



A view of factory in Jiading.

## PROTOTYPES, DUPLICATES AND CAST-OFFS ASSEMBLY LINE PROJECT\_2

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Known for his quiet observations of societal shifts, documented through the altogether noisier hum, din or whirr of factories, Li Xiaofei's ongoing *Assembly Line* series (2010 - present) has highlighted the human and environmental impact of industrialization. By overlaying films and photographs of trudging conveyer belts, pounding pistons and robotic arms with insightful commentary from the workers at the forefront of this relentless cycle of production and consumption, Li's series is compelling, and unequivocally moving.

Since 2013, the Hunan-born artist has broadened his project's scope by inviting participation from other artists working across various media. Previous exhibitions have seen Li create artworks that seamlessly - if incongruously - translate the works' gritty substance and factory locales to pristine gallery settings. Likewise, the line between actor and viewer has been clearly defined. 'Prototypes, Duplicates and Cast-offs', meanwhile, muddled the two to fascinating effect. Moving still further, the exhibition extended its sphere of impact to include artists, viewers *and* workers. In situating the three in such proximity, the show flit between issues of class and context, bemusement and irony, and the relationships between art, production and consumption.

The project spanned two diametrically opposite venues: M50 mainstay, V-Art Center in Shanghai; and Systence in Jiading, manufacturers of machines which produce safety equipment for cars, including seat-belts and air-bags. Located in an industrial suburb of the city, albeit one that's housing increasingly more artists' studios, compared to downtown Shanghai, Jiading is noticeably less well-heeled, less salubrious.

Linking the settings is content. Opening day saw bus-loads of Shanghai art aficionados make the hour-long trip to Jiading, the ride punctuated with performances by Chinese collective, Grass Stage.

Li's studio has been based at Systence since September 2014. His fittingly industrial-looking sculptural series *Unknown Facets* greeted the throng of visitors at the factory's expansive loading bay, hulking, monochrome and huge. Beyond, the artist's *City of the Unknown* transforms factory cast-offs - reels, steel shavings and other detritus - into an intricate installation. Its presence conflates factory and

studio, and artist and worker to fascinating effect: ostensibly diametric, two realms were instantly converged. Along with other works on show here, it tackles issues of value and status, head on. When manipulated by an artist (complete with connotations of reverence and standing), the throw-aways of a blue-collar contingent become meaningful, significant and valuable. The joke - however striking - just might have been on us gaggle of art-watchers.

An illuminating exchange, it was further underpinned through a spell-binding performance by Grass Stage's Jia Ying. Dressed in Systence's uniform of blue jacket and trousers, her meditation on hands and human's relationship with machines, on-duty workers went from bemused to captivated, craning necks and reaching iPhones to document their day-to-day transmuted into something really rather moving. Similarly, their casual indifference to crowds peering intently at Liao Wenfeng's rhythmic gifs, displayed on screens fixed onto the very tools of workers' quotidian highlighted a junction and alignment between realms of art-loving visitors, and factory employees.

Since the Systence factory opened its hulking doors back in 2000, manufacturing has been integral to China's rise and rise. And yet, the very same period has also seen the nation emerge as a globally-significant soft power, thanks to myriad museums, headline-grabbing artists, and an apparently unquenchable art market. In Jiading, the two were physically united.

Back at the more expected environs of Shanghai's M50 arts hub, V Arts Center hosted the exhibition's downtown component. More metaphorical in tone, the workers were nonetheless present. Take Liu Guangyun's video *Filling Space—50,000 Pearls*: Systence staff standing frozen behind a curtain of falling pearls. Representative of the hopes and aspirations of an army of workers; the beads' rhythm - crescendo to cascade to pitter-patter to stillness - is equally evocative of the daily tempo of factory life.

Lise Yuen's centrally-positioned installation *In Between* brought ideas of stance poignantly explored in Jiading, back to the exhibition proper. A walk-in-work surrounded by layers of the same perspex curtains found in factories internationally, it literally alters perspective when viewed from inside, and out.

One of the most striking works on display was Chen Hangfeng's hypnotic *Moving Forward*. Shot from a dashboard camera, it traverses the calling cards of an urban, industrialized society: all elevated highways and congested crossings, it is set to a random in-car soundtrack. Dream-like sequences punctuate the clips: an aquarium, a pond, and so on. In an exhibition evoking the momentum wrought by machines on society, the distance and proximity they bring, it's a stunning end to a complex show, and evocative of the ancestral assembly line process of Ford Motors.

