

1. 在您的简历中提到您曾经学习“第三世界研究”（third world studies），我们很好奇这是怎样的一门学科，吸引您的又是什么？

You mentioned in CV that you have learnt “the third world studies”. We are curious about it, and what attracted you to learn it?

I was (and still am) interested in political change. I was studying specifically political movements in Central America. (Nicaragua, Guatemala, Honduras ). Military dictatorship, interventions by US Forces, liberation movements. The name 'third world studies' may sound strange, but it was newly set up study and meant to investigate colonialism and neocolonialism.

我过去甚至到现在一直对政治变革感兴趣。我曾主要研究美国中部政治运动，尼加拉瓜、危地马拉、洪都拉斯的军事独裁，美国武力干预和解放运动。

“第三世界研究”可能听起来有点奇怪，但是它主要是为了研究殖民主义与后殖民主义而新近成立的科目。

2. 这是您第一次来到亚洲，来到中国，对这里感觉怎么样？与你想象是否相符？

This is the first time you come to Asia, China, what do you think of here? Is it very far from your imagination?

To be honest I had no really defined idea what I should expect. I did not read a lot first, or talk to a lot of people. So my look on your country, your city was quite fresh. And what I saw was totally exiting in a positive sense but also frightening. An energy runs through this city which feels different from what I have experienced anywhere else. It is an energy of hope, of thriving for a a better future, but also an energy of a ruthless and unchained capitalist consumer society.

老实说我没有在到来之前对中国作任何预设和想象，也没有提前通过阅读和交谈作准备，所以我完全带着自发的新鲜的角度观察这里。我看到的一切从积极面来说叫人兴奋，但也有骇人之处。一种我在其他地方从未感受到的能量正贯穿这座城市，这是一种憧憬未来的希望之能量，但也是无情的，被解放的资本主义消费社会之能量。

3. 展览名称“禁止攀登”（DO NOT CLIMB）使人印象深刻，能否请您就“禁止”和“攀登”分别谈谈它们在整个作品中的用意？

The name of the exhibition “ Do Not Climb” is very impressive. Can you separate these two words “ NO” and “Climb”, talk about the meaning of using them in your work?

The two words are hard to separate for me of course, as they were the two words written under that sign not to climb on a transformer which was the starting point of the project, but I will try anyway: No as a ban not to do a specific thing interests me, not as a word but as a specific command. That is what I like about the signs I very often use. They contain that very clear information and I like to deviate from this.

这两个单词对我来说是很难被拆开，因为它们都写在变压器下面的禁止攀登的标牌上，是这个项目灵感的来源。但我想试试：不作为一个“禁止”和特定的事件，不作为一个词语而是一个专有指令，这很有趣。这是我喜欢并且经常使用标志的意图，它们包含清晰的信息但我想曲解它们，寻找歧感。

Climbing on the other hand has a relation to my experience of Shanghai, which is quite obvious. Climbing in a metaphorical sense is very much what I saw around, from the garbage collector to the young businessman in his brand new Maserati.

攀登，从另一方面来说，很明显与我在上海的经验有关，从路边的垃圾回收者到开着马萨拉底的年轻商人，用“攀登”来隐喻我看到的周遭景象非常贴切。

4. 您在过往的作品中常常以篡改符号来调侃各种事件。而这次创作，符号的视觉形式被弱化了，现场似乎抽离了“禁止”的符号。您觉得呢？

you always poking fun to social issues by tampering with the symbols in your past works.

However, you weaken the visual form of symbols this time, and there seems no symbol hint of "prohibition" this time?

Even though I wasn't literally using the sign of 'prohibition' (the red circle with the diagonal stripe) the title is a clear reference to it. I always try to find a way of reacting to the specific circumstances I work in, but the reactions can have different qualities. This was my first time ever in Asia, so maybe therefore my work was more personal, more reflecting my personal experience than trying to make a specific social or political comment. But implicit I think it does touch many questions.

