiquing what they call corporate media. It's an interesting shift; the terms of the "new" have to be produced anew. At Sarai when we were talking about new media we were definitely talking about more than just open source, and as much about pirate media. We were perhaps, at that point of time, the only people in the world who were intellectually arguing for pirate cultures. We were continuously shouting from the rooftop that there is no problem with pirate cultures, that pirate cultures transform the game, bring in a new dimension to media culture. And new media politics, or new media art, liked open source a lot, but didn't like the pirate cultures. Thinking through pirate cultures may be more interesting now, because there is the whole thing that is being called corporatization of media. Thinking through pirate culture now may help redefine the "new" in ways that are sharper and more relevant.

Li Zhenhua

So let me put this question back to you. Are you bored with the way you work now?

Jeebesh Bagchi

We were never ideologically implicated in discovering the "new" to survive. We argued a lot against obsolescence as well. There were always enough older forms, questions of history, questions of revisiting different ways of narratives of history – that was always an interest.

Shuddhabrata Sengupta

The anxiety of either being left behind by the new or forever waiting for the new can only occur if you have a serial attitude to time. In our work we are interested in a multiplicity of attitudes to time. Not even privileging some kind of cyclical narrative which would be opposite of the narrative of moving towards one future. Sometimes people do an over-compensation of the cyclical narratives, and these are often culturally demarcated.

Jeebesh Bagchi

Like the agrarian versus the industrial.

Shuddhabrata Sengupta

But if you say there are different ways in which you live temporal rhythms in time that you practice in your life, then you are slightly free of this anxiety of being either old or new.

Jeebesh Bagchi

Obsolete or innovative.

Shuddhabrata Sengupta

Or prestigiously ancient or radically new. You don't have to be living with these pressures.

Li Zhenhua

Do you see a big change in your own positions? I know also that this year you received a prize. What do you think about that?

Monica Narula

I think if you have to get a prize, it's better to get a Multitude prize. [Laughs.] You know, it's not one for being the best at anything. It's saying we like the way you look at the world. It's nice to be appreciated. Personally I think prizes are red herrings, and not really relevant to artistic practice. But I like their approach of making it about the multitude.

Jeebesh Bagchi

The next ten years will be the toughest in terms of our own practice. It's very simple – you have more people asking difficult questions of you. So you become more...

Li Zhenhua

... You have to then start analyzing.

Jeebesh Bagchi

The more you practice the more confident you are about the intuitive processes. But that is also where the most difficult questions arise. So in a sense practice allows you a certain ease, but you have to be very self aware of that ease, critical of that ease. Because then there are more eyes and more minds trying to figure out what you are saying, what you are not saying, where you are absent, where you are present. You have to dance with more agility and pleasure, but the terrain is riskier. And also in Delhi, in the last ten years, the whole terrain has shifted; it is more dynamic and peopled. You have to become more rigorous.

Li Zhenhua

I am curious about what do you do in Delhi.

Jeebesh Bagchi

Delhi is very tricky. Lots of things continuously happen around you...

Monica Narula

... Good, bad and ugly.

Jeebesh Bagchi

Good, bad and ugly. Delhi is a very tough city in terms of its daily life, because it's filled with attrition, a lot of infrastructural issues that you are continuously solving – whether a leaking roof or a leaking tap, or even something really simple like paying a bill can become very time consuming and frustrating. And then we have our regular practice of meeting and working.

Li Zhenhua

Do you have shows in Delhi?

Jeebesh Bagchi

We have many shows in Delhi! Too many in fact. Last few years we've had a lot of shows in Delhi and we think we should not show there for the next two years now. We also do a lot of curatorial work. Last year we did a nine-month long curation, called *Sarai Reader 09*, where we worked with 120 artists, in a big museum space.

Monica Narula

A private museum at the edge of the city. But yes, we also had a couple of solo shows, but what we wanted to do was converse with a lot of young curatorial approaches. So we supported young curators by giving them what work of ours they wanted to show. I'm not sure that's the best way to go...

Jeebesh Bagchi

The young curators actually were much more hard working than the older curators.

Monica Narula

Yes, that's true. The younger curators were much more dedicated than the older curators.

Li Zhenhua

In terms of energy?

Jeebesh Bagchi

They didn't have the energy to take the work further in their mind.

Monica Narula

It was a kind of "curation by list" approach. So then we just decided that we have to have the same standards for Delhi as we have for everywhere else. We were making our approach a bit looser in Delhi because we thought we should support all kinds of things. But the most important thing for us, really – like Sarai the space and *Sarai 09* the nine-month exhibition – is being able to constantly bring in new things to the texture of the city which don't have to come as an artistic package deal.

Jeebesh Bagchi

And so to make the artistic field more broad-based, get more people to come into it and be discursively alert.

Monica Narula

But, you know, in all sorts of ways. For instance, someone gave us an old house and we were very excited. We transformed the skin of the house as well as the experience of walking through it. That changed parameters. When we did *Sarai 09* the exhibition for nine months, we began with an empty space. So when people walked into the opening of the exhibition, there found light and sound and ideas and proposals. But there were no art objects to look at. Architecture was there – we worked with two architects (Nikolaus Hirsch and Michel Mueller) who are also close collaborators, and constructed the Cybermohalla Hub, which is a prototype of a building, in the courtyard of the museum. There were structures in the entire space of the museum that people could work with later. There were materials that we had invited a colleague (Shveta Sarda) to edit, and which also became a book, and these edited A4 sheets were placed like a spine on the walls of the entire space. And the proposals that we had chosen as the first round were also in the space for people to read. So you had to think of everything as being full of potential. And over nine months, when you kept coming back, every day would be different.

Jeebesh Bagchi

And the artists were invited to work there for nine months, or six months, or four months...

Monica Narula

... On the basis of what we had worked out with them.

Jeebesh Bagchi

The method they worked in was open...

Monica Narula

... And depended on their concept. Everything was worked through with the artist, with looseness, but one kept giving it a certain form. And it was very interesting, because people kept coming back. And the space, the Devi Foundation – one of the reasons they had come to us was because they wanted new publics – got new publics. Because the kind of people who will keep going again and again are not the same people who only go for openings. You know what I mean – there is a whole Delhi crowd, and every city has that, which is about looking nice and going for the opening and looking at the work. But the people who keep coming back are not going for that. There were hundreds of people.

Li Zhenhua

Did you ask them why they came back?

Jeebesh Bagchi

One of the reasons was because it was a place one could hang around.

Monica Narula

And watch someone working.

Jeebesh Bagchi

You could watch people working, and sit around, chat. I met someone later who asked me if we'll do it again, because, he said, the quality of his evenings during those months was very good. He would go there in the evening, hang around till late, then go back home thinking.

Monica Narula

There was, for instance, an artist (Inder Salim) who was doing the School of Un/Performance there. People would come and try out the things they were working on with him. Then also there were film screenings of amateur film makers, there would be someone making a sculpture with thermocol and kerosene, there was a reading room, there would be discussions with young curators who were thinking through some projects, there'd be workshops. So there was always something or the other, which wasn't just "come and see the art"; it was also a question of what artistic practice meant, and it was being opened out and discussed. And that's one of the reasons I think why people said they liked coming back.

Li Zhenhua

So there was high involvement?

Monica Narula

Yes, there was high involvement.

Jeebesh Bagchi

Every week there were artist led events.

Monica Narula

Someone shot a film; it was a slapstick film made on location, to be shown first on location. It was a fantastic way of looking at the exhibition, because they were moving through and looking at different works. I really liked it.

Li Zhenhua

What do you see as the difference between your dialogue in Delhi and in Shanghai?

Shuddhabrata Sengupta

Delhi is a place we have a long term and deep engagement with, with different kinds of tendencies and thoughts and practices. In a situation like that, your role has other potentialities. You present not just a facet of your own work, but also a facet of your dialogue with all these currents. When we come to a different city, we don't have that much of a neural network as we have in Delhi – in Shanghai or any other place. So you are presenting a certain kind of distillation of your own thought processes. I am sure it is possible for artistic practices that are rooted and embedded in this city to continue to have those kinds of potentials, and that would be interesting for us to see and learn from. But it would be as unrealistic for us to expect someone from Shanghai to develop a completely fractal practice in Delhi...

Monica Narula

Here we see it more as presenting a sharper provocation.

Jeebesh Bagchi

You know the kind of exploration of time, the idea of the photographic and the re-recorded we have done here, we have not done that yet in Delhi. Now why would that happen? The focusing of intensity sometimes produces a completely different way of thinking.

Shuddhabrata Sengupta

There are great advantages of being an outsider...

Monica Narula

... Ontologically.

Shuddhabrata Sengupta

You can experience new things inside yourself.

Jeebesh Bagchi

Do you think an outsider position is possible any longer in the world?

Monica Narula

I think, not in the simple way that one is thinking about, but I do like that sense that you are not inhibited by knowing. You don't have any circles of hell, as it were. There's no first friend, second friend – there is no "knowing". Like when I come to Shanghai, it's not to meet or to teach or to learn. It's a much more clear and intense experience, even when it's eating a meal. The same thing can happen in Delhi too, but here it's both a sense of not having control, and having a lot more control. Sometimes you feel completely led – you don't know the language, you don't know anything. But at the same time you also know that you have a sense of what you want to encounter, and all your energy is directed towards it.

Shuddhabrata Sengupta

One of our works here is called *Re-Run*. I don't know if revisitation is the right word for what we have done with the photo that Henri Cartier-Bresson took in Shanghai in 1948, but I think that to get to that work is not a response of a first time visitor.

Monica Narula

Yes, we've come and spent long bouts of time here more than once.

Shuddhabrata Sengupta

The recurrent familiarity of a certain kind of strangeness. It's strange, but it's strange in a way that we now have a sense of. So, even ones sense of how one reacts to the newness of a place changes over the times that one is in a place. This show that we are doing here is also, in some ways, at the intersection of our discovery of a space like Shanghai and also our repeated discovery of a place like Shanghai.

Monica Narula

It is not about the wonder of a new place, nor of the knowing of a place like we have of Delhi. And it's not even the simple recognition that one might have in Europe, which one does because the West has a place in literature and one's linguistic backdrop. So here, one sees similarities and amplifications and resonances which are different, and being able to think through time and systems and structures in Shanghai in as much as we are trying to do in this exhibition, they are also about all of those things. So you're right, it's not as an outsider, because one couldn't do a work like this as an outsider.

Jeebesh Bagchi

When you go to Moscow or Beijing we are not exactly outsiders; these places are intrinsically part of the way the world has emerged in your life. There is an idea that has currency today among artists that if one doesn't stay in a place, you don't belong to the place, and you end up producing wafer-thin work and passing it off as work about that place. So the insider-outsider discussion is again positioned in the old anthropological debate. So if Malinowski spent 12 years in a place, he has more insider knowledge. The image of Tiananmen Square was part of my growing up, and the kind of information gathering I have done, on my own and between the three of us, over the last 20 years would be enormous. I don't think I have to be in Shanghai or Beijing or Guangzhou to do that. The intensity of the presence of other lives and other spaces is much higher than "inside-outside" can capture. It is much more volatile than that.

Monica Narula

I agree, think we must find a new phrase for that.

Shuddhabrata Sengupta

But if we were trying to do a process like *Sarai Reader 09* here in Shanghai, it would require certain duration of time and a certain network of people that you would have to build over a period of time, in order to do it.

Monica Narula

I would have to disagree with that.

Jeebesh Bagchi

And now that you say that I think we can put up something like *Sarai Reader 09* here, with the team that we are currently working with here, in a very eloquent way.

Monica Narula

Maybe if we were trying out the ideas behind *Sarai Reader 09* for the first time it would be difficult, without knowing some of the parameters. There are some textures one needs to know, and it's a good thing to try out some experiments for the first time in some places and some experiments in other places. But I think now we could do *Sarai Reader 09* here; also because we've done it once in Delhi. But the work we are doing here now, I don't think it would come so easily in Delhi. And in a way I am grateful to not be burdened by the simple binaries of home and away.

Jeebesh Bagchi

It makes you bolder, makes you chase historical reverberations and the "goodbye, see you later" attitude of materials much more powerfully.

Monica Narula

One can be more playful.

Jeebesh Bagchi

And one must take cognizance of that, specially with the new rhetoric of international production in art becoming the bad word – at a time when more and more artists are moving around the world, and producing the possibility of creating a global community, like the sailors did. Sailors were the most radical part of any revolution. Why? Because they were moving around and carrying messages from all around the world. And artists, instead of seeing themselves in history as sailors are seeing themselves as complicit and culprits of business and venture capital. Read artists' texts today and the mails we get from artists – the rhetoric is self-loathing, global travel, thin discourse. We did a work that talked through Rosa Luxemburg, and we shot it in Poland and Berlin and Mumbai, called *The Capital of Accumulation*, and I think in it we have made a serious intellectual argument in it, and I don't think I need to live in Berlin to do that work. I think in today's world artists are like sailors and they can produce an extremely volatile insurgent situation of thinking, and they are being curtailed by the blackmail of travel. The people who made the First International and founded revolutionary parties were, sometimes, people who were traveling between 19 cities in a period of one year.

Li Zhenhua

Why did you choose to work with this photo? It's by a foreigner looking at the Chinese situation.

Jeebesh Bagchi

A double foreigner.

Li Zhenhua

Yes. It's from 1948. You could have worked with a lot of other images.

Shuddhabrata Sengupta

You are coming to the work as a complete outsider. What do you think? I am very curious to know what reasons and stories you give to the idea of three people coming from Delhi, looking at a photograph in Shanghai by a French photographer from a different time and deciding that this is something they need to do in order to understand themselves.

Li Zhenhua

I sense the economy change. And the film from 1973, *Namak Haraam*, I sense inflation. I sense a little, so I have to ask whether this aspect of economy is one the things you think of when you think of Shanghai?

Shuddhabrata Sengupta

In a lot of work that we do, the work is a device for us to try and construct a kind of thought process, a thought analogy. In this case there is a very straight forward story to the photograph. I was talking to a person in Delhi who is Chinese and she was asking me about the work we will do in Shanghai. I was then describing this photograph. And without even seeing the photograph she knew what I was talking about, because it is found apparently in everybody's school history textbook. This is the moment that the People's Liberation Army enters Shanghai, the biggest city in China, and the panic that is produced in the older regime creates this moment of financial insecurity. Everyone runs to the bank. What is interesting for us is that what is the panic in concrete terms about? You have some money in the bank; the idea of money in a bank is that at least the money should stay what it is. Most of the time you hope it will become RMB 110 because of the rate of interest. Instead of that you are saying my RMB 100 is not going to remain 100 but become RMB 40 if the value of money decreases. So its a calculation vis-a-vis your future understanding of time – that what you have as an asset is not going to stay the same, not going to grow, but is actually going to become less.

Jeebesh Bagchi

Or vanish.

Shuddhabrata Sengupta

So in that sense, you want to take that asset out because time is against you in that moment; instead of being your

ally, time, in that moment becomes your adversary. If you stretch that moment, then you can see what happens to the sensation of thinking about time. And as we work with this image, we realize that many things happen to your sense of experience of time. If you start with the story of time being your enemy, and this is a picture of time as your enemy, then stretching that moment produces other poss of thinking. And I think Shanghai is a good place right now in the world to think about your relationship to time.

Jeebesh Bagchi

There are certain forms of crowd that are not necessarily realized. So Cartier-Bresson was interesting because he did this work on crowd as a huge gathering in a small, compact place. In Bresson's form of photography this is a kind of leakage; he is usually able to contain things within a few choreographed characters. Very few of his images have crowds.

Monica Narula

Some do, like the station images.

Jeebesh Bagchi

It was this crowd that we got interested in, a crowd that is unpredictable but that makes contact with you. We have been interested in producing an image of a crowd in the contemporary that makes contact with you and connects with a sense of multitude and expansion within you, and connects you with trajectories in human history, of twentieth century and before that. And this is also connected with the way in which we see the production of a new public, what we call the missing crowd. In the sense that you produce a work to also produce a new public for yourself. You don't work with an extant idea that there is a given public and I am making a work for them. You work with the idea of a missing crowd that will witness and take the work ahead. It is not framed within the idea of a known people or people who already belong to something. In our encounter with our work here, we are also anticipating the missing crowd which is dealing with different kinds of forces and fields that do not belong to just one definition of people. It is "anti people" in that sense. It is not a crowd which is contained within its own definition; it's trying to figure itself out – it is missing. So hopefully this work will bring you into itself and leave you with an anti-people crowd because you cannot easily produce the idea of people through it.

Shuddhabrata Sengupta

Our working title for this work was *The Self-Fulfilling Prophecy*. Bank runs, these panic moments in banks, are instances of self-fulfilling prophecies. Because it starts with a rumor that a bank is going to crash. When that rumor gathers enough steam, people go to the bank to take money out. When enough people do that, the bank actually does crash. In terms of the temporal cycle, the rumor and the reality and the panic and the anticipation are completely locked into each other. In some ways the bank run produces itself. It becomes one of those instances where the future and the present and the past are co-determinant in a peculiar way. Supposing we take that principle, that this is a moment that generates its own future, and the future generates the moment and the past, in some peculiar time traveling kind of way. Supposing we take that principle and say that Cartier-Bresson's presence on a street, in the Bund probably, in Shanghai in 1948 also produced the factors necessary for the Raqs Media Collective's presence in Shanghai to take this image. And also that without us taking this image right now there would have been no reason for Cartier-Bresson to take this image in the first place.

Li Zhenhua

That's very poetic. [Laughs.] For me the difference is when I just look into the photo, into this work, the faces and their emotion without an idea of its history and time, I think it must be a party. Because the people are in a way in pain and stressed but in a way it must be a party.

Shuddhabrata Sengupta

Extreme emotional states, yes, can be similar. Panic and ecstasy do have a close consequential similarity.

Li Zhenhua

I was just curious if you could post this online and see how people interact with it.

Monica Narula

Yes, we could do that.

Li Zhenhua

Yes there are many artists who like to put things online anonymously. I am very curious about how information is passing through people. Now internet is getting more powerful every day. People post personal things online and that's how they turn it into a collective issue. The effect is of one drop in an ocean of time.

Jeebesh Bagchi

A student in Moscow told us about a famous Russian philosopher, who came to the idea that socialism should be justice for every human being who passes through earth. So there should be justice in the past as well. His students took this up and started speculating. And this whole thing of possibility of life in the cosmos – the same human life – to go there, to find out, came from his theories. The entire obsession with energy, at a metaphysical level, comes from those theories, and his idea of justice. These are in some senses still urgent questions, because they come with different ideas of energy and capacity of human beings to produce transformations.

Li Zhenhua

That's interesting, as at the moment we are experiencing this whole thing about modified truths. For example, someone edits! Normally people say what we see we get, the photo of reality, but actually if we move the lens, the photo has moved. Then you see the reality is not so.

Shuddhabrata Sengupta

If you believe there is no direct causal relationship between things, then it frees you to discover a more interesting cause of things. Like when we were students in media schools we, like everybody else, saw Cartier-Bresson's pictures. And perhaps we had seen this picture, I have no clear memory, but it is one filter through which you enter Shanghai, and it is another filter through which you exit Shanghai. And in this show there is certain specific relationship to what photography and visual recording does to time. Because the other theatre piece of ours that you see in this show is also revisiting another photograph and photographic moment, which tries to arrange the reality of another moment. So it's a photograph trying to reproduce a moment, and we are reproducing the photograph and transforming that moment. Many of the works in this show have that kind of character where the photographic image becomes the first throw of a dice in a game.

Li Zhenhua

So why is it called *Extra Time*?

Shuddhabrata Sengupta

Because there is more. There's more to time. For instance, one of the works is on a football game, and in football when things are not decided within the allocated time, then you decide in extra time. If we take the idea that time is not the succession of events but time is also the depth of experience, then you can find more time in a moment than you normally think. And that "more time" that you find, we could agree to call it "extra time".

Li Zhenhua

Is it the meaning of your work, or is it about the site of the exhibition?

Shuddhabrata Sengupta

I think it does have something to do with all these things. It has something to do with the way we practice. If we are three people, so what we have between us is time into three plus more. If you have a kind of practice that we do, which is very spread all over the world, then you are taking advantages of, and suffering from, the difference of time zones; your body is somewhere else all the time. Then also, a place like Shanghai makes you think of time in a different way, Delhi in another way. All these experiences produce a little plus, a little extra.

Li Zhenhua

There is a very insistent thinking on time. Everything has now become problematic, either a disaster or some kind of special occasion warranting thought. In that context, I'd like to ask you why you thought about theatre for your work. Because theatre has a certain time within which it works.

Shuddhabrata Sengupta

I think that's why we are moving towards a hybrid between theatre and installation, where the beginning and end of the theater performance is just one bracketing of the time in which things will remain. So the theatrical element of the work produces some part of the work which will remain as a residue for the next day.

Li Zhenhua

Somehow I see the work in a very vertical way. Photos and installation and theatre. So then one wonders if one has to come into it, or just look at it.

Shuddhabrata Sengupta

Or you can be in it more like in a labyrinth, coming in and out of one work then another...

○ Li Zhenhua has been involved in the arts since 1996, his practice mainly includes exhibition planning, art production and project management. Since 2010, he has been the nominator for the Summer Academy at Zentrum Paul Klee Bern and for Prix Pictet in Switzerland. He is the editor for several publications, including *Yan Lei: What I Like to Do* (Documenta, 2012), *Feng Mengbo: Journey to the West* (2010), and *Yang Fudong: Dawn Mist, Separation Faith* (2009). *Text*, the collection of his art reviews is published in 2013.



开幕论坛

新时线媒体艺术中心

2013年8月24日,上海

张颂仁

大家下午好,在这场使人充满疑惑的、令人好奇且引人思考的表演(《塞康德拉巴德之所见》)之后,我相信观众们一定有很多疑问。可能对我们有帮助的是先了解一下,为什么以这场很特别的表演作为开头?这和1857年的印度大起义有什么关系?这一事件对大多数中国人来说仍不熟悉,即使这张照片的摄影师 Felice Beato (1832-1909) 也游历到中国,拍摄记录了鸦片战争。实际上,他还拍摄了大量战败与屠杀的照片。除了这些巧合之外,还有哪些信息是你们想要通过表演来传递的?

