

“摆放”给观者提供了一个广阔思考公共空间。事实证明，回味集体记忆与思考当下潜藏最深的社会主义美学，是这一动作所释放出来的留有余地的暗示。

三次摆放的《第三次摆放》 文 / 文玮

《第三次摆放》的展览，这是艺术家高的岩的第三命名，为应华故的上上工艺，对疑这展，共展出十张摄影作品，所拍摄期博馆存题的部截有诸凡的“日常景观”、“室内一角”等创作点中地角”的作何了所自家西居等再，知，中地或“室内一角”展览取用至于“来自场平到华南，涉足其地地理小人文在一次展景地至眼来居差也，有性，装有趣是，现实狡以对象“小时术家在无进弱主题物地像捕捉时，性，将对象“来大家竟抛了一种惊人熟悉感，而将对象“来自问的之一后，全然沉浸于诸如“小的壶”之美的集体记忆。

展览名为“第三次摆放”，那“第一次的摆放”和“第二次摆放”是在哪里进行的？其实，所有物摆放都在这建格有有不集这的推高故安摆现实白盒子时候，所有物件都被精心安排展示，品色用得更为不性之背景是人心次常的立调的，零碎物摆放，一些日常生政治发地寻美史与政网“第一”的功意义，反倒被抹上了浓郁的色化。上文有提到耐人寻味学影之背景是人心次常的体记忆所带来于的亲切感，也就社会是在历史与政治影响之下，下景是人心次常的种一个对下形成的大众认知；该认知是在历史与政治影响之下，下景是人心次常的岩居在本公日常展中“第二次摆放”里透经政网“第一”的排放的里常现实景观的展示，以及牵引对“第一”的里无孔不入与悄然的社会主义美学影响之下，下景是人心次常的实“摆放”给观者提供了一个广阔的思考公共空间。事实证明，回味集体记忆与思考当下潜藏最深的社会主义证学，是这一动作所释放出来的留有余地的暗示。

The Third Arrangement of three arrangements

Author: Wenwei

In the heady heat of August, Organhaus in Chongqing hosted the exhibition *The Third Arrangement*, which is the third solo exhibition of artist Gao Yan, displaying a group of ten photographs—named after ordinary things, such as “Decorations” and “Interior Corner”—corresponding to mundane reality scenes. While working on the project, Gao Yan traveled from North China, to West China, then to South China, and visited museums and memorials of famous historical figures scattered in tourist spots, large and small. As is well known, geographical culture in China harbors clear differences. The geographic differences should be reflected in the discussion of “Decorations” or “Interior Corner”. The interesting thing is, if you look at the exhibition from an overall perspective, it is impossible to tell where these daily reality scenes were taken. When the artist was trying to capture the subjects, he deliberately framed only the parts, substantially reduced the geographical differences which could be seen from a holistic view. It creates a striking familiarity in audiences when they were confronted with the subjects, so as audiences would put it all behind the question “where does the subject come from” and completely immerse in the collective memory, for instance “when I was a kid, our household had a water bottle like this.”

If this exhibition is The Third Arrangement, where did “the first arrangement” and “the second arrangement” take place? In fact, all the arrangements are in this white box. “The second arrangement” occurred when the museums and memorials were established. All the objects were elaborately arranged and displayed, from the overall tone to the placement of odds and ends. Some of these daily essentials have lost their original function, been coated with rich political colors, and become artifacts with historical significance. “The first arrangement” took place even more imperceptibly and exerted a silent transforming influence. The feeling of familiarity brought by the collective memory, with weakened geographical difference mentioned in the above paragraph, has subtle and intriguing meanings: the familiarity comes from the big environment, which is the aesthetic perception of public influenced by socialist aesthetics; the perception is the collective memory (subconscious) formed in and pushed by its historical and political context. The Third Arrangement is the display of “the second arrangement”, the daily reality scenes elaborately manipulated and filtered by a political strainer, reframed by Gao Yan in the public space of museums and memorials, evoking the reflection on daily reality influenced by the quiet and all-pervasive socialist aesthetics in “the first arrangement”.

“Arrangement” provides viewers with a wide public space for reflection. It is proved by facts that savoring the collective memory and reflecting on the deeply hidden socialist aesthetics is a hint with leeway released by this movement.

赖欢问高岩

LaiHuan Interviewing Gao Yan

赖：你为什么喜欢摄影？

高：大概是因为摄影这个媒介的特点可以让我在观看的过程里表达思考，可以让我的观点与所关注的现实世界发生联系。我喜欢摄影限制的一面，它的机械性即是局限性也同时是它不同于其他艺术媒介的特质。图像再现现实时虽然无比清晰但却处处透着不可知的神秘感，照片的好处不在于告诉观者这是什么，而是在透露信息的过程中通过作者的问题进入更为复杂的现实。

Lai: Why do you like photography?

