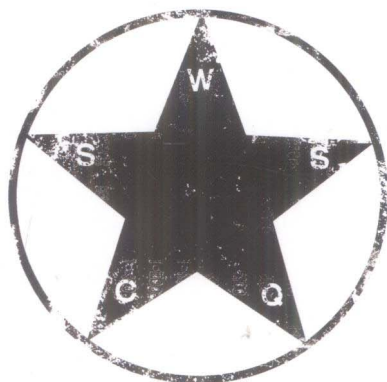


UNUSUAL SCENE
REPORT ON CREATURE
生物学报告





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UNUSUAL SCENE

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“异相景观”

“病毒的现场隐喻”——瘟疫

当我们努力为这次“异相景观”展览确定核心题材时，出现了几个回避不了的观点性问题。如今在全球化语境中，在东西方标准不同的前提下，是否呈现出了中国当代艺术的隐形规则？中国的当代艺术处于什么位置？我们应该和谁保持一种对话？如何看待当代艺术的“中心”和“边缘”的态势？答案很明确。尽管在西方人眼中的中国还是缺少西方式的民主和自由，中国的艺术就像本土文化在世界中的位置一样，作为一个曾经拥有辉煌、悠久的古代文化的整体，现在总被视为世界东方的、偏远的、边缘的、革命的和激进的一部分。我们也无法回避当代艺术“中心”和“边缘”的争斗，但是，也应该注意到近几年随着中国经济的迅速崛起，在社会转型期的中国当代艺术正呈现着巨大活力和能量。中国的当代艺术境遇正如从中国“边缘文明”的“复苏”过渡过程到逐渐向世界“中心”的位移，这种潜性的转变正在成为不争的事实。现在，中国的当代艺术活动也开始受到了社会的默许和企业的支持，加入当代艺术博物馆、艺术中心、画廊和培养收藏家等市场化的建设，正在成为国家的文化战略和中国新贵们的时尚。当然了，要想真正地成为世界中心还有赖于政治和文化的多元化，经济和整个中国人文化素养的提高，共享所有的现实，以及提高影响当代艺术实践的美学教育、方法论、传播和对创新能力的鼓励！

北京是中国文化的中心，国内外艺术关注、交流的焦点，所以20世纪90年代以来大部分的艺术家的自愿选择放弃固定的工作，放弃了城市生活，游离于国家体制之外，集中在北京的城乡结合部，比如圆明园、东村、通县、宋庄、上苑、香格里拉、索家村、望京等地。用青春与活力创造着中国最先锋的文化体系。他们的生活始终处于一种“漂移的存在”的状态，他们忍受着落后、贫穷的生活状态，而且恰恰由于生活成本和创作成本的低廉，才维系了他们的创作始终有着“乌托邦”和“群体”的精神支柱，他们中的一部分人已在海外获得了足以令一个民族骄傲的荣誉，而在国内却依然鲜为人知。同样，这样的文化聚集地也是鱼目混杂的产物。商业利益、生存压力诱惑着、考验着一个人的耐力，并使它成为在特定的历史时期的一种现象，赤裸着、脆弱却又顽强地证明他们自身的价值。而他们的社会“身份的边缘化”更深地被打上了“盲流艺术家”的烙印，在中国可谓“声名狼藉”。随着红门画廊、北京文件仓库、四合院画廊、嘉睿画廊、798艺术区、艺术东区、意大利常青画廊、台湾帝门艺术中心等艺术中心和画廊的建立，以及部分前卫艺术家的作品被西方的收藏体系收购，这种情况开始逐渐地有了变化，前卫艺术家们大多已经从地下走向地上，而且有些实验艺术家正由边缘走向中心，而这时的前卫艺术家们不过是借助“地下”的身份来实现对西方的商业交换的借口。但是，它们的内容和形式给中国公众的传统视觉文化带来了强烈的冲击，也给我们的大众媒体提供了“炒料”，也成了传统美术批判的载体。事实上，中国目前的前卫艺术家们也已经与前几代的美术前辈同时共存了，当下的他们也毫无疑问地成了连接东西方文化以及中国传统文化与现代文化的桥梁。