吉比什·巴什

我们所有实践所围绕的核心是探索我们三人间可暂时称为“思考的感知”(the sensation of thinking)的那个东西。在我们体内,思考是一种什么感觉?思考一定要具备肉体 and 内心的形式,无论是在身体里还是在我们将能量传递给他人的方式中。作为一个小组,我们用身体工作,但通常得带一部摄像机,而《塞康德拉巴德之所见》则带着舞台上所呈现的活跃的身体。在这件作品中,思考以一种具身而公共的形式完成。在过去两年中,我们一直在考虑应该在上海展览什么样的作品,而我们之所以想到《塞康德拉巴德之所见》是因为作为一种形式,我们能通过它来探讨“思考的感知”。

这件作品中的影像来自战争摄影诞生之初,是一张经典的“胜利影像”,但我们知道这是一场“表演(staged)的胜利”。今天,布置一场胜利是摄影的核心。“失落原型”的场景和围绕这个失落的原型而掠过其他影像以便表演出一场胜利,是我们(全球性意义上)都感到习以为常的现象。因此推动我们思考的另一个想法是:我们是否能抓到一个非常当代的时刻,而这个关系在历史中存在得长久得多,又同中国相关(正如 Beato 曾旅行至中国),是否能把这样一件作品带来这里,以期获得丰富的交流?

张颂仁

他可能带来了很有挑战性的两个词,一个是“思考的感知”,另一个是关于如何“表演胜利”(stage the victory)。关于第一个问题,思考所拥有的感知是什么形状?这是每个艺术家都关心的核心问题。另外一个他谈到的,与这个作品的具体情景相关的是,传统的纪念碑化的照片,一般都是关于各种胜利的记录。特别是,这些照片中传达出了什么信息?我们如何分析这些信息?关于这两点,可不可以请我们的两位嘉宾做一个回应?

高士明

我跟 Raqs 是多年的朋友，但这是我第一次看他们的现场演出，我现在心里还是一种非常复杂的感受。Johnson 抛出的这个问题——“思考的感知”，实际上不只在印度，这些年，国际艺术界也有许多人在思考这个问题。对于中国艺术界有了解的朋友们会觉得，Raqs 的工作跟我们中国艺术家的工作好像非常不一样。我想最重要的差别就在于这种 sensation of thinking。

几年前，我在德里第一次看他们作品的时候，跟吴山专有过一个讨论。吴当时有一个很好的见解——Raqs 的作品，似乎是在用视觉、感性的方式，对这个世界上事物做评论。这些评论，可能是非常即时的，但绝不是报道。这种评论来自他们旷日持久的、长达 20 年合作性的、集体性的思考。从这种经验中，思考赢得了一种感觉，一种感性，一种身体经验。他们跟我们最熟悉的那种艺术家的工作方式很不一样，这也是他们在国际艺术界显得如此独特的一个重要原因。他们是通过媒介去思考、通过视觉去思考、通过他们的身体去思考么？还是反之——思考只是为了把自己向媒介、向身体、向视觉打开和释放？我们不得而知。

所有的纪念碑和纪念性图像都连接着某种社会仪式，比如庆典和庆祝。但是我们背后的这张图像，在刚才的表演中，一直试图去开启、去挖掘的这样一张照片，却是关于失败的，一场起义的失败。这是失败的纪念物，但这个纪念物同时也是一个伪证，这遍地骨骼其实是“时间上的作伪”，或“历史的作伪”。

演出一开始，这张图片埋在尘烟之中，随着表演的进行局部的细节不断出现。这个漫长的过程调动起了我们的历史感觉。历史何以被感知，何以成为经验？对 Raqs 来说，历史就是一个考古发掘的现场。他们像考古学家一般，用影像、声音、文字和肢体动作，用我们听到的、看到的和感觉到的一切来发掘和测量，慢慢地解开这张照片的谜。实际上我认为所有的老照片，都是一个谜。不只是这种关于重大事件的照片，任何一张最平常的照片，都是一个谜。时间的遗产没有任何遗言。因为它没有被命名，它并不归属于任何人。最珍贵的时间的遗产，就是历史。这个珍宝来自过去的馈赠，它不归属于谁。它总是从我们的手中，从掌握它的人手中滑落。

在刚才的表演中，有一段阐述是关于照片中的人群。不知是什么原因，这些无名老照片上的无名人群在空间与时间的某个交错点上集结。“他们本可以、本应该改变这个世界。”那无数次

的聚集、无数次的集结，本应改变这个世界，但是，却似乎什么都没有发生，那些时刻只是成为我们的历史教科书中暧昧讲述的东西，它们成为了一个个“话题”。我们知道，一旦成为话题，就可以迅速地被遗忘，迅速地过去。时间的遗产没有遗言，我们手中的珍宝，没有任何遗言。当这张照片从尘烟中浮现，我们看到的是一幅投影画面，我们看到，两位表演者隔着这影像彼此凝视。中间的介质是什么？是一块薄薄的屏幕？还是那张历史照片？这张照片在两个人的凝视中间被切割，而且因为光线的投射，制造出阴影。这个阴影恰恰是这一幕的主题，真相及其阴影。

2010 年，我第一次邀请 Raqs 到中国美院做讲座，他们的讲座题目就是《论不清晰性》(On Illegibility)。清晰和投影之间是相互依赖的关系。而我们看到的影像，其本质上就是阴影，我们之所以看到影像，其实是因为有所遮挡。我们看到的照片，在它最原始的成像原理中，本质上也是阴影。所以说，真相及其阴影之间、清晰性与图像的沉默之间，实际上存在着一个“辩证”的关系，请原谅我用这个很老套的说法，这是我从整个舞台设计，从这个空间结构中感受到的。

另外，我想跟大家一起来分享在十几分钟之前发生的一点声音。我们刚才听到撕扯胶带纸，两位表演者用黑胶带在地板上留下了这些印记，问题是：这些黑胶布在地板上的划痕，究竟是在切割，还是在缝合？当它在一块空白地面上，切割出或者说缝合出一道痕迹的时候，我觉得这其实是在为即将演出的地面立法。“立法”这个词，大家不要把它往大的方向去想。这照应到了 constitution，实际上就是一种最基础的表演中反复感受到的一个重要的动作——测量。测量是殖民史中一个至关重要的问题。帝国主义和殖民主义最重要的机制就是测量，是非地方性的地方知识的建构。在占有之前先做测量，帝国首先占有的是数据和知识，这是在符号层面上的占有。我们看到的这两位表演者，他们对测量的引用或者说对测量的演绎，实际上为我们这场演出的现实主题，或者说历史主题，钉下了一枚钉子。这颗钉子，我们该如何去发掘？如何去感受其力度？

我们看到，那位男性表演者，他在用肉身测量，用双脚测量。我们看到，女性表演者在屏幕的前方，反复地前进与倒退。正和反，前进与倒退，“一个世界迎面而来，另一个世界在身后远去。”这正是我们的历史感觉——历史的顺与逆，是这件作品以及演出背后隐藏着的关键点。

卡夫卡在小说《他》里面讲述了我们每个人在历史线上的处境，

过去有一个人在推他，推着他往前走，未来有一个人在推他，推他往后走。这是人的一种终极处境，当然，这仍然是一种线性历史隐喻所产生的对人之状态的理解。人的终极处境连接着这张照片。在这里，Raqs不是像我们常常看到的许多非西方艺术家或者知识分子那样，以一种简单的姿态来面对历史，面对一场失败的起义、殖民史中的一个事件。实际上，他们通过对这张照片的凝视，通过演员的动作、声音和话语的聚合，把对于历史经验、人之处境的最根本的思考，隐约而矛盾地呈现出来。这让我非常感动。

最后的时候，表演者突然讲到一个外太空来客在观察人类。似乎在外太空，在世界之外，有一个完全客观的、外在的他者在观看我们人类的历史，观看我们是如何地新陈代谢、繁衍生息，观看我们的知觉。这一切是如何发生的？他反复地问，我们怎样知晓这一切？人类到底是一种怎样的生物？怎样的存在？我觉得，这个外太空的视角，是一个思考人类的外在的阿基米德点。这个绝对外在的、超越的视点是否真的有意义？因为它实在太纯洁了，就像上帝一样，可以送他的儿子来替我们赎罪，他本身并没有罪，据说所有的罪都是我们的。

另外我还想问艺术家，这两侧的屏幕是怎么回事？这两个屏幕展现的是一架飞机残骸的机舱门，飞机失事后只剩下这扇舱门，脱离了机身之后，它是孤立的，如同一座纪念碑，它通向哪里？我们如何来界定它的内和外？它似乎不再通向任何一个空间，它是被一场“事故”（历史是无数事故的连续堆积）悬置起来的一个形而上学的欲望客体。它跟那个外星来客，那个外在于我们的世界的他者一样，也是一个阿基米德点。它是我们的世界中真实发生的事事故所遗留下的无法消化的某物，是历史汪洋中不溶于水的漂浮物。另外，Raqs这次出版的书中提到的“时间胶囊”，半个世纪之后才会收到的时间的漂流瓶，这又是一个阿基米德点。这三个阿基米德点的出现，实际上是让我们从这些不同的支点——世界之外，历史之后，内外之间——来理解人的处境，理解我们的历史、爱与恨、知觉与思想、繁殖与新陈代谢。这是现实版的“天问”，但这现实版的“天问”在我个人的理解里面，可能存在着危险。在自我反思和自我理解的过程中，当我们在智性上撑不住的时候，总是会乞灵于某个超越性的基点，无论是外在还是内在，这是我们的形而上学情念 (metaphysical pathos)，也是一切社会神话 (social mythology) 的开始。“时间胶囊”会被重新提出，但是其中的信息却注定烟消云散——时间的遗产没有任何遗言。

张颂仁

感谢高士明给我们提供的观者反思，非常深刻的思考。接着他刚才谈起的关于历史。我们在历史之内，还是在历史之外，以反观自己来思考这件作品的话，我们面对的恰恰就是一张历史照片，它本来是1857年起义后拍摄的照片，那是一个过去，可是这个历史变成现在，这是怎么做到的呢？我们要是从历史终结的角度来看这个照片，应该采取一个在历史内还是历史外的角度？可是我好像记得他们说，这个词就是核爆的一个钟楼，是吗？要是这样的话，那个应该就是等于我们在历史终结的外头看自己，看历史中的人。从这个立场重新观看那次印度起义。

补充一句关于印度起义这个点。Felice Beato在拍这个照片的时候，那个场景已经不是这个样子了。他是在起义后的第二年才来到这个场地的，照片里看到的骨头、尸骸、还有残局，是之后摆拍的。所以这个照片其实不是战争胜利的一个焦点，也不一定完全是失败起义的实地证据，而是事后反思的一个观点。所以他们对这件作品有两个层次的反思，一个是摄影师面对这个起义，还有我们现在再看这个事情。当然这个照片在摄影史里，对于英国为代表的西方人眼中，印度这次起义不叫“起义”，而是“叛变”。因为是驻印度的英国军队反对英国的叛变。所以长久以来，印度的社会学家对英国历史争辩的一点就是，那究竟是一次有觉醒的起义，还是仅仅作为一个军队对当时的各种状态不满的叛乱。所以就这点来说，也是关于历史的持续反省。

刚才高士明也谈了这场戏剧最后的一节，如果身体和200多块骨头有生命的话，他们会说什么？“起义”是一种反殖民话语，是面对非西方社会的一个人类学判断，对抗的西方的殖民社会。早期人类学形成了一种万物有灵的看法：到底哪些土著是有灵魂的？哪些没有？如果没有灵魂的话，他们只是一些未被开化的对象，所以可以殖民，也可以用他者化来进行统治。而这个后来演变成万物与所有的人都只是自身的力量的分布。就像一个机器，本来就有这样的动力。可是，这还不像欧美的殖民者，他是没有灵魂的。所以在这一点看，可以说整个剧里面埋伏了很多线索，印度这一两百年来，面对西方，无论是殖民还是当下状态，都有各种独到的思考。其实应该让艺术家自己夫子自道。

莫妮卡·纳如拉

大屏幕两边的屏幕所放映的是我们在加利福尼亚的莫哈维沙漠旅行时，那有一座废弃的飞机墓地，你可以看到成百上千架飞机如何慢慢化为尘土，随风消失。你在照片中所看到的是一

架飞机的残留：机舱门还伫立在那儿，而机身已经消失了。录像中的云并不是实时拍摄的。但对我们而言，把云邀请进来意味着过去和未来走到一起——有些东西在移动，有些东西被揭示，而有些东西则被埋没。在这一时刻，事物可能终结于何处又发端于何处都不甚了然——因为这个门也可能通往某处。但当周边结构都不存在，你究竟还需要这么一扇门吗？因而在某个角度来说，这是一种形式上的关联，并且很重要，这不是一个超越性 (transcendental) 的位置，而是非常内在固有的——就其处在结构的内部向往看的意义上说。从飞机内部来看这是一扇门。这一点在整个作品中都很重要：譬如，影像中的太空人既是我们，又是局外人，或者他可以是我们在局外游历，从过去返回进入未来，从这颗星球到另一颗星球，或从未来返回过去。所以我们在这里所提出的并不是人和非人状况之间的界限。

与此关的另一个想法我们也想了很久，就是“能力” (capacity) 问题——如果你看过《守望》 (The Vigil) 这部作品的话，这也就是足球运动员所具有的能力，即同时进行近观和远眺；有能力看到事物的极致细节，因为你得抢到球，移动球，而同时又必须对整场比赛持有全局观。因为如果你没有全局观，你就没办法踢球。如果你看不到场上 22 名球员之间的关系，那么你是否灵巧敏捷或是否称职都没什么意义了。因此能够处在某一时刻之中的能力，即便这个此刻是结构性的——就像在飞机内部一般，而同时也能看到其实没有什么飞机——其实只有天空，这是这件作品完整的一部分。

何为“人群”，如何去理解“人群”，这也是我们一直在思考的问题，这个问题还会继续下去。自我们创作《塞康德拉巴德之所见》到现在已经过去好几年，在时间的这个点上，在现在，人群已经以一种非常特殊的方式进入我们的生命。以塔克西姆广场为例，人们只是站在广场上。占领华尔街运动最棒的是，人们并没有提出任何的要求。这是人群的非常反常的位置，在那里人们不再要任何东西。这种情形下，人群是在实现人们被认知为仅仅是“存在” (being) 的那种需要。所以当有人问，“这改变了历史路线吗？”并不是在说，不，没有改变。而是说，让我们在不摒弃“人群何为”的想法的同时，回过头去看。

最后，乌拉圭作家 Eduardo Galeano 有一句话，我们曾在另外一件作品里引用过，突然想到在这里念一下：“历史从不说再见，它总是说‘一会儿见’。”

张颂仁

先道歉，刚才我把以前谈话的一个记忆错叠在那里了，录像是个老飞机坟墓的一张照片，一个飞机的残留，不是核爆留下来的。

陆兴华

代表中国的观众表达一下观感。昨天我也看了表演，今天是第二遍。昨天我听到很多观众抱怨说，看不懂。我了解到这个台词对他们来说问题很多，为什么这样表达？他们听得懂当中的信件来往，但是一开头中间很多插进来的话，究竟是谁在说？我们中国听众不习惯这样。我们在读比如像《荷马史诗》这样的古典时也是这样。Raqs 媒体小组相当于是机器，不断地把远古的思想绞在一起。我看到一些评论家在评论他们的作品特征时这样说“他们要拍下一个关于某一时间点上的南亚大陆的 X 光片”，就像这样一张片子 (指 Felice Beato 的这张照片)，我想这是昨天很多人都说看不懂和抱怨的原因：只看到了这张 X 光片。

共产党革命之后，我们选择的这种所谓“历史唯物主义”的态度，是会阻碍我们去看 Raqs 这样一些比较丰富的表达的。这个我们一定要有数。所以我认识到，整个展览对我们中国观众来讲，好象就在看我们 (展厅后面) 的上海申花队足球比赛 (指作品《守望》) ——两个屏幕、双体。它是在强迫我们中国人：你现在是当代人吗？你本来也是当代人，一看那个画面，你就有点慌了，吃不准了：我是当代人吗？有两个东西 (指两个屏幕和双体)，用当代汉语讲就是很“二”。那个“二”或者“三”，实际上是很可怕的东西。本来认为只有一个，你很放心，如果有二的话，你就会很慌。

说到这个，不让你做当代人：你以为是当代人，其实不是。我认为这个表演是一个非常可怕的装置。像严刑拷打一样，你认为你是当代人，你再说一遍，你到底是不是？你是个插头，一会儿插到 1857 年，一会儿插到 1916 年，如果直接承认“我是当代人”的话，看到这个作品之后，你就慌了，“可能不是”，我说我“宁愿不是”，太复杂。

作品里面有 206 具尸体的骨头，说了半天，他们有可能不是原来起义时候的尸骨，而是后来摆拍的。这个照片根本可能就是一个“假照片”，那么我们怎么样来用图像作为历史的证据？这个我们很习惯的方式也会受到打击。什么是摄影？摄影提供给我们的历史证据有多大的可靠性？阿甘本有一个说法，有多少张照片就有多少次最后审判。所以上帝如果惩罚我们人类

的话，他不可能审判你两万年或一千五百年，每次照相机快门一按，上帝审判一次。这个作品里面，我们看到这个说法受到挑战，你快门按下去这么一次，你这个证据牢靠吗？上帝可能也觉得，证据不够充分。《重演》的那个照片是1948年上海金融风暴的场景里面很多人排队要把手里面的金元券换成黄金、可靠的货币。Raqs一开始构思的时候，就跟我讨论这个问题，我以为是复原或者是扮演的问题。后来（他们的重排）成为了“证据”之后，吓了我一跳。他们（指在《重演》中扮演布列松照片中人物的群众演员）是在抢黄金吗？我仔细看了以后，他们整个表情和气氛非常迷醉，好像是抢着要进去这个照片一样：希望他们能够在历史咔嚓的两百分之一秒里面，挤也要挤到这里面去——但是他们忘记了，这是个幻境。这样一个照片可靠吗？他们想挤进去，挤不挤得进去？我觉得很渺茫。整个展览或者表演我觉得简单概括起来就是一句话：他们不让我们做当代人，或者你说是当代人，他要证明你不当代。这是好事情还是不好的事情？我觉得对我们中国人来讲，是好事情，非常重要的。你要做当代艺术，第一个要知道的就是说，你不在当代，或者你的当代跟我的当代是无法分享的，我们各有各的当代。这是个困局，但对于当代艺术来讲，它非常好。

舒德哈巴拉特·森古普塔

谢谢。从你们这里听到反馈令人兴奋。这有点像是我们是剧场而你们是演员，你们都在谈论Raqs媒体小组的丑闻，这个丑闻就是这个戏剧。（笑）我在倾听的时候想到几个事情，因为在我们的实践中对每个时刻进行思考尤为重要。所以对我们来说展览结束时，作品还没完。作品在我们思考它的时刻继续。我们称这一实践为“动力沉思”。我们在移动和思考。我们随你们而动，并思考。我认为那个跟我们试图做的事情相关。如下是我尝试进行的一些思考。

在世界的这个部分，在西藏和中国之间，有一种关于思考自己骨头的冥想实践。你必须非常安静地坐好，尝试对自己的身体做X光透视。你从表皮的最上层开始，皮肤，然后逐渐进入内部，进入，进入；你经过所有器官直到抵达骨头。抵达那个既非常内在又非常外在的奇怪的阿基米德点，被认为可以帮助你理解解放之可能。这是你每日都被鼓励所做之事。因而在很多的圣骨冢（西藏的纪念佛塔）中，你会看到一种怪异的装置，出生、死亡（骸骨）以及居于两者之间的一扇门。这在藏传佛教寺院中是一种常见的装饰动机。对我们来说，这扇门是值得思索的。

如果你看过整个展览，对于门有好几种姿态。如果你进入隔壁

展厅，你会看到通常被放在门上的一个标志——表示出口的绿色小人。在这个屏幕的图像中（指 Felice Beato 的照片）也有一扇门，所有隔壁房间的那些离开的人都从这里经过；我想，这张图像中的骸骨也是被人从那个门里搬过来放在前面的地上。在所有这些门中，那些进入和离开的时刻在某个意义上是通道。门是两个阿基米德点之间的走廊。而因为有两扇门，所以它们又不再是阿基米德点。

我想回到刚才莫妮卡说的内容。1961年加加林进入外太空回望地球之时——我最近正好在看他的传记，一本很精彩的书——那个第一次对整个星球的回望，我认为来自157 000年的准备，因为在很多文化中你可以看到我们称为“内部宇宙”或“内部空间旅行”的练习。这些都是冥想练习，我们被要求升入天堂，找到这个内在于我们自身的位置——这个位置既然不超越生死，也不在生死之间。

这将我带入“补时”为何这个问题。在《守望》中有两个同场比赛中的守门员，他们要么就在失败这边，要么就在胜利这边。但这件作品既不在胜利这边，也不在失败这边，它介于胜利与失败之间，介于时间会在结束时结束，和时间永远不会结束这两个观念之间。这就是我们所谓的“补时”。这就是我们为什么邀请你们，在《赛康德拉巴德之所见》中花57分钟来看这一张150年前拍摄的照片。因为我们用这段时间来思考那条介于白骨和星球、生与死、历史和记忆之间的小小通道，这就是为什么档案中的照片永远都没有死掉。它在你每次看它的时候复活。它在我们每次邀请你观看它的时候复活。这就是为什么历史永远不死，而历史关于未来正如同它关乎过去。这就是为什么我们需要“补时”。

我们在墙上刻了这么一行字：“以我们的时间交换你的、此刻的、以后的、我们想要的时间。”这是一个交换。我们创造了一段时间，我们跟你交易：你领取这段时间，那它来做写什么，再交还给我们。但在这个游戏中，在这个交换中，我们发现了一些其他的时间，超越此时、超越此地。

