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# 与后殖民说再见 第三届广州三年展

FAREWELL TO POST-COLONIALISM THE THIRD GUANGZHOU TRIENNIAL

广州三年展 GZ Triennial  
<http://www.gdmosa.org/gztriennial>

中国美术学院出版社

**FAREWELL TO POST-COLONIALISM**  
与后殖民说再见 第三屆



# The Third Guangzhou Triennial

## 第三广州三年展

 广东美术馆  
GUANGDONG MUSEUM OF ART  
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GUANGDONG MUSEUM OF ART

 香港藝術發展局  
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**Farewell to Post-Colonialism**  
**The Third Guangzhou Triennial**

Organizer: Guangdong Museum of Art

Co-presenter: Hong Kong Arts Development Council

Special Cooperation: Times Property

Director of GDMoA: Wang Huangsheng

Curators: Gao Shiming Sarat Maharaj Chang Tsong-zung

Opening Date: September 6, 2008

Exhibition Period: September 6–November 16, 2008

Exhibition Venues: Guangdong Museum of Art

Time Museum (Member of GDMoA)



# CONCEPT

## Farewell to Post-Colonialism

For the curatorial discourse of this Triennial, we propose to say 'Farewell to Post-Colonialism'. This represents the theoretical basis from which we hope to explore our critical vision. 'Farewell to Post-Colonialism' is not a denial of the importance and rewards of this intellectual tradition; in the real world, the political conditions criticised by post-colonialism have not receded, but in many ways are even further entrenched under the machinery of globalisation. However, as a leading discourse for art curatorial practice and criticism, post-colonialism is showing its limitations in being increasingly institutionalised as an ideological concept. Not only is it losing its edge as a critical tool, it has generated its own restrictions that hinder the emergence of artistic creativity and fresh theoretical interface. To say 'Farewell to Post-Colonialism' is not simply a departure, but a re-visit and a re-start.

2008 will be forty years since the heady days of 1968. In four decades, waves of new social movement and multi-cultural theories have woven a tapestry of rich and clashing colours out of the world's changing social realities. International contemporary art has also benefited from the attention to socio-political issues surrounding identity, race, gender and class. But over the years, revolutionary concepts have also transformed into leading discourses safely guarded by 'political correctness'. Post-colonial discourse's analysis of the power structure within cultural expressions has triggered a series of cultural resistance, as well as guided the construction of the self as a Subject in relation to the Other. However, these forms of analysis and construction have also adversely developed an institutionalised pluralistic landscape (a multicultural 'managerialism') that has today turned into a new form of stereotyping. In this Triennial we wish to draw attention to the 'political correctness at large' that is the result of the power play of multiculturalism, identity politics and post-colonial discourse. Urgent issues facing curatorial practice today are: How do we establish an 'ethics of difference' within the framework of difference in cultural production? How do we prevent a 'tyranny of the Other' without sacrificing the grounds already gained against the power status quo?

For some years major international contemporary exhibitions around the world have worked towards building up 'discursive sites for a cacophony of voices' and 'negotiated spaces of diverse values', emphasising 'correctness' in cultural politics; these have inadvertently triumphed to the neglect of independent pursuit of artistic creativity and

alternative imaginative worlds. Concepts of identity, multiplicity and difference are now slowly losing their edge to become new restrictions for artistic practice, succumbing to the phenomena of 'false representation' and 'multicultural managerialism'. In response to this, the curatorial project of the Third Guangzhou Triennial centres on mulling over multiculturalism and its limits within the larger perspective of 'Farewell to Post-Colonialism'.

