

未来考古学 第二届中国艺术三年展  
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The Second Triennial Of Chinese Art  
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# 未来考古学：第二届中国艺术三年展 2005

邱志杰、左靖、朱彤 编著

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Archaeology of the Future: the Second Triennial of Chinese Art

Qiu Zhijie, Zuo Jing, Zhu Tong



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未来考古学

第二届中国艺术三年展

ARCHAEOLOGY OF THE FUTURE

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策展人：邱志杰、左靖、朱彤

Curators: Qiu Zhijie, Zuo Jing, Zhu Tong



## 我们真的拥有一种未来吗？

邱志杰

我们曾经乐观，我们曾经坚信不疑，但是今天我们有一点犹豫和不安。为什么我们正经不起来，为什么幽默感变得如此重要？我们至少曾经真的以为我们是拥有一种未来的。少年时，我们对于未来展开过大规模的想象。这些想象基调是乐观主义的，我们的歌者用《明天会更好》来表达这种乐观。

### 过去的未来

古代的中国人很少提及未来，即便提及，也是在他们想到过去的时候才会涉及：“后之视今，亦犹今之视昔”。后来的人类状况，在那时的想象中无非是已经发生的和正在发生的一切的一再上演。那时的理想世界在遥远的过去，最理想的时代是古代的三皇五帝。今天的执政者如果做得好，人们便称赞他是当代的尧舜；每一个革命者都会从复兴的话语中寻找托词。

2

缺少未来想象的人们并不缺少历史意识：根据过去我们知道“人生自古谁无死”，所以，我们要“留取丹心照汗青”。那就是说，我们今天的所作所为对于未来的意义，更多地在于我们在将来会如何作为一种过去、作为一种历史而出现，而不在于这个作为将在多大程度上创造或改变未来，更不在于这个作为是不是符合“历史发展规律”，符合“未来的要求”。行动将会留下痕迹，成为记忆被带到未来，人们对此有所意识，但是价值观并不来自未来想象，价值由既存的历史所界定。人们的脚步或许在向前，但他的上半身向后倾斜着。

“展望未来”的世界观始于基督教欧洲。末日审判和千禧至福的远

## Do We Really Have A Future?

Qiu Zhijie

We were once optimistic. We were once firmly convinced. But today we feel a bit hesitant and uneasy.

How come we can no longer be serious? How come a sense of humor has become so important?

At least we did truly believe that we did have a future.

When we were young, we had grand visions about the future. The basic tone of these visions was optimistic. Musicians conveyed this kind of optimism in such songs as *Tomorrow Will Be Better*.

### The Future in the Past

In ancient China, people rarely talked about the future. Even if they did touch upon it, it was when they thought about the past: One can tell the present from the past, as well as tell the past from the present. They used to imagine that any forthcoming human condition was only repetition of what had happened and what was happening. Back then, the ideal world remained in the remote past. The most ideal era belonged to that of ancient China governed by emperors. If a ministerial figure is doing a good job, he will be acclaimed as a contemporary Rao or Shun; every revolutionary can find his plea from the vocabulary of resurrection in the past.

People with no vision of the future don't necessarily lack in historical knowledge: from the past, we've learned that no one could escape death from of old, therefore, we should leave behind a royal heart to shine on the history. That is to say that the significance of what we do today for tomorrow lies more in how it will appear as a past, a kind of history in the future, than to what extent this act will create or change the future. It matters even less whether what we do conforms to the law of historical



陈辉 再见马远——洞庭风细

Chen Hui, Meet Ma Yuan' Painting Again-Breeze Above Dongting Lake. Photograph



陈辉 再见马远——秋水回波

Chen Hui, Meet Ma Yuan' Painting Again-The Refluence in the Autumn. Photograph

development or to the need of the future. Actions will leave behind traces, which become memory introduced into the future. We are aware of it but our value doesn't come from the vision of the future. Value is defined by existing history. Our feet are perhaps marching ahead but our upper halves are leaning backward.