今天早上我在看一段非常精彩的书信，是一个叫 Adolf Hoepfl 的人写的。他是早期苏维埃共和国的谈判人，其实来过中国跟刚刚成立的中华民国谈判过。他有一个前所未有的外交提议。他说：“我们想要归还你们我们的祖先用非正义手段占领的土地。”因此当 Adolf Hoepfl 来到上海会见孙中山的时候，孙中山非常惊讶。他问：“你的意思是你想归还给我们一部分土地吗？”Adolf Hoepfl 在1927年自杀，自杀前写了一封信。他的

自杀遗言说我们做任何事情都没有意义。对我们唯物主义的革命者来说，如果你不将自己同对无限的渴望相联，我们做什么都是没有意义的。因此，我决定结束自己的生命。我一直在想他的阿基米德点是在哪里？是在内部，还是在外部？你可以说这个人失去了勇气，但他可能也在那个历史时刻为自己开了某扇门。

牟森

我个人非常喜欢演出，因为从演出形式上来讲，我不陌生，可能是因为这个跨媒介的剧场在里面用了不同的媒介方式。它也是一个投影，有文本有表演也有装置。但是我觉得更重要的是它还是一个诗剧场，同时它也是一个哲学剧场。其实对我来讲，整个50多分钟的演出，如果它是一个发射器，我作为一个接收者，我接收到最强的一个主题词其实是关于存在感。就是对于人的存在这种，都不是争论，也不是怀疑，而是一种探究。作品中有测量，有历史，有地理和殖民史、帝国主义，等等。我觉得它还探寻测量人在历史当中或者在记忆当中的存在，比如说它其中有一段说，70年代在德里的老城发现了很多照片，然后那些照片被处理掉了，被毁掉了，是不是那个照片上的人就不存在了？这一点让我个人特别喜欢和着迷。这个演出实际上是一个非常精致的结构。这个结构不仅仅是一个方式来构成，不仅是由它文本里面牵涉到的历史，它还不是简单的表情的结构，而是更复杂、更精密。这种结构是在追寻人的这种存在感。

我也感受到宇航员的问题，他实际上就是站在一个鸟瞰的、另外的视点来追问同样的一个问题。所以在这一点上，它超越印度的历史或印度的文化。从我个人作为一个观众来讲，这是每个人似乎都要追问的一种东西。而且这里面我还注意到有好多意象，其实你看戏剧的最开始，它是由尘埃来慢慢地褪去。我马上想到时间的灰烬这样的意象。其实这里面有三个东西，第一是测量，第二是历史，第三就是其实它围绕的始终是人是在时间当中的节点：是否存在过？这个作品到结尾的时候，还有一个我特别喜欢的是Raqs对这样一个主题的态度。我觉得它是一种又中性、又不中性、又客观、又不客观、又抒情、又不抒情的一种态度。

你看他体现在到最后，他吹气球，实际上就是随风，可是没有风，那个气球只能落下来，然后剩下来的是尘雾。不过刚刚听到那个艺术家他在讲，他提到西藏，我一下又有感受了。其实这个时候这个剧的结构具有一种循环，一种轮回，一种更替。我觉得这些东西，包括谈论到了一个最重要的意象就是，人活在世界上，一个最本质的东西，是一个人的存在，人死了肉会腐烂，可

是骨头会留下来。那么到最后的这种循环，我想到人跟个人在历史上或者在记忆中存在的关系其实是庄周梦蝶的关系。到最后的时刻，这个作品在结构上又让我有一种史诗感。它是一个跨国界的作品，又是一个诗剧场的作品，也是一个哲学剧场的作品，同时它也是一个史诗感的剧场作品。

吉比什·巴什

很难立刻对这个问题作出回应。然而……我记得在杭州中国美术学院讲课的时候，高士明问我们：当你成为一名艺术家的时候，“成为”（becoming）这个过程是否就终止了？也就是说，学生因为他们有潜力，他们在“成为”，所以他们可以被称为艺术家。而当你成为了艺术家之后，“成为”就停止了。“成为一名艺术家”，就变成了自相矛盾。我们一直与之撕扯的问题之一也是这个“成为”的问题，也就是说：历史的打开是否结束了？我们是不是已经没有什么可再发现的了？所有问题是不是都解决了？

在这个意义上，陆老师所给予我们的刺激，当代和历史向来是串在一起的，而如果要是为你自己生产出一次历史的发觉，那么我们必须问的是：你的当代人是谁？而这个问题又是无解的。我可以突然发现，我的当代人是一个21世纪的异端。一首17世纪的歌可以以你所不知道的方式成为你的当代人。然后你考察成为当代可能意味着什么。这会转换你遭遇历史和遭遇“成为”的方式。阿希斯·南迪有一次讲述了一个美妙的故事，如果你的过去是打开的，你的未来就是打开的，如果你的过去是关闭的，你的未来也是关闭的。这意味着为未来打开天地的基础是你如何打开过去之问题。这在一定程度上关系到你如何理解“成为”，而那也同当代和历史的问题有关。所以，是的，这在打开自身的意义上，是一个存在问题。它要将自己打开。喜悦存在于打开之中，存在于用某种做艺术的方式表达之中，而不是做一个艺术家，是去做哲学，而不是做一个哲学家。

高士明

谢谢吉比什！刚才我跟舒达确认了，我们今天在场还有一位非常重要的嘉宾，就是阿玛莉亚，坐在那边的那位小女孩。她实际上是这本书的主角，49年后时间胶囊的接收者。我提到这一位阿玛莉亚小姑娘，还是在纠葛于今天这场演出的一个非常重要的议题，就是我们如何理解和承担我们的历史、时间和生命？刚才Johnson和陆老师都讨论到了用图片作为历史证据的不可靠，我其实不愿意用摆拍、造假这些说法去讨论这个问题。我觉得这张“造假”的照片，实际上把两个时间粘合在了一起，所以我觉得它也是一场表演，而这场表演的质量，有助

于我们思考什么是历史？何时是历史？关键是，我们其实并不是要用图像去作为历史的证据，很多时候我们只是用图像作为历史的安慰剂，作为我们自己的安慰剂。安慰剂其实是没有真正的医学功效的，它只是自我安慰一下。影像或者摄影发明之后，似乎我们就看到了历史，看到一个事件的发生时刻，决定性瞬间，于是我们似乎就有了一个倚仗，一个依靠。似乎咔嚓一下，时间就凝固，历史就记录下来，事件就在场了。历史学家总是企图将历史、将过去的事件，把握为一张图片或者一段影像。我觉得这恰恰是我们历史观和历史感的大问题。我们希望把历史把握为这样一张照片，这张潜在的照片是历史学家的欲望客体，历史学的潜在的拜物教。

今天这个演出透视出对于历史的一种思考，把历史纳入到我们的存在感之中。演员的测量是用身体去测量。测量的是什么？测量的是那个我们认为已经外在化的、已经过去的、已经死掉的东西。但实际上它从未死去，就像刚才舒达说，它不断地复活，不断地死去，又不断地重生。重生在哪里？重生在我们自己的身上。因此我们就不可能像历史书或者历史科学书中常常讲的那样去面对“我们的”过去、“我们的”历史。这也是刚才吉比什和陆老师不断讲到的——“什么是当代？”、“什么是当代人？”的问题。历史从来没有过去，更没有死去，它始终在我们身体之内，在我们的经验之内。我们的身体其实一直在测量它，经验它，消化它。刚才舒达回应我关于内在和外在的问题，他讲了“门”这个例子，“门”其实在这里是一个界面，它的内和外在我们不知道，这扇飞机残骸的舱门，你说它是从内部看呢，还是从外部看？当飞机只剩下一扇门的时候，它的内和外在实际上已经不再重要了。

藏传佛教有一种“白骨观”，是把自己观想为一具白骨，继而产生一种对生和死的超越。这是否照应舒达讲的那个内在的点。那个外在的点来自外太空，来自人类等了十几万年终于抵达的那个可以从外部来回望自己的那个点，那个时刻——那不仅仅是空间点，也是一个时间点。这就是牟森导演最关心的话题：其实时间、空间和地理从来都是扭结在一起；在我们自身存在的经验中，在对经验的理解之中，实际上它们从来都扭结在一起。

舒达和陆老师都谈到了X光透视。这个X光透视，就相当于艺术家的工作。我们称之为艺术的这个工作，其实不是驱散黑暗，照亮客体的探照灯，而是X光，可以把事物的肌理、内在的结构和秘密揭示出来。就像今天我们这场演出，它所揭示的这张照片的秘密。

陆兴华

透视这个问题，或者是历史的问题，我们中国人往往处理不好。历史唯物主义的世界观成为我们的障碍，令我们觉得特别难。我问印度艺术家，发现他们理解这个东西就容易得多。我一直在研究之后反复地提起这一个所谓的“历史唯物主义的偏见”的问题。那么就是说，Raqs在南亚地区担当这样一种文化的重任。他们对于现代主义和我们现代社会的看法跟欧洲艺术家不太一样，他们要重新来塑造现代性，也就是说要把欧洲人给我们的关于现代的看法，再变得复杂一点点。所以我觉得他们一次次地透视不是为了看得非常清楚，而是每次透视一下你发现不太一样。我刚提到一个问题就是关于上帝要审判我们人类——他是审判我们2000年，还是审判我们一张照片这两者之间的辩证。现在我们在对摄影、对历史的了解看法之下，上帝如果拿到这张照片之后，他一定会感到没有把握了。所以我认为Raqs反复抛出来一次次地拍出透视的照片，肯定不是证明他们看到了某种本质、某种结构，而是反复地提醒我们，我们所能够有把握的看法只是一次透视而已。

历史主义是当代中国思想界和中国当代艺术里面的一个老问题，阻碍我们思考。在欧洲、在美国，他们讨论很容易。什么叫历史主义？一个进步观，还有一个就是历史可以从过去作为档案拿出来，来证明东西，这两点，我们中国人好像很容易理解，但是执行起来或者说真正地去克服的时候，我们发现我们留的尾巴很多。譬如说中国人对“文革”的态度，对民国的态度，对于宋、元、明、清的非常可怜、非常可笑的这种甄别对待的态度，这其中的问题实在是太大了。

所以来讲当代艺术的时候，你把这样多的偏见带进来是非常可怕的。刚才我讲到当代的问题跟这个展览结合一下，我再提醒大家一下。他们这个作品里面讲的“补时”，不是说演90分钟再加时3分钟，不是那个3分钟，而是说，周围边上的，这两个屏幕（指《守望》的两个并置的录像画面）夹缝里面的那个时间，你以为是两个不同的画面，不同的时间，实际上是同一时间，他们在加分量。现在我们在当代艺术界，中国跟外国讨论经常讲的一个问题就是说，现在中国人到威尼斯玩双年展啦。以前印度人进去了，北欧人进去了，南美人进去了以后，那我们怎么来对这个已经比较复杂的当代，再取一个当代的态度？朗西埃的论述中我看到一个很重要的结论，我们新的这个时代，如果你还要抱着一种当代的态度，或者你还竟敢假设你所做的艺术是当代艺术的话，你必须留出扇门。所以他们讲的“补时”我认为就是这个东西，你永远关不起来，你永远不能确定你已经当代了。所以我反复地参考很多这样讲当代的东西，我认为

朗西埃这个模型，是最有意义的。他老讲这个问题：当代艺术家非常无力，表达非常没有劲。他（指艺术家）古代到过了，未来也到过了，现在很深刻，全到过了。还缺什么东西？就是缺一个民工进来了。这也是交换角色，像演戏一样，你走向我，我走向你，中间某一个点上，可能达到了当代。他老是这样子反复地提醒我们关于当代的模型。我认为这一点我在看 Raqs 的这次展览里面，我又很深得感觉到——我们要再一次提醒自己，也是再一次拷问自己，我到底对当代这个东西，理解得不够？这对我们当代艺术界也是一个本体的问题，希望大家能够继续去探寻。

舒德哈巴拉特·森古普塔

当 Johnson，瀚涛，张庆红先生和陈韵邀请我们来这里工作的时候，他们并不知道我们已经安排了布列松先生跟我们一起来上海，拍摄那张 1948 年的照片，这样我们就可以对这张照片重排。当布列松在 1948 年拍摄那张照片的时候，我们也通知他为我们留一扇门以便我们可以进入。因此我们回到那张照片。那张照片，以及任何一张银行挤兑的照片，都是所谓“自我实现的预言”。人们在银行外面排队取出存款，因为他们不再对货币有信心，因为货币贬值。这个行为又制造了这个行为要继续存在下去的状况。所以银行挤兑是一个瞬间——我们现在就生活在一个金融动荡的世界中——现在的时间制造出它自己未来时间的条件，而未来又制造出它自己过去的条件。这就是为什么我说，Raqs 确保了布列松 1948 年的到来，并导致西天中土去印度于是 Raqs 今天的到来。就像你所说的“庄周梦蝶”。

好吧，不开玩笑了。这扇门为当代而开的意思是，艺术允许我们说：一切不是在这里开始，也不是在这里结束；一切不是在此刻开始，也不在此刻结束。艺术是我们从空间和时间的牢笼中解放的方式之一。因此来自印度的人可以开始思考中国哲学，如同某个来自中国的人可以开始思考法国小说。成长和生活在德里的人可以来上海发现我们自己的过去和未来，并对时间和空间拥有略加开放的态度。我们开始变得有点像去另一个星球的宇航员，被指示要去寻找生命的讯息，而他或她并不知道这些讯息为何。你可以面对完全无知的事物而开始审视你自己检验真理的参照系。当你将自己从时空的牢狱中解放出来后，你必须问自己，什么是真理？我如何辨认真理？我看到了自己面前的什么？看到对我又意味着什么？我认为那就是为什么我们中的某些人最后变成艺术家的原因，因为我们爱问这些问题。阿玛莉亚每天都问很多这样的问题。毕加索说：“每个人在生命中都以艺术家的方式出发，但不是每个人最后以艺术

家的方式结束人生。”因此我们仍然在做孩子每天都在做的事情，就是问：为何你见你所见？你从你所见之物中见到什么？为什么足球比赛要在现在结束？这是一个现象性的问题。为什么它要在 90 分钟处结束？为什么不是五个小时？所有这些问题都假设我们认为理所当然的事情，空间和时间的有限，都是可以悬置的。这个想象的扩展是我们为什么做这些事情的原因。我，我们三个人，要确保那扇门不被锁上。它有时候可以关上。说什么事情是历史不应该是说我们锁住了它。让我们把门留着，这样任何有需要的时候，我们还可以将它打开。

吉比什·巴什

我从高和陆的 X 光问题想到一点。我同意陆老师所说的，X 光不仅制造出清晰，他也会被弄脏。但当我们做脑部核磁共振的时候，还有另一个有趣的问题。通过当代艺术，我们遇到了许多有趣的神经外科医生。有些人对当代艺术很感兴趣，我也不知道为什么。他们发现当代艺术既有趣又有挑战。当你的大脑做核磁共振的时候，你永远说不出大脑是如何思考的，大脑在思考的时候又是如何工作的，因为这些思维行动发生在神经元之间。它不是位置问题，而是位置之间的流动。这是一个量子力学问题。我们大脑中的神经元几乎就是在一个宇宙数量级上，几亿之多。这些神经元之间所发生的令人震惊。如果你要了解一个人在看到蛇的毒牙时如何感到害怕，你可以对他的大脑进行核磁共振，但核磁共振还无法告诉你这是如何发生的。因此一个人试图发现很多运动，指出它们并进行集合来理解一个现象，然后对之进行调查，但我们也知道在未来的两年，五年或六年时间里，我们要重新再来思考和想象这个事情。因此，目前的理解是极其暂时的。

高士明

阿玛莉亚有一个问题。

阿玛莉亚

你一直在讲进入和离开的问题。这个戏剧中 Kavya（演员）也一直在讲。我想知道这是为什么。

舒德哈巴拉特·森古普塔

谢谢，阿玛莉亚。这是一个非常重要的问题。假设我在门外而你在屋内，我们想碰到但又因为屋子没有门而碰不到，那么我们就必须造一扇门出来。我们需要一扇门，这样屋子外面的人和屋子里面的人就可以相遇。屋外的人需要见到屋内的人，也许屋内的人也想出来玩玩。因此必须有一扇门，而我们必须得有那把钥匙。

祖雷卡·乔达里

我一直在思考大家的对话，并在想这张 1857 年所拍摄的图像和我们之间的距离如何在变化——因为我们在时间中移动。这个作品中那些一战中的信件暗示了我们和影像之间的距离，通过它们我们可以持续将所有那些在时间中过去的事情带回谈话。时间是个有趣的话题，因为时间是持续变化的时间。在过去两年中，自从我们开始创作这件戏剧作品，它就一直在发展变化。我也在想每次时间的扩展给人带来了什么。这张影像的有趣之处或任何我们想要工作的影像的有趣之处就在于我们不仅看到了它的具体之处，即“当时”发生的事情。而是从它的具体和细节上我们得以进一步将它打开并追问。你可以对图像的任何部分发问，譬如骨头，譬如马。我们问过关于这些人的问题，这些人可能在说什么。马背上的人也在说话。他是整张照片里唯一一个带头巾的人。我们从这个问题开始追问：这个时刻究竟关于什么？由此引发热度和尘土的问题。同样，一个人如何理解姿势并另他们做什么？你开始观看的时候也是你开始发问的时候，这个影像把问题打开。思考那个时刻也就是思考现在这个时刻。那也带给我们问题：两位演员的经验是什么？那也令我们回到吉比什开头所说的“思考的感知是什么？”这个问题。

高士明

非常感谢，编导最后给我们一个非常重要的点——这两位表演者在表演提问，表演思索。在提问与思索面对这个屏幕、这张图片的时候，不是我们一般意义上的表演。这里面有一种非常微妙的关系。当你演提问的时候，实际上已经超出了表演的意识。当你演思索的时候，也超出了表演的意识。

张颂仁

接着高士明对表演、照片、如何表演照片并进入照片、如何表演思想这一系列问题的回应，我认为士明说得很准确，这是对我们通常所理解的表演的排演，因为它不是在呈现或再让我们听到什么东西，而是你其实跟表演和演绎一起进入照片。你进入历史的情境。你也穿过那扇 1857 年照片之门。但更重要的是，这其实是 Raqs 媒体小组通过 Beato 的照片之门进入中国后的效果。他后来还拍摄了第二次鸦片战争之后的中国。所以 150 年前，一位意大利摄影师曾带来过一个中印的交点。而今天，我们再次相遇，通过那同一个人的眼睛中的同一个点而进入其中（他可能在鸦片战争后的中国拍摄过同样的照片，以同样的姿态）。Raqs 邀请中国观众以这种方式进入历史。同样，刚才有位观众提问挑战所有历史都是当代史的声称。我们需要警惕，不被“我们能够创造历史，或我们可以制造假历史”

这样的虚假结论所指引。我们假定自己从不同的门和不同的窗户进入现实。这种相遇，一次展览的交流，一次艺术家的交流，在新鲜而不同的艺术平台上做事，正是开启一扇新的门。但当然 Raqs 媒体小组是很有经验的旅行者。他们不是只来这里看看上海。他们带来他们所有的“开门”装备和累积下来的经验，寻求真诚地进入上海。能分享他们的经验于我们而言是非常精彩和富于挑战的。

高士明

非常感谢 Johnson 最后的总结。Raqs 他们在上海的这个驻地计划非常有诚意。他们实际上是把他们长期思考的问题和盘端出。我们没有更多的时间，如果我们可以交换的话，“就以我们的时间交换你的，此刻的、以后的、以及我们想要的那些时刻”。这是 Raqs 的一个宣言，一个方案还是一件礼物？我不知道。Raqs 的工作不是生产出一个艺术物体让大家审美性地去观察，而是在我们身体中注入的一剂思考的兴奋剂，使我们思想、体验和想象的欲望能够更加蓬勃，更加充满动力。

○ 高士明

中国美术学院跨媒体艺术学院院长。其研究领域涵盖当代艺术、社会思想及策展实践。2002 年起，开始策展实践，其中包括：“与后殖民说再见：第三届广州三年展”(2008)、“巡回排演：第八届上海双年展”(2010)以及“西岸 2013：建筑与当代艺术双年展”(2013)等。著有《一切致命的事物都难以言说》(2011)以及《行动的书：关于策展写作》(2012)等。

○ 陆兴华

同济大学哲学系副教授，主要从事法国哲学方面的研究，主要兴趣是法国激进政治哲学，一直向汉语学术界介绍德里达、巴迪厄、朗西埃的激进政治理论。其写作兼及艺术、政治和哲学三方面。著有《当代艺术做什么？》和《哲学当务之急：当代法国思想六论》等著作。

○ 牟森

戏剧导演，独立剧团“蛙实验剧团”和“戏剧车间”的创始人。主要作品有《彼岸》(1993)、《零档案》、《与艾滋有关》、《红鲱鱼》等。

Extra Time Opening Discussions

Chronus Art Center
24 August 2013



Johnson Chang Tsong-Zung

After this very baffling, intriguing and thought provoking performance, I am sure the audience has many questions. Perhaps it will be useful for us to know: why this particular performance? What does it have to do with the Great Indian Mutiny, which is unfamiliar to most Chinese, even though Felice Beato (1832–1909) the photographer, also traveled to China and took pictures of the Opium War. In fact, he also took a lot of battle scenes with themes of defeat and slaughter. Apart from that coincidence, is there any particular message you want to convey?

Jeebesh Bagchi

A central axis of our practice has been to explore what the three of us have provisionally termed between us “the sensation of thinking”. What does thinking feel like in our bodies? Thinking must have a corporeal, visceral form, both in the body and in the ways in which we emit energies to others. As a collective, we do work with bodies, but usually it’s with the camera, and *Seen at Secundrabagh* is with bodies that are actively present on stage. Thinking is being done in this work in an embodied, and yet public, way. We’ve been thinking about what works to show in Shanghai for the last two years, and we thought of *Seen at Secundrabagh* because, as a form, it’s something through which we are exploring “the sensation of thinking”.