当代艺术已经和现实紧密联系在一起，艺术家更多地倾向于关注一个严酷的事实作为一种有价值的艺术评判。事实上，装置作为一种艺术形式存在的原因是依靠艺术家从现实中所获取艺术本质的卓越的能力。自装置艺术创作开始以来，它一直关注于自身和其他的艺术形式。我们相信艺术家能够介绍将拓展他们的可能性的内容，展示一个符合习惯的平台和途径。过去的二十年中，在中国，装置艺术的创作，尽管由于制作装置的投资大和制作时间周期长限制了它的发展速度，

但是，在数量和质量上都一直在发展和提高。大部分有影响力的中国艺术家的新一代作品几乎都涉及到装置作品，尽管并不是所有的都是精华。

“异相景观”的概念

“异相景观”作为今日美术馆主办的当代艺术展览主题，以及“异”、“相”、“景”、“观”、“病毒”、“寄生”、“精神”、“巫术”、“奢侈”、“传播”、“个案分析”等作为展览的关键词，让人觉得大得漫无边际和充满想像力的空间。事实上，我提出的这个主题是来源于苍鑫、沈少民、渠岩、史金淞、吴高钟这五位艺术家的想像力和他们的作品所呈现的令人震撼的、壮观的视觉艺术效果。我在这次“异相景观”装置展的应用中，把这五位艺术家进行比较、研究和共同展出的想法也来源于我们有共同的探索起点、语境、趣味以及共同的成长经历和生存的背景。

五位参展艺术家的方式都是独特的，都是关注于他们自身领域和兴趣的方案，都不是试图评判历史的人，只是将虚拟真实合成现实的历史的一分子。他们也都是尝试以理性努力并注重形式的制作过程通过作品给观众制造展场的精神氛围过程结合在一起，并将其作为加强作品本身内涵和转换作品叙事结构的一个有机组成部分。他们都以严肃、认真和严谨的工作态度来创作作品。通过对作品的分析我们会看到他们所付出的心血和精神，以及我们彼此之间的尊重和理解，也能直接看出他们作品的文化性和艺术方式的多元性。他们作品的时间概念是模糊的，展现过去也揭示未来，可能是过去发生过，也可能是未来会产生。他们这次实施作品所具有的共同特点是借助了高科技的智慧成果，用科学研究的态度以及个人化的和另类的艺术观念来思考问题和创作作品，艺术家出观念和想法、助手来制作（把脑力劳动和体力劳动分开，文化考古学的概念），均采用了装置手段、对所选择的材料的突破运用放在第一位，采用了造景和互动等非常规的方法。

在处理艺术家作品的方案、观念、材质、手法以及人与动物、人与社会、人与自然、人自身的精神和身体以及灵魂、基因与变异、人对生命体的一种质问等等的文化指向性和学术理论的阐释等等之间的关系时所面临的问题困扰了我很长时间。我作为一个在西方工作、生活了十几年，有经验的当代艺术策展人，期待着这次展览本身从观念和形式上的突破，策展理念和公共传播或者媒体宣传上的创新。“异相景观”展览主要是想鼓励来自不同地域文化区域的公众、专家和艺术家的一个对话。目标就是让观众共享共有的或者是有争议的对待这次展览和作品本身的兴趣和想法。“异相景观”内部所呈现的才是我们所需要并关注的，它在外边被人理解的是另外的期盼，结果是完全不一样的。从精神层面，物质层面，从当代艺术本身，从观念艺术本身，它们应该有大的差异！我深深地被吸引、迷恋，并且投入其中乐此不疲。最终决定我的阐释仅仅是一种可能性供大家参考，最重要的是把让观众理解作品的多种可能性作为作品的一部分，来丰富、延展作品的对人文的关怀、对人性问题的研究、对人的终极问题的探索、对人的精神层面的探求、对物质的和精神结合的奢求、对人类所面临的瘟疫和病毒的传播等自然科学、社会学和人类学的意义。