The 'Farewell' calls for the renovation of the theoretical interface of contemporary art, in order to depart from its all pervasive socio-political discourse in an endeavour to work together with artists and critics to discover new modes of thinking and fresh analytical tools for today's world. The curators hope this Triennial will be a process of discovery for ourselves, and not just the fleshing out and illustrating of readymade theories and preconceived ideas. In trying to explore what this Triennial 'is', we wish to carry out a parallel inquiry into what it should not be. In this sense, this Triennial may be understood as a locus of questions for all of us involved in the international art world, starting with an Exercise in Negation. We hope to uncover, with the help of artists and thinkers, elements of the paradoxical reality veiled by contemporary cultural discourse, to make contact with realms that slip through the cracks of well-worn concepts such as class, gender, tribe and hybridity. We hope to think together with artists and critics, and investigate through their practices and projects to find what new modes and imaginative worlds are possible for art beyond those already heavily mapped out by socio-political discourses.

Concept



# 主体概念 与后殖民说再见

本届广州三年展拟定的主体概念是“与后殖民说再见”，这是策展工作的理论出发点，同时也是策展团所欲呈现的一个批评性视野。

“与后殖民说再见”并不是对于后殖民主义的简单否定。一方面，作为一种现实处境，后殖民远未终结；另一方面，作为艺术策展与批评领域的主导性话语，后殖民主义已经高度意识形态化与政治化，不但日渐丧失其批判性，而且已经成为一种新的体制，阻碍了艺术创作新现实与新界面的呈现。所以，“与后殖民说再见”，不但是从后殖民“出走”，而且是“重新界定”和“再出发”。

半个世纪以来，多元文化理论和新社会运动已经把社会与日常现实解构为一幅不同观念相互冲突的镶嵌画，而国际当代艺术实践也大多聚焦于身份、种族、阶级、性别等尖锐的社会、政治问题。在今天，那些曾经作为革命力量的理念，已经在“政治正确”的口号保卫下转化成为一种主导性的权力话语。而这些理念和话语的核心，是始终纠结在当代艺术—文化领域中的种种形态的后殖民主义话语。三十多年来，后殖民主义不但构成了一个理论批评与策略的集合体，一个无所不包的话语场，而且已经构成了一种“意底牢结”。在后殖民主义话语场中，多元文化主义、身份政治与后殖民主义理论共同建造的“他者政权”及其权力游戏已经导致了一种“漫无边际的正确性”。这种话语政治所打造出的是一个形式上自由却无法实现的社会，一个赞颂差异却无从创造的社会，一个被代理机制、管理学技术驯化的社会，一

个被围困的社会。在这个被围困的社会中，如何在一种差异的生产中确立起差异的伦理？如何在对他的保持中预防“他者的暴政”？这是目前国际策展界必须面对的重大问题。

长期以来，众多的国际艺术大展致力于构造所谓“众语喧哗的话语现场”以及“不同价值的协商空间”，强调文化身份与政治的正确性，而忽视了创造力的探索以及艺术家对于可能世界的追求。“种族”、“性别”、“阶级”、“身份”、“多元”、“差异”这些意识形态化的概念共同编织出国际大展中的“伪代议制”，一种“多元文化主义的管理学”，共同打造了对于艺术—文化政治的漫无边际的表述，并且建立起一种泛政治—社会学的话语意识形态。国际当代艺术创作中更是遍布着种种“意识形态的现成品”、种种“未经消化的现实”。对于日渐尖锐的现实政治来说，对于我们侧身其中的生活世界来说，这是一种过于轻易的滥用和过于肤浅的消费，是对于艺术和政治的双重贬低。由此，2008广州三年展的策展工作首先就要提醒大家注意多元文化主义的限度，并且勇于“与后殖民说再见”。

这就要求三年展的策展实践主动刷新理论界面，从目前主导性的、泛政治—社会学的话语意识形态中出走，通过一系列学术动员与视觉组织工作，与艺术家共同思考、研究、合作，从当下的现实经验与想象中共同孵化出艺术创造的新的话题与气象。











## Forums in Motion

This Triennial aims to be an international platform of research and artistic creativity, on which artists and scholars may exchange their special experiences. In order to stimulate discussions, and broaden the base for participation, Guangzhou Triennial has organised a series of workshops and conferences under "Forums in Motion". These Forums have taken place in London, Guangzhou, Hangzhou, Shanghai, Beijing, Huangshan Mountain and Hong Kong under the auspices of 10 important cultural institutions. Over 300 artists, scholars and curators have taken part in these meetings. In each of these forums, issues raised in the Triennial are critically revisited in order to bring discussions forward.