The image in this work is from the beginning of war photography. It’s a classic “victory image”, but it is, we know, a staged victory. Today, staging a victory is very central to photography. The scenario of the “missing original” and, therefore, the phenomenon of floating other images around this missing original so as to stage a victory, is something we are all – globally – becoming somewhat used to. So, the other idea that propelled us was: can we take a very contemporary moment, and this relationship – which has a much longer existence in history, and which also has a link with China, as Beato also traveled to China – and bring it here for a rich exchange?

Johnson Chang Tsong-Zung

I think he’s brought up two rather challenging notions: One is “the sensation of thinking”; the other is the question of how to “stage a victory”. What kind of physical sensations accompany thinking? This is a key aesthetic issue for artists. The question of staging a victory is more closely related to the actual contents of the work. Traditional monumental photographs usually illustrate some form of triumph or victory. Specifically, what kind of information is being presented in these photographs? How can we analyze that information? I would like to ask our two artist participants to reply to those issues.



Gao Shiming

This is the first time I have seen an actual performance by Raqs, who I have known for a long time. My feelings about this work are very complicated. The question Johnson raises about the “sensation of thinking” is not unique to artists in India, it’s something artists everywhere deal with. Those in the Chinese art world today would say that the kind of work being done by Chinese artists is very different from what Raqs is doing here. And the key difference lies in the matter of the “sensation of feeling”.

After seeing their work in Delhi a few years ago, Wu Shanzhuan and I talked about it, and came to the conclusion that Raqs uses the human faculty of visual perception to critique the world around us. Their critique may be spontaneous, but it is never an objective report. Their critique is the result of two decades of close collaboration, the outcome of a kind of collective thinking. This kind of thinking can evoke certain feelings, or new forms of perception. Their creative process is something quite different from that of the artists with whom we are most familiar. And that is one reason why they have staked out a unique place of their own on the international art scene. Do they think, and create, by means of artistic media, through their sense of collective vision, and through their bodies? Or conversely, does their thinking serve the purpose of liberating themselves and opening their minds, and through artistic media, their bodies and their visions?

All commemorative monuments and photographs contain elements of social rituals, such as celebrations and memorials. The performance that just took place was an attempt to explicate, to dissect the contents of the picture behind us, which shows a failed rebellion. This picture is a souvenir of that defeat, but it also provides false evidence, because the field strewn with the bones of the dead is actually a form of “fake time”, or “fake history”.

At the beginning of the performance, the photograph is invisible behind a screen of dust and smoke, and gradually the individual details appear. This slow process awakes in us a sense of history: how do we sense and feel history? How do we experience it? For Raqs, history is nothing but an archeological site ripe for excavation. Raqs works like an archeologist, using video, sound, text and bodily movement – in other words, what we see, hear and feel – to unravel the secrets concealed in the photograph. In fact, I believe all old photographs are riddles, not only ones like

this that record major events. Even the most everyday sort of photograph is a conundrum. “History – the legacy of time – leaves no last will and testament,” because no heirs are named, the legacy of time belongs to no one. The most precious legacy of time is history. The priceless gift of the past belongs to no one. It is constantly eluding us, always slipping away from whoever has it within their grasp.

In the performance we just witnessed, there is a narrative about the crowds in the photograph. We will never know how and why those particular people gathered in that particular time and place. “They can, and should, change the world.” Those countless gatherings and encounters should bring about change in the world. However, it appears that nothing at all took place, and that the moment captured in the photograph simply passed into our history textbooks in the form of a vague topic, something to “talk about”. Once that happens, we know, we can quickly forget all about it, let it go. Time’s legacy leaves no testament behind, and the precious objects we hold in our hands also have no parting words for us. As the photograph comes clearly into view, we see a projected image, as well as the two motionless performers staring at each other. What object stands between them, what medium is it? Is it a thin screen, or is it a historical photograph? The photograph that separates the two performers has been cut, and the light falling on it creates a shadow. The shadow becomes the main subject of this scene in the performance: truth and shadows.

In 2010, when I first invited Raqs to the China Academy of Art in Hangzhou, the title of their presentation was “On Illegibility”. Legibility and visual projection are mutually dependent. The image we saw in the video is actually a shadow. And the reason for it being a shadow is that something related to the image is being blocked. On the most primitive structural or physical level, the photograph we see is itself also a shadow. In fact, there is a “dialectical relationship” between truth and shadows, between legibility and the silence of images – I apologize for using that time-worn term. This is my response to the overall staged presentation and its structured space.

I would also like to share with you something that took place about 15 minutes ago. We could hear the abrasive sound of plastic tape being torn, while the two performers used black tape to form patterns on the floor. The question is: are the lines they made with black tape intended to divide up space, or to join it together? I think the purpose

of laying the tape was actually to “legislate” the space of their performance. I am not talking about the law here, but rather am trying to say that this very basic “constitution” is closely related to the important acts of “surveying” that we see repeatedly in the performance. Surveying is an important issue in the history of colonialism. It was a key mechanism of imperialism and colonialism, the basis for knowledge of non-local places. Surveying was carried out before the physical occupation of a territory took place. The resulting data and knowledge formed the initial *modus operandi* of occupation, on a symbolic level. The way the two performers make use of and act out the process of surveying is the real theme of the performance, knocking the nail of the work’s historical theme on its head. What is the best way for us to extract this nail, to sense its actual force?

The male performer uses his entire body, as well as his feet, as surveyor’s tools, while the female performer moves back and forth in front of the screen. As she does this, “a new world comes into being, while an old world passes out of existence.” This is our sense of history, the incoming and outgoing tide, the moon waxing and waning, which is such a critical part of this work, this performance.

In one of Franz Kafka’s short stories, he describes the historical situation in which every individual person finds herself. Every individual has another person from the past behind her, pushing her forward, while at the same time, someone from the future is pushing her in the opposite direction. This is the unavoidable situation of every living being – the human condition. Of course, this story adopts a linear view of history as a metaphor for what we must all ultimately confront in our lives, a metaphor that is related to the photograph in question. Here, Raqs, unlike other non-Western artists and intellectuals, doesn’t treat history – a failed rebellion or colonial legacy – in a simplistic way. By staring at the photograph, and through their movements, sounds and language, the performers reveal their ambivalent and contradictory thoughts about the historical experience and about the human condition. This is profoundly moving.

At the end of the performance, the performers begin to talk about a visitor from outer space observing the human race on the earth. It seems that somewhere out there in space, there is an entirely objective “other”, observing our history, our metabolism, the way we procreate, how our brains operate. “How did all of this come about?”

This other being asks over and over. How do we know things? How do we know so much? What kind of living creatures comprise the human race? How do they survive? I believe that this extraterrestrial viewpoint is a *punctum Archimedis* which enables us to observe mankind objectively, from a distance, without bias or prejudice. Does this absolutely alien and transcendent viewpoint actually mean anything? It is pure and untainted, like God, who can send his son Jesus to us to absolve our sins. Jesus himself is no sinner, and thus all the sins of the world belong to us.

I would also like to ask the artists: what is the significance of the two screens standing next to each other? The screens show an image of an airplane door, the only remains of a plane that was destroyed in a crash. Separated from the fuselage, the door is a solitary object, a memorial tablet or tombstone. What lies behind that door? How can we distinguish the inside from the outside? It seems that the door leads nowhere. As the result of an “accident” – history is merely a vast accumulation of accidents – the door has been relegated to the role of a metaphysical object of desire. Like that visitor from another world, the door is another Archimedean point. It is an indestructible relic of all the accidents that have taken place in our world, an indissoluble bit of flotsam forever floating in the vast sea of history. Furthermore, in the book that accompanies their performance, Raqs mentions a “time capsule”, a message in a bottle set adrift to be recovered 50 years from now, which is yet another Archimedean point. These three points – extraterrestrial, post-historical and the limbo between inside and out – provide us with an explanation of the human condition. Our own pasts, our loves and hates, our perceptions and intelligence, our reproduction and metabolism, is a present day version of the ancient philosophical and mythological text, Questions for Heaven, but to me this recent version of the ancient classic conceals a trap. In the process of examining and knowing ourselves, at those moments when the rational mind can no longer grasp the reins, we will always seek inspiration from some transcendent entity, something either internal or external to ourselves. This is our metaphysical pathos, and the starting point for all social mythology. The time capsule will resurface one day, but by the time that takes place, the messages it contains will have evaporated like a wisp, simply because time’s legacy has no heirs.

Johnson Chang Tsong-Zung

I would like to thank Gao Shiming for that thoughtful response. Regarding history, the philosophical question remains: are we participants in history or outsiders to it? Considering this performance, we have been looking at a historical photograph; one dating from 1857, a picture taken after a mutiny. Clearly, the photo illustrates the past, but this past is now part of our present. How did this come about? If we look at the picture from the point of view of the end of history, should we stand inside history or beyond its borders? I seem to recall their mentioning the Peace Bell Memorial at Hiroshima. If that is the case, then it is as if we were looking back at ourselves, and at every human being who has ever lived, from the end of history. And from that point of view we can take yet another look at the Indian mutiny.

When Felice Beato shot this photograph, that scene was no longer the way it was during the mutiny. He took the picture in the year following the mutiny. The scattered bones and corpses and other remnants were added to the photo later. The real focus of this photo is not the war victory, nor does the picture present clear evidence of the defeat of the mutineers. But like our viewing the photo today, it is a reflection upon the event after the event. Raqs's work encompasses two levels of reflection: one is Beato's reflection on the mutiny, the other is our own approach to the event. Of course this photograph is part of the history of photography. And to Westerners, especially the British, the event is considered a mutiny, not a rebellion. The rebellion began as a mutiny of Indian sepoy troops (of the British East India Company) against the British. There has been a longstanding debate among Indian social scientists concerning the British historical standpoint: was this an enlightened revolution? Or was it nothing more an armed rebellion sparked by various grievances shared by the sepoys? This historical question has long been the subject of introspection.

Gao Shiming mentioned the corpses and more than 200 pieces of bones in the photo. If they could speak, what would they say? The anti-colonialist term "rebellion" is an anthropological given in Western colonialist societies faced with non-Western societies. Anthropology assumes an animist viewpoint: do native peoples have souls? If they lack souls, then they are unenlightened beings, ready to be colonized and subdued, treated as "others", fit only to be dominated. This viewpoint evolved into treating nature and all human life, in fact anything in nature that possessed

the energy and ability to move, as sources of self-propelled motive force. Like machines, human beings had so much "manpower" that could be used. But unlike the European and American colonialists, machines have no souls. In this context we can point out how Raqs's performance contains a number of pointed clues about India in the past two centuries, and the country's relationship to its colonial past, as well as present situation. We should let the artists share their wise views with us.

Monica Narula

Well, there may be something lost in translation, and if I've missed something, do help me. About the screens that are running on both sides of the larger screen, the story is that we went to the Mojave Desert in California, where there's a graveyard for dying airplanes. There, you can see hundreds of planes slowly turning to dust, rust and ashes. What you see in the image, then, is a remnant: the door is still standing, while the airplane itself has disappeared. The clouds in these videos are not running in real time. But for us, bringing the clouds in was a coming together of the past and future – something moves, something is revealed and something is not revealed. It's a moment in which it's unclear what the end of something and what the beginning of something may be – because it's a door, it also leads somewhere. But do you need a door at all when there is no structure around it? So, in a way, it's a formal connection and, quite importantly, it's not a transcendental position. It's very much immanent – in the sense of being within the structure and looking out. It's a door as it appears from inside the airplane. And this is very important in this entire piece: for instance, the cosmonaut in the images is both us and the outsider, or it could be us travelling outside, from the past into the future, from this planet to another, from the future back into the past. So what is being proposed is not a distinction between the condition of being human or not human.

Another thing I'd like to connect to is the idea that we've thought about quite a bit, which is "capacity" and which, if you watch *Vigil*, is what footballers have – that is, the capacity to play close and see far at the same time. To be able to see things in extreme detail, because you have to catch the ball, you have to move the ball, but at the same time, also have the sense of the entire game. Because if you don't have a sense of the entire game, you can't actually play the game. It doesn't matter how dexterous you are, how competent a player you are, if you can't see the relationship between all 22 people on the field. And so,

the capacity to be able to be in the moment, even when it's structural – similarly, within the airplane and, at the same time, to see the fact that there is no airplane, there's only the sky actually – is integral to this work.

What is the crowd, and how does one understand the crowd, is a question we were thinking about, and it remains pertinent. It's been a few years since we made *Seen at Secundrabagh*, and at this point of time – now – the crowd has entered our life in extraordinary ways, again. With Taksim Square, for example, where people have just stood in the square. What is incredible in the Occupy Movement is that people have not even been making any demands. It's an unusual position of a crowd, where the crowd is not asking for anything. It's a situation where the crowd is actualizing the need that people might feel of being recognized just for "being". So when the voice says, "Did it change the course of history?" It's not to say it didn't. It's to say, let's look back without dismissing the idea of what the crowd can be.

And, finally, there's a line of the Uruguayan author Eduardo Galeano's that we have referred to in another piece, which comes to mind: history never says goodbye, it always says "see you later".

Johnson Chang Tsong-Zung

I apologize for my memory lapse. The video shows a photograph of the airplane graveyard in California, the remnants of old planes, and is not related to nuclear destruction.

Lu Xinghua

I'll offer my response as a representative of the Chinese audience. I watched the performance yesterday, and today again for a second time. Yesterday, I overheard many people saying they could not understand the performance. As far as I know, they had trouble understanding the performers' lines: why did they speak like that? They understood the exchange of letters, but they couldn't figure out who was actually speaking at the beginning, with all those interruptions. Chinese audiences are not accustomed to this kind of ambiguity. When we read Western classics, like Homer's *Odyssey*, we react in the same way. I think Raqs is a little like a machine, which constantly twists and ties up ancient ideas together. I read what some critics said about their work: "They want to take an X-ray picture of a moment on the Subcontinent," just like the photo by Felice Beato. I think this is what many

people here were complaining about yesterday: all they saw was that X-ray.

In China, after the Chinese Communist Party took over, we have had this attitude of "historical materialism" which gets in the way of our understanding performances as expressive as Raqs's work. We should certainly be aware of this. To sum it up from the point of the view of the Chinese audience, the whole exhibition, especially *Vigil*, is a little like watching a match of the Shanghai Shenhua Football Club. There are two screens, a double effect. Raqs's performance seems to force questions on the Chinese audience: are you a contemporary person? And since you are a contemporary person, once you see the images on the screens, and begin to understand a little of it, you start to doubt yourself: am I really a contemporary person? There were two screens in one of the performances. In Chinese slang, I would call them "freaky, pretty out there" – rather terrifying. When it looked like there was only one screen, that was OK, but when there turned out to be two, that really was scary.

Regarding the question of being a "contemporary person", you may think you are contemporary, but in fact you are not. Thus I found the performance to be like a truly terrifying installation work. It's like being subjected to a cruel form of torture. "Are you a contemporary human being? Tell me again, are you, or aren't you?" You're a plug. You get plugged into 1857 for a while, and into 1916 for a while. If you can really bear the burden of being a "contemporary person", once you see this performance, you lose your self-confidence, and you say, "Well, maybe, in fact, I'm not." As for me, I'd say, "I'd rather not be." It's too complicated.

Raqs's work has the skeletons of 206 corpses in it, but in the end, it's possible they aren't the actual remains of the dead from the sepoy mutiny, but were placed there later especially for the photograph. So that makes it a "fake photograph". If that's the case, then how can we rely on images as a source of historical evidence? Here something that we normally take for granted is seriously challenged. What is photography? How reliable are photographs as evidence of the past? Like the philosopher Giorgio Agamben (b. 1942) said, every photograph makes its own Final Judgment. If God wants to chastise mankind, he cannot do that for 20,000 years, or 1,500 years. God can only strike you down once for every click of the shutter. I think Raqs's work challenges this point of view. Does one

click of the shutter constitute reliable evidence? I believe God would deny the veracity of such evidence, and throw it out. Think about the photograph that appears in the work called *Re-Run*. It shows a scene from a bank run during the financial crisis in Shanghai in 1948. People were lining up in front, holding handfuls of hyper-inflated Chinese banknotes that they hoped to exchange for gold, or some more reliable currency. When Raqs started planning this work, we talked about this question, and I thought they meant to reproduce or simply act out the contents of the photo. When I finally saw the evidence, I was shocked. Were those people in the performance only lining up in front of a bank to get gold? After watching the video carefully, I noticed the look on their faces, and that the whole atmosphere was one of intoxication, as if they were longing and struggling to get inside that original photograph. They were hoping that during that one two-hundredth of a second-long click of history, that they would make it inside and be able to stay there, no matter how hard they had to push to do so. But they forgot that this was nothing but a fantasy. Is this kind of photograph reliable? They wanted to force their way inside, no matter how crowded it was. It made me feel very uncertain. I can sum up the entire exhibition, and the performance, in a single sentence: Raqs doesn't allow us to be contemporary people. Or, you may claim to be contemporary, but they prove that you're not. Is this good or bad? For Chinese people, I believe this is a good thing, and it's very important. If you want to make contemporary art, the first important thing you have to know is, if you are not living in the present, then perhaps you and I have no way to share our respective presents, because we each have our own presents. That is indeed a dilemma, but it's a perfectly good dilemma in today's art world.

Shuddhabrata Sengupta

Thank you. It's really fascinating listening to all of you. Because it's a bit like, we are the theater and you are the actors, and that you're all talking about the scandal of Raqs Media Collective, which is the play. [Laughs.] There are several things that I was thinking about while I was listening. Because in our practice it is very important to think with every moment. So, for us, the work does not end when the show is over. The work continues in this moment, when we are thinking about it. We have a name for this practice, which is "Kinetic Contemplation". We are moving and thinking. We are moving with you and thinking. And that I think connects in some way to what we are trying to do. And this is the thought that I'm trying out right now, so

bear with me.

In this part of the world, between Tibet and China, there was a meditation practice that involved thinking about one's own bones. You had to sit very quietly, and try and see an X-ray vision of your own body. You start with the upper layer of the epidermis, the skin, and you gradually go inward, inward, inward; you go through all the organs until you get to the bones. Reaching that strange Archimedean point, which is both very internal but also very external, is supposed to be one of the practices that helps you understand what a possibility of liberation can be. And it's something that you're encouraged to do, daily. So in lots of chortens, which are memorial stupas in Tibet, you will see a strange device of birth, death (a skull) and a door in the middle. It's a repeated decorative motif in some Tibetan Buddhist temples. And the door is, for us, an interesting thing to think with.

If you look at this entire exhibition, there are several gestures towards doors. If you go to the other room, you see the sign that's always placed on the top of a door – a little green man, the exit sign. Within this image on the screens, there is a door, a door through which all those people in the other room – the exit men – have come, a door through which I think the bones in the image on this screen were carried to be put on the ground. In all of these doors, these moments of entry and exit are, in a sense, a passage. The door is a corridor between two Archimedean points. And because there are two doors, they no longer are Archimedean points.

I want to go back to something that Monica was saying. In 1961 Yuri Gagarin went up into outer space and looked at the earth, I've been reading his biography recently. It's a fascinating book. That first look down at the entire planet, I think, came from a preparation of 157,000 years – because in many cultures, you see these exercises which we could call "internal astronomy", or "internal space travel". These are meditation exercises, in which we are asked to ascend to the heavens, to find this position inside yourself – a position that's not beyond life or death, but between life and death.

And that brings me to this question of what "extra time" is about. In *Vigil*, there are two goalkeepers in the same football match, one at either end of defeat or victory. But the work is not on the side of victory or defeat. The work is between victory and defeat. The work is between life

and death. The work is between the idea that a time is over when it is over, and the idea that time is never over. That's what we mean by "extra time". And that's what we mean by inviting you, in *Seen at Secunderbagh*, to spend at least 57 minutes looking at one photograph, which was taken some 150 years ago. Because that is the time it takes for all of us to think about this little passage between the bones and the planets, life and death, history and memory, and which is why a photograph in an archive is never a dead object. It lives every time you look at it. And it lives every time we invite you to look at it. That's why history is never a dead object, and is always as much about the past as it is about future. That's why we need extra time.

There's a phrase we've inscribed on that wall: our time for yours, for now, for later, for the time of our choosing. This is a transaction. We created a certain span of time, we made a trade with you: you took that span of time, you did something with it, gave it back to us. But in that game, in that transaction, we found some other time, which is beyond here and now.

This morning I was reading a very interesting letter written by a man called Adolf Hoepfl. He was one of the negotiators of the early Soviet Republic and he actually came to China to negotiate with the new Republic of China. His was a diplomatic initiative that is unprecedented. He said, "We want to return to you lands that our predecessors conquered unjustifiably." So when Adolf Hoepfl came to Shanghai to meet Sun Yat-Sen, he was very surprised. He said, "You mean you want to give us back some of our land?" Adolf Hoepfl committed suicide in 1927, before which he wrote this letter. His suicide note says there is no point in us doing anything. For us, who are revolutionary materialists, there is no point in doing anything if we can't attach ourselves to a longing for infinity. He said, at this moment in time, my failing health and the repression around me does not allow me to act on my attachment to infinity. And so, I take this decision to end my life. I have been thinking about what is the Archimedean position that he has taken – is it internal, or is it external? You can say that the man lost courage, but he could also have just opened for himself, in that moment of history, a certain door.

Mou Sen

I myself really love performances, because when I attend a performance, I am no longer an outsider. Perhaps this is because in a multimedia theater, each medium can “play” in its own individual way. It’s also like a shadow, there is a text, a performance and thus it takes on the characteristics of an installation. But for me, the most important thing is that this is still a theater of poetry, and a theater of philosophical thought. Throughout the 57-minute performance, I felt that if the performance were a transmitter, and I was a receiver, then the strongest message I received was about the question of existence. The work is not a debate about human existence, nor does it shed doubts on human existence; rather, it is a kind of exploration of that subject. We just spoke about surveying, and its relationship to history and geography, as well as colonialism and imperialism, etc. But more important, I think, is the way the work explores the existence of the surveyors, be it in history or in memory. For instance, at one point, they talked about how a large cache of photographs turned up in Delhi in the 1970s, and then were discarded and destroyed. They then wondered if all the people in those photographs no longer exist. That was a fantastic moment for me. I think the performance had a truly exquisite structure, which operates on several levels. It goes beyond the connection between text and history, or the straightforward structure of emotional expressions, be they strange or noble. It is more complicated than that, more densely organized. This kind of structure is part of a search for that existential feeling.

