

《云深处》对谈

主持：am（邓叶明，姚梦溪）

参与：于吉，颜峻，

am：这次表演现场感特别强，相比之前颜峻的表演非常不同。之前我也看过你的声音表演，去年在M50视界艺术中心，后来在安妮家里的家庭音乐会（“客厅巡演”），还有一次在朱家角的表演。再到这次，能感受到每次的观众和表演内容、形式都不一样。我个人观看之前的表演有些迷失，能感觉到观众、表演者、声音在一个空间里，但非常抽象，我个人是不太能进入语境。所以想要了解一下你的工作方式。

颜峻：基本上这是一个音乐表演的语境。它的原型是一个音乐表演空间，音乐厅。有表演，有舞台，有观众。把它抽离出来以后，其实仍然是以这个原型来理解的。但对于不熟悉音乐表演的观众来说，就会不好理解。我一直在找一种不在正规场所，或者是不在正规表演形式里的表演，但还没有搞清楚，这大概是让你迷失的原因。后来再做家庭音乐会（“客厅巡演”）时会比较不一样，会考虑的更多一点。

am：是不是它跟观众的关系更密切一点？

颜峻：对。

am：我最近也对艺术家和观众的关系这一点很感兴趣，想知道你在表演之前有没有预设过观众，比如会来什么样的观众，他们大概是什么状态，对你们的作品会有什么反映。

于吉：我没有预设，但是的确在这个作品里观众是非常重要的部分，我会把观众的反应放到表演里。但我不会刻意去预设，把观众的反馈限定在一种范围内，或者指引他们去做某几种反馈。

am：事实上，你跟他们是有互动的？

于吉：其实有，但不是直接的。我一直在看。两场表演挺不一样的，第一场的观众比较多，大家都在拍照，他们表现相对更积极一些。颜峻的现场即兴部分两场也大不同，相对几个喇叭的控制，我更喜欢第二场，它很舒服，更有起伏，有一些流动性的东西，尤其到结尾的部分，结尾前的十分钟，我都觉得特别舒服。因为我在颜峻的对面，我很明确地感觉到，有些东西在起作用，也对颜峻起作用，我接收到了这个讯号。这是我们合作第一次第二次很大的改变。

第二场的观众相比第一场就不太有好奇心，比较冷静，大多数靠在墙边。我们在两场之间有交流和沟通，我们觉得第一场的音响喇叭的效果太明显，太景观化，因此导致大家一直会去看，但是也许也是因为这个景观化的效果调动了大家的积极性。我们希望观众积极反馈，但是又觉得喇叭的部分要减弱，要再抽象一些。可能也是因为第二场做了这样的调整，也反映到观众身上，观众没有太多的互动。

昨天有一位观众问我是否把这个作品界定在表演内，我觉得这是个很有趣的问题。首先我认为这关乎你怎么去解释“表演”这个词，对我们来说，这些相互的关系与即兴的调控，只发生在那个时间段，那个瞬间，它就是非常表演的。

颜峻：我基本上每次都没有办法预测观众是什么样的，但大致会知道一点，比如说，我在上海，而不是东京，不是在柏林，这个大致会知道。但表演就是即兴的，所有表演都是即兴的，所以观众本身在我音乐里就是很重要的部分。因为在空间内就有反馈，有音箱，有设备，有观众，有我。这些都是平衡的因素。很直接的一件事情就是观众在现场一动，我的声音就变。大多数演出都是这样，

昨天也是，我不动了，我就等着这个声音变，一个观众蹲下来，我记得特别清楚，一旦当他站起来，声音马上又变了。这就是反馈，这是很物理的，很直接的影响。

另一方面就是心理上的，也很重要。

当然也有别的层面，因为观众是非常有意思的话题。音乐始终和社会有一个关系，跟观众的关系，跟周围环境的关系，不仅仅是具体的物理反馈，或者环境声音：我要不要打开窗户，让环境声进来，要不要去听它们；还是我要与世隔绝、要一个国家大剧院。不仅仅是这些美学上的问题，它们之间只要发生了关系，就是一个政治上的问题。所以，我跟观众之间是一个独裁关系呢，还是民主关系，无政府主义的关系，或者是社会主义关系，到底是什么关系，这个特别有意思。我一直很苦恼这件事，包括我去别人家里演出，去户外演出，或者去强迫主办方给我提供一个白盒子、一切都标准的房间，去试各种各样的方式。从根本来讲还是这样一种焦虑，好比你怎么去设计一个社会的制度，设定一个社会的系统，在这个系统中，你可以容忍很多东西，可以容忍杂音，容忍意外，容忍错误，容忍垃圾然后可以容忍侵略性的东西。如果昨天又有一个小孩哭了，或者有人喝醉了，骂人，那么我们的演出有没有那么大的包容度，可以把包进去，这其实是这两年我一直在想的一件事。这就是跟观众的关系。