'Prototypes, Duplicates and Cast-offs' marked a new and surprising format for art in Shanghai, and one whose resonance extended pleasingly beyond.



## 希騰電子

文／ Frances Arnold

作為上海的獨立作者、編輯及記者

譯／ Viviana Cheong

中國藝術家李消非一向以工廠裡多種嘈雜聲，來呈現其沉默且敏銳的觀察力，尤其對社會動態方面。他由 2010 年至今的《流水綫》作品系列，著重探討工業化對人類和環境的影響。他把無情的生產和消費循環過程拍下來，照片和影片呈現厚重的輸送帶、不斷拍擊的活塞和機器，再加插工人口述工作環境和其感受，整個系列不但感人，且發人深省。

這位來自湖南的藝術家，自從 2013 年起便擴大系列的規模，他邀請善於不同媒介的藝術家參加。在過往的展覽裡，李把佈滿砂礫的工廠場景，轉化到潔淨的畫廊空間裡去，這種轉化不但聰明，而且具有協調性。同樣地，演員和觀者之間的界線亦非常清晰。但作品《希騰電子》卻把兩者的界線變得模糊，展覽將藝術家、觀者和工人融滲在同一空間裡，更彰顯他們之間的社會背景和階級區分；產生困惑和諷刺；以及探索藝術品、生產和消費的關係。這個藝術項目橫跨兩個南韓北韓的場地，一個是上海市 M50 創意園區的視界藝術中心（V-Art Center），另一個是位於嘉定市生產安全措施的希騰電子（Systence），產品包括安全帶和氣袋。即使越來越藝術家把工作坊移到工業化的嘉定，但跟繁華的上海市相比，發展方面仍大大落後。

作品內容把兩個城市聯繫起來。開放日那天，上海的藝術界專家，乘搭一小時的車到嘉定，其間更觀賞民間劇場團體草台班的表演。

從 2014 年起，李的工作坊便駐在希騰的工廠。他的機械式的雕塑《未知體》（Unknown Facets），既冰冷又笨重，放置在工廠的貨區，讓每位訪者都能看見。再者，李的另一件作品《City of Unknown》由工廠的廢物組成，線輪、鐵片和工廠廢渣變成一組精細的雕塑像。它把工廠和工作坊兩個空間，以及藝術家和工人的角色混淆起來，效果所傳遞的力量強烈。相比其他同場展示的作品，它把價值和地位兩者的意義推進得更有力 and 深入。而一位藝術家亦對藝術觀者開了一個玩笑，他帶有尊崇的姿態，把一組藍領人員扔掉的東西珍之重之狀，其諷刺效力很強。

草台班演員賈瑛的表現不但精彩，而且具啟發性。身穿希騰工廠藍色制服的她，沉思著一雙手、人類、機器與工作之間的關係。工人一開始對工作感到疑惑，

然後專注工作，低彎著脖子，看著手中的 iphone，記錄日復一日的生括，整個表現令人感動。同樣地，當群眾熱切注視藝術家廖文峰具節奏的 gif 動畫作品時，工人的反應也很平淡，這份冷漠在螢幕呈現，把觀者和工人之間的世界線變得模糊。自從 2000 年希騰再次開業以來，中國的生產業變得更蓬勃。但同時，國家的軟實力亦發展迅速，很多博物館相繼湧現，不少聲勢奪人的藝術家冒出頭來，以及不得不提現今國內廣大的藝術市場。而在嘉定，軟硬實力更同時進步。

回到藝術氛圍比較重的上海視界藝術中心，展示的部份比較城市化。工人們沒有出現，但作品隱喻性更強。例如藝術家劉廣雲的影片《填空—50,000 顆珍珠》（Filling Space — 50,000 Pearls），希騰員工目無表情地，站在一片用珍珠造的簾子後，代表著對生活的希望和期望。那些珠子搖動時發出來的聲音，漸強、漸弱，變成劈啪聲，最後一片靜止，那正是工廠裡每天的工作韻律。