Gao: It is probably because the feature of photography as a medium makes it possible for me to express my thinking in the viewing process, enabling a relationship between my viewpoints and the reality I am concerned with. I like the limitation of photography, for its mechanicalness is the limitation, yet, at the same time, the special feature distinguishing it from other forms of artistic medium. Although the reality reproduced in the image is incomparably clear, the sense of unfathomable mysteries prevails. The advantage of photography does not lie in telling viewers what this is, but initiating the entrance to a more complicated reality via artist's questions during the process of information revealing.

赖：什么是艺术？

高：这个问题的答案很多啊，其实对于艺术家来说就是一种表达的需要。

Lai: What is art?

Gao: There are many answers to the question. For artists, it is a need for expression.

赖：你觉得现在的年轻人干点什么会让你佩服？

高：我有个刚上大学的表弟，用起手机来比我熟练的多，我很佩服他。年轻人活出自己的轨迹可能比着急学一些为了适应社会的五花八门技能要让人更欣赏与佩服。

Lai: What could young people do nowadays, that would make you admire them?

Gao: I have a cousin who just started college. He is more proficient in operating cellphones, which makes me admire him. For young people, I think it would make me appreciate and admire them if they could live their own life, rather than hurrying off to learn varied skills in order to adapt to the society.

赖：你21岁的时候在干什么？

我21岁的时候在巴黎租的房子里把去法国拍的所有照片都贴了墙上，那时还不要太了解艺术，但这应该是我人生第一次展览。后来就离开巴黎去敦刻尔克美院考试，记得到达那天是周日学校没开门，正准备走的时候一楼的窗户开了。一位法国同学友好的邀请我跳窗户进美院和他们一起聚会，在楼内我才发现里面欢声笑语一片歌舞升平，于是我决定留在这里。

Lai: What did you do when you were twenty-one?

Gao: When I was twenty-one, I put all the photos I took in France on the wall in the house I rent in Paris. Although I did not know much about art at that moment, it was the first exhibition in my life. Later I left Paris and went to École Supérieure d'Art du Nord-Pas de Calais/Dunkerque-Tourcoing for exam. I remember that the day I arrived was Sunday and the school was closed. Right before I was going to leave, a window on the first floor opened. A French student friendly invited me to jump in through the window and join their party in the school. It was in the building that I discovered the inside was full of laughter and cheers, dancing and singing, and I decided to stay here.

赖：你在法国会为自己的身份感到骄傲吗？

高：在法国的时候总在被身份的问题困扰。其实生活在法国的外国人是很辛苦的，尤其是那些没有正式身份的非法移民，大多数人处于那种非常想要融入法国社会却又无法得到认同的临界状态。我的一个摄影项目《En Transit》就是围绕全球化语境下的族群跨界生活展开的，拍摄了很多生活在法国的外国人的私密以及公共空间。

Lai: Did you feel proud of your identity while you were in France?

Gao: I was troubled by the identity issue while I was in France. In fact, to live in France is very hard for foreigners, especially for immigrants without legitimate identities, most of whom live in the critical state where they are eager to integrate into the French society but are not recognized. One of my photography projects, En Transit, was conducted around the theme of crossover life among ethnic groups in the context of globalization, recording both the private and public space of foreigners living in France.

赖：你怎么看待中国的政治？

高：我怎么看待中国的政治都体现在《第三次摆放》的展览里。

Lai: What do you think about China's politics?

Gao: What I think about China's politics is reflected in the exhibition The Third Arrangement.

赖：器空间给你什么样的印象？

高：来之前就有朋友对我描述器空间是西南第一了。这是个非常实验的空间，周边存在着良好的艺术生态，并且非常国际化，另外，布展的刘老板真的很专业。

Lai: What impression does Organhaus leave you?

Gao: A friend told me that Organhaus is the No. 1 in Southwest China. It is a remarkably experimental space, existing in an excellent artistic ecology, and quite cosmopolitan as well. Besides, Mr Liu, who set up the exhibition, is highly professional.

赖：如果你来对自己的孩子进行性教育，你要怎样教育他？

高：儿童性教育问题啊，这个你提醒我了，回去要好好研究一下。

Lai: If you are going to give your own child sex education, how are you going to teach him?

Gao: The issue of sex education for Children, you draw my attention to it. I shall do thorough research on this.

赖：描述一个让你印象深刻的学生。

高：摄影系给我印象最深的一个学生叫张钰，目前在日本留学学习摄影。他是我任教以来唯一一个对我说过“我要做艺术家”的学生。

Lai: Please describe a student who made a strong impression on you.

Gao: There was a student named Zhang Yu in the Department of Photography, who is currently studying photography in Japan, left me with the strongest impression. He is the only student who told me that "I will be an artist" since I became a teacher.

赖：你觉得30年后会怎样呈现图像？

高：今后如何呈现图像取决于现在的兴趣与思考。30年还有点太遥远，目前只有近五年的创作规划，期待咱们俩在30年后还可以再次对话。

Lai: How are you going to present images in thirty years?

Gao: How to present images in the future depends on current interests and thinking. Thirty-year is too far away. My current work plan is for five years only. I hope we could have a conversation again in thirty years.