am: 你之前提到的这些尝试，对你来说是平行并列的，还是一个有上下文的关系？

颜峻: 是平行的，但是我的思路在变化。首先这些形式我都喜欢，我不是那种一个时期只喜欢一种东西的，具体到作品或者表演上，我喜欢不同的东西，但是背后在想的事情，可能每个阶段有变化。我想做视觉艺术的，可能不会像我们做声音的，在某一个时间段，被某种潮流吸引。可能也有但是没有那么强烈吧？比如说我们会在两千年初，头几年，受到“绝对聆听”，90年代这种声音艺术，很强的一个思想理论的影响。“绝对聆听”就是说去除一切的视觉元素，甚至把眼睛蒙上，专注于声音体，让声音作为一种物件，物体对象，或者说，绝对地将它客体化，物质化，去听，不要做任何的联想。作为纯形式。

于吉: 你是说在声音这一块，大家都会特别跟随这种潮流？

颜峻: 至少我觉得是一个主流，而且它在某一个阶段是一个爆炸性的，压倒性的东西。

于吉: 为什么呢？

颜峻: 因为背后有一个东西，跟在中国的传播和在欧洲的发展都有关系。可能本身它就有个针对性。比如针对音乐，音乐太多的是音符，在讲经验，在讲文化、符号系统。这个东西背后的是现象学，它要抗拒，那它就有一种反叛。其中也有对视觉艺术的不满，因为视觉艺术有半个世纪，有50年60年一直在去物质化，然后越来越多的阐释和意义，一直在叠加。几方面的反抗，使得这个隔绝于一切的东西很强。还有一点是它跟欧洲文化历史也有关系，它是一种民主理想的必然逻辑，要让一切都很完美。这个社会要消除任何噪音，从文化上，从物理上都消除噪音，结果就是噪音会出现在音乐厅，以及类似的空间里，以一种纯粹的方式呈现出来，所以它跟当时的纯形式的观念艺术有关系，而又不同。在这种影响下，最终我却发现它不是我的环境下的议题，它所抗拒的也罢，它所建立的也罢，不是我的话题，不是我的问题。

于吉: 那天我们聊到，可能在欧洲和中国，整个文明的差异性，欧洲的文明化导致噪音在欧洲日常生活中被剔除了，只发生在和艺术有关的环境下。

颜峻: 狗都不叫。

于吉: 对呀这很好玩，所以这么看的话，中国是个有更多事情发生的环境，跟欧洲大不一样。

颜峻：在欧洲演出演多了，一开始我回来就想，人家环境真好，音响真好，观众真了解，真有交流，观众真乖。但你回来就必须面对，观众不乖，音响不好。

于吉：不单单是声音艺术家，很多视觉艺术家也不约而同地提到这个问题。就是国内的这种紊乱，不规矩，对创作本身可能是一个有趣的现象。

颜峻：一个矿藏。

于吉：对，可能是这样吧。

am：颜峻，那这次特别有意思的是，你的声音和视觉的东西在一起。你的声音也被视觉化了，喇叭振动，灰会出来。那你怎么看待这次的表演，因为跟你之前做的不一样。

于吉：我觉得这会是个大家都想要提的问题，似乎视觉和声音就好像该被分开。当大家看到某个东西结合声音和视觉元素的时候，就好像有一些不满和质疑，就好像你做了一个很大的……