“病毒的现场隐喻”——瘟疫

在沈少民的大庆工作室，我面对着十几个助手昼夜加班修复的2000多只老鼠骨架，5套完整的被赋予老鼠特征的人体骨架、“异相”标本的制作以及工作台、实验室的器皿、实验人员、切片、标本等一个完整的病毒实验室流程和模拟的瘟疫现场的场景，想到了生与死、阴与阳，也深切地感受到了他对作品材料的选择和复制瘟疫现场的形式运用都进行了理性的选择。他以艺术家的角

度和观念来创作作品，并且制造出他所需要的意境与气氛。反映了他对人类生存状态的担忧和关注，释放出了他的理想和理性主义人文关怀的热情和气质。

事实上，人类的生存过程始终伴随着瘟疫，而且历史上任何一场瘟疫，都改变了人类历史的进程。大规模的人类被动地人为地造成流行性传染病，不仅仅是一次人类的疾病灾难、一次制造的人类的道德灾难，也是一个医学事件、一个政治事件、一个经济事件。在灾难面前人这一看似强大的存在究竟会变得怎样弱小？他通过他的艺术作品这一特殊的视角来反思“瘟疫”带给我们人类的深层思考，比如，为什么我们遭受了这场灾难？为什么那么多人死去了？谁应该承担这个责任？如何避免人为的战争所造成的伤害？如何立法处理社会紧急事件？如何因时制宜因地制宜制订政策等一系列重大的问题？社会传媒又如何传递准确的信息？如何养成良好生活作风摒弃不卫生的陋习？如何避免遭遇重大公共危机？……事实上，人类目前面临的最大恐惧应该是环境污染、基因变异、贫困、失业、社会缺乏有效的保障机制、战争、艾滋病泛滥、贫富差距、缺水等问题，而不仅仅是作为一种病毒或者疾病的 SARS 或者其他的瘟疫对生命的威胁和社会的影响！从仅仅是人类的身体的流行性传染病（鼠疫、肺结核、麻风病、梅毒、艾滋病、SARS 等传染病）的传播转换成一种道德或者政治态度，一种病毒进入另一种疾病的隐喻。

由于现场艺术非常贴近人们无法回避的现实生活，揭示了人性的冷漠与自私而获得了新的视角与创作空间，引出了人类对文明的反思。他的参展作品中出现了歌颂与批判两种对立观点，但它们都同样地体现了爱与责任感的力量，具有社会性的积极意义。同时，它将病毒扩大到整个文化领域，针对我们正常状态下的许多麻木不仁的生活状态，迫使我们更加清醒地提出质疑并进而予以反省。

最后，感谢澳大利亚艺术批评家 Mr. John Macdonald 和策划人顾振清先生的文章，制作作品的工人们大半年的夜以继日工作，以及今日美术馆各部门的默契合作，才保证了这个具有转型意义展览的出台；实现了在今日美术馆的公共平台和传媒的传播，把“异相景观”这个展览提供给专家、学者、艺术家、公众等作为交流和研究的对象，以期引起对中国前卫艺术的理性思考。

北京今日美术馆

策展人：赵树林

2005年8月19日

赵树林简历

1965年3月31日生

1987年毕业于石家庄大学工业与民用建筑系

1990年赴莫斯科学习经济管理并工作至2000年，一直生活（主要在俄罗斯、罗马尼亚、南斯拉夫、意大利等国）并工作在欧洲（主要从事文化交流以及策划工作）

现在工作单位：今日美术馆策划人、媒体艺术中心主任

策划过的主要展览：大型“对话”系列中国当代艺术国际巡回展、“影像中国”中国当代独立影像艺术国际巡回展、“以色列影像双年展”、巴西圣保罗影像双年展、荷兰21届世界录像艺术节、“穿越中国”国际影像艺术节、中法文化年——北京市民DV展在巴黎、大山子艺术节等国内外数十次大型艺术活动。

