



韦嘉 Wei Jia 秘密花园 Secret Garden, 2022. 布面丙烯 | Acrylic on canvas. 205 x 230 cm. 摄影 | Photo: Mengqi Bao. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

I FEEL THE WAY YOU FEEL

贝瑞·麦吉、彼德·维米尔什、毕蓉蓉、波拉·彼薇、陈可、陈天灼、丹尼尔·阿尔轩、加布里埃尔·德拉·莫拉、金宁宁、克莱尔·特伯莱、克里斯蒂安娜·普利、莱诺·艾斯提夫、林科、娜布其、尚·米歇尔·欧托尼耶、苏予昕、韦嘉、杨光南、伊凡·亚戈特、扎克·哈里斯、张淼

策展人: 周翊

开幕: 2023 年 1 月 13 日 (周五)
2023 年 1 月 13 日至 3 月 25 日

约翰·列侬自述与小野洋子相识是一次去朋友的画廊观展, 他看到有件作品是一把梯子, 有个黑色画布挂在它正上方的天花板上, 上面写着看不清的小字。他爬上梯子去看, 看到写的是“yes”。作为一个尚不熟悉装置的观众, 他自作主张跨越边界的行动得到了肯定的回应, 画上没有写“no”, 或者“fuck you”, 而是“yes”。以上传奇经历中, 讯息与事件绑定在一起, 完美体现了它同时代的媒介学名句: “媒介即讯息。”⁽¹⁾

波普艺术发明了用作品对观众说: 你爱的东西我也爱。表达我们是一样的并非意图讨好观众, 而是像装置艺术家丹·格雷厄姆所说: “艺术家们都一样, 梦想创造出比艺术更真实的东西。”⁽²⁾ 当代艺术的主流观点是, 外在于艺术的会比最好的艺术更好。这或许是因为波普到现在依然 cool, 就像“cool”这个词依然 cool。⁽³⁾

IVÁN ARGOTE, DANIEL ARSHAM, BI RONGRONG, CHEN KE, CHEN TIANZHUO, GABRIEL DE LA MORA, LIONEL ESTÈVE, ZACH HARRIS, JIN NINGNING, LIN KE, BARRY MCGEE, NA BUQI, JEAN-MICHEL OTHONIEL, PAOLA PIVI, CHRISTIANE POOLEY, SU YUXIN, CLAIRE TABOURET, PIETER VERMEERSCH, WEI JIA, YANG GUANGNAN, ZHANG MIAO

CURATOR: ZHOU YI

Opening Friday January 13, 2023
January 13 – March 25, 2023

According to John Lennon, he met Yoko Ono visiting a show in his friend's gallery, where he encountered an installation. There was a ladder in the middle of the show space, and just above it, a black canvas hung on the ceiling with small indiscernible writings, so he climbed the ladder to get a closer look, and he saw “yes.” For an audience not yet affluent with contemporary art, his spontaneous decision to traverse over the boundary met with a positive response. It was not a “no” or “fuck you” written on the canvas, but “yes.” In the above legend, the message is inseparable from the event. Thus a perfect embodiment of the famous saying of the era “The medium is the message.”⁽¹⁾

Pop Art is the first to say to the viewer: I feel the way you feel. To express that we are the same is not necessarily intended to flatter, but like installation artist Dan Graham says: “All artists are alike. They dream of doing something more social, collaborative, and real than art.” We seem to believe what



波拉·彼薇 Paola Pivi 一天两次 *Twice in a day*, 2021. 乌拉坦泡沫、塑料、羽毛、绳子 | Urethane foam, plastic, feathers, ropes. 68.6 x 81.3 x 33 cm. 摄影 | Photo: Guillaume Ziccarell. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



娜布其 Na Buqi 偷窥者 *No.1 Peeper No.1*, 2021. 不锈钢、布上打印、漆、灯管 | Stainless steel, print on fabric, paint, light tube. 220 x 55 x 55 cm. 摄影 | Photo: Mengqi Bao. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

“Cool”是一种“yes”。大卫·斯金纳于2014年的文章《酷如何变得了不起?》中提到:“据语言人类学家罗伯·L·摩尔, cool是英语表达赞同的俚语中流通最广的。”除了表达赞同/肯定的态度, cool的具体含义却很难确定,可以说它对事物的判断与归类享有最大限度的主观自由,以至于没有标准,看不懂,也不可描述。60年代像病毒一样传播开来的“cool”与上一代美国人爱讲的“hot”原本的词义都有关温度但意思相反,而它们在流行语中表达的却是同一个意思,差别只在年代感。⁽⁴⁾这一流行文化的代沟被媒介学家马歇尔·麦克卢汉挪用,发明了一对能够超越二元对立的观念,热媒介与冷媒介(hot medium cool medium⁽⁵⁾)。失去了英文的双关语义,热与冷听起来还是很二元对立。“Hot medium”与“cool medium”也许该对应它们流行文化中的含义,比如译成“辣媒介”与“酷媒介”。虽然这样又失去了双关语义的另一半,但至少辣与酷的表达是如此的具象和形象化,什么媒介算热,什么媒介算冷的概念迷思将迎刃而解。一切因人而异,视情况而定。