I also thought about the astronaut, who has a bird’s eye view of the world, who stands apart and continues to ask the same question. The astronaut transcends Indian history and Indian culture. Although I am only one member of the audience, I think this is the kind of question everyone has to ask.

I was also drawn in by much of Raqs’s imagery, especially at the very beginning, the way the dust slowly disappeared, which reminded me of the way the ashes of time gradually fade away. There are three main points here: surveying, as Gao Shiming discussed; history; and finally a theme that ran throughout the entire work, the question about whether those points of connection that take place in human life really exist. I also greatly appreciate the artists’ attitude towards this principle theme. It was neutral, but not entirely neutral; objective, but not entirely so; lyrical, but not completely so.

At the conclusion, when the artist blows on the balloon, the balloon is actually floating on its own, as there is no wind to propel it anywhere, so it falls to the ground, and all that remains is fog. However, the artist just told us that this part was about Tibet, and I suddenly recalled how the performance actually has a cyclical structure, a kind of reincarnation, a series of replacements. This led me to thinking about another important image in the work, a reminder that living people are material objects made of flesh and bone, when they die, their flesh rots but their bones endure. That led me to the notion that the relations among human beings, either in history or in memory, are like Zhuangzi’s parable about the butterfly: was Zhuangzi dreaming about the butterfly, or was it the butterfly dreaming about Zhuangzi? From that point on, the performance gave me the feeling of being part of an epic. It is a transnational work of art, a work of poetic theater, a work of philosophical theater and a work of epic theater.



Jeebesh Bagchi

It is very difficult to respond immediately to this question. However... I remember, from when we were in Hangzhou in the China Academy of Art, Gao asked this question: when you become an artist, does “becoming” stop? In the sense that students, because they are potential, they are “becoming”, and so they can be called artists. And when you become an artist, the “becoming” stops. To have “become an artist”, then, is an oxymoron. One of the questions that we too have been grappling with is the question of “becoming”, in the sense that: is historical unfolding over? Is there nothing that you can discover? Have all the questions been resolved? In that sense, Professor Lu’s provocation, that the question of the contemporary and of history is always tied, and that you have to ask the question – “Who is your contemporary?” – in order to produce for yourself a historical excavation, is a question you can never resolve. My contemporary, I could suddenly discover, is a second century heretic. A song from the seventeenth century could become your contemporary in ways that you don’t know. And then you investigate what being contemporary to that may mean. This shifts the way

you encounter the historical, and the way you encounter “becoming”. Ashis Nandy once said a beautiful thing, that if your past is open, your future is open, and if your past is closed, your future is closed. In the sense that, opening the grounds of future is based on how you can open the question of the past. This is tied, in a certain way, to the very nature of how you understand “becoming”, and that is tied to the question of the contemporary and the historical. So, yes, it is a question of existence in terms of its unfolding. It is unfolding itself. The joy is to be present in the unfolding and in expressing it in some way, of doing art, not being an artist, of doing philosophy, not being a philosopher.

Gao Shiming

Thank you, Jeebesh. I just confirmed this with Shuddha, and it turns out that today we are very fortunate in having with us a very important guest. I would like to introduce you to Amalia, the young girl who is actually the protagonist of the book, and the recipient of the time capsule that she will open 49 years from now. I mention Amalia, because of her important involvement with

today's performance. The question she raises is: how do we understand, and bear the responsibility of history, time and life itself? Just now, Johnson and Professor Lu spoke of the unreliability of pictures in providing historical evidence. But I don't want to talk about this question in terms of photographic manipulation or fakes. In fact, that photograph brings two periods of time together and connects them. And thus the photograph itself is a performance, and the nature of that performance can help us understand what history is, and when history takes place. We don't really use photographs to demonstrate historical truth. Rather, such photographs can act as a placebo for history, and for ourselves.

Placebos in themselves don't have any actual medical-chemical effect on the people who take them, their real effect is psychosomatic. Photography and film give us the sense that we can actually see history as it took place, at the decisive moment an event occurred, and thus provides us with something to rely on, to depend on. With the click of a shutter, time freezes, and history has been recorded, precisely where the event took place. Historians would love to have history contained in a photograph, or in a moving image. Herein lies a problem with our sense of history and our feelings about the past. We want history to be controlled by a photograph; the omnipotent photograph is the historian's object of desire, his all-powerful object of fetishistic worship.

In today's performance, a philosophical approach to history came to light, making history part of our very existence. The actors used their bodies as surveyors' tools. And what is surveying? We view it as something externalized, something from the past, something already dead and gone. In fact, it is still with us, as Shuddha said, it constantly reappears, only to vanish again, and then be reborn countless times. Where is it reborn? In our bodies and in ourselves. That is why, unlike the history books and history textbooks, we cannot deal with "our" past, and "our" history. This is the same question asked by Jeebesh and Professor Lu: what does "contemporary" mean, and what is a contemporary person? History never dies, never goes away, it is constantly in our bodies and remains part of our experience throughout our lives. Our bodies are continually surveying, experiencing and digesting history. When I asked Shuddha about "inside and outside", he gave the example of the door, which here is a threshold and a boundary; we cannot differentiate its inside from its outside. Is that door salvaged from an airplane facing in

or out? When all that remains of an airplane is a door, it hardly matters which side is in and which is out.

In the practice of Tibetan Buddhism, there is a type of meditation called the White Bone Yantra, in which the practitioner thinks of himself as a pile of white bones, as a way of transcending the duality of life and death. Is this what Shuddha was talking about when he spoke of "inside"? The other exterior, outside point comes from outer space, from that point mankind waited several hundred thousand years for, the place from which mankind could gaze upon itself from afar. But that point in space is also a point in time. This is the director's most important topic. In fact, time, space and geography are all tied together here. In our own personal experience of being alive, and in our understanding of that experience, those three factors have always been bound together as one.

Both Shuddha and Professor Lu spoke of X-rays. X-rays are like the work artists do. I don't mean that artists are radiologists, but art can penetrate the skin of human affairs and reveal their inner structure and secrets, just as today's performance showed us the hidden meanings in the photograph.

Lu Xinghua

The X-ray question is also a historical question, and we Chinese never handle historical questions well. After the Communists took over China, they adopted the world view of historical materialism, which is an obstacle to free thought. It really is still hard for us to understand. It seems Indian artists have a much easier time understanding it. After studying the subject for years, I repeatedly come up with questions about “the prejudices of historical materialism”. For example, we know that Raqs plays an important role in the cultural life of the Subcontinent. Their concept of modernism and their ideas about contemporary society are quite different from those of artists in Europe. Raqs wants to reshape modernity, in other words, they want to make the notion of modernity given to us by the Europeans a little more complicated. Thus, in presenting X-ray pictures one after the next, they are less interested in the clarity of the image, but rather want each image to be different from the last. Earlier today, I talked about God putting mankind on trial, comparing what God has been doing for 2,000 years, and for the brief duration of a single photograph. Given our present day understanding of photography and history, if God got ahold of this photograph and had to judge it, He would certainly feel out of His depth. I am sure that the way Raqs presents us with one X-ray after another is not to prove that they have seen any new materials, or new structures, but rather to remind us, over and over, that the only viewpoints we can hold on to with any assurance are merely single X-ray exposures.

Historicism, I believe, is an old problem in the philosophical and artistic communities in China, and gets in the way of our thinking. In Europe and the United States, discussions about history tend to be relaxed and straightforward. What is historicism? It’s a progressive point of view, and it’s also a way of demonstrating the facts of history by examining archival material from the past. We Chinese can certainly understand that much, but when it comes down to carrying out this kind of research, we always find that there are too many ideological strings attached. For example, the biased manner in which Chinese scholars deal with the Cultural Revolution (1966–76), the Republican period (1912–49), not to mention the Song, Yuan, Ming and Qing dynasties, is quite pathetic, even ridiculous. This is a huge problem.

When talking about contemporary art, there are so many different prejudices, it becomes impossible. I just spoke

about contemporaneity, and I want to discuss that in the context of this exhibition. I want to advise everyone once again, that in this performance, when they speak of “extra time”, they don’t mean a 90-minute runs late by 3 minutes. Rather, it has to do with the time between the two video screens in *Vigil*. You imagine you are seeing two different images, at different times. In fact, they appear at the same time, but only with greater intensity. In the contemporary art world, both in China and abroad, one of the frequent topics of discussion is Chinese artists’ participation at the Venice Biennial. First it was Indian artists, then came the Scandinavians, followed by the South Americans. So we had to ask ourselves, how do we Chinese adopt a contemporary mindset appropriate for this already rather complex world today? In this new age, if you want to maintain a contemporary outlook, or if you have the courage to imagine that your art belongs in the contemporary category, then you have to have a way out, a way to escape. That’s what I think “extra time” is really about. You can never cut yourself off from the outside, and you can never be absolutely certain that you are contemporary. I’ve read a lot about contemporaneity, and I think the model proposed by the French philosopher, Jacques Rancière, is the most interesting.

He says, in many places, that contemporary artists are impotent, that they can barely express themselves. They’ve been to the ancient past, they’ve been to the future, and they’re deeply involved with the present. They’ve been all over. So, what’s missing? Rancière says, it’s a migrant worker. This is all about changing roles, like acting in a play. You walk towards me, I walk towards you, perhaps somewhere in the middle we’ll arrive at the present. Rancière is constantly reminding us of the contemporary model. Having seen this exhibition by Raqs, I have a strong feeling that we should be reminding ourselves, testing ourselves and asking ourselves how well we really understand what it means to be contemporary. This is also a fundamental question for contemporary artists in China. I hope everyone will continue carrying out this kind of self-examination.

Shuddhabrata Sengupta

When Johnson, Hantao, Mr Zhang and Chen Yun invited us to do this work here, they didn’t know that we had arranged for Henri Cartier-Bresson to accompany us to Shanghai and take that picture in 1948, so that we can take that picture again. When Cartier-Bresson took that picture in 1948, we had also instructed him to leave the door open,

so that we can come in. So we came back into that picture. That picture, and any picture of a bank run, is an instance of what is called a self-fulfilling prophecy. When people queue up outside the bank to withdraw deposits because they no longer have faith in currency, currency begins to lose value. So the act produces the conditions after which the act remains, for which the act exists. So, a bank run is an instance – and we are now living in a world with financial turbulence – where the present time produces the conditions of its own future, and the future produces the conditions of its own past. Which is why I say, Raqs made sure that Henri Cartier-Bresson came here in 1948, which led to West Heavens to India, which led to Raqs here. It's like Zhuangzi's dreams of butterflies, which you referred to.

Ok, jokes apart. What one means by this “door open” to the contemporary, is that art allows us to say that all things don't start here, and all things don't end here, and all things don't start now and all things don't end now. Art is one of the means by which we are liberated from the prison of space and time. So, as people from India, one can begin to think about Chinese philosophy, as someone from China, one can begin to think about French novelists. And as people who grew up in and live in Delhi, we can come to Shanghai and discover our own past and our own future, and have a slightly more open attitude to time and space. We become a little bit like an astronaut who goes to another planet and is instructed to look for signs of life when he or she doesn't always know what those signs are. You could be faced with something that you have no recognition of, and you have to begin to examine your own parameters of what you considered to be true. When you liberate yourself of the prison of space and time, you have to ask yourself, what is truth, how do I recognize it, what do I see in front of me, what does seeing mean to me? And that, I think, is the reason why some of us end up being artists, because we ask these questions. Amalia asks a lot of these questions in the normal course of a day. Picasso said, “Everyone starts out as an artist in life, but not everyone ends as an artist.” So we are still doing the same thing that children normally do, which is ask: why do you see what you see? What are you seeing in the things you are seeing? Why does the football match have to end now? It's a phenomenal question. Why should it end at 90 minutes? Why can't it be played for five hours? All these questions assume that the things we take for granted, the limitations of space and time, are actually suspendable. This imaginative expansion is the reason why we do what

we do. That's – for me, for all of us – the door that we make sure doesn't get locked. It may shut sometimes. Saying something is history should not mean that we lock it. Let's leave the door open, so that, whenever necessary, we can open it.

Jeebesh Bagchi

One comment comes to mind with Gao and Professor Lu's X-ray question. I agree with Professor Lu that X-rays not only produce clarity, but they also smudge. But there is also another interesting problem when we do an MRI of the brain. Through contemporary art, we met a lot of interesting neurosurgeons. Some of them are very interested in contemporary art, I don't know why. They find it intriguing and challenging. When you do an MRI of the brain, you can never figure out how the brain is thinking, how the brain is working when it is thinking, because the action takes place between neurons. It's not the location, it's a movement between locations. It's a quantum mechanics problem. Neurons in our brain are almost at a cosmic level. There are billions of them. It's crazy how much is happening among these neurons. If you want to figure out how someone feels scared when he or she sees the fangs of a snake, then one can see the actions in the brain with an MRI, but MRI's are not yet ready to be able to tell us how it happens. So one is trying to figure out a lot of movement, trying to point them out and make assemblages to understand a phenomenon, and putting it up for investigation, but we also know that in the next two, five or six years, it will have to be rethought and re-imagined. So, the present understanding is extremely provisional.

Gao Shiming

Amalia has a question.

Amalia Jyran

You are always thinking about entry and exit. Kavya says it in the play, and you are also talking about it. I'm wondering why.

Shuddhabrata Sengupta

Thank you, Amalia. That is a very important question. Supposing I am outside the door and you are inside the room, and we want to meet, but can't meet because there is no door, we'll have to create a door. We need a door so that a person who is outside the room and a person who is inside the room can meet. The person outside the door needs to meet the person inside the door, and maybe the

person inside the room needs to go out to play. So, there must always be a door, and we must have the key.

Gao Shiming

There are many artists here today. I would like to invite our Chinese artists to respond to these issues for the next few minutes. But first, the director has something to tell us.

Zuleikha Chaudhary

I am thinking about the conversation everyone's been having here, and thinking about how the distance between this image, which was taken in 1857, and us, keeps shifting – because we move in time. I'm thinking about what that does. The letters from the First World War in the piece gesture to the distance between that image and us, and through them one can keep bringing into conversation all those things that have passed in that time.

It's interesting to think about that time, because that time is a constantly changing time. Over the last two years since we've been working on the piece, the piece has always developed. I'm also thinking about what each expansion of time allows one to bring in. What is interesting about this image, or perhaps any image one would work with, is that we've looked not only at the specificity of that image in the sense of something that happened "then". But rather, looking at the specificity and detail of the image has allowed us to open it up further, to go on asking questions. You can ask questions of each part of the image, for instance, of these bones, of the horse. We've asked questions of the men in the image, and what the men could be talking about. The talking also came from the man with the horse. He's the only one in the image who is wearing a turban. We started by asking the question: what exactly was this moment about? Therefore, the question of heat and dust. And also, the question: how does one understand gestures and make them do something? When you start looking is when you begin to ask questions, and this image allows questions to be asked. Thinking about that moment, then, is to also think about the moment now. And that also brings us to the question: what is the experience for the two performers? And that also makes us go back to what Jeebesh said in the beginning about "what is the sensation of thought?"

Gao Shiming

Thank you very much. The director raises a very important point. The two performers were actually performing questions, and performing the act of thinking. When they were doing this facing this screen and this picture, they were not performing, in the conventional sense of the term. Something very subtle was taking place. When you were acting out the questions, you were already going beyond what we think of as performance. The same thing occurred when you were performing the act of thinking.

Johnson Chang Tsong-Zung

To follow on the comment Gao Shiming made about your comment about the performance, the photograph and how to perform the photograph and enter it, and how to perform a thought. I think it is accurate for Shiming to say that this is a complete reversal of what we normally understood as performance, because instead of representing something, rehearsing something, you actually enter the photograph with the playing, with the acting. You are entering the scene of history. And you are also entering through the door of a photograph from 1857. But, more importantly, it is really an effect of Raqs Media Collective entering China through the door of Beato's photograph as well. Beato also came to China. He took photographs of the aftermath of the Second Opium War. So there is actually a meeting point through an Italian photographer from 150 years ago. And today, we are meeting again, entering through that same point through that man's eyes, who perhaps actually took the same kind of photographs of the aftermath of the Opium War and with the same attitude. And Raqs invites the Chinese audience to enter history that way. Also, a question was raised just now by the audience, challenging the claim that all history is contemporary history. We need to be on the alert that we are not led to the false conclusion that we can actually create history, or make fake history. We assume that we are entering reality from different doors and different windows. This kind of meeting, an exchange of exhibitions, an exchange of artists, and making things on art platforms new and different, is opening a new door. But of course, Raqs Media Collective are experienced travelers. They are not just coming here to look at Shanghai. They bring with them all their equipment and accumulated experience of opening doors, seeking a sincere entry to Shanghai. It is very exciting and challenging for us to share their experience.

Gao Shiming

Thank you, Johnson, for summing things up. Raqs's artistic residency in Shanghai has been extremely fruitful. They have presented to us the issues that they have been addressing for many years. Our time is up today, but if we could make an exchange here, I would like to exchange our time for their time, the present and the future, and those moments we desire the most. Whether this is Raqs's manifesto, their program, or simply a gift, I do not know. Raqs doesn't produce two or three-dimensional works of art that are meant to be appreciated in the conventional way. Rather, their work injects stimulants into our bodies and minds, enriching and invigorating our desire to think, to experience and to imagine.

○ Gao Shiming is the Director of the School of Intermedia Art at the China Academy of Art. He focuses on visual cultural research, contemporary art studies, curatorial study and social thought. Gao started his curatorial study practice in 2002, recent exhibitions include *Farewell to Post-colonialism: The 3rd Guangzhou Triennial* (2008), *Rehearsal: The 8th Shanghai Biennale* (2010) and *Westbund 2013: Architecture and Contemporary Art Biennale*. His recent publications include *All Things Lethal Remain Unutterable* (2011) and *The Book of Action* (2012).

○ Lu Xinghua is Associate Professor of the Department of Philosophy, Tongji University in Shanghai. He has been working on French radical political theories and a major champion of Derrida, Badiou, Rancière in Chinese academia. His writings examine art, politics and philosophy. He is the author of *Shared Contingencies* (2009), which is an effort to interconnect the intense interrogation on the Western parliamentary-capital democracy in contemporary French political theories and the deliberations of the Chinese political democracy to come.

○ Mou Sen is a theatre director and the founder of independent theatrical troupes, Frog Experimental Troup and Theatre Workshop. His major works include *The Other Shore* (1993), *Zero File, It's about AIDS* and *The Red Herring*.

人群系谱学的可能性？

黄建宏

展示人民就是为政治主体中的无份者跟匿名者制作形象。

——迪迪-于贝曼¹

人民并不存在，存在的是各式各样的形象。

——朗西埃²

人民只有在不存在国家这种不可能的条件下，才会具有实质意义。

——巴迪欧³

1948年共产党到达上海之前，在疯狂的通货膨胀下，国民党宣布发放40克黄金后出现银行挤兑的景象。当时，玛格南(Magnum)创设成员的摄影师亨利·卡蒂埃-布列松，受《生活》(Life)杂志所托前往中国进行历史时刻的记录。照片中身体紧挨的人群里，约有一半的被摄者看着队伍的前方，有另一半的被摄者则朝向镜头一侧，其中则有大约8-10人面对摄影机。在这影像中“人群”(或说“诸众”)何在？照片中标示出的施力所在是从左至右的推挤，可以见到每个个体或他们的身体自身并不是施力者，而只是被推挤的物理性存在，他们展现力量之处在于他们向前紧抓的手、脚板与地面之间的抵抗关系以及见证这时刻的眼神。“人群”不是主控力量的主体，而是历史语境、物质流动的巨大变动和抵抗所构成的集体性事件(景观)。Raqs的《重演》从这个基础的影像出发，在其缓慢动态中，“人群”中的人于一种前后晃动的神往中脱离了迫切性，而且原本彼此相贴合的外部与身体之力，乃至人群之力，彼此相互解离：历史(体制)之力只剩下临演演员的摆拍姿势，而“慢动作”(缓慢)就成为影像的一种系谱学，解构了布列松对于时代与人群之关系的瞬间建构，在缓慢中或说在更小的时间区段(interval)中，个体获得了主动性，他们主动地以自身之力望向摄影机。个体在幸存的无限小的区间中肯认了自身的意志，当历史瞬间的巨大聚块于时代的变化中，在当代的影像流变中解离了。

Raqs对于布列松所表现的置身于共产党新政权、国民党的瓦解、金融体系的崩溃、资产的流失、性命的岌岌可危底下的人群，在共党执政的新阶段下进行了一次影像系谱学

¹Didi-Huberman, Georges, "Partage de communautés" in *Peuples exposés, Peuples figurants*. Editions de Minuit, 2012.

²Rancière, Jacques, "Non, le peuple n'est pas une masse brutal et ignorant" in *Liberation*, 5 January 2011.

³Badiou, Alain, "Vingtquatre notes sur les usages du mot 'peuple'" in *Qu'est ce qu'un peuple?* La fabrique éditions, 2013, p.21.