The vision of the future is a worldview that originates from Christian Europe. The prospects of Doomsday and Millennium have spread out the imagination of the future from different angles. Utopia has evolved from a spatial dimension (the Olympics Mountain) into a secular time concept. No matter whether it is a positive utopia or a negative one, what will emerge is always the future utopia. Ever since Yan Fu translated *Evolution and Ethics* into Chinese, the theory of the natural evolution has brought into China with it the belief of social evolution theory and the notion of progress has become deep-rooted, continuously providing a theoretical foundation for those with lofty ideals of different opinions and choices. Over the course of modernization in China, every party in war has claimed to represent progress, and thus firmly believed that the tide of history can not be obstructed; those who support me will thrive and those who don't will perish. The logics of history have been reversed. Only those in control of the future are in possession of the past in the real sense. Therefore, according to the future, the logic of victory or defeat is also questioned, since those who laugh till the end have the best laugh. Our every move is under the scrutiny of the gaze of the future. Wen Tianxiang's historical awareness has been transformed into a sense of the future by Chinese people living in the 20<sup>th</sup> century.

This is not something that happens only in China. It is a common feature of the entire modern world. The notion of progress and the optimistic expectation of the future have been deeply embedded in the center of modernism, offering legitimacy and a sense of justice for scientific exploration and colonial exploitation. Even when people harbor fear about the future and doubt about the negative utopia, a certain future, despite that it might be unbearable, is still the inevitable *Brave New World*.

Meanwhile, the free will keeps trying again and again to outline its chosen territory. In physics all the way to the Existence Theory, is it likely for fortuitism and choice to exist independent of inevitability? Such a subject matter becomes the forever ideology of thinkers, and it essentially regulates our political philosophy and economic behaviors.

Discussions about free will are indeed impossible to disrupt the overall belief in progress, as they are usually carried out within such a context: does evolution have a direction or not; is it one-way or multi-dimensional; does free will have a right to be part of evolution or progress. Moving towards the future is not sufficient, human beings want to surge to the future. A person's desires move faster than his feet, and thus his upper half tilts forward so much. It is such that the absurdity of the entire

景从不同的角度展开了未来想象。乌托邦由空间维度的想象(奥林匹克山)降落到现世的时间维度上,不管是正面乌托邦还是反面乌托邦,即将来临的总是未来的乌托邦。从严复翻译《天演论》开始,自然进化论携带着社会进化论的信仰进入了中国,“进步”的概念开始深入人心,并不断地为不同立场和选择的有志之士提供着理论基石。中国的现代化过程中,斗争中的每一方都以“进步”的代表自居,并且因此而坚信“历史潮流,不可阻挡,顺我者昌,逆我者亡”。历史的逻辑被颠倒了,只有拥有未来的人才是在真正的意义上拥有过去的人。所以,根据未来,胜负的逻辑也被质疑了,因为“谁笑在最后,谁才笑得最美”。我们的一举一动开始面对着“未来人们凝视的眼睛”。文天祥的历史意识到20世纪的中国人身上已经转化成为未来意识。

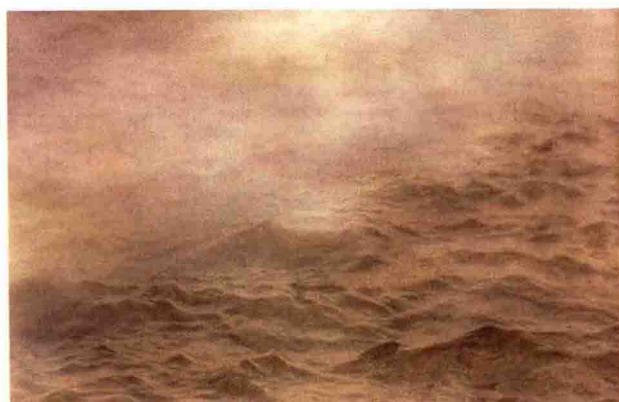
不只是发生在中国,这是整个现代化的世界的属性,进步的理念和乐观的未来想象本来就深深地根植在现代性的丹田,为科学探索和殖民开拓提供着合法性与正义感。即使在人们对于未来有所恐惧的时候,即使在反面乌托邦的怀疑的眼光中,某一种未来即使是我们所不能承受的,也仍然是不可避免的《美丽新世界》。

其间,自由意志一再地企图划下自己选择的地盘。从物理学到生存论,偶然性和选择权是否可能逃脱必然性而存在?这样的话题成为思想者永不死心的意带牢结,并且或远或近地规范着我们的政治哲学和经济行为。

关于自由意志的讨论甚至也不可能动摇整个“进步”的信仰的全局,讨论无非在这样的范围内展开:进化是有向的或是无向的,是单向的或是多向的,自由意志有没有权力参与进化或者进步。“走向未来”还不够,人类要“奔向未来”。人的欲望比脚步更快,他的上半身是如此地向前方倾斜,以至于整个现代世界的悖论可以被表述为:因为未来过于强大了,以至于我们已经失去了未来。是的,如果任何一种未来是那么的不可避免,那么未来和宿命将有何区别?