颜峻：景观，潮流。

于吉：对，好像不能说它是一个纯粹的被贬义化的……但好像就是有这种味道。

颜峻：它（声音视觉化）就是一个贬义。

于吉：那你怎么看？

颜峻：首先说这种景观是怎么产生的：它来自一种分离，把视觉听觉等等都从感觉中分离出来，然后又结合起来，相互阐释。当我们意识到这个分离是有问题的时候，你该怎么办？就像我们说喇叭振动多一点，人就会积极，就能把观众激活。想要把人激活，就要给他一个景观么？这个实际上是特别困扰的问题。难道要给他一个好莱坞，他才能哭么？这样一个问题，我们得回到景观这件事来看。声音视觉化，是两个被分离的感官的叠加，大片是两个或者三个被分离的感官的技术性叠加。

这次很好的一件事情就是，我们在尝试一个不分离的方式。能否回到分离之前的状态。感官、物质它们是不分离的。这次表演，最重要的是呼吸。你不可能在不呼吸到灰尘的时候去看、去听。我们不去分离它，在这种情况下，你想要把感官提取出来、分离出来，可以用镜头去拍摄，得到纯粹的图像，但你的镜头会沾上灰的。总是要付出这样的代价，就是说这个展览不可能让人用一种很干净的方式去呈现，再现给别人。

于吉：一开始我对声音也没有太多的经验，开始聊这个事情的时候，我没有意识到这会是个问题，就是视觉的和听觉的结合是个问题。但是来的朋友，大家好像尤其在乎这个事情。所谓的跨领域、跨界。我们从最初到现在实现之后，特别好的地方在于我们找到的合作点是灰尘，它是本身就在的一个纯物质的东西，它无所谓听觉或者视觉，它只是一个物质，然后我们利用这个物质来发出东西，这个发出，可能是发出声音，但听觉也只是一部分而已，我觉得这个是重要的。这是这个展览比较有意思的事情，如果要去讨论的话，这个还是值得被讨论的点。

颜峻：如果你去看一个视觉展览，同时它又有声音。最多是“本来把视觉之外所有的感官都封闭起来，现在有声音的加入，就再打开一个感官”，再了不起，你给我一个味道，我再开一个感官。但那仍然是一个个分开的。

于吉：如果我们真的要讨论声音视觉化，我们可以去找一些跟这个事情沾边的作品。你会发现我们讨论的完全是两码事。我觉得其中还是有一个质的差别，但是你会发现，大家讨论的时候，很多人提出这个问题的时候他很兴奋，因为他发现了这个问题！那么之后呢？他有没有仔细深入地想这个问题？

颜峻：我觉得我们应该包含这样的反问，当他提出问题的時候挺好的，每个人都來提问也是一种激活，不管用什么方式，这在思想上的一种激活，可以继续谈这个问题。因为大家在看展览的時候腦力會非常的活跃。比如會想到哪个方式是某些艺术家用过的，或者有些人看得特别多，什么都知道，他本身就是对知识的热爱，和对知识的上瘾，这是存在于这个系统、行业、圈子的人的特性。没有什么好不好，是一种特性。我们也必须要跟知识打交道，我也不能说我们这里是嬉皮的王国，你什么都不要想，來感受吧，我们这里只有爱。

于吉：作为艺术家来说，她的工作不是去发现一个所谓的沒有被人使用过的东西。

颜峻：我觉得相反，甚至应该去保护那样的一个东西。

于吉：对，一个艺术家的工作绝对不是去发现一种沒有被用过的东西，而是说怎么去走在一个边缘，就像走钢丝一样，就是要走危险的部分。有一条路不去走，一定要走刀刃。你走这条路你会知道要面临一些问题，但那是有趣的点，你要去做并且打败它，就是有一个较量在里面的。这个是我觉得作为艺术家特别过瘾的东西。

颜峻：关于那个未开发的领域，如果说有一种责任的话，就是保护那个领域。甚至你都不能说“那些”领域，因为你不能去指着它说“那些”。简单地说，去抵制那些“探索新领域，然后给它贴一个标签”的行为和想法。对，抵制这种想法，用制造更多的未知、去怂恿更多的未知和这种迷失，去抵制人们的这种习惯。不能贴了标签你就安全了。

于吉：这个话题可以跳开艺术家本身，变成一个讨论，一个策划，如果它扩大到那个领域去，反而会变成一个有意思的东西，我首先认为这个话题是有意思的。但是那个有意思，它界定在何个领域，我觉得艺术家的身份有一定的局限性，对我来说这种局限性，是会在做作品的时候把那个门关掉。

