





高岩 | 第三次摆放
策展人：李泊岩

假如说，游客是以闲逛者的状态观看景点的，高岩作为深谙观看之道的行家，对于博物馆的陈列方式则提出了新的问题，即如何摆布那些本无意义的东西？和我们怎样使用日常物件来呈现历史与重构公共记忆的？他将展品通过摄影进行再次框取，图像化后的场景被简化得只剩下物件与空间。照片里的内容开始变得单一乏味，但物件本身的质感与秩序，却将观看的路径引向了更复杂的意义里。

景点中的纪念馆、博物馆、名人故居，是高岩这次走访的重点，从华北到西北又到华南，他感叹到：“中国有那么多的博物馆。”当然，这里的“博物馆”还需要额外加引号，因为它们都是被社会主义美学所引导的政治空间，陈列着许多中国近现代历史人物所使用的生活物品，和与之相关的装饰化景观。因为这些物品的年代并不久远，所以通常使用精心打造的展台，或者还原现场来突出它的视觉效果。

点石成金，是高岩作品一贯的特色，他关注那些廉价来的，被赋予特别含义的，由于阶级不对等而体现出来的日常场景。当摄影被等同于看法，那些分布在大小景点中的博物馆，就像丛林生长一样快，成为了现实景观的纪念碑。博物馆中的物品，从各处散落到集中呈现，可以说是第二次摆放，它们失去了实用意义却换来了某种崇高的纪念意义。那么，高岩的摄影又将精心摆放的物品再次截取，成为了更为集中的观看，也使得各处的纪念集中在第三次摆放里。

Gao Yan | The Third Arrangement

Curator: Li Boyan

Supposedly, visitors visit tourist spots as flaneurs, Gao Yan, as an expert on ways of seeing, brings up new questions about the displaying methods in museums, which is how to manipulate meaningless objects? What could we do, by using everyday objects, to present history and reconstruct public memory? He reframes the exhibits through his camera, with photographed scenes simplified to exclusively objects and space. While the content of the photographs started to become unvarying and drab, the way of seeing is leaded into more complex meaning by the objects' materiality and order.

Among tourist spots, memorials, museums and former residences of well-known people are the focus of Gao Yan's visits. From North China to the Northwest, then to South China, it makes him to give the exclamation that "China has so many museums." Yet, the 'musuesms' needs to be put in quotation marks, because they are political spaces guided by socialist aesthetic, presenting everyday objects used by historical figures in the history of modern China, with related decorative scenes. Since these objects do not date back to a faraway past, elaborately made exhibition stands or restored locations are commonly used to emphasis the visual effect.

Touching a stone and turning it into gold has always been a feature of Gao Yan's work. He pays close attention to everyday scenarios which are uncostly, embedded with special meaning, and made visible by classes nonequivalence. When photography is equalized to opinion, the museums, scattering in tourist spots of different scales, as if growing rapidly in a jungle, become the monuments of the realistic scenery. From scattering everywhere to being collectively presented, the objects in the museum went through a second time arrangement, with their practical function sacrificed for some exalted memorial meaning. By reframing the elaborately organized objects through his camera, Gao Yan makes it into a further collective viewing, gathering the memorials of different places in the third arrangement.



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开幕：2017/8/25 4:00pm

地址：重庆市九龙坡区黄桷坪501艺术基地器·Haus空间

8/25

-9/4





一个杯子 / A Cup 59x90cm 2017



装饰物1 / Ornament no.1 120x180cm 2017





室内一角 / Coner of the Room No.3 115x78cm 2017



室内一角4 / Coner of the Room No.4 32x50cm 2017





装饰物5 / Ornament no.5 60x90cm 2017



室内一角1 / Coner of the Room No.1 130x86cm 2017



室内一角2 / Coner of the Room No.2 32x50cm 2017



装饰物4 / Ornament no.4 115x78cm 2017





关于艺术家

高岩

1980年出生于河北省，现任教于天津美术学院摄影艺术系。2008年毕业于法国里昂国立美术学院第三阶段后文凭(Post-diplome)。摄影作品先后展览于巴黎大区摄影中心，里昂当代美术馆，上海当代艺术博物馆，南京艺术学院美术馆，重庆器空间，西安美术馆，广岛当代文化艺术中心等艺术机构。

About The Artist

Gao Yan

Gao Yan was born in Hebei Province in 1980 and currently teaches in the Department of Photography in Tianjin Academy of Fine Arts. In 2008, Gao finished the Postgraduate Programme of École nationale supérieure des beaux-arts de Lyon. Since 2008, his photographs have been exhibited in Centre Photographique d'Ile-de-France, Musée d'art contemporain de Lyon, Power Station of Art in Shanghai, Art Museum of Nanjing University of the Art, Organhaus in Chongqing, Xi'an Art Museum, Creative Union Hiroshima, and etcetera.

关于策展人

李泊岩

(b.1984)，独立策展人。2006年毕业于天津美术学院中国画系。2012年创办非营利艺术机构再生空间计划。主要策展有“铁托的肖像”(2017)、“ISBN: 9787214056061”(2016)、“三高”(2015)“基层劳动”(2015)、“到灯塔去”(2014)、“从何而来”(2014)等。

About The Curator

Li Boyan

(b.1984), independent curator. He graduated from Department of Traditional Chinese Painting, Tianjin Academy of Fine Art in 2006. In the year 2012 he founded the nonprofit art institute Space Regeneration Project. The main exhibitions are "Tito's portrait" (2017), "ISBN: 9787214056061" (2016), "Trio" (2015), "Fundamental Labor" (2015), "going to the Lighthouse" (2014), "WHERE ART THOU FROM" (2014) and so on.

Organhaus Art Space



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