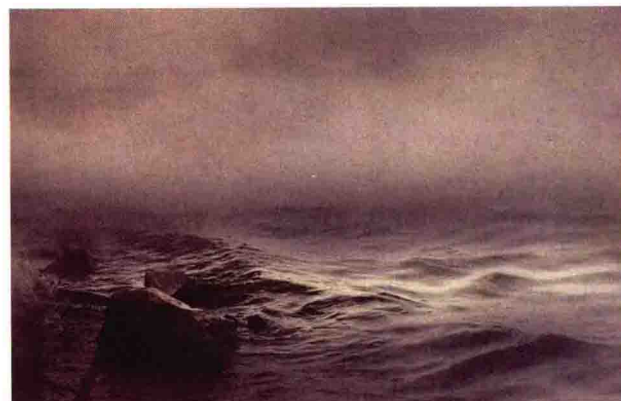
发现未来并失去未来

但是在现代世界的盛期,人类还来不及考虑这些。所发生的一切都强调了进步的世界观的胜利。1969年7月20日,美国宇航员尼尔·阿姆斯特朗和埃德温·奥尔德林乘“阿波罗11号”宇宙飞船首次登上月球,实现了人类几千年来梦想。巨大的成功驱散了乔治·



陈辉 再见马远——长江万顷

Chen Hui, Meet Ma Yuan' Painting Again-Brimless Yangzi River Waves. Photograph



陈辉 再见马远——寒塘清浅

Chen Hui, Meet Ma Yuan' Painting Again-Cleanly and Shallow Winter Lake. Photograph



奥维尔和赫胥黎提出的疑惑，一切可能发现的终将被发现。人类进入未来想象大爆发的乐观主义时代，各个大国都加入了这场奔向未来的超级奥林匹克。

早在1883年，17岁的乔治·威尔斯就写下了《人类的过去和未来》。20年后的1902年1月24日，威尔斯在英国皇家学会的一次演讲中第一次告诉我们：未来正在被发现！不要再只是热爱过去。他明确提出建立研究未来的科学。又过了30年，威尔斯以科幻小说一代宗师的身份，成为英国科幻小说协会的会刊《明天：未来杂志》的主持人。

英国科幻作家克拉克曾经撰写过未来学专著：《未来的轮廓：探索可能的范围》。他以惊人的准确性预言：2004年，第一个克隆人将会出现。

人类成功登月的60年代末70年代初也是“未来学”的黄金时代。这个在严肃意义上的科学标准来看远不精确的概念是那个时代的大众显学，并且以疾风暴雨之势向“发展中国家”传播。

1973年，丹尼尔·贝尔发表了《后工业社会的来临：对社会预测的一项探索》，发展成为全球思潮，1984年商务印书馆出版了中译本。约翰·奈斯比特（John Naisbitt）的《大趋势——改变我们生活的十个新方向》一书于1982年问世，高居《纽约时报》排行榜榜首两年，在全球畅销1400万册。仅仅在两年之后的1984年，该书便由中国社会科学出版社翻译出版。阿尔文·托夫勒的著作《第三次浪潮》在1983年席卷全中国，影响了一代人的生活态度，掀起了多少激情澎湃。这些未来的传教士们不但著书立说，而且也像真正的传教士那样四方游说，推销他们的未来预测。上述这些大名鼎鼎的“未来学家”都曾数次访问中国，发表演讲、访谈，把他们的时常翻新的未来思维源源不断地向中国人推行。

日裔美国学者福山1989年在美国《国家利益》杂志上发表了《历史的终结？》，三年后，这篇文章扩展成为《历史的终结和最后的人》一书。依据当时的历史进程，他坚信民主政体与自由市场是历史演进的终级模式。其实比这更内在的则是，他等于告诉我们，我们已经抵达我们过去的想象中的“未来”，这就是基督教的千禧至福，这也就是为什么福山谦逊地把这个历史终结结论的发明权归功于黑格尔。世界历史的总意志最终获得实现之日，便是历史的终结之日。

如果福山是对的，我们已经抵达未来，同时我们也就不可能再有别的未来，因此，我们便将失去未来。

modern world can be expressed as this: the future has grown so overbearing that we have lost the future already. Yes, if any kind of future is so inevitable, what then is the difference between the future and foreordination?