(genealogy) 的演绎。人群自身就是批判性的时间再现。所以，何谓人群系谱学的时间？系谱学自身的时间并非如家谱一般的树状图，意即固定形貌的时间图像，而是一种将自身时间化、同时将时间的流变视为形变之实质的一种批判性操作。中国（诸如印度、安哥拉、巴西……）是一处“人群”政治发生流变的重要考察位址，今日的新中国如何面对这项提示？这项并不局限在中国，而是全世界都或许面对的问题。“人群”并非理所当然的存在，而是随着历史情境、政治体制、物流发展、文化交流，等等，启动个体生存欲望后出现的影像型态。我们对于“人群”的认知是从什么时候开始？又通过什么媒介来认知“人群”？尽管对于“集体性的人”的诠释可以推到极早的艺术再现或艺术史讨论中，但关于这个问题较为清晰的线索，可能是在 19 世纪出现的，主要因为都市人口的聚集、劳动力的集中、资本的累积以及记录工具的进步。也就是说，都市作为人口聚集的空间，才使得某种景观式的集体性被意识到；同时时间也开始颁布大量法规对于市民进行明确规范；此外，劳动力与资本的集中使得物流世界也成为人口的某种再现，甚至出现足以代表人群的“代理人”（神格化或法人化的个体）；也因此，现代化生活完全与商品的生产联结起来，在都市空间中形塑出消费者的集体性，甚至这集体性在景观社会的再生产中成为都市地景 (landscape) 的一部份；最后，就是有效的视觉记录机器的发明与发展，才得以满足“集体性”（人群以及公共空间）的再现、大量“个体”的归档、“社会事件”的记录以及“影像媒体”的集体性接收。

换言之，“人群”无论在定义或再现上都是一种关于人的集体形象的界限，或说“人群”的指称已经构成一种界限经验，一种既是语言与影音、也是文化与政治的界限经验。也因此，我们要说这个大家习以为常的用词“人群”，事实上，不是任何固定时空中（或脱离时空）而存在的认同，而是一种与事件息息相关的流变。所以，如果我们有必要推进关于“人群”的思考时，我们几乎可以说批判性的系谱学甚或拓扑学 (typology) 是极具关键性的。这也是 Raqs 在其创作计划中主要的思考取径，当他们提及“一张被遗忘的人群的照片就像刻在石头上的一段失落语言的铭文”时，我们便可以说“人群往往是在失语或匿名中被看到”，甚至可说“人群总在被遗忘的状态下才开始召唤其意义”。因为在特定时刻的事件当下，“人群”并不展现其自身，而是服务于该政治时刻中对应于特定权力和资源的某个位置；但“人群”自身的特殊意涵却不只是这种结构主义式的指称，而必须在历史过程中生成。

这就是为何 Raqs 尝试选定布列松的照片（这张照片就仿佛

一只欧美之眼在观看中国后所遗留的一张明信片），一方面连结《塞康德拉巴德》的人群系谱学在中国的人群系谱学获得延伸，另一方面因为该延伸，而更突出穿越不同历史脉络下某种未被真正面对的“人群”。在 20 世纪的发展中，在福柯宣称人（抽象的或象征的）已死之后，或许 Raqs 在 21 世纪提出的是唯有“人”（无论是物理的或象征的人）已死，人群（能量的、生态的）才会被召唤。如果世博会与大多数的双年展都着眼在召唤人群，那么刘行喆对于遗留下来的世博馆的摄影，这些“遗迹”虽然意味着人群的缺席，但经过 Raqs《请冷静，女士》的转化后，“人群”并未缺席，而是一种于资本积累与事件消费之间被形塑的利润载体。“人群”在资本的快速与高度积累中所发挥的重要功能，就是成为制造利润的象征性与实质性载体，而事件时间之后的无人景象则意味着这载体与资本的脱离，同时这载体的实体性也因为资本脱离事件脉络后而解离消散。如何追索这随着利润而出现又消失的人？Raqs 以一条拉扯在“演化/灭绝”、“欣喜/衰竭”、“遗忘/讪笑”、“写实/神奇”、“对比/延伸”的粗麻绳演绎了人群的力量，“人群—力量”并不与资本和物质的积累平行应和，而是在资本的燃烧和冷却中消耗的热量，在政治、社会的矛盾价值中耗尽自身。

“人民”的宣称一方面推进了民主政治，另一方面也确实让许多人增加了改变生命的机会，然而，这个指称却一直未被清晰地解决，甚至我们可以说这是一直被 20 世纪的媒体与知识份子所占用的关键词。尽管后半世纪的理论对此多有批判，却一直无法解决“人民指的是谁？”、“谁可以用这个词？”、“怎么用？”等问题。然而，理论的喧哗声掩盖了真正的问题，一直到 21 世纪的今天，各国政府因为全球结构而强化着对国内的控制力时，我们会发现 20 世纪人文科学的批判性所清除的是经济模式之上的各种意识形态，五花八门的经济改革或行销手段，都可能是适应残存或萌发之不同意识形态的技术性调整，但基本的经济价值逻辑是没有改变的。甚至在一次次地清除意识形态的同时，就越来越接近经济逻辑的单向化。20 世纪重大的辩证对象“人民”彻底地瓦解了，在朝向占夺性资本的同时，解离成“人群”。

我们看着《塞康德拉巴德之所见》的照片投影，一开始因为雾气所以无法看清影像，烟雾中只见一根爱奥尼柱，而两侧小的影像则是 Raqs 为“真实非军事区计划” (Real DMZ Project) 制作的《通天门》(Door to the Sky)，这些影像都指向民众的消失与不在，前者是时间中的缺席，后者则是大家空间中的缺席。两位扮成上班族的表演者随着话语对影像、以及影像所在的空间进行测量：话语、标尺、手、绘图。计算

跟测量成为系谱学的重要方法，雾气在10分钟过后便散去，我们可以看到塞康德拉花园中的遍地尸体。33分钟过去后，他们才开始分析影像，怀疑着那照片中的尸体还可以是真的吗。其中一人甚至在末尾将其推至用数位相机直接进行拍摄。如果说“人民”总是被假定存在于某种现场或特定时代，那么“人群”就像幽灵或粒子是在“补时”或测量中才会被活化。

“一粒尘埃在落定之前，是一颗炽热的微粒，在光中翩然起舞。”
(塞康德拉巴德之所见)

这句带着强烈卢克莱修 (Lucretius) 意味的比喻，Raqs 用类似微偏 (Clinamen) 描绘着“人群”中的匿名个体，这里恰恰缺乏着一个联结，而我们却是在 Raqs 的计划中看到这联结的可能性：系谱学历程。摄影（摄影的阅读）与图像学（日常标示的分类学）事实上决定着这粒“尘埃”是否可能在翩然起舞时，忆起舞池中曾经激起与撕裂的各种爱恋，借由故事的皱折维持其热量。意即，系谱学是一种对熵的抵抗，当朗西埃 (Jacques Rancière) 以“一天”（如同足以产生异质影像的“微偏”）开始偏离既定的感性分享，这在想象的思维空间中是剧烈的，但在其生产的意涵上，依然倚赖着过往传统欧洲社会中的阶序制 (hierarchical) 知识传递和教育的系统。但 Raqs 提出“补时”实则积极地提出艺术描绘所具有的激进性，如果我们断言朗西埃的工人系谱学成就出左派知识份子最为深刻的自我批判，意即回到思想自身的系谱学；相对之下，或许 Raqs 的补时计划则是一种人群故事 (历史) 的系谱学。艺术描述着当代与世界，这意味的不止艺术与世界和历史之间伦理关系的界定，另外便回到艺术与描绘之间的能动性问题。当贝尔廷 (Hans Belting) 和格罗伊斯 (Boris Groys) 如此分别确认艺术的全球关系与形貌特质时，似乎都没有进一步讨论其能动性关系，而这个难题正突显出其具说服力的支点依旧回到欧洲知识分子传统上。那么，我们如何基于上述具有价值的观点，但又不落入欧洲情结中？我想 Raqs 长期投注影像的系谱学方法，就显得至关重要。

2013年10月1日于台北

⁴ 发端于2011年，2012年成形于在朝韩非军事区边附近境上若干地点所进行的展览。该计划旨在审视“真实的”去军事化同朝韩非军事区的内在讽刺之间的关系，唤起人们对于不可逃避的历史议题的意识，并希望在一个持续性的平台上发展和分享广泛的考察和研究。

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——编注

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The Possibility of a Genealogy of the Crowd?

Huang Chien-Hung

Making the people visible is to create an image for those who do not count (les sans-part) and the anonymous.
Georges Didi-Huberman¹

The people do not exist. What exist are various images...
Jacques Rancière²

Only under the impossible condition of a non-existent state would the people have substantive significance.
Alain Badiou³

In the rampant inflation before the Communist Party reached Shanghai in 1948, the Kuomintang announcement of the release of 40 grams of gold per person caused a rush on the banks. Photographer Henri Cartier-Bresson, a founding member of Magnum, was sent to China by *Life* magazine to document this moment in history. In his photograph of a crowd standing crammed closely together, half those photographed look ahead to the head of the queue, the other half look elsewhere in the frame, among whom eight to ten people directly face the camera. Where is the “crowd” (or “multitude”) in the image? The trace of force the photograph marks is the push from left to right, and one can see that the individuals themselves or their bodies are not doing the pushing, but are mere physical presences subjected to pushing. Where they show force is in their grasping hands, the resistance between the soles of their shoes and the ground, and the look in their eyes as they witness this moment in time. The “crowd” is not the subject in control of power, but rather a collective event (landscape) structured by the historical context, enormous changes in material flows, and resistance. A re-enactment of Cartier-Bresson’s photograph, the Raqs Media Collective’s *Re-Run*, proceeds from this foundational image. Those in the “crowd” pull away from the urgency of the situation in slow motion, wavering as if under a spell, and the force of the pressing together of surfaces, bodies, as well as that of the crowd present in the original photograph dissipates in the re-enactment: what remains of the force of history (system) are the staged poses of the

¹Didi-Huberman, Georges, “Partage de communautés” in *Peuples exposés, Peuples figurants*. Editions de Minuit, 2012.

²Rancière, Jacques, “Non, le peuple n’est pas une masse brutal et ignorant” in *Liberation*, 5 January 2011.

³Badiou, Alain, “Vingtquatre notes sur les usages du mot ‘peuple’” in *Qu’est ce qu’un peuple?* La fabrique éditions, 2013, p.21.

摄影: 陈韵
Photo by Chen Yun



actors; “slow motion” (slowness) thus becomes a kind of genealogy of the image, deconstructing Cartier-Bresson’s momentary construct of the relation between the era (that point in time) and the crowd. And in slowness or, say, in an even smaller interval, the individual acquires initiative. Of their own initiative they gaze at the camera. In the survival of an infinitely small interval, the individual affirms his or her own will. When historical moments mass together in times of change, they break away from the contemporary flow of images.

Raqs conducts a deductive genealogy of imagery on a new stage of communist rule when they examine Cartier-Bresson’s witnessing of a new communist party regime, the disintegration of the Kuomintang, the collapse of the financial system, the outflow of capital, the precariousness of life for the crowd. The crowd itself is thus a critical reproduction in time. Therefore, what is the time of crowd genealogy? The time of genealogy itself is not like a family tree, that is to say, it is not the fixed form of an image of time, but is rather a temporalization of itself that, at the same time, views the flow of time as a deformative critical operation. China – like India, Angola, Brazil, etc. – is an important site to investigate the flows that are taking place

in crowd politics. How will today’s New China confront this suggestion? The suggestion applies not only to China – it is a problem perhaps the world as a whole faces. The “crowd” is not a presence to be taken as given; rather, following such things as historical contexts, political systems, cultural exchanges and so on, it initiates the type of imagery that appears after the individual desire to survive. When did our awareness of the “crowd” begin? By what media did we become aware of the “crowd”? Commentary on the “collective human being” can be traced to the earliest art reproductions or discussion of art history, although the clearest path to this problem leads back to its appearance in the nineteenth century as a product of urban population growth, the concentration of labor, the accumulation of capital, as well as advancements in recording tools. This is to say that only with the city as space for the accumulation of people did awareness of a certain landscape-style collectivity arise. At the same time, one sees the beginnings of the enactment of large numbers of laws that unequivocally regulated the lives of urban residents. As well, the concentration of labor and capital caused logistics to become a certain reproduction of the population to the extent that “representatives” – whether deified or legal-personalized individuals –



拍摄: 庄仪
Photo by Zhuang Yi

with the wherewithal to represent the crowd appeared. Therefore, modernized life was linked to commodities, a situation in which urban space shaped the collectivity of consumers, insofar as the reproduction of this collectivity in the society of the spectacle became a part of the urban landscape. Finally, it is the invention and development of effective visual recording machines that met conditions for the reproduction of “collectivity” (crowd and public space) and the collective acceptance of great numbers of files on “individuals”, records of “social events” and “visual media”.

In other words, the “crowd”, whether by definition or in reproduction, is a kind of boundary to the human collective image. Or, one might say, the referent “crowd” already constitutes the experience of boundaries. No matter whether linguistic or audiovisual, it is also the experience of the boundaries of culture and politics. Therefore, we must say that this word “crowd”, that everyone is accustomed to using, is actually an identity that exists without fixed time and space, or exists outside of time and space, and is a sort of flow that goes hand in hand with events. If we have the need to think “crowd”, we could almost say that critical genealogy – or even typology, for that matter – is extremely crucial. This is the central strain of thought in Raqs’s creative plan. When they refer to “a forgotten photograph of a crowd [being] like an inscription in stone in a forgotten language”, we can add that the “crowd” is always perceived in a forgotten language or as

anonymous, or even that “it is in the state of always having been forgotten that the “crowd” begins to summon its meaning.” Because at the moment a particular time-event occurs, the “crowd” does not manifest itself but rather serves a particular political moment, corresponding to a specific power and a certain location of resources. But the particular implication of the “crowd” itself is not merely the static referent of structuralism but must be produced in historical processes.

This explains why Raqs’s choice of Cartier-Bresson’s photograph – one that appears to be a postcard resulting from the impression made on a Euro-American eye observing China – attempts a linking of a genealogy of a Secundrabagh crowd to a genealogy of a Chinese “crowd”. By means of this linkage, highlights a crossing over (from India) to a “crowd” from a different historical context (China), one that has not yet been genuinely confronted. In the course of the twentieth century, after Foucault announces the death of man (either in the abstract or symbolically), after Raqs’s assertion that only “humans” (either physically or symbolically) have died, it is only the “crowd” (as energy, as ecology) that may be summoned. If the Shanghai Expo 2010 and most biennial exhibitions aim to summon a crowd, in Liu Xingzhe’s photographs of the abandoned Expo pavilions, although the “remains” his images indicate the absence of a crowd, after Raqs’s transformation in *Calm Down, Madam*, the “crowd” is not absent at all but is rather a kind of profit vector shaped by a

⁴An exhibition originating in 2011 and held in several locations near the border of the Korean Demilitarized Zone. The project's aim is to examine the inherent irony in the relationship between "true" demilitarization and the Korean Demilitarized Zone and to raise people's awareness of unavoidable historical issues. The hope is that it will serve as an ongoing platform for developing and sharing an array of investigation and research. From the project's official website at <http://realdmz.org/project/2013/>.

combination of capital accumulation and the consumption of events. In capital's important functions of fast and high accumulation, the "crowd" thus becomes the material and symbolic vector of the production of profit, a scene devoid of humanity after the event-time designates the detachment of this vector from capital. At the same time, this vector's substantiality comes apart and dissipates due to capital's detachment from the event-context. How do we pursue the appearance and disappearance of humanity that follows profit? Raqs deduces the "crowd's" power from a rope stretched out between "Evolution/Extinction", "Joy/Exhaustion", "Oblivion/Derision", "Real/Magic", "Comparison/Extension". "Crowd-Power" does not work in tandem with the accumulation of capital and the material but rather is the consuming heat in capital's burning and cooling, and consumes itself in conflicting political and social values.

The declaration of "the people" gave impetus to democracy on the one hand, on the other, it allowed opportunities for many people to change their lives. The problem of what the "people" refers to, however, has not been resolved. We may even say that the "people" is a keyword taken over by twentieth century media and intellectuals. Although theory has been very critical of it in the last half century, questions such as "To whom does 'the people' refer?", "Who can use this word?", "How is it to be used?" have not been answered. Moreover, the clamor raised by theory has drowned out the real questions. When today, twenty first century governments step up domestic control due to global structures, we are certain to discover that what

was eliminated by the critical nature of the twentieth century social sciences were the various ideologies arising from economic modes; economic reforms and marketing strategies of all kinds might be technical adjustments to surviving or burgeoning ideologies. But the logic of basic economic value has not changed. While they have been eliminated time and time again, ideologies draw ever closer to the one-sidedness of economic logic. "The people", the great twentieth century dialectical object, has disintegrated; and while facing predatory capital, the "people" dissolves into the "crowd".

Looking at a projection of the photograph *Secundrabagh*, at first we cannot make out the image clearly. Through the smoke ionic columns are visible, and the small projections on either side are the *Door to the Sky* images that Raqs produced for the *Real DMZ Project*⁴. These images indicate the disappearance and absence of the masses, the former absence in time, the latter, absence in commonspace. Two actors, dressed as office workers, take measurements, while talking, of the images and the space the images occupy: talk, ruler, hands, drawings. Calculation and measuring become an important genealogical method; the smoke dissipates after ten minutes, and we see corpses dotting the Secundrabagh Garden. Only after 33 minutes pass do they begin to analyze the images, uncertain whether or not the corpses could be real. At the close of the performance, one of the actors was in such doubt he took pictures with a digital camera, as if to confirm the measurements already taken. If we say the "people" is always presumed to exist in a certain location at a specific time, then, like ghosts or particles of matter, the "crowd" is only ever activated in extra time or in measurement.

*Before a speck of dust settles, it is a glowing particle,
dancing in the light.
Seen at Secundrabagh*

This line contains a metaphor replete with strong Lucretian overtones. Raqs employs clinamina of this sort to portray the anonymous individual amid "the crowd". Here, what is lacking is precisely a connection, although we see the possibility of a connection in the Raqs program: the genealogical process. Photography (the reading of photographs) and iconography (everyday taxonomical designation) in fact determine whether or not this speck of "dust", when afloat, brings to mind the dance floor where once all kinds of love were aroused and torn apart, and where their heat is preserved in the shreds of a story. This means that genealogy is a kind of resistance to entropy. When Jacques Rancière with his "one day" (like a "minimal deviation" which is enough to produce heterogeneous images) begins to diverge from the established distribution of the sensible (*le partage du sensible*), the effect within the imagination's space of thought is dramatic. The meanings deviation produces, however, still rely on the hierarchic transmission of knowledge and the system of education in the traditional European society of the past. In fact, Raqs's *Extra Time* actively proposes the radicalism inherent in artistic description. If we assert that Rancière's genealogy of workers results from the deepest self-criticism of a leftist intellectual, this would mean returning to a kind of genealogy of thought itself. In contrast, perhaps Raqs's *Extra Time* program is a kind of genealogy of crowd story (history). Art describes the contemporary and the world. This means that art defines not merely the ethical relationship among art, the world and history,

but also returns to the question of the dynamic between art and description. When Hans Belting and Boris Groys confirm both art's global relations as well as distinctive morphological traits, it seems that discussion of dynamic relations has not been taken a step further and that this conundrum still pivots in the direction of the traditions of European intellectuals. How then can we ground ourselves in the valuable perspectives mentioned above but not yet again fall into the European complex? I believe that here Rags's long-term methodological focus on a genealogy of the image is crucially important.

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作品

Works

塞康德拉巴德之所见
Seen at Secundrabagh

重演
Re-Run

守望
Vigil

请冷静，女士（或资本简史）
Calm Down, Madam (or, A Brief History of Capital)

任何人，所有人，大人物，小人物，抵抗之人，好事之人和其他的人都将迫切离开
The Imminent Departure of Anybody, Everybody, Somebody, Nobody, Antibody, Busybody and Others

便携式自学图书馆
The Portable Auto-Didactic Library



塞康德拉巴德之所见

带有档案照片、身体、文本、音景和多重录像的表演装置，50分钟
与祖雷卡·乔达里合作

* 由2012年同名作品延展而成

Seen at Secundrabagh

Performance installation, with archival photograph, bodies, text, soundscape and multiple videos, 50 minutes
Collaboration with Zuleikha Chaudhari

* This production is an extension of *Seen At Secundrabagh*, 2012



脚本

塞康德拉巴德之所见

被隔绝起来的理性等于强权之声乘以其回声，减去民众之声的纷呈频率，再加上偶发变量。审视那强权之声与渐渐积聚的民众之声的频率之差，便可知晓民众的骚动产生怎样的净效应。

而偶发变量可被用来指涉任何情况，它可以是常年愤愤不平的民众所爆发的不期而至的狂喜，也可以是强者时而显出的疲乏；它甚至同样也可以是权力机器的耗损、维护和意外失灵；这些都将有可能改变形成局面的规则，所以这个等式势必是脆弱的。

一粒尘埃在落定之前，是一颗炽热的微粒，在光中翩然起舞。

世界之主 帝国 行尸走肉 霸道 紧张 累计 战场 好好先生 卡拉什尼科夫冲锋枪 紧张症 老兵 末日之战 成本 会计 地窖 钻头 版权 二进制 系统 劝诫者 脓疮 无形 法令 银 献祭者 坟墓 召唤者 彩色影像 绞架 闪耀 炮艇 严峻 实业家 微积分 残骸 税吏 空降兵 说客 肿胀 搅局者 配置器 宣誓书 会聚 活着 粉碎机 知识分子 监禁 首领 补偿 评估人 飞艇驾驶员 种子 投机者 承运人 不屈不挠 锋利 药物 圆滑 水泥 支票簿 汽车 要塞 高速路 炫耀 买方 限制者 强有力 插曲 入侵者 压路机 金库 喷嘴 死路 长官 敏感指数 证书持有人 取代者 电脑 毫不费力 混沌 弹头 例外 难以置信

多情的诗人们说，爱意味着失去。醉心于市场的玩家们将某些失利视为东山再起的契机。因此，胜与败，并非泾渭分明，得与失，亦难以说清。

解鞍之马结束了征途。

三张图片：一头驴子正穿过一条空荡荡的路；一个男人站在一条空寂的高速公路上，一台测绘仪器遮住了他的脸；一个三脚架支撑着一台照相机，立于沙漠中的一座沙丘上，还有一片影子，显然是那缺席的摄影师，匆忙间将它留在了画面之中。

想这一路飞沙走石。眼见遍野征战遗骸，马再也不愿挪动半步。

许多地图，依旧是许多地图，各式各样的绘图法。现代航海图

基于经度和纬度，通过某一运动物体与一个假想的静止表面之间的动态关联塑造自身。

纵观人类历史，在世上最庞大的水域之中的航行曾需运用一种不同的测算系统。该系统基于这样一种喻设——静止不动的航行者正处于交汇之处，一个世界迎面而来，另一个世界渐自远去。不是航海者驶向岛屿，而是岛屿朝他而来，又从他身旁经过。

