

1. Vikram Divecha  
*Train to Rouen, 2021*

Video (05:00 mins, sound, looped), still image film (01:40 mins, silent, looped), animation (00:04 mins, 00:59 mins, 00:50 mins, 01:37 mins, 01:34 mins, silent, looped), text

2. Chris Zhongtian Yuan  
*Wuhan Punk, 2020*

Single channel HD video, sound,color, 12 min  
Edition of 5 + 2 AP

3. Amy Lien & Enzo Camacho (in collaboration with Marc Asekhame)

落日余晖下，身穿晚礼服的女子从阁楼套房向西边的纽约金融区和世贸中心望去。

A woman in an evening gown looks west out of her penthouse apartment window over NYC's financial district and One World Trade while the sun sets.

陰府(Shady Mansion)  
Black and white photograph  
2018

静宜花园舒缓了特权阶级的愧疚感。

Sunken Tranquility Garden relaxes class guilt.

陰府(Shady Mansion)  
Black and white photograph  
2018

宠物Spa。

Pet Spa.

陰府(Shady Mansion)  
Black and white photograph  
2018

私人保安系统升级。

Increased private security.

陰府(Shady Mansion)  
Black and white photograph  
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过度缴税的排水系统。

Overtaxed sewage system.

陰府(Shady Mansion)  
Black and white photograph  
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廉租房东给支付最低租金的租户施压。

Slum lords increase pressure on evicting rent stabilized tenants.

陰府(Shady Mansion)  
Black and white photograph  
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被骚扰的住户在市政府门前绝食。

Harassed tenants stage a hunger strike in front of City Hall.

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2018

一位老太太计划向玻璃幕墙投掷石头。

An elderly woman contemplates hurling a rock against the building's silky glass facade.

陰府(Shady Mansion)  
Black and white photograph  
2018

一个社群消失了。

A community disappears.

陰府(Shady Mansion)  
Black and white photograph  
2018

Vikram Divecha's approach shifts between social practice, urban interventions and conceptual art to raise questions about time, value and labour. He received his MFA from Columbia University and was a participant of the Whitney Independent Study Program. Divecha has exhibited at the 57th Venice Biennale and the 13th Sharjah Biennial.

Chris Zhongtian Yuan (b.1988, Wuhan) lives and works in London. Guided by research and performative component, Yuan's recent projects have explored the hunting of a mutated species within the entangled web of ecology, human construction and migration, a musical medium's supernatural channeling of colonial narratives, and the search of memory, resistance and nostalgia surrounding a disappeared Punk musician.

Recent solo presentations include: Wuhan Punk, Film & Video Umbrella, London (2020); 1815, K11, Wuhan (2020).

Selected group presentations: Wuhan Punk, Somerset House, London (2021); Counterfictions, London Design Biennale (2021); 5th Documentary Exhibition of Fine Art Triennial, Hubei Museum of Art (2020); OCAT Institute (2020); Counterfictions, York Art Gallery (2020); Counterfictions, Architectural Association (2019); City of Objects, Venice Architecture Biennale Greek Pavilion (2018) among others. Yuan is the recipient of 2020 Aesthetica Art Prize and is currently a visiting artist mentor at SCAD.

Amy Lien and Enzo Camacho in collaboration with Marc Asekhame

Amy Lien (USA) and Enzo Camacho (Philippines) have a collaborative artistic practice that moves from the Philippines outwards to other places, addressing localised iterations of labor and capital from the perspective of post-colonial damage. Their projects often involve an immersive period of research or living within a locale, during which they try to identify particular points of tension that speak to the manipulation of lives and worlds in the service of profit and development. The artworks that emerge out of this experiential research are formed through playful experiments with modest materials (such as light, paper, strings, and sticks), which foreground an aesthetics of sustainable learning.

They have had solo exhibitions at the Kunstverein Freiburg (Freiburg, Germany), 47 Canal (New York, USA), and Green Papaya Art Projects (Quezon City, Philippines), and have been included in group exhibitions at the Kuandu Museum of Fine Arts (Taipei, Taiwan), the Brunei Gallery at SOAS University of London (London, UK), and the Lab at NTU Center for Contemporary Art (Singapore). They recently presented work in the 13th edition of Manifesta (Marseille, France), and will exhibit in the New Museum Triennial (New York, USA).

