

独角兽

UNICORN

2014-2016

并行 后素 主编 程漫漫 杨嘎 编著



Temporary Residence Permit Telofofossiles Temporary
Residence Permit II — Living Elsewhere & Together
Institute of Dream L'imaginarium of B.W. D & S.Wannet
0.10 Glitch City Prisme Espaces métonymiques

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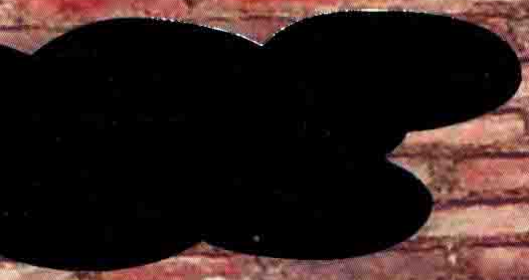


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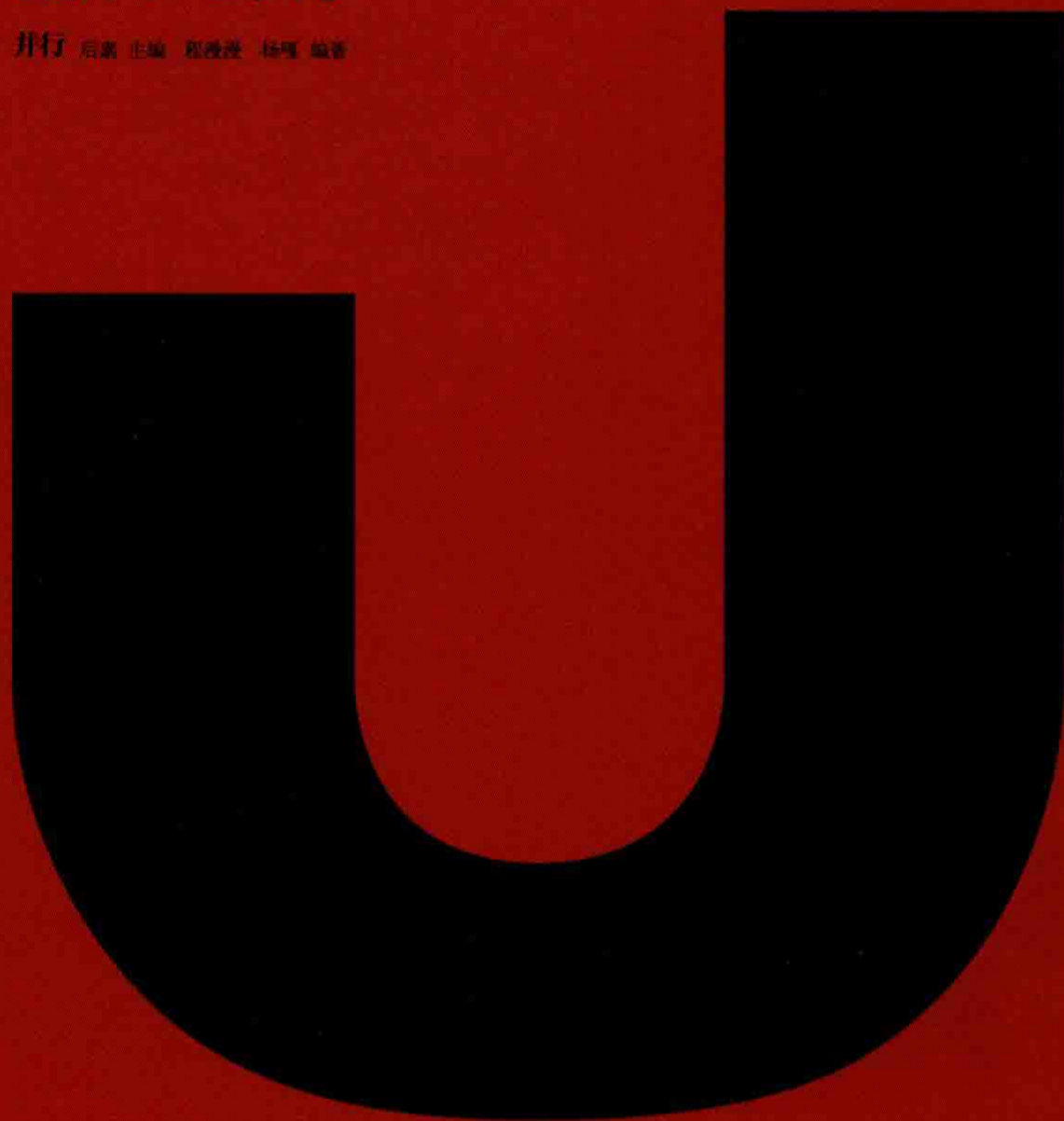
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总序

