

DUCHAMP AND / OR / IN CHINA

By Francis Naumann and John Tancock

杜尚 与 / 或 / 在 中国

弗兰西斯·瑙曼、唐冠科·著

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艺术史论系列

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后浪出版公司

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Foreword by Philip Tinari

Edited by Laura Tucker and Paula Tsai

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世界图书出版公司

北京·广州·上海·西安

UCCA

Ullens Center for
Contemporary Art
尤伦斯当代艺术中心

图书在版编目(CIP)数据

杜尚与 / 或 / 在中国 / 尤伦斯当代艺术中心编著.

-- 北京: 世界图书出版公司北京公司, 2013.4

ISBN 978-7-5100-6013-7

I. ①杜… II. ①尤… III. ①油画—作品集—美国—现代 IV. ①J233

中国版本图书馆CIP数据核字(2013)第069367号

所有图片由UCCA提供

All photographs provided courtesy of UCCA and as credited

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John Tancock “The Influence of Marcel Duchamp”©1973 The Museum of Modern Art, New York

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执行主编 (Executive Editor): 罗冉 (Laura Tucker)、蔡秉桥 (Paula Tsai)

筹划出版 (Planning and Publishing): 银杏树下 (Under Gingko)

出版统筹 (Publishing Coordinator): 吴兴元 (Xingyuan Wu)

责任编辑 (Managing Editor): 蒋天飞 (Tianfei Jiang)

中文编辑 (Chinese Editor): 张夕远 (Zhang Xiyuan)、林芳如 (Dorothy Lin)

中文翻译 (Chinese Translator): 戴伟平 (Dai Weiping)、杜柯可 (Du Keke)、涂强 (Tu Qiang)

设计 (Design): 方建平 + 丁凡 (UNITED DESIGN Lab)

营销推广 (Marketing): ONEBOOK

出版: 世界图书出版公司北京公司

出版人: 张跃明

发行: 世界图书出版公司北京公司 (北京朝内大街 137 号, 100010)

销售: 各地新华书店

印刷: 北京奇良海德印刷有限公司 (北京顺义天竺空港工业区 B 区裕民大街 28 号, 101300)

(如存在文字不清、漏印、缺页、倒页、脱页等印装质量问题, 请与承印厂联系调换。

联系电话: 010-59011288)

开本: 787 × 1092 毫米 1/16

印张: 25

字数: 315 千

版次: 2013 年 4 月第 1 版

印次: 2013 年 4 月第 1 次印刷

读者服务: reader@hinabook.com 139-1140-1220

投稿服务: onebook@hinabook.com 133-6631-2326

购书服务: buy@hinabook.com 133-6657-3072

网上订购: www.hinabook.com (后浪官网)

ISBN 978-7-5100-6013-7

一定价: 150.00 元

后浪出版咨询(北京)有限公司常年法律顾问: 北京大成律师事务所 / 周天晖

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FOREWORD

前言

by Philip Tinari, Director

Ullens Center for Contemporary Art

田霏宇

尤伦斯当代艺术中心馆长

*I got to know Duchamp via this photocopy in Chinese and some other materials I came across by chance here and there. I consider this kind of "fragmentation" to be more reliable than "completeness." I never think that it is a problem that I cannot really understand Duchamp because I don't speak French. What is important is not discovering the real face of Duchamp, but what I actually get out of him. I always benefit from all sorts of "misunderstandings" and "distortions." **

—— Huang Yong Ping

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我对杜尚的了解是通过这本中文的影印图书，以及这里那里偶然碰到的其他资料。我认为这种‘碎片式’的了解比‘完整’的认识更加可靠。我从来不觉得不会说法语无法真正了解杜尚是个问题。重要的不在于揭开杜尚真正的面目，而是我实际能从他那里得到什么。我总是从各种各样的‘误读’和‘曲解’里受益匪浅。*

—— 黄永砗

*See pg. 406, [27]

见第 406 页 [27]

Talking about the influence of Duchamp on contemporary art is a bit like debating the importance of the Internet to contemporary life: it is everywhere, so ubiquitous as to be either scarcely perceptible or glaringly obvious. That China should number among the localities where this influence has been felt is neither surprising nor extraordinary. What is extraordinary is the fact that this influence has played out over decades and generations, while Duchamp's work has never been comprehensively exhibited here. The opportunity to mount the largest exhibition of Duchamp's work in China to date, and to put this work into dialogue with positions from some fifteen artists and groups of artists from throughout the Greater Chinese sphere and across the past three decades, is for the Ullens Center for Contemporary Art—an institution founded on the premise of creating artistic exchange between China and the wider world—an honor unlike any other.