Marc Asekhame (b. 1992) is a photographer based in Paris. He is the co-editor and publisher of Periodico - a magazine published alongside Teo Schifferli since 2016. His work has been published in magazines such as The Face, Dazed & Confused, Double magazine, Out Of Order, Parkett, Surface, Modern Matter, Provence Report and others.

4. Hao Liang  
*The Tale of Cloud*, 2012-2013

Ink and color on silk  
42 x 1000 cm

Hao Liang Born in 1983 in Chengdu, Sichuan province, Hao Liang studied at Sichuan Fine Arts Institute and received a bachelor and a master of fine arts in Chinese painting. He lives and works in Beijing.

Hao Liang fuses tightly the exercise of his own perception and the practice in Chinese ink painting, not only does he dig into the investigations of the ontology of Chinese ink painting within its history, but also experience the reconstruction of surreal narratives from the survival of the present time. For Hao Liang, the process of practicing Chinese painting, is more than a journey that unites painting technique and life experience, it is also a reflection on the individual exploration of one's relationship with the world. The unique world view constructed through Chinese ink paintings enables him to traverse and reflect upon the past and future, while speculating time and space, perceiving and measuring anew the position of human itself within history and the universe.

Hao Liang's recent solo exhibitions include Hao Liang: Autumn Thoughts, Mirrored Gardens, Guangzhou, 2021; Hao Liang: Circular Pond, Aurora Museum, Shanghai, 2019; Hao Liang: Portraits and Wonders, Gagosian, New York, U.S.A. 2018; Hao Liang: The Virtuous Being, Mirrored Gardens, Guangzhou, 2016; Hao Liang Eight Views of Xiaoxiang, Ullens Center for Contemporary Art, Beijing, 2016; Hao Liang: Aura as part of BACA Projects 2016 at Bonnefanten- museum, Maastricht, 2016. He has participated in international exhibitions and biennials including: Garden of Six Seasons, Para Site.art, Hong Kong, China, 2020; On sabbatical, West Bund Museum, Shanghai, China, 2020. More, More, More, Tank Shanghai, Shanghai, China, 2020. In Younger Days, New Century Art Foundation, Beijing, China, 2019; Beating around the bush, Bonnefantenmuseum, Maastricht, the Netherlands, 2018; Viva Arte Viva 57th International Art Exhibition of La Biennale di Venezia, Venice, 2017 Streams and Mountains without End: Landscape Traditions of China, The Metropolitan Museum of Art, New York, 2017; Collection of Centre Pompidou, Centre Pompidou, Paris, 2017; Bentu, Chinese artists at a time of turbulence and transformation, Foundation Louis Vuitton, Paris, 2016, etc.

5. Aki Sasamoto  
*Delicate Cycle*, 2017

Single channel video, sound  
31 min 39 secs  
Edition of 5 + 2 AP

Aki Sasamoto is a New York-based Japanese artist who works in performance, sculpture, dance, and whatever other medium it takes to get her ideas across. Her works have been shown both in performing art and visual art venues worldwide. She has collaborated with musicians, choreographers, scientists and scholars, and she plays multiple roles as dancer, sculptor, or director.

Sasamoto's performance/installation works revolve around gestures of nothing and everything. Her installations are careful arrangements of sculpturally altered found objects, and the decisive gestures of her improvisational performances create feedback, responding to sound, objects, and moving bodies. The constructed stories seem personal at first, yet oddly open to varying degrees of access, relation, and reflection.

6. Sung Tieu  
*Sound TV*, 2019

HD video and sound  
5 min 30 secs  
Edition of 5 + 1 AP

Sung Tieu (b. 1987, Hai Duong, VN) lives and works in Berlin and London. She completed her BFA at the University of Fine Arts Hamburg, Germany, in 2013, and the Postgraduate Programme at the Royal Academy of Arts, London, in 2018. Sung is the recipient of the 2020 Ars Viva Prize for Visual Art, with exhibitions at Museum Angewandte Kunst, Frankfurt, and Kunstverein Hannover forthcoming.