主要的讲座、报告会和演讲：意大利帕多瓦大学美术学院、圣保罗当代艺术博物馆、荷兰当代艺术博物馆、意大利维拉布瑞达博物馆、圣保罗 SASC 当代实验艺术中心、以色列数字媒体实验室、意大利巴里美术学院、荷兰当代艺术研究生院、意大利巴里博物馆、澳大利亚利物浦博物馆、以色列特拉维夫数字电影院、广东美术馆、今日美术馆、长春远东美术馆、清华美术学院、中央美术学院、四川美术学院、鲁迅美术学院、西安美术学院、广东美术学院、天津美术学院、川音（成都）美术学院等数十所大学和博物馆等。

Unusual Scene

The Present Metaphor of Virus —— Plague

As we make great efforts to confirm the key subject for this exhibition "Unusual Scene", several view questions which cannot avoid have appeared. Nowadays, under the globalization background, base on the premise that standards between east and west are different, if it can demonstrate the stealthy rule of China's contemporary art? What is the situation of Chinese contemporary art? With whom should we keep a kind of dialogue? How to think about the situation on "center" of contemporary art and "edge" of contemporary art? The answer is very clear. Though in western eyes, China still lack democracy and freedom of the western style, Chinese art is just like China native civilization in the position of the culture of native country in the world ever own a brilliant and long ancient civilization whole, always be considered as a part of the East of the world, the remote, the edge, the revolution and a radical now. We are unable to avoid the contemporary art "center" and fight on "edge", but should notice with the fast emergence of China's economy in recent years, the enormous vigor and energy are appearing in contemporary art of China of transformation period of the society too. Contemporary artistic circumstances of China just as "edge civilization" "recover" transition course get gradually to displacement, world of "center" from China, this kind of sneaking transition is becoming the irrefutable fact. Now, the contemporary art activity of China begins to be supported by the government consents tacitly to and enterprise too, put into such market based construction as Contemporary Arts Museum, art center, gallery and training collectors, etc., the culture becoming the country is strategic with Chinese upstarts' fashion. Certainly, is it think becoming center depend on politics and pluralism of culture also real to want, the improvement of economic and whole Chinese's artistic appreciation, share all reality, and improve the aesthetic education, methodology, spread and encouragement of innovation ability of influencing contemporary artistic practice!

Beijing is the centre of the Chinese culture, the focus paid close attention to, exchanged in domestic and international art, so most artists had chosen to give up the regular work voluntarily since the 1990s last century, give up the urban life, dissociate from national system, centre in the fringe area of Beijing, for example Yuanmingyuan, East Village, Tongzhou, the Village Song, Shangyuan, Shangrila, the Suo's village, Wangjing and other places. Creating the pioneer's cultural system the most in China with youth and vigor. Their life is in the state of a kind of "existence of drifting about" all the time, after they stand whereabouts, life state of poverty, and exactly because life cost create

cost cheap, so, the spiritual prop that the creation that has just maintained them is " utopia " and " colony " all the time, some people of them have already obtained the honor enough to make a nationality proud abroad, still rarely known by the people at home. Equally, let's assemble culture not such too fish result where eye mix. Commercial interest, the pressure lures to survive, test a person's endurance. Make it become in specific historical one phenomenon of period, red and naked, prove their own value fragily but doggedly. And society " marginalisation of identity " of them is it have brand of " tramp's artist " to play deeply, may be said " notoriously " in China. With the Red Gate Galleries, File Warehouse of Beijing, Beijing Courtyard Gallery, Jia Rui Gallery, 798 Artistic District, East Art District, Italy Evergreen Gallery, etc. artistic centre and foundation of gallery, and some contemporary artists' works are purchased by the western collection system, this kind of situation begins to change gradually, contemporary artists have mostly already moved towards from underground on the ground, and some are testing the artist and are being moved towards the centre by the edge, and the fashionable artists at this moment just realize the excuse for western commercial exchange through the identity of " underground ". However, their content and form have brought the strong impact to China's public traditional vision culture, having provided " frying the material " for our medias of masses too, the carrier becoming traditional fine arts and criticizing too. In fact, China present contemporary artist coexist at the same time with the first several fine arts the older generation of generation already too, instantly too undoubted to become connect between east and west culture and China traditional culture and bridge of modern culture in they.