#### To Discover the Future and Lose It

But at the peak of modern world, man hasn't had a chance to contemplate all of these. Everything that has happened has underlined the victory of the worldview about progress. On July 20, 1969, American astronauts Neil Armstrong and Edwin Aldrin rode on Apollo 11 spaceship and landed on the moon, realizing a dream of the mankind from the last few millenniums. The tremendous success dismissed the suspicions proposed by George Orwell and Aldous Huxley. Everything that is possible to discover will eventually be revealed. Human beings have crossed the threshold of an optimist era, which contains an outbreak of imagination about the future. Every nation has entered into this super Olympics on the run up to the future.

As early as 1883, 17-year-old George Wells wrote *The Past and Future of Mankind*. 20 years later, on January 24, 1902, Wells told us for the first time in a speech he delivered at the British Royal Academy: the future is being discovered! Don't be infatuated with the past only. He unmistakably proposed to establish a science to study the future. 30 years later, as the great master among a generation of science fiction writers, Wells became the director of *Tomorrow: Future Magazine*, the journal of the British Science Fiction Association.

British science fiction writer Arthur Clarke once wrote a book on the future, called *Profiles of the Future: An Inquiry into the Limits of the Possible*. He predicted with astonishing accuracy in the year 2004, the first clone would come into existence.

The era from the end of the 60s and the beginning of the 70s when man set foot on the moon was also the golden age for futurology. This concept was far from precise if looked at in a strict scientific sense, but it was the pioneering subject of that age and it quickly spread toward developing countries with great urgency.

In 1973, Daniel Bell published *The Coming of Post-Industrial Society: A Venture in Social Forecasting*, which set in motion a global trend of thought. In 1984, Shangwu Publishing House put out its Chinese versions. *Megatrends Ten New Directions Transforming Our Lives* by John Naisbitt came out in 1982 and was on top of the New York Times bestseller's list for two years. It sold 14 million copies all over the world. No more than two years later in 1984, it was published in Chinese by the Chinese Social Science Publishing House. In 1983, Alvin Toffler's *The Third Wave* took over China, influencing the attitude of an entire generation and triggering a lot



俞洁 小兔子看月亮 纸本绘画 2005

Yu Jie, Mask. A Rabbit Watching the Moon. Acrylic on Paper, 2005



俞洁 温度 纸本绘画 2005

Yu Jie, Temperature. Acrylic on Paper, 2005



of excitement. These missionaries of the future have not only published books to distribute their ideas, but also been on tours to lecture and promote their prophesies of the future, like real missionaries. The above-mentioned famous futurologists have visited China many times, lecturing, conducting interviews and diligently promoting constantly renewed thoughts about the future to Chinese people.

In 1989, American Japanese scholar Francis Fukuyama published *The End of History?* in American journal *The National Interest*. Three years later, this essay was expanded into a book entitled *The End of History and The Last Man*. According to the progress of history back then, he was convinced that democratic regime and free market are the ultimate model in historical evolution. In fact, what is more fundamental is that he might as well tell us that we had arrived at the future that we had used to visualize. This is the Millennium in Christianity. It is also why Fukuyama modestly attributed the invention of this end of history theory to Hegel. On the day when the ultimate goal of the world history is eventually realized, it is the end of history.

If Fukuyama were right, we had reached the future. In the meantime, we wouldn't have any other future. As a result, we will lose the future.

#### Discovering the Future in China

In the first meeting of the third National People's Representative Congress in 1964, former Premier Zhou Enlai delivered a governmental report in which he proposed for the first time that China plans to accomplish complete the modernization of industry, agriculture, national defense, science and technology by the end of the century. In 1975, Premier Zhou once again readdressed this goal in his governmental report. In the 11<sup>th</sup> Chinese Communist Party Congress in 1977, the goal to accomplish four modernizations by the end of the century was again brought up and recognized as the overall mission of the new historical period. From this point on, the imagination of the future has become a significant part of ideology in Chinese society.