Duchamp occupies a special place in the Chinese

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探讨杜尚之于当代艺术的影响有些像谈论互联网之于当今生活的意义：它无所不在，处处可见以至于其踪影不是难以觉察便是赫然在目。中国也在广受其影响的地区之列，这既不意外，也没什么不寻常。不寻常之处在于，他的影响虽已延续几十年，波及几代人，可杜尚的作品却从未在此完整全面地展出过。对于尤伦斯当代艺术中心——一座为推动中国与世界进行艺术交流而创立的机构——而言，有机会举办迄今中国最大的一次关于杜尚的展览，并将之与来自大中华各地约十五个艺术家及群体在过去三十年里形成的艺术观点进行对话，这份荣耀无可比拟。

在中国想象里，杜尚占据着特殊的地位。或许，这种关于其重要作品的直接经验的缺乏，进而为杜尚众所周知的对“视网膜”艺术的鄙视进行了印证；虽然远隔半个地球之外，此处的目睹可以凭心而生，而非肉眼所见。杜尚的艺术洞见与策略一而再，再而三地

imagination. Perhaps the absence of a direct encounter with his key works goes further toward justifying the artist's famed disdain for "retinal" art; witness here can be borne by the mind instead of the eye, even from a hemisphere away. Throughout the artistic awakening of the 1980s and onward through the subsequent decades, Duchampian insights and strategies appear and reappear. For an artist like Huang Yong Ping, working in the Dadaist spirit in 1980s Xiamen, Duchamp was a radical departure point, for Ai Weiwei, who brought news of his encounter with Duchamp's work back from New York to Beijing in the early 1990s, he was more of a humanist paragon. Even today, with books such as scholar Wang Ruiyun's 2010 *Duchamp Biography*—a volume which has garnered a large and loyal following not just inside the art world but among Chinese intellectuals more generally—there is a feeling that there is something ineffably familiar about this notary's son from Rouen, France.

The epigraph above, drafted by Huang Yong Ping in preparation for his 2005 retrospective "House of Oracles"

在整个八十年代及随后几十年里的艺术觉醒过程当中出现。如果对于八十年代在厦门本着达达精神搞艺术的黄永砅来说，杜尚意味着一次极端的起点，那么对于九十年代初将其遭遇杜尚艺术的见闻从纽约带回北京的艾未未而言，他的形象则更接近于一位人本主义的范例。就是今天，由于各种出版物，例如学者王瑞芸 2010 年出版的《杜尚传》——此书为杜尚在艺术圈之外更广阔的中国知识分子群体中聚集了大量忠实拥趸——对于这位来自法国鲁昂的公证人的儿子，人们有一种不可名状的熟悉。

最上面那段引文，是黄永砅 2005 年在沃克艺术中心筹办回顾展“占卜者之屋”时所写，它几乎完美吻合了对中国当代艺术的描述。黄永砅在艺术感性方面深受杜尚与达达的直接影响，这些话讲述了他的个人经历，然而他所唤起的动态因素——关于误读与曲解的诗学——可适用于艺术在中国立基后的几十年里无数次的艺术遭

at the Walker Art Center, resonates almost too perfectly with the story of contemporary art in China. While Huang, whose artistic sensibility has been heavily and directly influenced by Duchamp and Dadaism, is speaking of his own personal encounter, the dynamics he evokes—of the necessary poetics of distortion and mistranslation—could apply to countless artistic encounters during the decades when art in China found its grounding, some of which continue even today. It is in this spirit that we have collected such a wide range of responses to Duchamp from artists throughout China, and juxtaposed them with a collection of works by Duchamp which centers on a work that is itself a collection of works by Duchamp—his famed *Boîte-en-valise*.