Contemporary art already linked closely to reality, artist pay more attention to one harsh fact as a kind of valuable art judgment. In fact, the reason why the device exists as a kind of art form is to depend on artist's remarkable ability with essential art obtained from reality. Since the artistic creation of the device begins, it has been paying close attention to one's own and other art forms all the time. We believe the artist can introduce the content of the possibility that will expand them, show a way to accord with these platforms that are used to. In the past 20 years, in China, the creation of art of the device, though because the long development speed of restraining it from of time investment heavy and making to make the device, however, all keep developing on the quantity and quality. Most influential Chinese artists' work of new generation nearly all involves the device work; it is the quintessence to be not every.

The Concept of "Unusual Scene"

" Unusual Scene " as the theme of contemporary art exhibition host by Today Art

Museum and " different ", " looks ", " scene ", " view ", " virus ", " parasitism", " spirit", " sorcery ", " luxurious ", " propagate ", "case analyze", etc. as keyword of the exhibition, let people feel heavy extended endlessly and has full of imagination. In fact, this theme that I put forward is to stem from the powerful and sublime visual effect of Xin Cang, Shaomin Shen, Yan Qu, Jinsong Shi, Gaozhong Wu, these five artists imagination and their art works. In the application of this installation exhibition "Unusual Scene", the idea that I compare, research and show these five artists' work together is come from these five artists and me have common exploration starting point, backgrounds, interesting and the common growth experience, living background.

The ways of five artists in exhibition are all unique, all paying close attention to their own field and scheme of the interest, all don't want to judge history, just one in history who want to compose fictitious and realistic. They try rational making course and making course of form, give audience make through works mood atmosphere course, exhibition of field combine together too, is it strengthen works own intension and change works narrate an organic component of the structure to regard it as. They all create the works with the serious and attitude conscientiously, we will see their energies and spiritual through an analysis of works, and our respect each other. We can find out culture and artistic pluralism of way directly. The time concept of their works is fuzzy, represented the past and announced the future; maybe happen in the past or will produce in the future. It is that have drawn support from the intelligence achievement of Hi-Tech that they implement common characteristic that works have this time, with attitude and individualized and of different class to is it think problem and make works to come of scientific research, the idea and idea happen and is made by the assistant (separate mental labor from manual labor, the concept with archaeological culture), adopt device means, is it place to break-through of material chosen above the other things, adopt build scene and unconventional method such as being interdynamic to use.

Deal with the scheme of artist's works, idea, material, tactics, people and animal, people and the society, people and nature, people's own spirit, health and soul, gene and variation, people one culture that interrogation wait a moment for in life entity problem faced perplex a long time such as I at the relation of person who point to and academic explanation of theory, etc. I am a contemporary art curator who live and work for ten years in the west. I expect this exhibition can break-through in the idea and formal, the exhibition idea of the slip and propagating the innovation on the media promotion publicly. " Unusual Scene " is what we will present inside, what it is understood outside is other expectation, the result is totally different. It is different inside and outside, from the spiritual aspect, material aspect, from contemporary art, from idea art, they should have great differences! I am attracted and infatuated deeply,

and it is incomparable happy to put into them. Determine finally my explanation is only a kind of possibility for everybody's reference, the most important thing is that should regard letting the audience understand many kinds of possibility of the works as a part of the works, it is abundant to come, the ones that extended the works, to humane care, study on human nature problem, exploration of the ultimate problem to people, seeking to people's spiritual aspect, natural science, sociology and anthropological meaning with spread of the spiritual excessive demand, pestilence and virus faced toward mankind that combine ,etc. in the material.