Education should aim at modernization, aim at the world, aim at the future. This was the slogan written on the walls of every middle and primary school in China. Some were written with graphic typefaces, some copied from Deng Xiaoping's handwriting in Beijing Jingshan School. *The Future Ahead Collection* was a series of publications that had a wide spread impact on young intellectuals in the 80s. In addition to the three theories of Information Theory, Control Theory and System Theory, *Big Trends*, and *The Third Wave* were some of the futurological hits popular among Chinese readers. In visual culture, imagery of the future was the most authoritative: the image of electrons circulating speedily around nucleus became a logo for the concept of science, as well as the most trendy headline picture seen in blackboard propaganda

#### 在中国发现未来

1964年，周恩来总理在第三届全国人大第一次会议上所作的《政府工作报告》中，第一次正式提出中国要在本世纪末全面实现工业、农业、国防和科学技术的现代化。1975年，周总理在《政府工作报告》中重申了这一目标。1977年召开的中共十一大重新提出在本世纪内实现四个现代化的目标，并把它作为新的历史时期的总任务。从这时候开始，未来想象在中国社会立刻成为意识形态的一个重要组成部分。

“教育要面向现代化、面向世界、面向未来”的大字标语写上了每一间中小学的墙头，有的是美术字，有的是直接复制邓小平在北京景山学校题词的手迹。在80年代的青年知识分子中影响广泛的一套出版物被命名为《走向未来丛书》。除了称引信息论、控制论、系统论这“三论”，《大趋势》、《第三次浪潮》这类未来学著作也成为中文读书界的热点。在视觉文化中，未来意象成为最具权威性的图像：电子绕着原子核高速运行的图像成为“科学”这个概念的LOGO，同时也是最流行的黑板报和报纸题图。人们甚至会扛着这个图像的立体模型走在国庆节游行的街头。“奔向未来”的富于运动感的意象则经常由喷射出火焰的飞行中的火箭来承担，这一意象由于中国火箭技术的现实成就而越发被肯定下来。外国电影《未来世界》和国产电影《珊瑚岛上的死光》风靡一时。获奖科幻小说《珊瑚岛上的死光》被苏联《真理报》评论为“充满了民族沙文主义”——未来主义和民族主义的相纠缠是一个挥之不去的议题。对于一个曾因迷恋过去的价值而几乎亡国灭种的民族来说，“落后=挨打”的公式刻骨铭心，这是近乎必然的视觉文化表述。

这个时期的宣传画经常以少年儿童作为主人公，少年儿童成为宇航员出现在飞向月球或者太空的飞船上。可以说，从内容到形式，在70年代末和80年代初的中国视觉图像中，未来崇拜已经完全成熟。宣传画中的少年正是10岁上下，退回十年，就是我们这次《未来考古学：第二届中国艺术三年展》所订下的参展艺术家的年龄限制。可以说，这一代艺术家是和新时期中国的未来想象一起成长的。

1961年，叶永烈在北京大学化学系就读时就写下了《小灵通漫游未来》的原稿。躲过了文化大革命的浩劫之后，17年之后，这本书在1978年得以出版，首版印数达300万，连出了三版。1980年，

5



Unmask 小组 水 2004  
Unmask Group, Water. Sculpture, 2004





由漫画家杜建国创作的《小灵通漫游未来》的连环画版本第一版印数即达75万册，成为80年代最热门的少儿读物。今天的沉浸在网络游戏中的少年也许不易想象，这样一本每本只有两角三分钱的书，在当时的少年心中激起的未来图像如何深刻地影响了我们这一代人的一生。书中说：

“我非常想知道：当我100岁的时候，我们的祖国将是什么样子。那时候，能有一种小飞机，飞来飞去，把我从北京送到珠穆朗玛峰；一会儿，我又从世界最高峰飞回家。这样的小飞机，将来能有吗？我非常非常想知道未来的一切！！”<sup>①</sup>——未来有电子报纸，未来有一个叫做铁蛋的机器人拿着袖珍无线电话，机器人交通警察会把违章者用照相机拍下来；未来人们在营养液中培植无土壤庄稼，人生病了可以更换身体器官。在1984年，我们所说的未来往往是2000年。

1983年8岁的陈羚羊在一篇小学作文中想象了她的未来。她写道：“叮铃铃……我一揉眼睛，一骨碌从床上跳了下来，今天可是我2002年暑假的第一天。‘啊！小主人，今天你要和爸爸妈妈，还有姐姐一起去乡下看望爷爷奶奶。’说话的是我的机器人小玲。‘你的早饭已经准备好了，快洗脸刷牙吧！’我听话地闭上眼睛张开嘴，一会儿，小玲就把我的脸洗得干干净净的……”