Recent solo exhibitions include Zugzwang, Haus der Kunst (Munich, DE, 2020); In Cold Print, Nottingham Contemporary (Nottingham, UK, 2020); Park Piece, Fragile (Berlin, DE, 2019); Formative Years on Dearth, Parrhesiades, The Yard & Flat Time House (London, UK, 2019) and Loveless, Piper Keys (London, UK, 2019). Forthcoming exhibitions include AUSGEZEICHNET #5: Sung Tieu, Kunstmuseum Bonn (Bonn, DE, 2021); INFORMATION (Today), Kunsthalle Basel (Basel, CH, 2021); Taipei Fine Arts Museum (Taipei, TW, 2021) and Though It's Dark, I Still Sing, curated by Jacopo Crivelli Visconti, 34th Bienal de São Paulo (São Paulo, BR, 2021).

## Spring Time, Palm Trees

[http://antenna-space.com/zh/viewing\\_room/chuntianzonglu/](http://antenna-space.com/zh/viewing_room/chuntianzonglu/)

Duration: 5 pm., 4/20 - 0 am., 5/31, 2021

Organized by Claire Shiyong Li

Artists: Vikram Divecha, Hao Liang, Amy Lien & Enzo Camacho (in collaboration with Marc Asekhame) , Aki Sasamoto, Sung Tieu, Chris Zhongtian Yuan



Sung Tieu, *Sound TV*, 2019, HD video and sound duration: 5:30 mins (film still) © Sung Tieu Courtesy of the artist and Emalin, London

## I

Palm Trees can be seen in gated communities worldwide, where developers conveniently transplant the symbol of peace and wealth from resorts to suburbs as if the signified lifestyle can also be stamped anywhere. To see palm trees in a cold spring time raises suspicions about the legitimacy of time and space, leaving one wondering if the palm trees can survive a different weather while their cultural associations sustain as usual.

In a ghostly atmosphere, *Spring Time, Palm Trees* brings together works by six artists/ duo, challenging the linear timeline and eliciting personal narratives under the new tempo-spatial construction. Within the fictional timeframe of photography and moving images, the parochial cultural bias based on linear timeline is challenged and inventive experience of life and art history forms along new circulations and reincarnations. Emancipated from memories and knowledges, one might need to reorient feelings of intimacy and fear in the open field of realist portraits and aesthetic sensory, reaching multiculturalism and critical historicism.

## II

In a way, video editors are traversing between at least two timelines. One is the cinematic timeline, which lays down scenarios in sequences, leading the viewer to be immersed in emotions and subconsciousness until reaching a hypnotic state. The other is the conceptual timeline, which marks the ideological benchmark, especially with projective visions. Just like different futures Marx and Fukuyama pointed us towards, Dong Qichang and Kandinsky anointed discrepant significations between geometry and the shape of space and time. In **Hao Liang's** *The Tale of Cloud*, the composition of ink tradition and narrative of ghost stories are weaved together into the rubric of scroll painting. The abundance of smokes hazing around mountain rocks leaves the viewer confused with the real and unreal, the spiritual and the corporeal, the rational and fantastical. The painter's multi-perspective observation of nature and society swiftly changes in heterogeneous styles, blurring boundaries of seemingly distant discourses. In the co-existing painting histories, the ancient time continuously and insidiously extends under the surface of contemporary times.

*Delicate Cycle* is a movie documentation of **Aki Sasamoto's** Sculpture Center performance. Sometimes conversational, yet at times didactic, her speech recalls those childhood memories that she doesn't know where to place - she was bullied, and a bully herself. As annotated in the washing machine label, one needs delicate cycles to forget the guilt and traumatic experiences, like removing stains. To remember the memories is also to be liberated from the emotional baggage. Meanwhile, whether from a bird's lofty perspective or a dung beetle's earnest efforts, the fear of being out of control sometime still carries itself into everyday life.