即使我没有按照字面使用“禁止”这个符号（红圈中的那条斜线），标题却很明确的指向这一点。我总是试图找到一种对我工作的特殊环境能作出回应的创作方法，但是回应可以是不同的。这是我第一次来亚洲，所以，与作一个具体的社会或政治评论相比，我这次的作品更个人化，更反映了个体的经验。但我认为它仍旧隐含和触及了许多问题。

5. 符号‘天使’作为西方文化的产物被中国老百姓认识并接受，但在精神上似乎联系甚少，您怎么看待观众对西方文化的片面误读？

The western symbol "angel" is well known and popular to Chinese, but we have very little connection in spirit. What do you think about our one-sided misreading of Western culture?

I don't know if one can speak of 'misreading'. Connotations of symbolic figures, like the christian angels, are changing all the time. I think the spiritual notion of the angel as a messenger of God is also rapidly disappearing in Europe.

我不知道我能否谈“误读”这个问题。蕴含象征性的人物，如同基督教的天使，正在不断改变。即使像天使这样作为神的使者的精神象征，在欧洲也正快速消失。

If you talk about the Western Culture it is actually the market driven consumer society which is its most prominent feature, certainly not the christian heritage. And in that respect you are reading the signs of western culture very adequately!

如果你谈到西方文化，它实际上是市场驱动的消费型社会中的最突出的特点，肯定不是基督教的遗产。这么说的话，你正在阅读的西方文化的象征！

6. 您在墙上、玻璃上制作丝网作品，但终究会因为空间的下一个项目而被抹去，您是怎么看的？如果我要说抹去也是您作品的一个部分，您是否同意呢？

You do the screen printing on the wall and glass, but it has to be erased in the end, so what do

you think about this? If I say that to be erased is also a part of your work, do you agree with it?

Yes, the temporary character of my work is important to me. And I have no problems that my work disappears. It stays on not in the sense of commodity or a specific object, but as a trace, like the one ladder I left opposite the restroom. And the documentation of course. This is something very important to me but also as the trace of project.

是的，临时性是我的创作特点，对我来说很重要，即使我的作品消失也没有问题。它的意义不是在商品感或者特定对象里，而是作为一个轨迹，一个过程。像那一个我留在上午空间厕所对面墙上的梯子似的。当然也有文献资料。我重视的是它们作为创作的轨迹而存在。

7. 有没有尝试过别的方式？例如纸本丝网或者其他可以被保存的创作方式？

Have you ever tried other way? Like, doing screen printing on paper or other way that can be saved?

That is how I started screen printing. Working in the traditional way by making editions on paper. But I wasn't happy with it. So when I found out that I could print on location, print vertical on walls and windows, that was the moment that it felt right for me. I still occasionally work on paper, but it is more like another trace of the site specific projects. This printing on paper is similar to drawing for me. It is a process of thinking about realized projects and developing new ideas.

这个是我开始制作丝网版画的第一步。用传统的丝方式在纸上作有版本数的丝网。但我不是很满意，所以当我发现我能够在不同的材质上，印刷在垂直的墙上或者玻璃上，这个时刻我觉得对我来说感觉很对。我仍然偶尔在纸上制作丝网版画，但是它更像是另一个为特定环境而作的轨迹。在纸上的丝网印刷对我来说更像是一种绘画，是创作实践和发展新想法的思考过程。

8. 上午艺术空间的主展厅在地下室，休息室和洗手间又坐落于另一端的一楼，每天需要上下楼到空间工作，也需要上下楼去休息室，有没有数算过您绘制空间的次数和上下楼梯的次数哪个更多呢？

The main hall of the AM Art Space is below stairs, the rest room and toilet are on the first floor, so you need to go downstairs to work in space, and go upstairs to rest. Have you calculated which is more, the times of your drawing ladders, or your up and down stairs in an art space?

Well that at least is an easy answer! I spent almost the entire time downstairs. It was a physically very demanding project, but the energy of AM space and the city kept me going. For the small moments of rest I rather went outside and eat an omelet or a dumpling on the street.

好吧，最后是个简单的问题。我花了几乎所有的时间在楼下工作。这个项目对身体要求非常苛刻，但是空间和城市的能量让我坚持完成。当有小段的休息时间，我宁愿出去到街上在吃一份饺子或者一个鸡蛋饼。