" Unusual Scene " exhibition to is it encourage from the public, expert and artist in the cultural area of different regions one dialogue to want mainly. Disputable interest and idea of treating this exhibition and works that the goal is shared and owned in common by audiences.

The Present Metaphor of Virus ——Plague

In Shaomin Shen's studio in Daqing, I think of life and death, yin and yang, when faced with over 2000 mouse's' bones repaired by overwork of more than ten assistants, five sets humankind bones endowed with the feathers of "Unusual Scene" specimen, a complete virus lab, virus lab process with work tables, vessel used for experiment, experimenters, slices, and specimen, and stimulant plague spot. I feel deeply that he makes rational choices to choose the material of works and copy plague spot. He creates in artist's angle and concept, and produces the mood of a work of art and atmosphere. The works reflects his worry and concern about human's survival state, discharges his dream humanly enthusiasm and temperament of rationalism.

In fact, human life is followed by plague all the time, and any plague in history changed the process of human history. Massive epidemic plague caused by human or not is not only a disease and ethic disaster of human but also a medical, political and economic incident. How do humankind as strong existence will become weak when faced with disaster? He reflects the deep thought brought by plague through the special angle of his art works, for example, why do we counter this disaster? Why do so many people die? Who should be responsible for this? How do we avoid the harm caused by man-made war? How should we make law to deal with social emergency? How do we work out policies and serial big problems suited to the occasion and time? How does social medium transfer correct information? How do we nurture good habits and get rid of unsanitary bad habits? How do we avoid encountering big public crisis... In fact, the biggest fear humankind faces should be environmental pollution, variation of genes, poverty, unemployment, lack of effective guarantee mechanism, war, flow of AIDS, the disparity between the rich and the poor and lack of water, etc, not only SARS as

s kind of virus or disease or other plagues which threat our life and cause impact on society. The spread of epidemic plague (plague, tuberculosis, leprosy, syphilis, AIDS, SARS and other epidemic diseases) of human body switches into a kind of ethical and political attitude, and the metaphor of one kind virus into another disease.

As the present art is quite similar to the unavoidable realistic life, uncovers the apathy and selfishness of humanity, it obtains new vision and creating space and makes humankind reflect the civilization. Two contrasting views—praises and criticisms appear in these exhibited works, but it s still embodies the strength of love and responsibilities, and it has social positive meaning. At the same time, it makes the virus expanding to the whole cultural area, and forces us to raise our question soberly and make reflection in allusion to many callous to life in normal state.

Finally, I show my gratitude to the Critic Mr. John Macdonald and Critic Mr. Zhenqing Gu, all workers' labor night and day more than half a year, and all staff in all departments in Today Art Museum. Our cooperation with privities ensures this transitional exhibition can make a public appearance. This exhibition offers the "Unusual Scene" to experts, scholars, artists and public as the communicative and research objects Today Art Museum as public platform and spreading of media so that it can make people think rationally about Chinese Contemporary Art.

Shulin Zhao

Curator Of Beijing Today Art Museum

19th, August 2005

Shulin Zhao

Curator

Shulin Zhao was born in Shijiazhuang, Hebei, China in 1965.

Studied at the Shijiazhuang University (1983-87).

Organized Exhibitions & Activities

- 2005 Critic China Contemporary Art Exhibition, Beijing
2nd Dashanzi Festival, Beijing
- 2004 21th World Wide Video Festival, Holland
3rd Transchina Video Art Festival, China
- 2003 14th Electric Art Festival—VideoBrasil, Brazil
2nd Transchina Video Art Festival, China
- 2002 "Dialogue · The Other" Chiesa Santa Teresa Dei Maschi, Italy.
"Dialogue · Pluralism", 4A Art Gallery, Sydney, Australia.
1st Transchina Video Art Festival, China
The 1th Israel Video Biennial, Tel Aviv, Israel.
- 2001 "Dialogue · Confused" Chinese Contemporary Art Exhibition,
Mantova Young Museum, Mantova, Italy.
53th Montecatini International Short Film Festival, Italy
- 2000 "Dialogue · Dream and Reality" Chinese Contemporary
Painting Exhibition, Padova Villa Breda Museum, Padova, Italy