Around the beginning of quarantine, **Chris Zhongtian Yuan** started editing a video work titled *Wuhan Punk*, which retells an obscure music history and a young man who disappeared from his memory. A mythified industrial city around that time was outlined in the video with mixes of animation from Unreal Engine (a rendering software commonly used in CGI games) and drone footage, overlaid with storytelling of flooding and punk bands; Wuhan punk is told as an adolescent experience combined with British working class culture and emerging urban margins lifestyle. The parallel between industrial cityscape and sonic landscape constitutes a memory palace for the misty working class culture.

The virus put a pause on the gears of capitalism, as well as the timetable for labor. The anxiety from working was thus relayed. This brief moment of relief is reminiscent of Claude Monet's successful attempt to delay a train to Rouen for half an hour, since the light would be better then to create his plain air paintings, a legend according to his friend Pierre-Auguste Renoir. The railway system that permanently fractured our relation to natural light then gave its way to the light on the painting. **Vikram Divecha's** project is to request SNCF (French National Railway Corporation) for a five minute delay to wait for the late passengers at the exact train station on Monet's *Train to Rouen*. The artist relates the painting to his experience growing up in Mumbai, "It echoed the chaos and anxiety of growing up in Mumbai, where the pressure to scramble every morning sets the disposition for the day, if not a lifetime." Five minutes count as an artistic gesture towards the disconnection with standardization of time and labor anxiety, at the same time a futile resistance to a longstanding capitalist value of "Time is money."

The re-enactment of the past is never a sole homage, but oftentimes a sustained skepticism. In her previous practices, **Sung Tieu** recorded her brain activities under the exposure to the noise of "Havana Syndrome" and exhibited the medical scanning of the brain. Overlaying the sound recording that allegedly caused "Havana Syndrome" onto the codified hidden message from the artist, Sung Tieu examines the noxious potentials in sound with the work *Sound TV*. The visual footage is taken from Me Kong Delta where the US troops used to broadcast manipulated narrations based on Vietnamese ghost culture (Wandering Soul) against Viet Cong during the Vietnam War. (When clicking play on the video, please be cautious of the danger in the psychological effects it might cause on the viewer.)

The series of black and white photographs by **Amy Lien and Enzo Camacho (in collaboration with Marc Asekhame)** are taken inside their solo exhibition at Kunstverein Freiburg, titled 陰府 *Shady Mansion*, disenchanting the highly speculated New York real estate project Low Line. They also made Asian imagination of underworld guardians into raccoon figures, which subsequently testifies against an obvious lie of habitability in a speculative green economy. Playing off the advertising propaganda, the underground trees that grow off collected solar energy looked more like money tree for the funeral, with the disenfranchised local voices due to the restless speculations reverberating in the traditional ring bells.

### III

If the disjointed order of justice can be restored, then is it possible to restore the time order? Can the apparition find its way back to the corpse? To revisit the time anchored in past memories is also to revisit a projected oneself in the past. Or should one put behind the previous devotion and sacrifices, and only focus on the present time? Can we still throw in fists against the (capitalistic) doom, like the chess playing scene against death in Bergman's *Seventh Seal*?

Enabling an overlay or intermix of lived time, social time, currency time, emotional time, landscape time, conscious time, mythological time, art historical time, works in this exhibition create a fine-tuned spatial-temporal construct in the moments of critical reflection, examining the paradoxes and absurdities in speculative behaviors and psychology of exclusivity in relation to desires. In this virtual extension of Antenna Space, *Spring Time, Palm Trees* invites and embraces alternative hybrid periodization, to create a disjointed yet illuminating conceptualization across time zones and to look for the eternal in the cyclical.