Forums in Motion is a long expedition that traverses across a wide terrain of ideas; it is separated into 7 stations:

**1st Station:** Guangzhou Triennial 2008 is launched from the discussion platform Farewell to Post-Colonialism at the Open Day, 21st June 2007, Tate Modern (London).

**2nd Station:** International Symposium with focus on the phenomenon of multiple international exhibitions in Asia in 2008. Re-starting from Asia: Strategies of Museums and Curatorial Practice with special emphasis on the Limits of Multiculturalism. 19th and 20th November 2007, Guangdong Museum of Art (Guangzhou).

**3rd Station:** Thinking Through the Visual, traveling forum, 23rd to 28th November 2007, China Academy of Art (Hangzhou) and Peking University (Beijing).

**4th Station:** Artists' Questionnaire Session, group discussion, 25th and 29th November 2007, BizArt (Shanghai) and Ullens Center for Contemporary Art (Beijing). In addition to these Sessions, an overseas Session has been organised by Research Curators Steven Lam and Tamar Guimaraes.

**5th Station:** Unpacking Projects-in-Progress, Workshop, 13th to 18th April 2008, (Huangshan Mountain). Curators, Research Curators and over a dozen artists meet to discuss their Projects in Progress, uncovering a field of issues central to this Triennial.

**6th Station:** Anxiety of Creativity and Possible Worlds, International Conference, 6th to 7th July 2008, Hong Kong Arts Centre (Hong Kong), supported by Hong Kong Arts Development Council, a Co-Presenter of the Third Guangzhou Triennial. Discussions revolve around existential conditions of creativity and its possibilities.

**7th Station:** Farewell to Post-Colonialism—Towards a Post-Western Society? Critical Reflection on the Third Guangzhou Triennial. International conference presented together with the Goethe Institute, 15th-16th November 2008, Guangdong Museum of Art (Guangzhou). This final conference will bring together artists, curators and experts to critically examine the Third Guangzhou Triennial, and to assess the multiple international exhibitions in Asia this fall with in-depth and critical reflection.

By July 2008 we will have completed six of these Stations, and over the course of this extended journey a series of issues have unfolded. They can roughly be divided into three levels:

**First:** From June to December 2007, we raised issues surrounding cultural and political discourses that include 'Farewell to Post-Colonialism', 'Limits of Multi-Culturalism' and 'Tyranny of the Other'.

**Second:** From January to June 2008, we focused on curatorial practice and creativity, and discussed issues that include 'Spectacle of Discourse', 'Given Products of Ideology' and 'Undigested Reality'.

**Third:** From July 2008, we concentrate on issues at the creative and existential level: themes include 'Besieged Society', 'Worlds within World' and 'Present Modes of Possible Worlds'.

These forums are conducted in various forms, from structured academic lectures to artist workshops; the venues vary from university lecture halls to art centres. For each event, the form corresponds to the content, including theoretical presentations by sociologists and theorists, discussions between artists and curators, and critiques of the regime of exhibition. Forums in Motion create an axis linking the year-long activities of the Guangzhou Triennial. Essential to the formation of the intellectual vision of this Triennial, it mobilises artists and scholars to jointly take a fresh look at the predicament of contemporary culture forming the context of creativity today. Through these forums Guangzhou Triennial hopes to clarify issues hindering artistic exploration, and to expose new conditions that are gradually becoming central concerns of the cultural world.