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未来的世界对于我们来说充满了无数的不确定性，我们每个人都可以凭借自身的感觉和经验预见未来。这种预见具有创造性，它是艺术的。

——沈少民

数字瘟疫

DIGITAL PESTILENCE



头颅 · Head

公元前 430 年，一场瘟疫席卷古希腊，夺走了 $1/4$ 希腊城邦人的生命；公元 165 至 180 年，罗马帝国发生黑死病瘟疫，导致了 $1/3$ 的人口死亡；公元 700 至 1050 年间是日本史上的“瘟疫时代”；公元 846 年，在入侵法国的诺曼人中间暴发天花，诺曼人杀死了所有的病人和看护病人的人；公元 1347 至 1351 年，中世纪的西欧蔓延黑死病，许多地方 $1/3$ 到 $1/2$ 的人口都没有了；14 世纪欧洲殖民主义者把传染病带到美洲，扫掉了美洲土著 90% 的人口，由此引起了大规模黑奴的贩卖；公元 1555 年，墨西哥天花大流行，200 万人不治而亡。



骨头 · Bone

《华盛顿邮报》发表文章警告说，所有的新型传染病都具有相同的特色：从动物传播给人类。一些研究人员指出，动物是各种致命病毒、细菌和寄生虫的传播者，但并非属于“最终源头所在地”。造成动物性疾病高速增加的原因是，人类比以往更加过度“亲近自然”并且“更广泛接触了各种动物”。随着地球上人口密度越来越大，人们开始向其从未涉足的雨林地区进发，并且由此同一些人

们根本不了解的动物发生了“亲密接触”。同时，无限制在人类居民点附近设立所谓的“自然野生景点”，也增加了各种昆虫的密度。气候的变化则导致鸟类和蚊虫迁徙，并将携带各类微生物传播到其他地区。

许多“求新”、“求异”的人开始将老鼠、两栖动物和别的“奇特生物”当成自己的宠物甚至美食，并且乐此不疲。然而，一时之快为严重疾病的暴发埋下了祸根。由于交通工具发展，许多被感染的病人和动物可在一天内前往地球上任何一个角落。畜牧业生产的工业化也给一些疾病（疯牛病）的扩散提供了可乘之机。美国国和世界卫生组织因此开始积极筹划针对传染病的早期预警系统，但依然需要人们“好好约束自己”。美国国会也正在研究通过立法禁止进口“奇怪动物”。目前，世界上贩卖新奇野生动物的浪潮接连不断，并且逐渐失去控制，成为仅次于滥用毒品的又一社会问题。

科学家指出，各类“新病”似乎正在以“加速发展”的态势向人类进犯。今后更多可怕的病原体将会“不断露面”，甚至可能形成一场破坏力惊人的全球性大瘟疫。有关方面强调，数百乃至数百万未知病毒正潜藏在阴暗的角落等待时机，而且只有在人们“骚扰”了它们的情况下，公众才能意识到面前危险的严重性。

瑞典病理学家 Folke Henschen 说过：“人类的历史即其疾病的历史。”疾病或传染病大流行伴随着人类文明进程而来，并对人类文明产生深刻和全面的影响，它往往比战争、革命、暴动来得还要剧烈，因为它直接打击了文明的核心和所有生产力要素中最根本的——人类本身，打击了他们的身体，打击了他们的心灵。