2003年9月，陈羚羊已经是北京有名的当代艺术家了。在北京798厂大山子艺术区的一个空间中，她展出了这件名为《2003年的一天》的装置作品。少年时的未来想象被放大在巨幅纸张上，连同她的朗读一起，一会儿把人们带回1983年，一会儿又唤醒了2003年。她的声音平静地说着今天发生在她家里的一切：拆了黑瓦白墙的房子，门口修了高速路，父亲不愿意装修房子，因为这个地方过五年肯定也要拆……理想有多少实现了？希望又有多少落空了？我们在2003年，不小心遭遇到我们过去的未来，我们百感交集。

陈羚羊童年时代的作文写在一种今天看来具有强烈的怀旧色彩的绿纹稿纸上，我们在沈阳的油画家秦琦的画面中还将看到这种稿纸。秦琦所画的是他少年时代的一本留言本，每一个少年的同学都在那个本子上留下了他们对于未来的祝福。

在陈羚羊的装置所展出的同一个空间中，另一位艺术家刘韡曾展出过另一件装置作品，名叫《你所说的未来有多远？》。这件装置作品由两个部分组成：一幅巨大的电脑喷绘的世界地图，大陆和大陆的距离异常地遥远，海洋变得异样地空阔，像是板块漂移进一步发展之后的世界景象。幕布的前方是一个新闻发言人的讲台，类似于

and newspapers. Three-dimensional models of this image would also appear in the national day parades. The sporty icon representing racing towards the future was often a flying missile spraying fire, which was further accepted along with the development of missile technology in China. *Future world*, a foreign movie and a Chinese one *The Dead Lights on the Coral Island*, were both sensational. The award-winning science fiction *The Dead Lights on the Coral Island* was once rated as full of nationalistic chauvinism by *Pravda*, a newspaper published in Soviet Union. The intermingling of futurological ideas and nationalism was an issue that was impossible to dismiss. For a nation that was nearly wiped out completely as a result of overindulgence with traditional values, the idea that backwardness means getting beaten is deep-rooted. This is an almost inevitable statement of visual culture.

Propaganda posters from this period normally featured children as leading characters, who were depicted as astronauts appearing on a spacecraft on its way to the moon or in the space. One may say that in from contents to forms of Chinese visual graphics in late 70s and early 80s, the appreciation of the future was in full swing. The youngsters depicted in the propaganda posters were in their teens ten years ago. Their current age is the age limit for participating artists of *Archaeology of the Future*, the *Second Chinese Art Triennial*. In fact, this generation of artists has basically grown up with the imagination of the future in the new era of China.

In 1961, Ye Yonglie had finished the manuscript for *Little Lingtong Cruising in the Future*, when he studied in the Chemistry Department of Beijing University. Having survived the catastrophe of the Cultural Revolution, this book was published in 1978, 17 years after it was written. The first edition came out in three million copies and was followed by two extra editions. In 1980, the first comic edition of *Little Lingtong Cruising in the Future* created by cartoonist Du Jianguo was published with a 750,000 print run and was the most popular reading material for children in the 80s. It is perhaps difficult for young people absorbed in Internet games today to picture how profound an impact the imagination of the future inspired by a book of merely RMB 23 cents had had on the life of our generation. It says in the book:

I want to know badly when I reach 100, what our country would be like. By that time, there would be a kind of mini planes flying back and forth, taking me from Beijing to the Everest; in a short while, I can fly home from the highest peak of the world. Would such a mini plane exist in the future? I want to know everything about the future very very badly.<sup>①</sup>

There would be electronic newspaper in the future. There would be a robot called Iron Egg in the future who would carry a portable wireless telephone around. Traffic





police robots would photograph the law-breakers; people living in the future would cultivate soilless crops in nutrient liquid. People could have their organs replaced when they fall ill. Back in 1984, the future we were talking about was usually 2000.

In 1983, eight-year-old Chen Lingyang wrote about her future in one of her articles in primary school. She wrote, Ding I rub my eyes and jump off the bed right away. This is the first day of my 2002 summer holiday. Yeah! Young master, today you and your parents and your older sister will go to visit your grandparents together. The one who talks is my robot Xiao Ling. Your breakfast is ready. Hurry up, wash your face and brush your teeth! Obediently I close my eyes and open my mouth. In a little while, Xiao Ling has finished cleaning my face thoroughly.

