

叙事的比较级

展览缘起于新西兰艺术家 Tim Croucher 3 年前来到中国的文化猎奇，以及 9 个月前谢晋宇教授和我本人在新西兰的“游山玩水”。

展览看上去很官方：成都与汉密尔顿是友好城市、几乎所有的新西兰籍参展艺术家都来自国立怀卡托理工大学、策展方是新西兰怀卡托美术馆与中国成都蓝顶美术馆的驻馆策展人联合策展、就连新西兰策展人 Leafa 提出的策展主题—生态，看上去也有点四平八稳。这样一个看似和谐社会，世界大同的展览，与其非要在艺术本体之内讨论其学术价值，不如放松身心，像感受新西兰本真的自然力量一般，去感性地去体会两地不同或相同的艺术气质。这让我回想起在新西兰“游山玩水”之余所记录的些许文字片段：“从 Queenstown 往 Auckland 的飞机往下看，白的雪山和云朵像是托盘里的糖块和棉花糖，虽然都是白色，但质感完全不同。而湖泊也有着青绿山水画中花青的颜色，以及碧玉的半透明质地。花青是石色，却有着水灵的韵致，符合眼前湖水的气质。环湖边一整圈的金黄色公路，神似了碧玉首饰的黄金镶边，用力地将湖水箍了起来，也许是生怕它灵秀的气息溢出了画面……”

既然谈到了文学的叙事，不妨继续假托比较文学的视角来探求展览自身的叙事结构和语义修辞。作品在展厅的集结构成了一个视觉的文本，这是阅读理解展览的基础。然而地缘和社会形态的巨大差异，使得成都与汉密尔顿的艺术样式彼此区别，并且缺乏直接的相互影响或语言上的逻辑关联。作品在同一时空现场的并置只是提供了该视觉文本“平行研究”的范式，并在此意义之下产生具体作品相互比较的语义关联。在语法关系中，比较级指涉形容词或副词所表示的质、量或关系的增加，但展览结构中的“比较级”，更多的指涉两个视觉文本主体各自艺术方式的“比较句型”，并无作品质量高下的简单区分。

对于叙事最直观的比较结果，也是让我深感意外的是：新西兰的人物风貌大不相同（北岛和南岛的自然景观地质构造，毛利土著，萨摩人，荷兰和其他欧洲移民多元，河边东倒西歪树木的长法，房子的造型等等），然而此次展览呈现的作品面貌，围绕环保的主题展开，多少有点命题创作的感受。或许策展人 Leafa 认为主题已经不甚重要，真实地还原艺术家的感受会让展览更加地直观。这样的结果主动地偏离了双方策展团队最初的设想，也是 Tim 告诉我的一个有关文学的叙事：新西兰经济结构和产能配置禁止开采本国的煤矿，因此从煤炭价格相对低廉的中国山西进口，以用作其工业动力的主要来源，最终再将生产出的所谓纯天然农牧产品销售给中国人。这种双重的“浪费”引发了艺术家的思考甚至焦虑，在汉密尔顿与艺术家交流期间，很多人对环境的担忧同样发自内心。

相反，现实中的中国人及其生活是那么地雷同，以至于西方人初来乍到很难分清路人甲乙丙丁。但中国艺术家的作品却如自由搏击一般，各有各的路数。毕竟中国正处于变革演化的社会进程之中，艺术家所面对的课题和创作的着眼点关注自然主义的话题，但又不止于自然和生态。或者是我们对于生态的内涵认识很不一致，至少我对此没有足够的意识。

“自见者不明”，文化交往中的他者视角，借给我们一双眼睛，让我从另一个角度看清自己。

2016 年 9 月 12 日于成都栀子街

Comparative Degree of Narration

The reason for holding the exhibition has something to do with the New Zealand artist — Tim Croucher's travel to China for exploring Chinese profound and extensive culture three years ago as well as with the “sightseeing tour” to New Zealand made by me and Professor Xie Jinyu nine months earlier.

Being co-curated by the curators-in-residence from both Waikato Museum in New Zealand and Blue Roof Museum of Chengdu in China, the whole exhibition under the common theme of ecology proposed by Leafa, the New Zealand curator, seems quite official with nearly all New Zealand participating artists coming from their National Waikato Institute of Technology. What's more, Chengdu and Hamilton have already become sister cities and their partnership has lasted for more than a year. Instead of discussing the academic value of such an official exhibition that tries to represent the harmony in the world from the perspective of ontology of art, we'd better truly appreciate the same or different artistic charm of our two countries with a light heart as if we feel New Zealand original natural force. Thus, some words written by me during my “sightseeing tour” in New Zealand come to my mind: Looking down from the airplane bound for Auckland from Queenstown, I found that the snow mountains look like the candy bars in the tray and the clouds seem like cotton candies, both in white color but with totally different texture. Lakes with a color of cyanine in Chinese blue and green landscape painting are as translucent as a jasper. Although the color of cyanine is similar to that of the stone, its unique grace exactly brings out the beauty of the lake water. Around the whole lake is built a golden road, extremely like the golden edge inlaid on the jade jewelry, which forcefully rounds the lake up as if it is afraid that the elegance of the lake will spill out.