1. Vikram Divecha  
《驶往鲁昂的火车》, 2021

视频(05:00 分钟有声循环播放),  
 静帧(01:40 分钟静音循环播放),  
 动画(00:04 分钟, 00:59分钟, 00:50分钟,  
 01:37分钟, 01:34分钟, 静音循环播放)

文字

Vikram Divecha的创作方式以社会实践、城市干预与概念艺术之间转换为基础, 提出关于时间、价值和劳动的问题。他在哥伦比亚大学获得艺术硕士学位, 并曾参加惠特尼博物馆独立研究计划。Divecha的作品曾在第57届威尼斯双年展和第13届沙迦双年展上展出。

2. 袁中天  
《武汉朋克》, 2020  
 单频高清有声彩色视频  
 12分钟  
 版数5 + 2 AP

袁中天 (b.1988, 武汉) 现生活和工作在伦敦。在研究与表演构成的引导下, 袁中天在最近的项目探讨了由生态学、人类建设和移民的交织中生成的物种变异, 一个音乐灵媒对殖民叙事超自然地重新建构, 以及由一位消失的朋克音乐青年所触发的对记忆、抵抗和怀旧的搜寻。

近期个展: “武汉朋克”, Film & Video Umbrella, 伦敦 (2020); “1815”, K11, 武汉(2020)。  
 近期群展: “武汉朋克”, Somerset House, 伦敦 (2021); “边境怪谈”, 伦敦设计双年展, Somerset House, 伦敦 (2021); “武汉朋克”, 第五届美术文献三年展文献展, 湖北美术馆, 武汉 (2020); “武汉朋克”, 2020研究型展览: 策展方案入围展, OCAT研究中心, 北京 (2020); “边境怪谈”, 约克美术馆, 约克 (2020); “边境怪谈”, 建筑联盟, 伦敦 (2019); “物件城市”, 威尼斯建筑双年展希腊馆, 威尼斯 (2018)。

袁中天是2020年Aesthetica艺术奖的获得者, 目前是萨凡纳艺术与科学学院(SCAD)的客座艺术家导师。

3. Amy Lien & Enzo Camacho in Collaboration with Marc Asekhamé

落日余晖下, 身穿晚礼服的女子从阁楼套房向西边的纽约金融区和世贸中心望去。

A woman in an evening gown looks west out of her penthouse apartment window over NYC's financial district and One World Trade while the sun sets.

陰府(Shady Mansion)  
 Black and white photograph  
 2018

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Sunken Tranquility Garden relaxes class guilt.

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私人保安系统升级。

Increased private security.  
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过度缴税的排水系统。

Overtaxed sewage system.  
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廉租房东给支付最低租金的租户施压。

Slum lords increase pressure on evicting rent stabilized tenants.  
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被骚扰的住户在市政府门前绝食。

Harassed tenants stage a hunger strike in front of City Hall.  
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一位老太太计划向玻璃幕墙投掷石头。

An elderly woman contemplates hurling a rock against the building's silky glass facade.  
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 Black and white photograph  
 2018

一个社群消失了。

A community disappears.  
 陰府(Shady Mansion)  
 Black and white photograph  
 2018

Amy Lien & Enzo Camacho 和摄影师Marc Asekhamé

Amy Lien (美国) 与Enzo Camacho (菲律宾) 的联合艺术实践不断从菲律宾向外部推进, 他们的实践站在后殖民主义破坏的角度解释了劳动和资本的本土化迭代。Amy Lien与Enzo Camacho的项目往往涉及到在一个地方生活或进行沉浸式研究, 他们在这期间找出一个特定的张力点, 通过这一点来阐明发展与利润服务对生活与世界所产生的操控。这种由经验性研究中产生的作品, 往往从游戏性的实验中成形, 并由十分普通的材料(如灯、纸、线和棍子)组成, 突出了一种可持续学习的美学。

近期个展: “阴府”, Kunstverein Freiburg, 弗莱堡, 德国; “母抱淘宝子”, 47 canal, 纽约; Working Artist Group, Green Papaya Art Projects, 奎松城, 菲律宾。

近期群展: Every Crack, Every \_ \_ \_ , 47 Canal, 纽约; BOOCHOA, 關渡美術館, 台北; Motions Of This Kind, Brunei Gallery at SOAS, 伦敦; And in the Chapel and in the Temples: research in progress by Buddhist Archive of Photography and Amy Lien and Enzo Camacho, Lab at NTU Center for Contemporary Art, 新加坡; Manifesta 13 Marseille, 他们将参加纽约新美术馆三年展。