不管哪朝哪代，“文化”总不是一个可以轻松对待的问题。传统的中国精英阶层喜欢用“史”记述和评判一个时代的文化状况；西方则“发明”出人类学的各种“科学办法”，介入各个领域展开对文化的观察和分析。无论哪种方式，对文化的呈现都不可能做到完美无缺，但是我们依然可以通过这些“碎片”完成“对他者的理解”，以达到“绕道来理解自我”（罗萨多尔）的目的。这也正是“并行”系列书的缘起。

“并行”的关注对象是作为文化重要“生产者”的艺术。在面对这个话题时，我们注意到，除了专业的“艺术家”，还有一个群体也在从事着艺术创造类活动——民间的“艺人”或“匠人”。“匠人”们的艺术活动似乎更有群众基础，而“艺术家”们却占有更多的学术资源和话语权；前者的创作有更浓的实用气息，杂糅了生存所迫和日常需求，后者则更倾向于进行纯粹的对艺术本身的探索，虽然这常常伴随陷入“亚历山大主义”的危险。一个是“原始”的、民间的，一个是“现代”的、学院的，哪一个才是当下中国的主导文化呢？社会中其他方面，

诸如政治、经济，又对这些艺术活动产生了怎样的影响？

在“并行”里，我们把民间艺术与艺术家的创作活动并置，因此系列书涵盖两大部分的内容：一部分是以对民间艺术大量的田野考察为基础的资料，有对“匠人”们深入访谈所得来的关于他们自己生存状态的口述集结，也有对民间艺术活动产物进行的图像和功能的探究，以此来呈现大众日常生活中构建发展起来的关于某个特定时代或某个区域的视觉特征和审美趣味；另一部分是用个案研究的方式，呈现艺术家完整的创作经历。我们希望通过民间艺术活动和职业艺术家创作活动的并置、对照，能够找到关于上述问题的答案的线索。

在艺术领域进行艺术人类学研究的有很多，还建立了艺术人类学这一学科，其中的大量研究成果以及对于艺术人类学研究过程中可能出现的问题所做的反思更是难以超越。我们仅希望能在“并行”中对我们所关注的内容进行最大限度的客观记录和呈现，并以之作为未来对艺术与文化分析、讨论的基础。

This book presents a footprint of the research process of exhibitions at Unicorn Centre for Art (UCA) from 2015 to 2016. I would like to dedicate this article to everyone who accompanied us during the growth process of UCA. Its existence relies on your support.

Foreword

The year I graduated from École Nationale Supérieure des Beaux Arts de Lyon, was the sixth year I lived in France. My professor asked me: "Why did you come to France?" I said that my father had told me if I wanted to study art, I should come to France. Then he asked: "Do you still think so?" I shook my head and said: "It should be in the world." Then, I immigrated to North America. Four years later, in 2014, while I was working at an art institute in Canada, I had the idea of moving back to China.

In the summer of that year, I paid a visit to the artist and professor Qiu Zhijie. I got to know Prof. Qiu from the 2012 Shanghai Biennale. During the preparation period, the energetic artist enthusiastically described his Intercity Pavilions Project to us. He wanted to create a Biennale for China that was open to the world and self-generating. I was thrilled by his aspiration. Immediately I contacted the team of Biennale de Lyon for him, and coordinated the join of Düsseldorf Pavilion. One day, Prof. Qiu asked me at his studio in No.1 Art Base, "What do you want to do next?" I said that I wanted to be a curator, and open a door for young artists. I wanted to invite overseas artists to come here to do residency and see China today; and let Chinese artists interact with them and exchange the approaches of working and thinking.

Before long, I met the founder of UCA, Mr. Yang Ga. Our vision for UCA is an independent non-profit art space. Mr. Yang's passion and insight of art made this possible – we both agreed that to create an independent art space we should concern less about material gain, but the sincere need from within - to bring the audience diverse contemporary art from the world, and to provide more exposure for young artists. This kind of goal and desire in passion is the root for the sustainability and long existence of an art space. Our art space communicates with the people within the social context, emphasizing on disseminating contemporary art and promoting its free and equal spirit. We strive to provide a platform for intellectual enquiries.

Next, Prof. Qiu Zhijie named this independent nonprofit space "Unicorn Centre for Art." One of Prof. Qiu Zhijie's work is titled "The Unicorn and the Dragon," in which Prof. Qiu pointed out that unicorns are mystical animals with symbolic meaning. For me, the visual cognition of a unicorn came from the six tapestries named "The Lady and the Unicorn (La dame à la licorne)" from the Musée national du Moyen Âge in Paris. In the story depicted in the tapestries, the unicorn