# 流动论坛

本届三年展是一个学术研究和艺术创意的国际性平台，是艺术家与学者深入思考、创作的现场。为深化相关议题的研究，本届三年展以“流动论坛”的形式，发起了一系列学术论争与研讨。流动论坛将三年展的议题带到伦敦、广州、杭州、上海、北京、黄山、香港等地的重要艺术-学术机构，在一次又一次的现场论争中检验和拓展三年展的问题视域。目前，流动论坛已经在7个城市的10家重要文化机构成功举办，参与讨论的艺术家、学者、策展人超过300人。

三年展流动论坛就像一次长途行军，一场漫长的旅行，按照内容划分为以下七站：

**第一站：**2007年6月21日，第三届广州三年展“开放日暨招待会”在英国伦敦泰特现代美术馆召开。这是第三届广州三年展经过历时一年半的筹备工作，首次正式对外公布讯息，抛出了主要话题“与后殖民说再见”。

**第二站：**2007年11月19日至20日，针对2008年9月的亚洲群体性大展，三年展举办了题为“亚洲再出发：美术馆策略与策展实践”的国际学术论坛，探讨“多元文化主义的限度”。

**第三站：**2007年11月23日至28日，“通过视觉思考”三年展流动论坛在中国美术学院（杭州）和北京大学举办。

**第四站：**2007年11月25日至29日，三年展发起“艺术家提问演习”，邀请艺术家向三年展以及现行国际艺术体制发问，“提问演习”在比翼当代艺术中心（上海）和尤伦斯当代艺术中心（北京）举行。另外，“提问演习”的海外部分由三年展研究员Steven Lam与Tamar Guimaraes主持在纽约进行。

**第五站：**2008年4月13日至18日，“行进中的计划：第三届广州三年展学术工作坊”在黄山举行，策展人与艺术家、研究员一起，就十余个“行进中的计划”进行了深入分析，并从中发掘出三年展的一系列问题界面。

**第六站：**2008年7月6日至7日，三年展与香港艺术发展局共同组织“创造的焦虑与可能世界”国际学术论坛在香港艺术中心举行，探讨艺术创造在当前的生存境遇与可能性。

**第七站：**2008年11月15日至16日，值展览闭幕之际，三年展将与歌德学院共同举办题为“与后殖民说再见VS后西方社会”的国际论坛，这将是本届三年展的最后一站，届时，海内外学者与艺术家将对广州三年展以及同期在亚洲发生的多项国际大展进行深入、坦诚的批评与反思。

目前，三年展流动论坛已举办了六站，在这一漫长的旅程中，本届三年展渐次发展出一系列议题，这些议题的提出大致分为三个阶段，三个层次：

**第一阶段：**2007年6月-12月，在文化政治层面，提出“与后殖民说再见”、“多元文化主义的限度”、“他者的暴政”等议题。

**第二阶段：**2008年1月-6月，在艺术策展与创作层面，提出“话语的奇观”、“意识形态的现成品”、“未经消化的现实”等议题。

**第三阶段：**2008年7月开始，在创作与生存论层面，提出“围困的社会”、“世界中的世界”、“可能世界的当下方式”等议题。

三年展流动论坛采取了多样化的形式，从严肃的学术研讨会，到艺术家群体性自由辩论，从大学讲堂到艺术中心，从系列讲演到工作坊，地点和方式灵活不拘，既有策展人与哲学家、人类学家的理论争辩，也有对艺术计划的集体性“厚描”与精读，以及艺术家向策展人、展览体制的自由发问。“流动论坛”是贯穿本届三年展始终的一个重要平台，它不仅关系到本届三年展学术视野的形成和学术主题的建构，而且关乎艺术家的动员、展览的先期呈现等一系列重要问题。通过三年展流动论坛，策展团希望与艺术家、学者们共同探讨当代艺术创作的文化处境，清理出一些纠缠在艺术界的伪问题，同时使艺术家关心的最新的问题界面浮现出来。