麦克卢汉时代最cool的是波普艺术无疑。安迪·沃霍尔的作品高熵、去中心,放在Studio 54提供最炫酷的派对背景,而一旦离开它的特定人群与音乐环境,即便陈列在西方最重要的美术馆也会褪尽魔法⁽⁶⁾,将讯息转入封存,直到观众的脑洞去再次打开。用cool去认可和描述一样东西的同时也是一种反向的对言说者的划分和描述。造出如此复杂的压缩包去表达简单的yes,似乎是为了满足一种新的需求或者能量,cool的言说者挖掘出一种独特视角的认同,并同时亮出观看本身的创造性和主体性。

数字媒介时代的艺术更像是一人一媒介,每个艺术家有意或无意地重新发明自己的创作媒介。媒介似乎成了观众(玩家)与作品(游戏)在虚拟的时空环境中即兴博弈的产物。“I Feel The Way You Feel”试图通过媒介环境看艺术创作,并选择了新媒介话题会忽视的传统媒介作为展示对象。正是因为从表面上看传统媒介如绘画和雕塑与之前并没有什么两样,媒介演变是潜移默化的。中国当代艺术进程中传统媒介

outside of art is better than the best of high culture produces. This may be why Pop Art is still cool today, like how the word “cool” is still cool.⁽²⁾

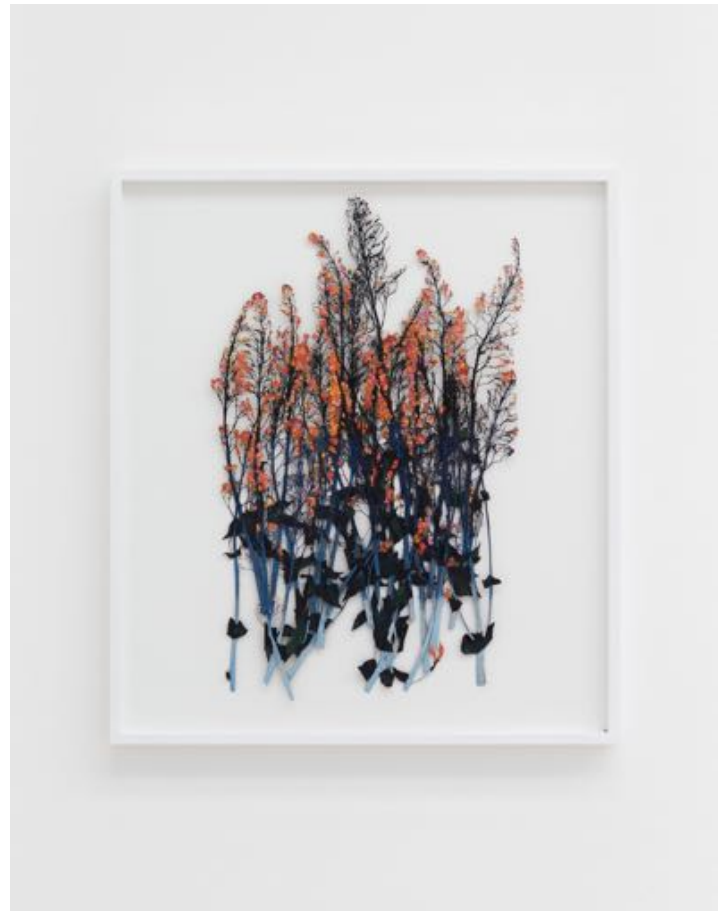
“Cool” is one kind of yes. Actually, it is the most popular slang term for approval in English.⁽³⁾ Aside from gesturing approval, the actual definition of cool is unpredictably fluid; one could say that its categorization accommodates the utmost freedom and subjectivity, it owns no fixed characteristics, and at times inexplicable. The new term “cool” in the 1960s and the term “hot” used by previous generations of Americans are both terms for sensations of temperature, but in popular sayings, they mean the same things⁽⁴⁾, except that “hot” is not cool. Media theorist Marshall McLuhan appropriates this generational gap in slang terms to coin a pair of concepts meant to break free from our rational, binary thought patterns, the hot medium, and the cool medium.⁽⁵⁾ The expression of hot and cool is so dynamic and lively, that it leaves one much fun to pander about the engaging qualities of different mediums possess and their endless mutations.