Putting this exhibition together was no small task and I must here first thank our curators, Francis Naumann and John Tancock, for their extraordinary diligence and generosity. The vast majority of the Duchamp works in the exhibition come from the personal collection of Francis Naumann, and it was his urge to show Duchamp

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遇中，其中有些甚至延续至今。正是本着这种精神，我们从中国各地艺术家那里集合了为数可观的对杜尚的回应，并将其与杜尚的作品并置，而此次集中展示的杜尚作品的核心部分本身也是一个杜尚作品集——他著名的手提箱里的盒子。

整合这样的—个展览绝非易事，在此我首先要感谢策展人弗朗西斯·瑞曼与唐冠科，感谢他们非同一般的慷慨付出。此次展出的大多数杜尚作品来自弗朗西斯·瑞曼的私人收藏，正是他强烈主张在中国展出杜尚，这个项目才得以启动，也是他用激情充沛的专业才干将它往前推进。唐冠科无疑是艺术界唯一可以声称与杜尚和中国两者都打过直接交道的人，作为策展人他在七十年代在费城美术馆策划了杜尚的展览，作为观察者他从九十年代起便开始参与北京的艺术圈，是他敲定了譬如黄永砅与艾未未这样与杜尚关联显著的参展艺术家，以及近期用更新的艺术见解佐证了杜尚影响的艺术家们。

in China that initiated the project, and his impassioned expertise that has pushed it along. John Tancock, surely the only person in the art world who can claim to have engaged firsthand with both Duchamp as a curator at the Philadelphia Museum of Art in the 1970s and with China as an observer and participant in the Beijing scene since the 1990s, has adeptly pinpointed not only key works by professed Duchampians like Huang and Ai, but newer positions from artists who have borne out this influence in more recent years. He has neatly sewn these into a text that teases out their connections—much as he did for an earlier generation of Duchamp-influenced artists in the 1973 text, which is also reproduced here. I must also thank UCCA Curator Paula Tsai for her skillful work in taking the curators' premises and making of them a beautiful visual text. Laura Tucker has smartly guided this publication to completion, and Gao Gao and Fiona Qi have been instrumental in securing significant sponsorship in cash and in kind. In that regard, Bérénice Angremy,

他还将这些观点糅合进他的文章里，梳理了他们之间的关系——正如他写于1973年的那篇呈现杜尚对早先一代艺术家的影响的文章，此书也将该文一并收入。我还要感谢UCCA策展人蔡秉桥所做的工作，在理解策展人的理念前提基础上纯熟地将之制作成了一个精彩的视觉文本。罗冉漂亮地引领这本出版物最终成书，而高高与齐子樱则在争取资金赞助等方面推动了项目的进展，言及此特别需要感谢黎静、李莎与伊莉莎，以及驻京的法国大使馆的工作团队、法国文化中心和“中法文化之春”所提供的无私支持。诚然，正是由于UCCA首席执行官薛梅全身心投入地引领着全体员工辛勤地工作，才可能成就这样的机构，让这样的展览得以在其中发生。

最后一点，探讨杜尚之于中国的重要意义固然令人兴奋，更令人激动的是，中国将经由杜尚参与进更大范围的当代话题中去。今天，随着全球艺术世界又一次出现杜尚转向——近期其中一个例证

Natacha Rivas, Eliska Klimova, and the teams of the French Embassy in Beijing, Institut Français, and Festival Croisements for their astute support. And of course the hard work of the entire UCCA staff, under the dedicated leadership of CEO May Xue, has made this into the sort of institution where an exhibition like this can happen.

In the end, while it is exciting to explore the importance of Duchamp in China, it is even more exciting for China to partake, through Duchamp, in a larger contemporary conversation. Today as the global art world takes yet another Duchampian turn—as evidenced by recent exhibitions like the Philadelphia Museum of Art’s “Dancing Around the Bride” which traced his influence on Robert Rauschenberg, Jasper Johns, Merce Cunningham, and John Cage—China finds, through Duchamp, a new point of connection with a set of ideas and strategies that seem as relevant today as they were revolutionary a century ago.

便是费城美术馆举办的展览“围着新娘跳舞”，探查杜尚对罗伯特·劳申伯格、贾斯珀·琼斯、摩斯·康宁汉和约翰·凯奇的影响——此时中国则会通过杜尚发现一个串联一系列思考和策略的连接点，在今天它们似乎一样意义攸关，正如它们在一个世纪前的创新性一样。



THE INFLUENCE OF MARCEL DUCHAMP

杜尚的影响

by John Tancock

唐冠科

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This essay was first published in 1973 by the Museum of Modern Art, New York, in conjunction with the Duchamp retrospective exhibition "Étant donnés," held at the Philadelphia Museum of Art.

本文于1973年由纽约现代艺术博物馆首次出版，与费城艺术博物馆的杜尚回顾展《已经给出》共同呈现。