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咸京我：规则重置
KYUNGGAH HAM: RESTITCHING POLITICS



《抽象编织 / 莫里斯·路易斯的阿尔法埃普西隆》(局部), 2014年

朝鲜机器刺绣、网上搜集的世界新闻标题、中间人、焦虑、审查、流苏、木框, 410 × 180厘米

Abstract Weave / Morris Louis Alpha Epsilon (detail), 2014, North Korean machine embroidery, collected online world news articles, middle man, anxiety, censorship, tassel, wooden frame, 410 x 180 cm

Courtesy the artist

PHOTO: Hyun Soo

《博物馆陈列2000-2010年》，2010年偷取的物件、黄铜标签、镜子、灯具、金属、树脂玻璃，450 × 450 × 200 厘米
Museum Display 2000-2010, 2010 stolen objects, brass label, mirror, light, metal, plexiglass, 450 x 450 x 200 cm
Courtesy the artist



韩国艺术家咸京我的创作实践中始终贯穿着一种政治敏感性。对日常生活中无所不在的微观权力与潜在影响、支配我们行为的规则，咸京我有一种直觉性的过敏和不安。她的艺术创作往往成为她向外界指明这些微观的权力形式，并试图以个人化的语言逆反这些规则的方式。

《博物馆陈列》是咸京我创作长达十年以上的项目，从2000年开始，咸京我从世界各地博物馆和美术馆的咖啡店、纪念品店等场所偷取杯、碟、刀叉、装饰品之类的小物件。在长达十几年的时间里，她累积了上百件这样的“赃物”。《博物馆陈列》在美术馆展出时，这些被偷来的物件被集中放置在玻璃展示柜中，贴上标签、打上灯光，看上去和一般博物馆的陈设别无两样。每个物件的标签上有它们的名称、尺寸和来源，甚至还有关于偷窃过程的描述。该项目源于艺术家对欧美博物馆馆藏背后的殖民主义逻辑的质疑。在欧洲和美国的一些大型博物馆经常可以看到来自于其他文化的艺术品和文物，其中不乏历史上帝国主义侵略战争的战利品。这些物品在博物馆这一政治空间中从原属国到“收藏”国的移植被赋予一种正当性，其地域转换背后的殖民主义侵略叙事从不被提及。收藏主体和客体之间的不平等，话语权力被以“文化”为幌子优雅地包装在艺术家看来是极其荒谬和伪善的。她以个人的行为实践效仿这些欧美博物馆堂而皇之的文化“收藏”，用日常生活中无恶意的偷窃行为来呼应历史上以权力为名义的掠夺。对博物馆的展览系统的形式借用，艺术家在赋予这些偷来的物品一种莫须有的合理性时，也将它们变成了摆脱政治框架和道德谴责的艺术作品，提示了博物馆塑造知识、历史和文化的的话语权力。

《赃物置换》是与《博物馆陈列》同时进行的另一个系列。艺术家把偷来的物件置入新的环境，刻意打破日常生活中原本的秩序和协调。比如她把飞机上提供的一次性杯子换成了贵重的镶金瓷杯交还乘务人员，将印有不同酒店标志的咖啡杯置换，把美术

Political sensitivity marks the work of South Korean artist Kyungah Ham. Her work shows an innate disquiet with the subtle forces and hidden rules that program our behavior, revealing the forms of power at play and rebelling against these restrictions with her own language.

Museum Display was created over the span of more than a decade, originating in Ham's suspicion of the imperialist logic behind western museum collections. Art and artifacts from other cultures found in the large museums of Europe and North America contain no small number of spoils from the colonial invasions of the past. By displaying cultural artifacts in the political space of museum, a legitimacy is bestowed on the transfer of these objects from their original owners to the collecting nation, while the narrative of violence behind this geographical move goes unmentioned. In Ham's eyes it is absurd and hypocritical to dress up the inequality between collector and collected to package discursive power with the pretty label of "culture." She decided to imitate the blatant cultural collecting of western museums in her own practice, and responded to historical plundering in the name of power with some harmless pilfering of her own. In 2000, Ham started stealing small items like crockery, cutlery, and ornamental objects from museum coffee shops and gift shops all over the world. In a decade, she amassed an extensive collection of these items, which she exhibits in vitrines with brass labels and lighting that self-consciously mimic museum displays. By utilizing the format of a museum exhibition, Ham bestows the stolen objects with legitimacy while turning them into works of art divorced from both politics and morality, showing us the dialectical power of institutions in



《直到天亮棋盘让他们寸步不移，两种颜色剑拔弩张》，2012年
 朝鲜手工刺绣，绢上真丝刺绣，木框，大约4个工人1600个小时，188 × 185 厘米
Until dawn the chessboard keeps them in its strict confinement with its two colors set at daggers drawn
 2012, North Korean hand embroidery, silk thread on silk, wooden frame, 188 x 185 cm
 Courtesy the artist and Kukje Gallery, Seoul

馆大堂里的普通椅子换成了一把儿童椅等等。在《赃物置换》中，咸京我呼应的是博物馆所陈列物件的跨文化迁徙。除了对置换物件和所在空间的图片记录，艺术家还以文本的形式展示了她搜集的西方大型博物馆收藏其他文化重要文物的案例。不同层面的“偷窃”行径被并列展示在一起，常识显得不再理所当然，艺术家试图引发观者对于日常秩序表面下的权力关系的思考。