Marc Asekhamé (生于1992年) 是一位在巴黎的摄影师。他是《Periodico》的联合编辑和出版人, 《Periodico》是一本2016年起与Teo Schiff erli一起出版的杂志。他的作品曾在《The Face》、《Dazed & Confused》、《Double》杂志、《Out Of Order》、《Parkett》、《Surface》、《Modern Matter》、《Provence Report》等杂志上发表。

4. 郝量  
《云记》，2012-2013  
絹本重彩  
42x1000厘米

郝量1983年生于四川成都，毕业于四川美术学院中国画系，于2006年和2009年分别获学士学位和硕士学位。现工作、生活于北京。

郝量将自身感知力的锤炼和中国水墨画的实践紧密结合在一起，既深入到中国水墨的历史考掘水墨本体的奥妙，也从当代生存中体味玄幻叙事的重构。对于郝量，绘平面不仅是空间与时间呈现的物质载体，更是思考时空观念的媒介；中国水墨画的修习过程，不仅是关于绘画技艺与生命过程的相互丰富，更是人对自身和世界关系不断追问和相互反映的过程。以中国水墨载体的特有的世界观使他得以穿梭、反思于过去与未来之间从而臆想时空，重新感知和探测人类自身在历史和宇宙中的位置。

郝量的近期个展包括：“郝量：秋思”，镜花园，广州，2021；“郝量：辟雍”，震旦博物馆，上海，2019；“郝量：肖像与奇观”，高古轩，纽约，美国，2018；“郝量：此君”，镜花园，广州，2016；“郝量：潇湘八景”，尤伦斯当代艺术中心，北京，2016；“郝量：灵光”，博尼范登博物馆，马斯特里赫特，荷兰，2016。他近年来参加的国际性群展和双年展包括：“一园六季”，Para Site艺术空间，香港，2020；“静默长假”，西岸美术馆，上海，中国，2020；“More, More, More”，上海油罐艺术中心，上海，中国，2020；“韶华”，新世纪当代艺术基金会，北京，中国，2019；“迂回，间接”，博尼范登博物馆，马斯特里赫特，荷兰，2018；中国“艺术万岁”，第57届威尼斯双年展，威尼斯，2017；山川无尽：中国的风景传统，大都会博物馆，纽约，2017；“蓬皮杜四十周年收藏展”，蓬皮杜国家艺术和文化中心，巴黎，2017；“本土——激流与嬗变下的中国艺术”，路易威登基金会美术馆，巴黎，2016等。

5. 笹本晃  
《温和洗涤》，2017  
单频有声视频  
31分钟39秒  
版数5 + 2 AP

笹本晃是一位居住在纽约的日本艺术家，她的创作形式包括表演、雕塑、舞蹈以及其他任何能让她表达自己想法的媒介。她的作品曾在世界各地的表演和视觉艺术场所展出。她与音乐家、编舞家、科学家和学者合作，并扮演着舞蹈家、雕塑家或导演等多重角色。

笹本晃的行为/装置作品围绕着“无”与“有”的姿态展开。她的装置精心编排了经雕塑性改造的现成品，而她即兴表演的果决的手势则对声音、物体和移动的身体做出回应。这些构建的故事乍看之下仿佛只涉及个人领域，但又对不同程度的探视、关系和思考作出回应。

6. Sung Tieu  
《有声电视》，2019  
高清有声视频  
5分钟30秒  
版数5 + 1 AP

Sung Tieu (b. 1987, 越南) 现于柏林和伦敦生活工作。她于2013年完成了德国汉堡艺术大学的艺术学士学位，并于2018年在伦敦皇家艺术学院获得了研究生学位。

近期个展：Zugzwang, Haus der Kunst, 慕尼黑 (2020)；What is your |x|?, Emalin, 伦敦 (2020)；In Cold Print, Nottingham Contemporary, 诺丁汉 (2020)；Park Piece, Fragile, 柏林 (2019)；Formative Years on Dearth, Parrhesiades, The Yard & Flat Time House, 伦敦 (2019)；Loveless, Piper Keys, 伦敦 (2019)。