In September of 2003, Chen Lingyang was by that time a well-known contemporary artist in Beijing. In a space in 798 Factory Dashanzi Art Community, she exhibited her installation work *One Day in 2003*. She projected her imagination of the future from her childhood onto a big piece of paper. Together with her reading, the installation took us back to 1983 and then back to 2003. With a calm voice, she spoke about what was happening to her family today: The houses with black tiles and white walls had been demolished. There built a highway going past their house. His father was not willing to renovate the house because it was sure to be demolished in five years of time. How much of our ideal had come true? How much of our hope had proved fruitless? We were in 2003, unexpectedly running into the future of our past. We experienced a mixture of feelings.

Chen Lingyang's article from her childhood was transferred onto a kind of retro-chic green-checked paper, which can be seen again in the paintings of Shenyang artist Qin Qi. He painted a notebook from his teens in which each of his classmates wrote down their wishes for the future.

In the same space where Chen Lingyang's installation is shown, another artist Liu Wei presents an installation that has also been exhibited before. It is called *How Close is the Future As You Said?* This installation consists of two parts: a gigantic C-print map of the world on which continents appear to be extraordinarily distant from continents and oceans appear to be unusually vast, like a world as a result of continuous movements. There is a rostrum in front of a screen, just as what we often see on TV. There are an overflowing number of microphones from various TV stations piling up on the rostrum. We can't help noticing that the podium prepared for the spokesman is one converted from traditional Chinese furniture.

We look back on the future from our past with emotion; while we've begun to give up faith in the future from the present. The future of today is more like an expression that

我们在电视屏幕上经常看到的那样，上面密密麻麻地堆满了各家电视台的麦克风。我们注意到这个新闻发言人的讲台是由旧式的中国家具改装而成的。

我们感慨我们过去的未来，而对于我们今天的未来我们开始丧失了信任。今天的未来更像新闻发言人口中的说法，通过新闻传播媒体来到我们面前时，经过麦克风的放大，既十足权威又已经歇斯底里。今天的未来已经是新老杂陈，连同话语的语境一样可能已经经过处理，我们要为它打上一个问号。

## 今天的未来

进入新的世纪之后，经济全球化进程与文明间的激烈冲突相伴生，技术进步的速度和群己伦理的紊乱相纠缠，上个世纪90年代初福山式的乐观主义的历史终结论在纷乱的世相中化为碎片。人们越来越多地需要保险。未来预测的冲动在今天已经大为稀薄和虚弱，未来再一次变得扑朔迷离。人类退守个人经验，退守游戏和虚拟的世界，退守局部的族群认同，来勉强重构其日常生活所必需的未来意象。这样一个未来意象可能是破碎的、暧昧的、对焦不清的、处处玄机的、百感交集的、到处是黑洞和乱码的超现实主义的迷宫。但也就是在这样一个未来意象中，今天的青年孤注一掷地生活着，并在这样的生活中表现着他们的创造力。

今天，2005年4月16日，台湾第一位试管婴儿张小弟已经年满20岁。争论伴随了他的出生。生物工程的每一步进展曾经为人们所欢欣鼓舞，而当人类终于可以使用生物技术来复制自身的时候，人们却陷入了迟疑。《小灵通漫游未来》中幻想过的转基因食品今天已经普遍出现在饭桌上，却被人们质疑它的健康性。老人们说，今天的米和菜都没有过去好吃了。

成立于1968年的罗马俱乐部由科学家、经济学家和社会学家组成，旨在研究人类困境和应对策略，可以说是未来学的狂飙突进中一股理性的力量。1972年3月，罗马俱乐部提交了一篇题为《增长的极限》(The Limits to Growth)的研究报告：人口、工业发展、粮食、不可再生的自然资源和污染——这五个参数决定了人类的未来是有限的。罗马俱乐部的警世之言中产生了我们今天耳熟能详的“可持续发展”的概念，那是一种修正过的、审慎的未来乐观主义。乐观的前提是我们必须细心地选择。

但是，今天说到“罗马俱乐部”，出现在人们的脑海里的恐怕只是



刘 鐸 你所说的未来有多远 2003

Liu Wei, How Far is the Future that You Define. Installation, 2003