《博物馆陈列》和《赃物置换》可被看作是咸京我对于博物馆知识生产权力的批判，而她从2008年至今一直在创作的“刺绣”系列则是她试图通过知识传播挑战权力规则的实践。这些刺绣作品是由朝鲜传统刺绣手艺人根据咸京我提供的图像等比例缝制出的。她在首尔的电脑上设计出图像，将其打印后剪切成多个部分交给中国的中间人带到朝鲜。这些刺绣作品并不是艺术家概念性地利用朝鲜手艺人进行劳动这么简单，实际上是她试

图打破朝鲜信息封锁的通讯方式。因为她最初的尝试是将网上搜集的世界新闻标题用传统的朝鲜语书写并设计成传统的书法画面，尽管由于内容过于敏感这些刺绣在接近完成时被朝鲜的监察人员没收了。但在她看来，更重要的是朝鲜工匠们在缝制这些图像时有充分的时间去考虑图像中的境外信息；咸京我发往朝鲜的第二批图像的主题有战争、武器、消费文化、网络流行文化等。10件作品中的6件再次被有关机构没收，画面中的钻石、点心和英文等内容被认为过于资本主义。1年零3个月后，她才辗转收到由另一个刺绣作坊完成的作品，而很多画面与她最初的设计有相当大的出入，甚至部分图像也变得模糊或更抽象。自此，咸京我开始更主动把提供给朝鲜的图像抽象化——抽象，在这些刺绣作品中既是美学工具更是政治工具；艺术家发往朝鲜的第三个系列对美国抽象表现主义画家莫里斯·路易斯经典绘画进行了图像挪

用。网上搜集的新闻文字被隐匿在路易斯抽象的色块中。咸京我通过莫里斯·路易斯这一系列刺绣作品提示了“抽象”被意识形态化的政治维度。抽象的、非现实主义的艺术对于朝鲜人来说陌生且具有政治风险的。而美国的中情局也在冷战时期积极推广抽象表现主义艺术，将其作为宣扬言论自由和市场自由、对抗苏联意识形态的工具。

在咸京我的实践中，日常生活的既定规则被打破，个人欲望与政治权力之间的界线变得模糊。艺术家通过对知识和历史的重新建构、阐释和传播，揭示并挑战秩序背后的权力作用。然而尽管咸京我的大多数作品所带出来的社会批判视角在其行动过程中已经得到充分展现，但作品回到机构展示时所遇到的难题，同当下大多数行动主义的作品一样，政治性有着被迅速模糊的危险——政治叙事变成一种美学的姿态，为美术馆机构与资本主义作饱满的脚注。

producing knowledge and history.

In *Switched Stolen Objects*, Kyungah Ham places stolen objects in new contexts, disrupting the order of everyday life. She has replaced a disposable cup on a plane with a fancy gilded porcelain cup and handed it back to the flight attendant, switched around the branded coffee mugs of different hotels, and replaced a normal-sized chair in a museum lobby with a miniature one. This project specifically responds to the recontextualization of artifacts in museums, where relocation is legitimized and often goes unquestioned. In addition to the visual documentation of the switched objects, she also displays texts written on particular stolen artifacts at world-renowned museums. Different levels of thieving are exhibited side by side, provoking viewers to contemplate the underlying power structures of everyday life.

A more recent embroidery series, on the other hand, attempts to challenge the rules of power through the communication of knowledge. These tapestries are sewn to scale by traditional North Korean artisans based on Ham's designs. She first creates the images in Seoul on a computer, then prints them out, cuts them into sections, and hands them to a Chinese intermediary to deliver to the embroiderers. This is not just an artist drawing on the talents of highly skilled traditional craftspeople; it is an act of forbidden communication across the closed border between North and South Korea. For the first trial, Ham collected world news stories, converted them into the North Korean style of writing, and turned the text into a calligraphy design. But, due to the sensitivity of the material, the tapestries were confiscated before their comple-

tion by a government inspector. To Ham, what matters is that the workers have time to consider the message. A second set of images contained visual themes of war, weapons, political news, consumer culture, and internet popular culture. Six out of ten were confiscated by authorities: motifs like diamonds, dessert, and the English language were considered capitalist.

A year and three months later, Ham received the completed pieces. Many embroideries were inconsistent with her original designs, even fuzzy or abstract in parts. At this point, Ham started deliberately abstracting her designs. Abstraction is a political tool as well as an aesthetic one. She later borrowed the classic compositions of American painter Morris Louis, albeit with words from news stories concealed in their blocks of color. The "Abstract Weave/Morris Louis" series explores the ideological and political dimensions of abstraction in art. To North Koreans, abstract and non-realist art are foreign and politically risky; in the United States during the Cold War, the CIA actively promoted abstract expressionism as a tool with which to advocate for free expression and free markets.

Kyungah Ham's practice interrupts the rules of everyday life; personal and political coalesce. By reconstructing historical narratives, she resists and undermines the invisible political forces that govern our lives. Like most activist practices, Ham's work runs the risk of becoming mechanized in institutional contexts, where the political narrative becomes more of a footnote to an aesthetic gesture in a white box, however much it proves its political perspective. (Translated by Vanessa Nolan) 🌐

《赃物置换：我在韩国点了一杯卡布奇诺，当我离开的时候把杯子带走，我在法国也点了一杯卡布奇诺，离开的时候把韩国的杯子留在那里，换走了法国的杯子》
2010年，数码打印，120 × 50厘米
Switched Stolen Object
2010, C-print, 120 x 50 cm
Courtesy the artist



*In Korea, I ordered a cappuccino, I took the cup when I left there.
In France, I ordered a cappuccino, I switched this cup with the one from Korea and left it there.*