

贰零零肆

Shanghai
Biennale

**Techniques of
the Visible**

2004 上海双年展 影像生存

2004年上海双年展的参展作品致力于对当代艺术状况的反思。政治与种族含义交织着，故事与历史混合着，身体在向我们诉说，这构成了一个包含社会及其不同群体的语境。本届双年展以具有包容性的新形式，汇集了世界各地的视觉艺术作品，揭示被压制的话语，回忆被遗忘的事物，对当代社会做全面深入的探索。

可视技艺/影像生存构筑了一个空间，当代艺术在其中交融，挑战着我们今天使用和体验技术的方式。

技术又站到这些话语交锋的中心。与中心国家发源的全球化以技术作为最强大的工具一样，边缘国家的技术和对技术本土化及形式多样化的应用挑战着中心的统治地位。当西方大众媒体还站在以自我为中心的立场上，利用摄影和录像来记录世界“剩余部分”的状况时，艺术家们已在运用同样的技术手段来挑战这些话语，他们不再去表现旧有的主题和身份，而是去揭示隐秘的新景象，捕捉新主题和新问题。

在这一广阔的领域中，再现的手段与对他机制进行颠覆的手段共存，对今日的再现与历史对其的解读的影响并存，记录现在的问题与形象语言的编码规则并存。对艺术和战争的叙述与当下探讨中心问题是技术和技艺：它们的功用，甚至是使用它们的权力，它们的艺术语言与权威规则和叙述之间的关系，还有对各自历史的运用和滥用。我们不应该忘记，技术不但被用来划分发达者和落后者，它还标志着双方以何种方式应对这种关系。[...]

Shanghai Biennale 2004 brings together works that investigate critical perspectives and interrogate the contemporary situation. Political and racial connotations cross, the body talks, and stories and histories are mixed to form a discourse in which society and its different groups are present. New forms of civility appear in the Biennale as a way of giving voice to repressed discourses, remembering the forgotten, and formulating complex and incisive responses directed towards contemporary society by the visual arts from different parts of the world.

Techniques of the visible is a space where the contemporary visual arts intersect, meet and challenge the way technology is used and experienced today.

Technology is again at the centre of contrasting discourses. While globalization that spreads from the central countries uses technology as one of its most powerful tools, the technology of the periphery and its multiple local uses have challenged the domination of the center. While photography and video in the hands of 'Western' mass media are still used to record the situation of 'the rest of the world' from a central perspective, artists have been using the same technical tools to challenge these discourses by presenting new underground visions and pinning down subjects and questions, not revealed subjects and identities. [...]