（电视机录像文本：

在德里中心的一个废品分拣车间所拍摄的照片，大概是 1970 年代的某个时候，来自苏拉吉·莱的家庭相册，他住在阿吉梅利门附近的贫民窟。）

这是成千上万张照片中的一张。因为照片里的每一片纸都是从一家报社的图片档案库中扔出的照片。这些男人正在回收利用历史的垃圾，指望从中提炼出几千吨纸浆去制造新的纸张。

在每一张被扔掉的照片中都有人，有时是一群人——政治集会的人群，板球比赛的人群，节庆中的人群。这张照片上可能有成百上千人。通常，我们会说“只要照片存在，人群就存在；而一旦照片分解成纤维，对所有人 and 每个人群的记忆也都将消失。人们只能根据他们能搜集到多少自己在时间中所留下的印记的证据。”

然而最终，这些照片很可能无一幸免，只有这张展现了他们整体的照片存在于一本家庭剪贴簿中。但是这张照片里的人群并没有全部消失，他们仍旧悬浮于一张废品站照片的遗忘地带。高举于某人的手中，或压在某人的膝下，永远地走在他们通往湮没和纸浆的路上。

一张被遗忘的人群的照片就像刻在石头上的的一段失落语言的铭文。如它所示，我们知道有些事情曾被说过，或被做过，以至有那么多人被召唤到一起，在某个地方，在某一时刻。人群将它所占据的那个时刻壮大，但我们不知其原因。如同一种无法解读的语言，无从了解的人群将永远只是喃喃自语的谜团。伴随着每一张图像和每一张不可知的人群图像的回音而来的，是这个问题：“那么多人曾经在一起，在某一时刻，在某个地方；这本该改变了世界，改变了历史的进程，哪怕只是一点点。真的改变了吗？”

倘若我们能将时间折叠，就像折一张纸，将会如何？倘若我

们能将时间折成一艘船或一架飞机，我们将经历怎样的旅程？

马亨德拉·拉尔·威尔玛 致 拉里·卡里瓦蒂，印度教女校，
勒克瑙 1916年4月17日，40号战地邮局，法国

随信附上一张明信片，上面是一位英国女孩的死亡。你会注意到照片中有一个男人，女孩毫无知觉地躺在他面前的地上。她曾在比利时做护士，护理过伤员。

女孩被指控帮英国士兵经荷兰逃回英国，因而被判处死刑。她已不省人事，士兵们拒绝朝她的身体开枪。于是军官用左轮手枪崩开了她的脑袋。

米尔·山姆萨德·阿里 致 赛伊德·卡拉麦特·阿里·萨希布，
德里 1916年5月

密拉特骑兵旅，法国

寄给你的照片拍摄于1916年4月。将它与去年4月拍摄的照片相比。你自己判断我写的是真是假。

古拉姆·拉苏尔·汗 致 他的父亲穆罕默德·纳瓦兹·汗，奥兰
加巴德 1916年5月24日，塞康德拉巴德骑兵旅，法国

你说这张照片毫无用处，对我而言它却抵得上我的所有财富。我在梦中也无法见到你，因此，能注视照片中的你，我深感安慰。

贾拉乌丁·艾哈迈德 致 哈吉·萨阿达特·米尔·汗
埃特马德普尔，北方邦，印度 1915年10月14日鲁昂，法国

今天，我匆匆买了些图片，正将它们寄给巴希尔。我找不到更多张那个女人的照片了，她身披铠甲，目光如炬，直视苍天，俨然一位标致、俊秀的美人。我在寻找她的图片。已在多家店中搜求。四百年前，这位女子曾在抗击英军的战争中屡建赫赫战功。然而，她最终落入英军之手，被活活烧死。我想，这正是她的图片停售的原因。

亚莱特·汗 致 莫哈坎·乌丁 恰夸尔，杰赫勒姆县，旁遮普，
1916年4月26日，锡亚尔科特骑兵旅，法国

我们被禁止写战争的详情。此外，一个人能写下什么呢？倘若战争只限于一个区域，一个人或许可以描述它的细节，而这场

战争已蔓延到整个世界，无一处能幸免。

萨依布·汗 致 他的兄弟阿卜杜拉·汗 112 骑兵旅，沙达拉，
斯瓦特，西北边境省，1915年3月15日电报公司密拉特分部，
法国

如果我能活着回来。当我回到印度，我会向你重述这整个故事，自始至终，就像《一千零一夜》。

照片像是拍摄于白日的晴光之中，或许是正午。一眼望去，它透出一丝忧郁感伤，一种对于逝去时光的壮阔乡愁，或是一种转瞬即逝的共鸣，来自那被捕捉到的瞬间：一处巴洛克风格的废墟，男人们摆着姿态，一匹骏马。

清晰便是可读。清晰能使我们深入诸般细节——姓名，地点，缘起，时间，进入，退出，或许，还有目的。

对清晰的执着又产生它自己的阴影。

露骨的谎言与赤裸的真相之间，是一片模糊地带。

我们阅读彼此，寻求迹象，并非因为我们晦暗不明，或必须渴求暧昧，而是因为我们的欲望、恐惧和经验仍然呼唤着一种能赋予生机的传达。

而后，我们的眼睛开始工作，游历。真相不再被阴影遮蔽，我们看到，“此情此景”不过是精心布置的结果。那些尸骨被清理，精挑细选，在幽暗大地的映衬之下，惨惨发白，如在一处栩栩画境。

倘若这是1857年印度大起义中起义者的身体，它们的骨架不会被保存得如此完好。也许，非常有可能，它们根本就不是那些在锡坎德拉花园中被屠杀的起义者的尸骨，而只是些道具，恐怖的人造肢体，“他人的尸骨”，被摆放在其中来营造场景，因为原来的尸骨已然“消失”，或者只是不够用来拍摄一张好看的照片。

原来的尸骨已然“消失”，或者只是不够用来拍摄一张好看的照片。

21世纪投下一个早产儿，来自未来，战栗降生。



在降临与短暂的隔离期后，白日的表象被探究，寻求生命物质的有机踪迹。来自第一批样本的初步报告持续显示出一贯的反常。重要的问题仍然半死不活地悬置着：“是什么构成了生命的迹象？”。新陈代谢，生长，感知以及繁殖，以种种难解的方式进行着自我表达，或许，那些用于验证它们的指标也对此束手无策。我们如何知道，在那些我们至今尚未知晓、或无法想象的生命形式之中，新陈代谢、知觉或是繁殖是如何进行的？我们怎样才能知道？

宇航员同志，当你遨游太空，你如何辨识生命的迹象？

你如何区分荒芜与肥沃，如何区分往日生机之痕迹和今日之活力，甚至将至的生命讯息？

时空是否会扭曲你的感官？

骨头。

如果这两百零六具成年尸骨可以各自发声，他们都将高唱身体的颂歌。藏骨堂将成为歌剧院。胸骨彰显其主人的骄傲；肋骨好似忧伤的歌队，为那振翅的心扉低唱挽歌；腓骨，胫骨，股骨，击鼓以和，浩浩颂歌，气势磅礴；跗骨与跖骨，腕骨与掌骨，桡骨与尺骨，歌唱平衡与灵巧；尾骨由底层击出一个怨诽的音符；额骨在头盖骨上忧心忡忡。这些骨头功能各异，类别不同，它们低语，嘶鸣，各讲方言，抑扬顿挫，欢笑，哀哭，唱着曲调，或者走调，完全乱套。唯有那寂寞的舌骨，含糊的舌骨，可能

会以讥诮的沉默面对这众骨喧哗。舌骨会管好舌头，它知道每个生命，都只配得如此这般的喧哗或沉默，亦如所有其他生命。

当骨头们停止歌唱，哨音与幽怨的赋格也暗灭了声息，照片的沉默，定格瞬间的沉默，又重新开始自我述说。

(翻译: 戴章伦, 校对: 陈韵、施瀚涛)

Script

SEEN AT SECUNDRABAGH

Anacoustic Reason is equal to authority voice multiplied by echo raised to number of power vertices subtracted by frequency differential of voices of multitudes plus random error. The net effect of the disquiet of the multitude can be arrived at by considering the difference between the frequency of the voice of authority and the accumulated voices of the multitude.

Randomness can be taken to imply anything from a sudden and inexplicable outbreak of joy in a generally sullen population to the occasional exhaustion of the mighty; or even the consequences of wear and tear, maintenance and accidental malfunctions in the apparatus of power. In the end, it all adds up to something that has the potential to change the rules of the game. The equation is necessarily fragile.

Before a speck of dust becomes grime when it lands on a wall, it dances as a mote incandescent in a shaft of sunlight.

juggernaut imperial zombie overbearing tense totalizing battlefield yes-man Kalashnikov catatonic veteran Armageddon cost accountant vault drill copyright binary system admonisher abscess incorporeal decree silver sacrificer sepulchral summoner Technicolor gallows ablaze gunboat severe industrialist calculus wreck taxman paratrooper lobbyist bloated dislocator allocator affidavit convergent alive disintegrator intellectual imprisoning headman compensator estimator aeronaut seed speculator freighter unflagging sharp drug sleek cement checkbook automobile fortress freeway fanfare purchaser restrainer potent episodic invader road roller exchequer jet impasse prefect Sensex concordat licentiate displacer computer effortless chaos warhead exceptional fabulous

Sentimental poets declaim that to love is to lose. Addicted market players see the losses of some as the opportunities for a win on the rebound. And so, victory and defeat, blur into each other such that it begins to be difficult to tell losses from gains.

The untethered horse comes to the end of its journey.

Three images of a donkey crossing an empty road, a man standing on an empty highway with a surveying instrument covering his face, and a camera on a tripod on a sand dune in a desert, accompanied by a shadow, apparently left behind in a hurry by an absent photographer.

Consider the detritus of its wandering. The horse, arrested by the remains of conquest will be reluctant to move.

There are maps and then there are maps, and there are different kinds of mapmaking. Modern maritime navigational charts, based on latitude and longitude, model themselves on the dynamics of the relationship between a moving object and a notionally inert surface.

Through most of human history, the largest water body in the world was navigated using a different system of reckoning. This system was based on a metaphorical assumption of the still navigator interfacing with a world that courses towards or away from her.

It is not the sailor that approaches an island, but the island that advances towards, and then past the sailor.

[Text on monitor:

A photograph taken in a waste sorting workshop in Central Delhi sometime in the 1970s, from the family album of Suraj Rai, resident of the Lok Nayak Jai Prakash Basti squatter settlement near Ajmeri Gate.]

This is a photograph of thousands of photographs. Because each piece of paper on the surface of the image is a thrown away photo from a newspaper's picture archives. These men are recycling the trash of history with a hope to extract a few kilotons of pulp for making new paper.

In each thrown away photo there are people, sometimes there are crowds, crowds at political rallies, at cricket matches, during festivals. This is a photograph with maybe hundreds of thousands of people in it.

Normally, we would say "as long as the photographs exists the crowds will exist, and as soon as the image dissolves into fiber, so will the memory of all the people, of every crowd. People can count only as much as the evidence they can muster of their impression on time."

In the end, however, none of these photos probably remained, only the picture which showed them all still survived as an item in a family scrapbook. But the crowds in them did not disappear altogether, they remain suspended in the limbo land of a photograph taken in a scrap shop. Held aloft in someone's hands, pinned under by someone's knee, forever on their way to oblivion and pulp.

A photograph of a forgotten crowd is like an inscription carved into stone in a lost language. We know, by its very presence, that something was being said, or done, that brought so many people together, in one place, at one time. The crowd swells the moment in time it occupied, but we don't know why. Like an unreadable language, the unknowable crowd will always remain a nagging enigma. With every image, and with the echo of every image of the unknown crowd will come the question: "So many people were together, in one time, in one place; that could have changed the world, the course of history, even by a fraction. Did it?"

What if we could fold time in the same way as we can fold a piece of paper? Supposing we could fold it into a boat or an airplane, what kind of voyage would we find ourselves embarking on?

Mahendra Lal Verma to Lali Kaliwati, Hindu Girls School, Lucknow
17 April 1916
Field Post Office 40, France

With this letter I am enclosing a picture card showing the death of an English girl. You will notice the man in the picture with the young woman lying senseless on the ground in front of him. She was a nurse in Belgium and used to attend to the wounded.

She was charged with the crime of helping English soldiers escape to England via the Netherlands, and was sentenced to death. She fainted, and the soldiers refused to fire on her body. Then the officer blew her brains out with a revolver.

Mir Shamshad Ali to Syed Karamat Ali Saheb, Delhi
May 1916
Meerut Cavalry Brigade, France

I sent you a photo that was taken in April 1916. Compare

it with the photo that was taken in the April of last year. Judge for yourself whether what I write is true or false.

Ghulam Rasool Khan to his father Mohammad Nawaz Khan, Aurungabad
24 May 1916
Secundrabad Cavalry Brigade, France

You say the photo is a useless thing, but for me it is worth all the money I possess. I don't see you in my dreams and for this reason it is a comfort to gaze at you in your picture.

Jalal ud Din Ahmad to Haji Saadat Mir Khan, Etmadpur, UP, India
14 October 1915
Rouen, France

Today I purchased some pictures in great haste and I am sending them to Bashir. I could not find any more pictures of that woman who stands clad in armor with her glance turned upwards towards heaven, who seems to be a very fine, handsome young woman. I am looking for them. And I have searched many shops. Four hundred years ago, that woman gained some notable victories in the war against the English. However, she was caught, and the English burnt her alive. I think that is why the sale of her picture has been stopped.

Yalait Khan to Mohakam ud Din Chakwal, Jhelum District, Punjab
26 April 1916
Sialkot Cavalry Brigade, France

We are forbidden to write particulars about the war. Moreover, what is one to write? If the fighting were confined to one spot, one could give details, but this war is spread over the whole world, no part of the world can escape from it.

Sahib Khan to his brother Abdullah Khan, 112th Cavalry, Shahdara, Swat, North West Frontier Province
15 March 1915
Meerut Division Signalling Company, France

If I come back alive. When I come back to India, I will rehearse to you the whole story, from beginning to end. Like a book of the *Arabian Nights*.

The photograph seems to have been taken in the clear

light of day, perhaps at noon. At first glance the picture suggests a sentimental melancholia, stately nostalgia for a time gone by, or the fleeting resonance of an arrested time a baroque ruin, men in studied poses, a fine horse.

To be legible is to be readable. To be legible is to be an entry in a ledger - with a name, place, origin, time, entry, exit and, perhaps, a purpose.

An insistence on legibility produces its own shadow.

Between the bare faced lie and the naked truth lies the zone of illegibility.

We read each other for signs not because we are opaque or necessarily wish for opacity, but because our desires, fears and experiences still require the life-giving breath of translation.

But then, our eyes begin to work and travel. There are no shadows to obscure the fact that the "scene" is the result of a careful act of arrangement. The skeletons are clean, picked to the bone, white against the dull earth, as they would be in a painterly tableau.

If the bodies were of the rebels of the mutiny of 1857, they would not have remained so well integrated as skeletons.

It is possible, in fact highly likely, that they may not be the bones of the dead rebels slaughtered at Sikandra Bagh at all, but props, macabre prosthetic additions, "other people bones" brought in to set the scene because the originals are "missing" or just not good enough for a decent picture.

The originals are "missing" or just not good enough for a decent picture. The twenty-first century sends a premature shiver down from the future.

Following touchdown and a brief period of anticipatory quarantine, the surface of the day was investigated for the presence of organic traces of animate matter. Preliminary reports from the first batch of samples continue to demonstrate the usual anomalies.

The important question: "What Constitutes a Sign of Life?" remains in suspended animation. Metabolism, Growth, Sentience and Reproduction may all be expressing themselves in ambiguous ways, and it is possible that the test criteria being applied in order to identify them are

insufficient to this task. How do we know what metabolism or sentience or reproduction look like in hitherto unknown, or unimagined life forms? How can we know?

Cosmonaut, how do you recognize signs of life when you see them on your voyage? How do you distinguish arid from fecund, a trace of past animation from present vitality or even from a sign of life yet to be? Do time and distance warp your senses?

Bones.

If each of the 206 bones of the adult human body could speak, they would all sing the body's praises. Ossuaries would be operas. The sternum, or the breastbone would testify to its owner's pride, the ribs would act as a sentimental chorus, singing an elegy to the fluttering heart, bird, the fibula, tibia and femur, would drum up anthems to strength and vigor, the tarsals and metatarsals, carpals and metacarpals, radius and ulna would praise poise and dexterity, the coccyx would hit a base complaining note, the frontal bone of the cranium would worry.

Bones of every function and description would whisper, scream, speak in tongues and measured tones, laugh, cry, sing in tune, off key and off kilter. Only the lonesome hyoid, the unarticulated bone of the tongue, might choose silence in jest at the excess of cadaverous cacophony. The hyoid would hold its tongue, knowing that every life is deserving of only as much noise, or silence, as every other life.

When the bones stop their singing, their whistling, their caterwauling fugue, the silence of the photograph, of a moment of held time, reasserts itself.





“塞德拉巴德之所见”布景
Mis en scene of Seen at Secundrabagh



重演 (局部)

Re-Run (detail)

Does history repeat itself, or simply rehearse its moves in anticipation? Can we read chronicles in terms of deferrals and déjà-vu rather than in terms of climaxes and closures?

Henri Cartier-Bresson took a photograph of a bank run in Shanghai in December 1948. The photograph features a crowd of people desperate to get their money out of a bank in order to buy gold in anticipation of an imminent collapse of the value of paper money (a classic “bank run”) in the lead-up to the takeover of Shanghai by the People’s Liberation Army.

Every bank run is propelled on the currents of a self-fulfilling prophecy. As people lose confidence in the value of money, they begin withdrawing money from banks in order to try and convert it into gold. This leads to a collapse of a bank’s worth (which is made up of the money it holds), and if this panic spreads between banks (which tend to be linked any way) then this phenomenon in turn generates the conditions necessary for the devaluation of paper money and a loss of confidence in banks - which is what makes people withdraw money from them in the first place.

And so, cause becomes effect becomes cause. The anticipation of the future produces conditions in the present which lead to the anticipated future. Time folds in on itself like a snake biting its own tail.

In revisiting and re-staging Cartier-Bresson’s photograph in Shanghai, Raqs meet the conditions of the self-fulfilling prophecy invoked by the event captured in the original image. Cartier-Bresson’s decisive moment breaks its banks and seeks the custody of other hands. Mid-wifed by other eyes and cameras, the image reincarnates as its own breathing and vivid clone, close to where we are today. The memory of one moment of crisis is transposed onto the reading of another. Time folds in on itself, again.

历史是在一味自我重复，还是只是预计中的动作排演？我们是否能用“延期”和“似曾相识”来看待编年史，而非一次次的高潮与结束？

亨利·卡蒂埃·布列松在 1948 年 12 月拍下了一张上海银行挤兑风潮的照片。照片记录了在人民解放军接管上海的前夕，一大群人因预期纸币迫在眉睫的暴跌，而正不顾一切地要将钱从银行中取出以换成黄金（经典的“银行挤兑”）。

每一次的银行挤兑都被一个能够自我实现的预言所驱动。当人们对货币价值丧失信心时，他们就开始去银行取走钱并试图兑换成黄金。这会导致银行财产（即银行所持货币数量）的崩盘，而如果这种恐慌在银行间扩散（银行间通常相互关联），那么这一现象会转而生促成纸币贬值的必要条件，并令人们对银行丧失信心——这正是促使人们从银行把钱取走的发端。

如此，因成果，而果又成因。对于未来的预期制造出当下的状况，而当下的状况又导向被预言的未来。时间折回自身，如同咬住自己尾巴的蛇。

在上海重访与再现卡蒂埃·布列松的照片时，Raqs 所呈现的正是一种自我实现的预言，是 1948 年的原作所描述的那个事件中人们被激发出的状态。从布列松的决定性瞬间开始，这一事件的边界被打破了，它开始寻求他人之手的看护。借助之后人们的目光和相机的重新观察，图像再生为它自身鲜活的克隆，从而更接近于我们当下的处境。对某一危机时刻的记忆被转置成对于另一时刻的阅读。时间再度折回。



重演

录像

重现亨利·卡蒂埃·布列松记录 1948 年在上海发生的一次银行挤兑的摄影作品

2013

Re-Run

Video

Re-enactment of Henri Cartier-Bresson's photograph of a bank run in Shanghai in 1948

2013





Vigil

Video diptych, 96 minutes 45 seconds
2013

In *Vigil*, Raqs telescope the fortunes of a football match (the 20th round of the Chinese Football Association Super League in 2012 at the Hongkou Football Stadium in Shanghai) between two rival Chinese football clubs (Shanghai Shenhua F.C. and Hangzhou Greentown F.C.) into an orchestrated meditation on time and fate. The exhilaration, the exhaustion, long periods of waiting, the despair, the loneliness, the frenzy, the fear, the hostility, the laughter, the applause, the frustration, the remorse – all is read across two static camera positions in a football game. Fixated on the two goalposts, the cameras yield footages that enable a reading of the two goalkeepers' faces, their postures and gait – as a chronology of emotions, layered with the electric intensity of a crowd that marks every moment in the game with its vivid presence.

A football match becomes an atlas of time, with continents of fortune and misfortune, striated by alternating currents of triumph and disaster coursing through the crowd, marked by a tonality of emotions and states of being with others. All of this, and more, is found inscribed on the bodies of the two men who guard the goalposts at two ends of an unsettled score.