袁麗莎的作品《In Between》就運用不同的視點來呈現不同的角度，靈感來自嘉定區。這個裝置藝術品放置在展覽廳的中央，觀者可以在內或外行走，屏風是由多個國家的工廠運用的珀斯佩有機玻璃來製成，此國際性材料亦把觀者凝視題材的角度變得別具意義。

陳航峰的《前進》最為突出，作品播放由行車記錄器拍下來的照片，照片拼湊出一幅工業他城市的畫面，包括高速公路和交通阻塞的道路，照片隨著車上播放的音樂隨意出現。一連串的照片製造夢境般的感覺，內容包括金魚缸、水塘等等。整個展覽帶出機器帶給一個社會的節奏，以及它形成的距離，遠或近。此作品為這個具深層意義的展覽，作了一個絕妙的結尾，令人不禁想起很久以前製作一架福特汽車的裝配線。

展《希騰電子》為上海藝術界帶來一個新穎的驚喜，而在更遠處也產生讓人叫絕的共鳴。

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Seoul

## 交點與平衡

文／蔡娟

首爾《Art in Culture》雜誌編輯

譯／楊承謙

Bernd Halberr 是居住在南韓的德國藝術家，以展示南韓風景的球狀攝影雕塑系列聞名。這系列除了道出一種反映南韓社會的「外國眼光」，還橫跨傳統的攝影和雕塑，原本扁平的影像變成球狀之後獲得體積和高度，而觀眾可以發掘如何利用想象，將二維空間想象為三維空間。今年為 Halberr 在南韓定居的第十年，其 Savina Museum of Contemporary Art 的個展正好為這段日子作總結。以「交點」為題，此展覽展示了藝術家對不同維度的長期興趣。

展覽中有四個球狀攝影雕塑，全部都是 2015 年的作品，每個安裝在不同的高度，讓觀眾在獨特的角度觀看類似的物件。《漢拿山森林》安置在地面；《南大門》則放在一個由四塊透明壓克力板組成的底座之上；《拯救》就好像一個球，被連接著牆壁的網包住；《施泰德》包括一個三條木柱組成的四米高底座，與藝術館的建築結構製造對話。放在《施泰德》中的攝影圖像只能夠在一樓的梯級上看到，觀眾和雕塑之間的距離使雕塑難以看清。這是 Halberr 叔叔馬廐的情景，是他小時候經常去的地方，現在馬廐只隱約存留在他的記憶中，正如在藝術館的存在一樣。相反，《拯救》懸掛在網上，其在中的攝影圖像可以從多角度檢視，當中有 Halberr 任教中央大學的安城校區，某程度上這是藝術家腦海的圖像化—舊記憶就高高在上，近期的記憶則較接近觀眾。

Halberr 透過兩件新的雕塑展示了兩種觀看的方法。《轉化器》借用了拙計般的形態來摺疊（和展開）兩個相反的情景—現代樓房和傳統韓屋的照片。兩個情景給混入一個空間，彷彿指向南韓永不止息的發展。《沒有題目》是一塊兩米長的壓克力板，上面有向著不同角度較小的壓克力鏡片，讓觀眾看到一個扭曲了的自己，另外，站在作品前的兩個觀眾會在某些角度看不見自己。

藝術家進一步展出他長期對動態雕塑的興趣。《動態物件，沒有題目》（1992-2015）由三條鋼條組成。它們扭曲成某種形態，輕輕一碰便會抖動又不失平衡。這件雕塑的扁平好似一個安裝在立體空間的二維圖像。《Sommermaerchen》（1997-2014）是兩扇對開的金屬結構，觀眾可以用手柄打開，露出夏日的天空和草原，但又很快消失，因為結構會自動關上。這些精準的計算表現出藝術家借用物理概念展示視覺概念。

藝術家利用開放原始碼電腦程式做運用攝影的視覺概念實驗。在《東京生活》系列（2015）中，收集自互聯網的圖片「轉化」成無數的像素，要靠閱讀題目才會看懂圖片，主題消失而只剩下抽象影像。Halberr 並玩弄錄像截圖來製造《Savina 故事》（2015）中的抽象圖像。他攝錄藝術館內《Colour Study》運行時的情況，將數以百計的截圖變成色彩繽紛的圖案。

《旗幟》（2013）融合歐盟成員國的國旗成一面旗幟，繼而成為模糊的影像，