In McLuhan's time, the coolest art was no doubt, Pop Art. Andy Warhol's high entropy, flat, decentralized artworks in Studio 54 provided dazzling party background, but once left their intended media environment, the crowd and the music, even placed in the most prominent museums of today, the works shed the presence they once had⁽⁶⁾ and go into a dormant state until the subsequent unearthing. Using cool to applaud or describe something would simultaneously make a reverse claim, grouping the individuals who call it. Such a complex package/meme to say yes, seems to meet an emerging need and energy, the cool person finds a tacit connection, or come up with an uncommon point of view, that extra effort of digging exhibits the creativity and subjectivity inherent in just viewing itself.

In the art in the age of digital media, consciously or not, artists invent or re-invent mediums of their own by mixing and fusing the old and the new. Medium almost become a product of collaborative improvisation between the game (artworks) and the player (audience). “I Feel the Way You Feel” tries to showcase works and practices in the current media environment, and deliberately chose works in “obsolete” traditional mediums as the subject, which is customarily left out by new media thinking. On the surface, paintings and sculptures seem physically the same as before, yet



克里斯蒂安娜·普利 Christiane Pooley 情过留痕 *Traces of feelings everywhere*, 2021. 布面油画 | Oil on canvas. 115 x 90 cm. 摄影 | Photo: Mengqi Bao. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



莱诺·艾斯提夫 Lionel Estève 普罗旺斯来信 *Papiers de Provence*, 2016. 压制植物、水彩、画框 | Pressed plants, watercolor, frame. 79 x 89 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

变 cool 变冷的趋势成为规模或许是始于“卡通一代”。70年代末80年代后出生的艺术家第一波享受到网络的资源红利，他/她们是创作者的多样化的开始，尽管对中国当代艺术的大部分创作者而言，多样化只意味着对自己学院派教育经历的反叛和重启。“卡通一代”采取了真实感更低的画法，以学院标准的“差”（平面不立体，技巧要求的降低），或从一个打了商业化标签的“低俗”起点出发。另一方面他/她们开始对精英式的社会批判和文艺情怀感到厌倦，转而选择自己真正关心的题材，作品诉诸与普通观众（更大的群体）的心理和情感共鸣。这种在当时出于直觉、荷尔蒙驱使的，懵懂的新感觉只有在今天回看才能看清它们的媒介演化性质。也是通过对媒介的意识，中国当代艺术开始自己扎根生长并真正找到与世界主流艺术的对话方式。

Cool 开始流行时的年轻人都已经到了暮年，为什么 cool 仍然 cool 呢？大卫·斯金纳文中讲到 cool 的流行语义起源于上世纪30年代美国都市中的黑人文化，尤其是跟音乐和娱乐有关。作为一种底层社会哲学，“be cool”表达非裔人群的生命经验，面对生命即战争这样残酷现实的从容不迫，与主流社会保持清醒的距离，以及直面恐吓不为所动的勇气。所以 cool 对于快感的即时即刻的寻求并非意味着对现实的冷漠、犬儒与油滑。Cool 具有懂的人秒懂但同时完全无法定义的特征，是一种含义与情境不可拆分的讯息。Cool 从最初到现在的词义不断地更新和扩容，甚至包容了完全对立的概念和人群。它划分人群，但今天更强调基于处境和意识的连接，而非身份上的划分。创造分享默契的方式仍然是最普遍的自我保护与抗争的武器。

the metamorphosis of these mediums are imperceptible to the eye. The conscious cooling down of traditional mediums in Chinese contemporary art seem to have begun with the cartoon generation, artist born in the late 70s and early 80s are perhaps the first generation of digital natives. The cartoon generation artists for example picked a less realist way of depiction, who were deemed “incompetent” in the eyes of the academy. These images lack of volume and require no modeling skill. These artists had begun their careers from a “less reputable” commercial departure. They felt a bodily aversion to the elitist sentiment and assumed critical angles, instead turned to thematic subjects they cared personally and sought commonalities with lay public. What was considered intuitive or even hormonal drives to rebel at the time, were in fact the new sentiments to connect a larger audience only recognized today from its medium properties and intentions. Through the attentiveness to medium, Chinese contemporary art sprout and grew on its own, and began finding its way in dialogue with the international art discourse.