即将展出：AUSGEZEICHNET #5 Sung Tieu, Kunstmuseum Bonn, 波恩, 德国 (2021)；TBC, Stiftung Galerie für Zeitgenössische Kunst Leipzig, 莱比锡 (2021)；NFORMATION (Today), Kunsthalle Basel, 巴塞尔, 瑞士 (2021)；台北市立美术馆, 台北 (2021)；Though It's Dark, I Still Sing, 34th Bienal de São Paulo, 圣保罗, 巴西 (2021)。

Sung是2020年Ars Viva Prize视觉艺术奖的获得者，将于Museum Angewandte Kunst, Frankfurt, and Kunstverein Hannover举办展览。

## 春天棕榈

观看链接: [http://antenna-space.com/viewing\\_room/chuntianzonglv/](http://antenna-space.com/viewing_room/chuntianzonglv/)

观看期限: 4月20日下午5点至5月31日0点, 2021年

组织者: 李石影

艺术家: Vikram Divecha/郝量/Amy Lien & Enzo Camacho与Marc Asekhame合作/笹本晃/Sung Tieu/袁中天



Sung Tieu, 《有声电视》, 2019, 高清有声视频: 5分钟30秒 (视频截图) © Sung Tieu Courtesy of the artist and Emalin, London

### I

在世界各地都能看到,设计成地中海风格的高端小区总是种植着或高或矮的棕榈树,仿佛地产商不仅能将属于度假区的平静和富庶搬到随心所欲的城市,连热带的气候土壤和夏季闲暇的时光都可以跟着棕榈树四处复制。像在春寒料峭的时节看见异地的棕榈,这样的时空错置不禁引人怀疑其种植合法性,担心棕榈能否成活,它又悄悄延续了人们对棕榈树浪漫的想法。

以这一时空错位的意象为题,“春天棕榈”汇集了六位艺术家/组合的作品,这些作品巧妙地打破了线性发展的时间观,用独特的视觉语言营造幽灵般的氛围,在新的感官滤镜下将时空重组,以呈现另类的个人化的叙事。当观者沉浸在这些摄影和录像的时间框架中,由单向发展的时间观造成的文化偏见被击碎,艺术史和生活体验在重构的新时空中循环起来。记忆和知识受到挑战,亲密和恐惧交错,在新开放的现实写照和审美体验中逐渐明晰的是多样文化的共识,以及对历史叙事的审慎和体察。

### II

从某种角度来说,视觉素材的编辑者,都在至少两种时间感中来回进出。一种像是电影的时间轴,观者依照影像播放的顺序进入一个个场景,在情绪和意识的时间中被催眠。在电影的时间胶囊里,丰富的虚构体验覆盖且超过了现实时间的度量。还有一种更高远的观念时间,就像是形而上的时间,就像历史上出现的哲学论著,似乎在某种思想出现之后世界就不一样了。比如在马克思、在福山之后,人们对未来抱有的前景略有不同;比如在董其昌、在康定斯基之后,绘画语言对图形构成所能够表达的时空样貌有新的想象。郝量作品《云记》以中国水墨的组织形式和志怪小说般的场景写照,将多重叙事贯穿于手卷的观看习惯中。在画面氤氲的氛围中,意识和潜意识如同山石和烟雾相交,似乎真实和非真实、灵魂和肉体、理性与幻象可以里外套用,边界早已模糊。在新的绘画语言中,水墨所承载的传统绘画价值,与跨文化和跨代际的灵感重合出现,仿佛古代时间依然存在于当代表层以下,与我们共存。

《温和洗涤》是笹本晃在纽约雕塑中心的现场表演的电影式记录。笹本晃用她时而对话、时而说教的语气道出她童年的回忆,现在她用洗衣服的方式尝试忘记那些无处安放记忆。自己曾是个恶霸,也被别人欺负,回忆充满着愧疚和受伤。就像洗衣机中温和洗涤(Delicate Cycle)所暗示的,洗净污渍需要循环滚动,周而复始。复述记忆也是尝试从包袱中解脱的努力,她时而羡慕小鸟的俯瞰视角,或是感慨蝼蚁的身体力行,都无法轻松忘记看似隐于日常生活的失控和挫败。