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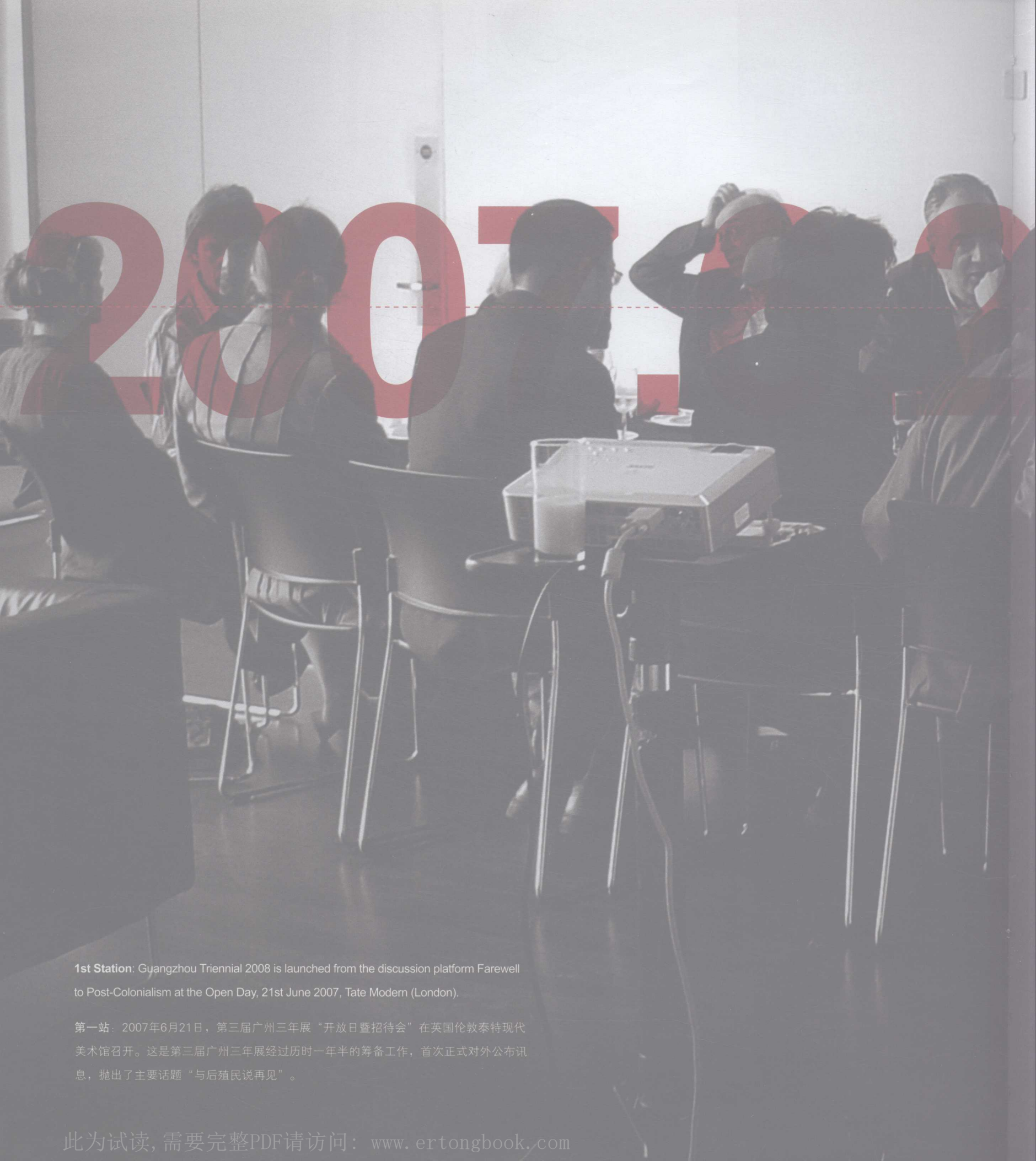












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