Speaking of the narration in literature, I would like to explore the narrative structure and semantic rhetoric of the exhibition from the perspective of comparative literature. All exhibits presented in the hall form a visual text which lays a foundation for appreciating and understanding the whole exhibition. However, due to the dramatic difference in geography and social form between Chengdu and Hamilton, their presented artistic styles are quite different without direct interaction or logical connection in languages. The exhibits put together on the same site at the same time become the example for “parallel study” of the visual text, on the basis of which the semantic association arising from the comparison between some certain works occurs and develops. In grammar relations, the comparative degree refers to the increase of quality, quantity or relation presented through adjectives or adverbs. However, the “comparative degree” in exhibition structure means the “comparative sentence pattern” in their own artistic style of the bodies of two visual texts to a larger extent without the simple distinction of the quality of the works.

The direct comparative result reached in a narrative way gets me quite surprised:

both people and landscape in New Zealand differ a lot as New Zealand is made up of North Island and South Island where each region has its own natural scenery and geological structure. Moreover, New Zealand embraces the diversity where Maori aboriginals, Samos, Dutch settlers as well as other European immigrants live together and the shapes of crooked trees along the river bank and the shapes of the houses there vary wildly. By contrast, in this exhibition, all works have to center around environmental protection, which seems like the creation under a given theme. Perhaps in curator Leafa' s view, what the theme of the exhibition is does not matter too much. To revivify the true feelings of the artists is of great importance. Thus, the exhibition will deviate from the initial idea put forward by both curatorial teams which relates to a literary narrative: as it is prohibited from coal mining in New Zealand in consideration of its economic structure and the capacity allocation, people there have figured out a solution of importing coals as its main industry power from Shanxi Province in China at a favorable price and the so-called natural farm and animal products produced by them would be sold to Chinese. Such dual "waste" has caused artists to think more about the environment and some of them even get worried about it. During the exchange in Hamilton, most of us voiced our deep concerns about the current environmental situation.

By comparison, we Chinese as well as our life in reality are so similar that westerners coming to China for the first time may feel difficult to distinguish Chinese people. But our artistic works, like the free combat, hold their own features. After all, China is in the process of social changes, so it is natural for Chinese artists to focus more on naturalism in their subjects or during their creation but the theme is not only limited to nature or ecology. Maybe we perceive the concept of ecology in a much different way, towards which I have not gained a complete understanding till now.

As the word selected from Tao Teh King authored by Lao Zi (a Chinese philosopher in the Spring and Autumn Period) goes "He who self-displays lacks self-knowledge", the perspective of the other during the cultural exchanges will help us to gain a better understanding of ourselves.

Zhizi Street, Chengdu
September 12, 2016

ECOLOGIES

Recent works from Wintec School of Media Arts, Hamilton,
New Zealand

Te Moananui –a-Kiwa (the Pacific Ocean) is the vast body of water that separates us from China and many other nations.. We are each attached to the ecologies within which we live and have agency. It is the relational exchange between our extremely different ecologies that enables us to further understand who we are and how we operate in relation to others.

The visual discourse between artists associated with Wintec School of Media Arts in Aotearoa and Blue Roof Museum of Chengdu in China opens the expanse of water that connects us. Through trade and through this new art exchange, this body of water both contains and connects us: Aotearoa to China forming nascent art ecologies.

Leafa Wilson

August 2016

Curator

生态环境

新西兰汉密尔顿怀卡托理工学院传媒艺术系近期作品

浩瀚无际的太平洋让我们与中国及其它国家遥遥相望。我们彼此都生活在自己的生态环境里，建造自己的家园。通过友好交流，我们进一步了解彼此，通过切磋比较，我们明白自己的国家如何运作。

来自新西兰怀卡托理工学院传媒艺术系与中国成都蓝顶美术馆的艺术家们进行的视觉话语，从此让这片汪洋大海变成我们彼此相连的桥梁。立于同一片大洋之上，两国间贸易的不断发展，本次新兴的艺术交流，都深化了我们两国间的友好感情：从澳大利亚到中国，崭新的艺术生态已初露萌芽。

策展人

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