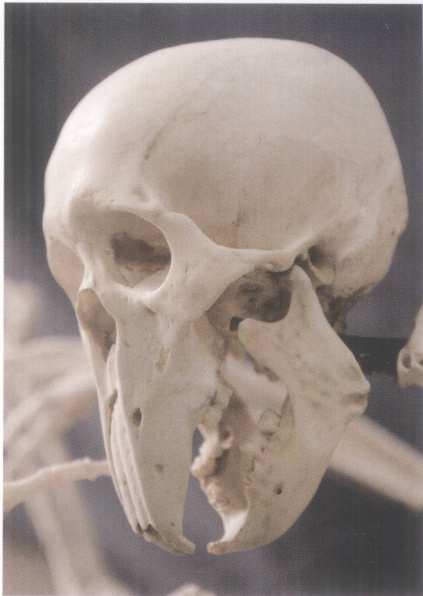
随着科学技术和社会组织方式的进步，人类不断征服疾病，并获得更加强有力的技术手段和组织方式。可以实现在过去认为是不可能完成的事，在如今也都成为现实，事情的发展总是向着美好的方向发展，但是在阳光普照的大地上，阴影是毕竟存在着的。

有些人与生俱来就有部分器官残缺，还有些人遇意外事故（如车祸、疾病等）而失去某个器官，这些人的一生都在痛苦中度过。据统计，仅在美国，每年就有数百万患者患有各种组织、器官的功能丧失或功能障碍症，因而需要进行 800 万次手术，年耗资 400 亿美元。我国器官移植的供需矛盾也极为突出，目前全国有约 150 万名尿毒症患者，而每年却只能做 3000 例左右肾脏移植手术；有 400 万白

血病患者在等待骨髓移植，而全国骨髓库的资料仅3万份，大量的患者因等不到器官而死亡。

这样庞大的数字带来的不仅仅是人类生存健康的问题，还会产生伦理道德问题，这个也是现在科学家和社会所关注的。

目前，对于器官严重损伤的治疗方法之一是活体移植，就是把健康人的器官移植到患者身上。这又带来两个问题，一是排斥作用，造成患者成活率低；二是供应器官的人太少，许多等待供体的患者直到死也没有找到合适的供体，只好带着遗憾离开人间。另外还有一种方法是给器官严重损伤的病人，安装一些用物理或化学方法研制的人造器官。然而，这些人造器官不仅受到人体的排斥，而且还会产生不良反应。



头颅·Head

为了解决这样一个现实且严峻的问题，给器官缺损的患者带来了福音，使他们有望安装真正属于自己的个性化人造器官。在不久的将来活体移植将大范围地进入到平常百姓家庭，将取代现在目前器官的短缺问题，人造器官将会逐渐地取代人体自身的器官，为人类的生存做出巨大的贡献。

现在，生物医学专家希望利用细胞生物学、分子生物学以及材料科学等最新技术，用人工培养的方法培养出人体需要的正常组织。也许将来医院就能像工厂生产零部件一样，根据患者的器官缺失情况，有针对性地培养患者所需器官。这些利用生物学方法生产的人造器官将更适合人体，而且还可以结合先进的电脑技术，为每一个患者提供与其原器官相似的人造器官。

近十年来，科学家们运用生物工程技术，利用人体残余器官的少量正常细胞进行体外繁殖，以获得患者所需、具有相同功能、不存在排斥反应的器官，取得了令人满意的成果。目前，在实验室培育的骨骼、软骨、血管、皮肤，以及胚胎期的胎儿神经组织，都处于人体试验阶段；肝脏、胰脏、心脏、乳房、手指和耳朵等器官正在实验室里生长成形。

制造人造器官时，生物学家首先会制定构建某种组织或器官的设计图，并按照图纸要求制备一种特殊的骨架，这种骨架具有降解特性，降解后对人体无害，并能提供细胞生长场所。生物学家将患者残余器官的少量正常细胞作为“种子细胞”，“种”在人造骨架上，并提供合适的生长因子，让细胞分泌出建造组织或器官所需的细胞间质，最后制作骨架的生物材料在细胞培育过程中逐渐降解消失。整个器官在完全无菌的生物反应器里培养，等到整个器官在体外“长”好之后，再移植到患者体内，由于是患者自身细胞“长”成的器官，因此不会产生排斥反应。