The youth first popularized the word “cool” are entering old age, why is cool still cool? David Skinner’s article informs us that this slang first came from the black urban culture in America of the 1930s, especially related to music and entertainment. “Be cool” as a street philosophy reflected the black experience in America, unimpressed with the daily horror society imposed, and unengaged, while maintaining a sobering distance from the mainstream culture. So pleasure seeking is actually rooted in a political stand. Cool has the quality of instant affect, but too contextualized to define. It is a message of which the content cannot be detached from the envelope. The word “cool” continues to expand since it was first coined, which now contains many opposing concepts from initial intentions. As much as it still works to divide people, nowadays it makes more connections through consciousness and situations, and less based on identities. In other words, creating ways to share tacit understanding is still most commonly applied means of self-protection and resistance.

English edited by Fiona He



苏予昕 Su Yuxin 泥流 *Earthflow*, 2022. 赭石、泥土、胭脂虫色淀、紫色页岩粉、茜草色淀、钛白粉与其他手工色粉于画布绷于木框 | Ochre, soil, cochineal lake pigment, purple shale powder, madder Root lake pigment, titanium dioxide and other hand-made pigments stretched over board. 240 x 130 x 5.5 cm. 摄影 | Photo: Mengqi Bao. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

注释:

- (1) "Medium is the message", 马歇尔·麦克卢汉 1964 年著《理解媒介》(*Understanding Media*) 中对社会价值观最具颠覆性、也是他最常被引用的一句话。虽然其中 "message" 的语义等同于 "content", 他有意使用了具备宗教内涵, 带有神秘气息的 "message"。
- (2) Dan Graham: "All artists are alike. They dream of doing something that's more social, more collaborative, and more real than art."
- (3) "Cool is still cool" 是大卫·斯金纳于 2014 年的文章《酷如何变得了不起?》中的开场白。David Skinner, *HUMANITIES*, July/August 2014, Volume 35, Number 4, National Endowment for the Humanities.
- (4) 无论使用 hot 还是 cool 去描述一个事物, 都表达出强烈主观兴趣。
- (5) 热媒介与冷媒介的定义常被指有逻辑矛盾。热媒介带给人单一感官的、被动浸入的专注状态, 比如在电影院的黑暗环境下盯着大屏幕目不转睛地看电影, 或者独自阅读村上春树的小说, 观众被带入; 冷媒介带给人全身的投入, 多感官多任务的、心不在焉的状态, 比如在家一边刷手机通电话一边看综艺, 还有在 party 里与身边的人闲扯非政治与宗教类话题。此外热媒介是高清晰度的, 观众得到的信息很充足, 大脑处于接受、深度入迷的状态; 冷媒介是低清晰度的, 比如《猫和老鼠》卡通, 老版《西游记》特效, 鬼畜视频等都需要观众脑补画面中缺失的信息, 大脑在清醒的参与状态。令人迷惑的是, 区分冷媒介与热媒介的关键词, 如浸入相对投入, 专注相对参与, 都可以表达同一个意思。
- (6) 艺术家邱志杰批评安迪·沃霍尔时曾说, 当他在美术馆看到安迪·沃霍尔的作品时甚至不会产生走近观看的愿望。

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Notes:

- (1) The most controversial and most quoted from *Understanding Media* by Marshall McLuhan. Note that he deliberately chose "message", a word with religious connotations.
- (2) "Cool is still cool" is the opening sentence in "How Did Cool Become Such a Big Deal?" David Skinner, *HUMANITIES*, July/August 2014, Volume 35, Number 4, National Endowment for the Humanities
- (3) "How Did Cool Become Such a Big Deal?"
- (4) Both hot and cool express something of intense interest.
- (5) The concepts of the hot and cool mediums are often accused of logical fallacy. Hot medium engages the subject. In a concentrated state, one is led by, immersed in a singular sense organ, experiences such as gazing at the screen in a dark movie theater, or reading a novel by oneself. Cool medium disengages the subject, it refers to the distracted state, in which the whole body is involved, multitasks, (dis)engaging in experiences such as small talk at a party or browsing on a cellphone while watching a broadcasted game. A hot medium is in high definition. It overwhelms the viewer with information, fascinates them and puts them under a receptive mode comparable to hypnosis. A cool medium is low definition, the special effects of old films like the 1933 version of *King Kong* would be an example. It requires the viewer to fill in the missing gaps so their mind participates in sobriety. The confusing issue rests on the keywords differentiating hot and cool mediums, such as immersive vs. involving, and concentration vs. participation, their meanings are interchangeable.
- (6) Artist Qiu Zhijie once criticized Andy Warhol's art openly by saying that he could find no desire to approach Warhol's work when encountering one in a museum.

More information about the exhibition >>>