洛栾田 Sebastian Lopez

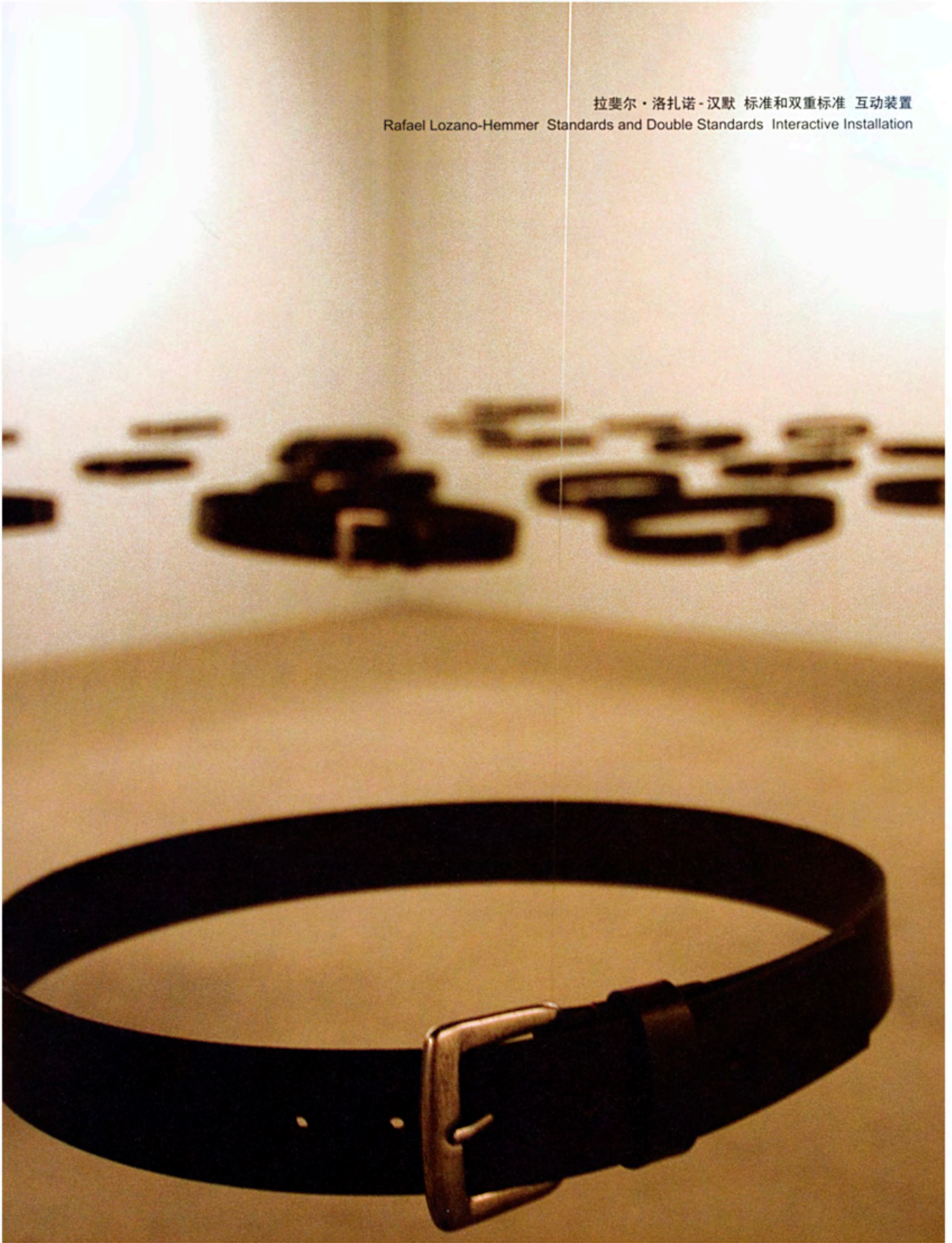


Rafael Lozano-Hemmer 拉斐尔·洛扎诺-汉默

洛扎诺-汉默运用精密电子技术的作品，致力于探索与触觉相关的问题。在互动装置《标准和双重标准》中，五十个扣紧的皮带垂在齐腰的高度，连接着展厅天花板上的伺服电动机。皮带在电脑跟踪系统的控制下自动旋转，追随观众，缓慢地将皮带扣转向经过的观众。一个皮带的转动会立即影响它周围的皮带，一动牵发全身，就像水箱中的波浪。人们在展厅中的一举一动会影响所有皮带，引起一片混乱——波浪，漩涡，相对的平静，起伏交替。艺术家声称，作品的意图之一是体现复杂的动态系统，将纯监视的状态转变为相互关联，不可预知的系统。在《标准和双重标准》中，这些空洞的人群使用着父权的象征物——皮带。

——洛柿田

拉斐尔·洛扎诺·汉默 标准和双重标准 互动装置
Rafael Lozano-Hemmer Standards and Double Standards Interactive Installation







Rafael Lozano-Hemmer

Lozano Hemmer has consistently developed mechanisms for tackling questions of touch, making use of sophisticated electronic tools. *Standards and Double Standards* is an interactive installation that consists of fifty fastened belts that are suspended at waist height from servo motors on the ceiling of the exhibition room. Controlled by a computerised tracking system, the belts rotate automatically to follow the public, turning their buckles slowly to face passers-by. A belt's rotation influences that of its immediate neighbours: any motion slowly spreads over all the belts, like a wave in a water tank. When several people are in the room their presence affects the entire group of belts, creating chaotic patterns of interference. Non-linear types of behaviour emerge such as turbulence, eddies and relatively quiet regions. One of the stated aims of this piece is to visualise complex dynamics, turning a condition of pure surveillance into an unpredictable connective system. *Standards and Double Standards* creates an 'absent crowd' using a fetish of paternal authority: the belt.

— Sebastian Lopez

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