守望

双联屏录像, 96 分钟 45 秒

2013

在“守望”这件作品中，Raqs 精心策划，将一场上海申花对杭州绿城的足球比赛（2012 年中国足协超级联赛第 20 轮，上海虹口足球场）的点滴压缩成了一次对于时间与命运的冥想。欢呼雀跃，精疲力竭，长时间的等待，绝望，孤独，暴怒，恐惧，敌意，大笑，鼓掌，挫败，懊悔，我们可以从静置在球场两端的镜头中一一读出。聚焦于两门柱之间的摄影机记录下了两位门将的表情，姿势和步态——如同一张情绪变化的记录表，它与人群所散发的强大电场一起标记下比赛中每一时刻的生动的情景。

一场足球比赛成了一张时间的地图，漂浮着幸运或不幸的大陆，众生经历的胜利与灾难像洋流交替般地穿插其间；它同时还晕染着一层情绪的色调，和与他人在一起的心绪状态。所有的这些（甚至更多）都被刻在这两位站立于球门前的守门员的身上，守候着比分未决的竞赛。



脚本 / Script: Raqs Media Collective

概念和场景 / Concept and Scenario: Raqs Media Collective and Zuleikha Chaudhari

声音 / Sound: Priya Sen

动画 / Animation: Ikroop Sandhu

表演者 / Performers: Bhagwati Prasad and Kavya Murthy

制作助理 / Production Assistance: Bhagwati Prasad and Kavya Murthy

原作照片 / Original Photograph: Felice Beato

Courtesy of the Alkazi Collection of Photography and Alkazi Foundation for the Arts, New Delhi

来自新德里阿尔卡兹照片收藏和阿尔卡兹艺术基金会《塞康德拉巴德之所见》曾在布鲁塞尔艺术节 (2011)、维也纳文化艺术节 (2012) 和巴黎秋季艺术节 (2012) 演出, 并得到上述艺术节的支持。

Seen at Secundrabagh has been presented at the Kunstenfestival, Brussels (2011), Festwochen Festival, Vienna (2012) and Festival de l'Automne, Paris (2012). Produced with the support of Kunstenfestival, Brussels; Festwochen Festival, Vienna and Festival de l'Automne, Paris.

“而后, 我们的眼睛开始工作, 游历。”

《塞康德拉巴德之所见》是 Raqs 媒体小组和同样在印度德里工作的剧场导演祖雷卡·乔达里合作的作品。这一由卡维娅·穆尔蒂和巴格瓦蒂·普拉萨德表演的 50 分钟戏剧, 在费利斯·比特于 1858 年摄于印度勒克瑙的一张照片的投影前展开。演出的情节由 Raqs 和乔达里共同设计, 而 Raqs 又用文本和录像对演出进行干预。费利斯·比特是一位先锋性的旅行摄影家, 他用照片记录了土耳其的克里米亚战争, 1857 年印度大起义和中国的第二次鸦片战争。

演出中使用的这幅照片呈现的是在宏伟的废墟前的一个临时灵堂 (这是 1857 年东印度公司的部队在北印度所进行的大起义的结果), 而这正构成了《塞康德拉巴德之所见》所蕴涵的富有挑衅性的核心主题。表面上看, 这幅图像是对事实的忠实再现, 凝固了印度动荡的殖民地历史中的一个时刻。而《塞康德拉巴德之所见》用一系列诗意的和论辩的姿态切入这一固有的印象——当被记录的图像从档案移入剧场时, 这些姿态也同时置换着图像的权力。最终, 这一作品要求观众具有进行若干形式的空间和时间旅行的欲望, 而表演者、Raqs 和乔达里则是他们值得信赖的向导。

“But then, our eyes begin to work, and travel.”

Seen at Secundrabagh is a collaboration between artists Raqs Media Collective and theatre director Zuleikha Chaudhari, who are all based in Delhi, India. This 50-minute scripted performance featuring Kavya Murthy and Bhagwati Prasad unfolds against the projection of a photograph taken by Felice Beato in Lucknow, India in 1858, and within a scenario designed by Raqs and Chaudhari, as well as texts and video interventions by Raqs Media Collective. Felice Beato was a pioneering itinerant photographer who documented the Crimean War in Turkey, the 1857 Uprising in India and the Second Opium War in China.

The photograph that comprises the central provocation of *Seen at Secundrabagh* features an improvised ossuary in front of a stately ruin, in the wake of the mutiny of 1857 in the army of the East India Company in northern India. Fixing a moment in India's turbulent colonial history, the image appears to be a faithful representation of the facts. *Seen at Secundrabagh* slices into the stability of this impression with a series of poetic and forensic gestures that displace the power of the recorded image as it moves from the archive to the theatre. In the end, this demands from the spectator the desire to undertake a few forms of space and time travel, with the performers, Raqs and Chaudhari as trusted guides.







请冷静, 女士 (或资本简史)

现成照片与应邀拍摄照片的组合, 带有镜子和绳子

2013

Calm Down, Madam (or, A Brief History of Capital)

Assemblage with found and solicited photographs, mirrored metal and rope

2013





2010年上海世博会的场馆与空间变成了 Raqs 小组非主流《资本简史》的一个章节，同时也像是为一位正为自己财政状况所担忧的贵妇所开的一剂观念上的预防药。通过在已有的世博会喧闹的现场影像和一系列委托拍摄的被弃置后的世博园区图像（均由上海本地的摄影记者刘行喆所拍摄）之间创造出形式和形态上的共振，并用一组现成品对前两组图像作出注解，Raqs 建构起了一种顺势疗法般的符码系统，从而完美陈述了资本作为一种全球体系所经历的高峰与低谷。

世博会场，其远景与建筑装饰成为了舞台布景，展开着关于资本的诱惑和排斥的一系列生动画面。通过观察这个表现着资本自身的空间的转型与损耗，Raqs 为其在这一个无常世界中的坎坷经历建构了一则隐喻。他们并不确信这是否真能平复那位贵妇的焦虑，但试着让她冷静一下也没有什么坏处。



The pavilions and spaces of the Shanghai Expo 2010 become chapters in Raqs' eccentric account of a "Brief History of Capital" offered as a conceptual prophylactic to a nervous dowager worried about her fiscal health. By collating formal and morphic resonances between found photographic traces of the Expo while it was an active site and commissioned images (from Liu Xingzhe, a photojournalist from Shanghai) of its subsequent dereliction, as well as by subsequently annotating these two sets of images with a group of ready-made materials, Raqs construct a homeopathic algebra of forms that embraces the crests and troughs of Capital's representation of itself as a global system.

The Expo site, its vistas and architectural embellishments become a mise-en-scène for the staging of a kind of stretched out snapshot of Capital's allure and repulsion. By observing the transformation and wear and tear of a space where Capital represents itself, Raqs construct a metaphor for its uneven career in an uncertain world. They are not confident that this will assuage the dowager's anxieties. But there is no harm in trying to calm her down.







任何人, 所有人, 大人物, 小人物, 抵抗之人, 好事之人和其他的人都将迫切离开 (局部)

The Imminent Departure of Anybody, Everybody, Somebody, Nobody, Antibody, Busybody and Others (detail)

*“Now and then, one can find a way out of the here and now.
Always look for the exit sign.”*

Eighteen identical fluorescent acrylic figures in vivid colours, adult human sized renditions of the “little running man” – the internationally adopted ISO standard pictogram denoting “EXIT” designed by Japanese graphic designer Yukio Ota – are suspended mid-air, facing different directions. The exits they mark seem not to be referring to points in space (since they do not conform to a single direction), but to multiple ways of escape out of the frozen snapshot of a moment of time.

Taken together, these 18 running men (Anybody, Everybody, Somebody, Nobody, Antibody, Busybody and Others) constitute for Raqs a team of players (and they are present in every place, ranging from Tahrir to Taksim), playing a series of gambits, or opening moves, that anyone might emulate to deal with the claustrophobic monotony of a regulated present. This could be a choreography, or a mandala, for time travel.

The imminence of this move does suggest some urgency even though one would hesitate to read panic in the stride of the 18 men. Yukio Ota, while designing the sign, had modified the angle of the limbs to make for a more relaxed attitude, and had insisted on retaining “green” rather than “red” to emphasize safety over danger. *“Imminent Departure...”* values those founding orientations. It indicates that one can move away from the trap of monochrony in a safe and relaxed manner.

Comfortable time-travel is available in more than one direction: not just backward or forward, but also in directions tangential to the present. The possibility of departure is always upon us, their imminence more a matter of our will and curiosity than of the limitations of actual space and time.

“有时，人们会找到离开这里与此时的途径。请始终留意紧急出口的标识。”

18个色彩不一且荧光的亚克力人形，成人大小的“跑动小人”——国际通用的ISO标准的紧急出口指示标识，其最初的绿色版本乃是日本平面设计师太田幸夫的设计。它们被悬吊在半空中，面朝不同方向。他们所标识的紧急出口似乎并没有指向空间中的某点（因为他们并没有指向同一方向），而是指向了逃离某个凝固瞬间的多条路径。

这18个跑动人形（任何人，所有人，大人物，小人物，抵抗之人，好事之人和其他的人）合起来对Raqs而言就像一组棋手（他们无处不在，从开罗的解放广场到伊斯坦布尔的塔克西姆广场），他们正面临着开局的时刻，并准备给出各自的招数。这是任何人在面对幽闭而单调的受约束的状况时都会仿效的举动。这可以是时间旅行所做的一次编舞，或曼陀罗。

虽然人们总会犹疑是否真的从这18个人形的大步行走中读出了恐慌，但这一跑步动态的迫切性确实透露出些许紧急。太田幸夫在设计这个标志之时，曾经小小修改了大腿的角度，使它看上去更放松一些，并坚持使用绿色而非红色，以强调安全胜过危险。“迫切离开”重视这一标识在创建之初的意图。它预示人们可以以一种安全而放松的方式从单向时间的陷阱中逃走。

舒适的时间旅行不只存在于一个方向上，也不只是后退或前进。它更可以在现实的切线方向上实现。离开的可能性一直在我们手中，小人们的迫切离开与其说取决于真实时空的局限，不如说取决于我们的意愿和好奇心。

P128
摄影：庄仪
Photo by Zhuang Yi

P130-131
摄影：厉致谦
Photo by Li Zhiqian



任何人，所有人，大人物，小人物，抵抗之人，好事之人和其他的人都将迫切离开

18 件以紧急出口图形为原型的复制品

2013

The Imminent Departure of Anybody, Everybody, Somebody, Nobody, Antibody, Busybody and Others

Ensemble of 18 renditions of the EXIT pictogram

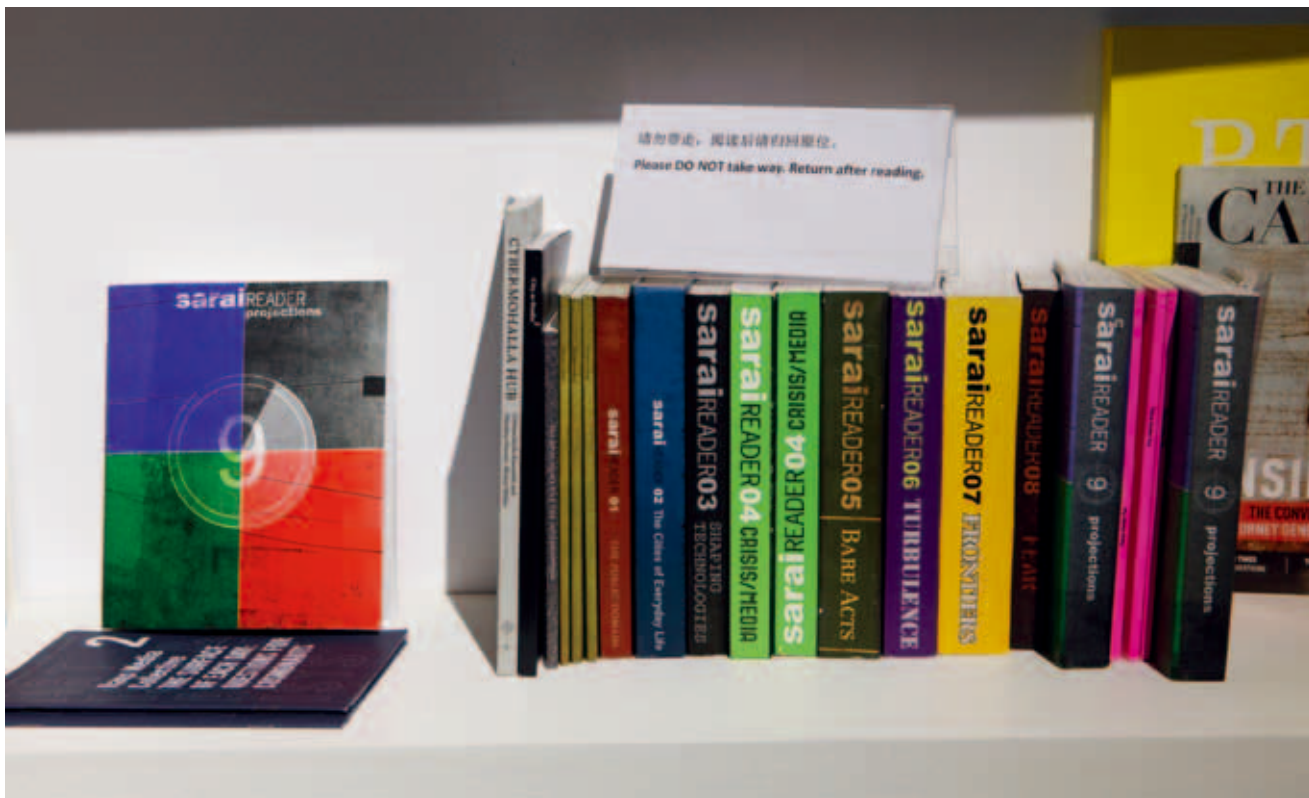
2013

该作品改编自“坠入爱河时会发生的事”，后者曾展出于波罗的海当代艺术中心，泰恩塞德，2010

This work is adapted from *The Things That Happen When Falling in Love*, shown at the Baltic Centre for Contemporary Art, Tyneside, 2010







便携式自学图书馆

图片, 书架, 书和配有椅子的记忆书桌
与尼古拉斯·赫西和米歇尔·穆勒合作
2013

The Portable Auto-Didactic Library

Image, bookshelf, books and memory table with chairs
Collaboration with Nikolaus Hirsch and Michel Mueller
2013

“便携式自学图书馆”是由一张配备小凳的书桌，一个带书的书架和一张书架的照片构成，只是照片中的书脊都没有书名。

这些元素合在一起构成了 Raqs 媒体小组对自我教育的思考的表述。

a) “背叛者哲学”：没有名字的书籍组成的图像指向了对于新知识的需要，籍此填补现存的了解世界的方法的空白。

b) “动力沉思书架”：一个摆满了 Raqs 参与出版的出版物的书架，包括与“补时”展览同时发布的 Raqs 中文读本，Sarai(驿站) 计划的一些出版物 (Sarai 读本 1-9, 绘图小说, 会议记录和德里的“网络社区”出版的书籍——Raqs 与该社区保持了超过十年的亲密工作)。

c) “白板”：由与 Raqs 临时合作的建筑师尼古拉斯·赫西与米歇尔·穆勒为“白板”空间设计的一张白净的桌子。“白板”空间是 Raqs 与丹尼斯·以赛亚在 2008 年博尔扎诺的第七届欧洲宣言展所策划的“当下之余”展览的附加项目。这张桌子的设计使其可以灵活适应博尔扎诺当地不同团体、社群、非正式组织和协会的需求——他们在展览期间被邀请定期使用“白板”空间推进自己的活动，实现自己的意愿。

“便携式自学图书馆”是一个灵活的工作和学习空间：观众可以在这里查阅书籍，做笔记和留下自己的观察与痕迹，并通过思考“背叛者哲学”，进一步考虑他们想要阅读或书写的尚未存在的书。

The Portable Auto-Didactic Library is a configuration of reading table with chairs, a bookshelf with books and an image that features a stack of books with no titles on their spines.

Taken together, these elements constitute a representation of the way in which Raqs Media Collective likes to think about its self-education.

a) “The Namak Haraam’s Philosophy”: an image of books with no titles that gestures to the need for new knowledge with which fill the emptiness of existing ways of knowing the world.

b) “The Bookshelf for Kinetic Contemplation”: a bookshelf full of publications that Raqs has played a hand in the making of (including a reader on Raqs in Chinese launched in tandem with *Extra Time*, as well as several publications from Sarai (the *Sarai Reader Series* 1–9, graphic novels, conference records and books from the Cybermohalla in Delhi – a process that Raqs remained closely associated with for more than a decade).

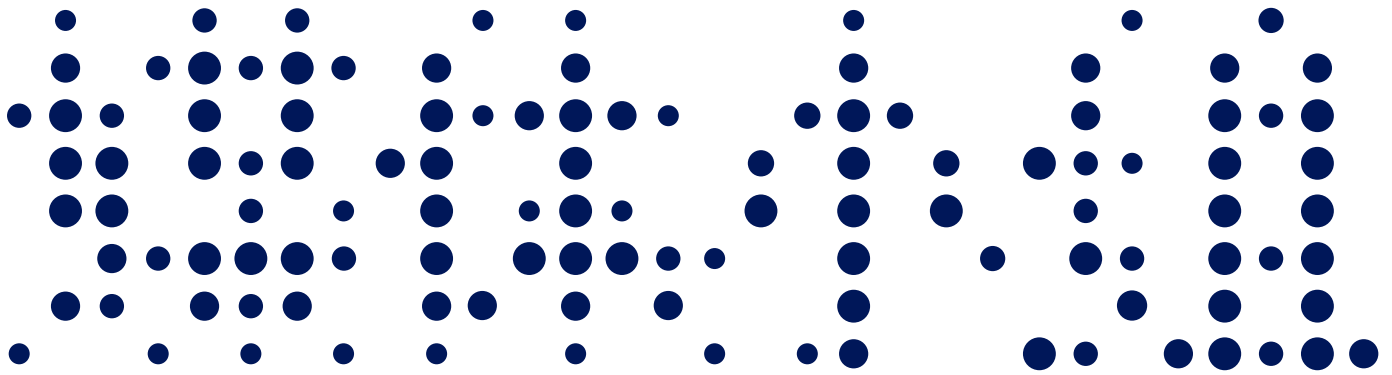
c) “Tabula Rasa”: a clean white table, designed by their occasional collaborators – the architects Nikolaus Hirsch and Michel Muller for the “Tabula Rasa” space and program curated by Raqs with Denis Isaia as an annexure to their main curated exhibition *The Rest of Now for Manifesta 07* in Bolzano in 2008. This table was designed to flexibly accommodate the working needs of diverse groups, communities, informal initiatives and associations in Bolzano that were invited to periodically use the “Tabula Rasa” space within the exhibition to animate their own activities and desires.

The Portable Auto-Didactic Library is an adaptable working and study space, where visitors can consult the books on offer, make notes and leave observations and traces, and consider the new, as yet unwritten books that they may want to read or write by contemplating “The Namak Haraam’s Philosophy”.





www.raqsmediacollective.net



The Raqs Media Collective (Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta) are a contemporary art practice based in New Delhi. Their work takes the form of installations, video, photography, image-text collages, on and offline media objects, performances and encounters. They cross contemporary and media art practice with historical and philosophical speculation, research and theory. The Raqs Media Collective has exhibited widely, including Documenta 11, and the biennials in Venice, Istanbul, Sao Paulo, Taipei and Sydney. Works by Raqs Media Collective are part of several major contemporary art collections and museums, including the Thyssen-Bornemisza 21 Contemporary Art Collection, Vienna; The Arani and Shumita Bose Collection, New York; Centre Pompidou, Paris; The Berger Collection, Moon Chu Collection, Hong Kong; and Devi Art Foundation, Gurgaon.

In 2008, they curated *The Rest of Now* in Bolzano/Bozen for the seventh edition of the Manifesta Biennial of Contemporary Art in Europe. In 2000, they co-founded the Sarai initiative (www.sarai.net) at the Centre for the Study of Developing Societies in Delhi. They are members of the editorial collective *Sarai Reader Series*.

Seepage, a collection of Raqs's essays and image-text works was published by Sternberg Press, Berlin and New York in 2010. *Raqs Media Collective – Kinetic Contemplations*, a collection of essays by and about Raqs, was published in Chinese by Beepub Press, Beijing in 2013.

Raqs 媒体小组 (吉比什·巴什、莫妮卡·纳如拉和舒德哈巴拉特·森古普塔) 是在新德里工作的当代艺术实践团体。他们的作品形式包括装置, 录像, 摄影, 图像-文本拼贴, 线上与线下媒体物, 表演和遭遇。他们用历史和哲学的思索、研究和理论来跨越当代和媒体艺术实践。Raqs 的作品展出广泛, 包括第十一届卡塞尔文献展, 威尼斯、伊斯坦布尔、圣保罗、台北和悉尼双年展。他们的作品也被几间重要当代艺术机构和美术馆收藏, 包括波涅米萨 21 当代艺术收藏 (维也纳), 舒米塔和阿拉米·玻色收藏 (纽约), 蓬皮杜艺术中心 (巴黎), 伯格收藏 (香港), 梦周文教基金会 (香港) 和德维艺术基金会 (古尔冈)。

2008 年, 他们为欧洲宣言展策划了位于博尔扎诺 / 博岑的“当下之余”展览。2000 年, 他们在德里的发展中社会研究中心共同创立了 Sarai (驿站) 计划 (www.sarai.net)。他们是 Sarai 读本系列的编辑团成员。

2010 年, Sternberg 出版社 (柏林和纽约) 出版了 Raqs 的文章和图像-文字作品组成的《渗透》一书。2013 年在西天中土的策划和翻译下, Raqs 的第一本中文文集《动力沉思》由北京的蜜蜂出版公司出版。





Raqs 媒体小组: 补时

Raqs Media Collective: Extra Time

策展人 /Curators: 张颂仁 Chang Tsong-Zung 李振华 Li Zhenhua

时间 /Time: 2013 年 8 月 23 日 - 11 月 17 日 23 August - 17 November, 2013

地点 /Venue:

新时线媒体艺术中心 上海市普陀区莫干山路 50 号 18 号楼

Chronus Art Center Building 18, 50 Moganshan Road, Shanghai

展览画册 /Exhibition Catalogue:

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Raqs 媒体小组 Raqs Media Collective 张颂仁 Chang Tsong-Zung 李振华 Li Zhenhua 高士明 Gao Shiming 陆兴华 Lu Xinghua 牟森 Mou Sen

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