隔离刚刚开始时,袁中天开始着手创作《武汉朋克》,回忆起故乡一段飘渺的朋克音乐历史和记忆中一个失踪的青年。用CGI渲染软件Unreal Engine制作的武汉城市素材与无人机浮动不定的机械镜头混剪在一起,在洪水和朋克的叙事中慢慢建立起一个工业城市的形象;有着英国工人文化烙印的朋克音乐经过互联网和大学,混杂着武汉城市边缘新鲜的生活体验,在青春荷尔蒙躁动中塑造了武汉新的城市阶层的美学体验。短片中的城市空间和声音体验并行,以模糊不清的武汉话配音编织成一个近乎被遗忘的工业城市萌生的低阶文化。

当资本主义在过去一年因为病毒扩散停摆,劳动的时间似乎也脱线,原本的紧迫感被舒展了。这使人想起,克劳德·莫奈为了画出完美光线下的“Train to Rouen”,试图将火车延迟半个小时,据他的朋友皮耶尔·雷诺阿说,最后莫奈成功了。原本正是现代化铁路系统打破了我们和自然光的关系,现在为了画家笔下的作品,铁路时刻表也为了光线延迟。Vikram Divecha的项目则是去莫奈画中的那个火车站,要求SNCF(法国国家铁路公司)将从巴黎到鲁昂的火车延时5分钟,等待迟到的乘客。据艺术家说,莫奈的火车让他想起在孟买长大,混乱焦虑中疲于生计的日子,这多出的五分钟也许暂时使劳力资本时间的链条停摆,但或许对于“时间就是金钱”的价值观也是一场无用抵抗。

当然,重现过去,是致敬,也可以是质疑。从美国媒体称使人产生脑震荡症状的“哈瓦那综合症”中提取声音,叠和艺术家发出的隐藏信息,Sung Tieu用《Sound TV》提醒我们影像潜在的伤害性能量,同时她用一系列的自身实践检测着媒体言论的真实性——她曾将自己暴露在“哈瓦那综合症”的噪音下,实时监控自己大脑的活动,并展出医学记录。《Sound TV》的视觉影像取自湄公河三角洲,这里正是在越战中,美军利用越南文化的鬼魂传说(Wandering Soul)施加动摇军心的政治武器之地。请谨慎点击这段录像,它也许会侵入心理防线,将观者暴露于危险之中。

Amy Lien & Enzo Camacho与摄影师Marc Asekham合作的系列摄影作品源于艺术家在德国Freiburg美术馆的展览作品《阴府》,将纽约高预期的地产投资项目“Low Line”进行简(陋)化模型处理,将亚洲阴府文化的文学想象做成可爱的动漫人物雕塑,将未来城市绿色经济嘲讽为不攻则破的投机谎言。在“未来的理想居所”Low Line空间中,广告词中可依靠太阳能在地下生长的超级树木更像是寄托幽思的摇钱树,风铃中回荡着的是无节制投机泡沫下,被驱赶离散的纽约当地社群的无助声音。

### III

如果说公平秩序错位,也许可以纠正,那么时间错位呢,灵魂可以复原到身体中吗?找到时间错位的那个关节点,是回溯记忆中的时间,也是检测记忆本身。或者干脆将对过去的付出忘却脑后,专注于如何度过时间。我们还能像伯格曼电影《第七封印》中下棋情节一样,与(资本主义的)末日斗智斗勇吗?

时间追赶时间,时间拖延时间——像是人生时间、社会时间、货币时间、情绪时间、山石时间、意识时间、神话时间和艺术史时间——发生在不同维度的时间重新叠和缠绕在一起后,新的时空关系也许能精准提供批判性反思的契机。我们不妨将当下的盲从性投资和排他性心理抛向更加理想化的时间轴,检验欲望中或明或暗的冲突和荒谬之处,在周期涌动中寻找相对恒定,从当下的时刻表抽离,在跨时区的脱线生活中可以寻找新的洞见。