颜峻：你的意思是说，你是把这个门关掉，你不考虑“别人的作品也用了这个形式”这件事？

于吉：我不考虑的原因是我有底气不知道这个作品。其次是我有一个我自己很完整的想法在，那么我起码就可以把这扇门关掉。但是不代表这个话题是没有价值的。这个话题的价值在哪里，它到底可以被讨论到什么程度，那又是另外一回事。但它可以被其他人讨论，就好像所谓的声音视觉化。

颜峻：可能明天突然來一个人说，你不知道，谁谁谁用过很多灰尘很多水泥，一模一样的。

于吉：对，经常会面临这样的问题。尤其是在当代艺术领域里面。

颜峻：每个人看的是点子么？

于吉：对，因为在当代艺术里面本身就摒弃了很多技术的東西。在西方所谓的当代艺术和美术是分得很开的，Contemporary Art, Conceptual Art, Fine Art, 它分得非常开，他们体系非常完整，但是在中国却不是这样的，一团混乱搅在一起，所有活着的艺术家，那些努力还在做展览的艺术家，做的是那种有策展有评论有媒体有晚饭的，都是当代艺术家。没有其他。对我来说是不对的。

颜峻：我对这个沒有意见，我就希望他们搅和在一起，把外国人都搅晕，到中国就都昏过去，我觉得挺好的。

于吉：但是大家就在较劲了，你做过这个，沒有做过这个，他做过那个。

颜峻：这其实也是一个必然的逻辑，比如说，可能欧洲比我们好一点，只是好在他们可能高级一点。在这里我们就只看到点子，在欧洲他们看到的比点子更多，但同样也是在这个逻辑里面，在本身艺术史的逻辑里面，知识体系的逻辑里面。他不能离开这个逻辑。比如格罗伊斯，他不断写文章谈论

怎么样保护美术馆，不能离开美术馆。你看他那副左派的样子，但是一谈到这个问题是绝对不会让步的。好像一旦离开了美术馆和艺术史，这件事儿就不要干了。一旦放弃了去评论什么东西是新的和好的这个标准，我们就不能搞艺术了。

于吉：所以他不够左，哈哈。

颜峻：反动派我觉得。

于吉：这是一个权力主义者嘛！

颜峻：在这个体系之中，有一些固定的东西是不能碰的，比如说一定要新、一定要好。有的人不敢说新，但是所有人一定要说好。为了好，就必须有一个标准，如果不是在一个体系内自我循环的话，你甚至连好的标准都没有了，这一下子就釜底抽薪了。这个事说白了，是这个体系本身逻辑造成的，可能我们没有资格去批评这个东西……

于吉：但总是要有一些淘气的孩子。

颜峻：好，我们抱怨一下总可以吧。

am：于吉，这件作品和你之前的给我的感觉是一下子的转变。之前你在沪申的那几件和身体有关的，再到更早的公共空间的，青苔。这件给我的感觉直接是从物件到场域的变化。

于吉：颜峻去年来这个空间，当时他对这个空间感兴趣，我就想有没有可能我们来合作看看，然后这个项目我们谈了大半年。我从去年开始就有这样的想法，我把它界定在一个尝试，试验和玩。我想要做玩的东西。近2、3年，我的工作效率在不断的加速中，有一些展览的要求和日程的越来越紧，让我有点被动。我其实是一个做作品很慢的人，喜欢做做停停想想，开个小差，再拉回来，一直这样地工作。

今年4月台湾个展后，我给自己大半年的时间，去做一些自己很想要做的尝试。一个是我们这些年轻艺术家习惯了在一个那样的环境去展览，我们习惯了已经被界定的标准的所谓的美术馆式的布展，我们总是要求更白的墙，更好的灯光，更漂亮的空间，更专业的观众，更好的媒体和评论。当所有的艺术家已经习惯了以这种方式工作的时候，我其实是不满足的，而且相反，我对某些东西更有强烈的愿望去做，所以我就自己给自己机会。当时在做这个展览的时候，我的想法是我不要有作品。当然你可以说它们是作品，我的意思是我希望它们的样子不怎么像作品，不怎么像展览，也不怎么像画廊。我希望它们的样子不像一个visual art exhibition，如果能带给大家这个感觉，就很好，如果没有，就是我做的不够。今年这个跟颜峻合作的项目，包括10月在新加坡的项目，我都希望有这样一些所谓的练习。我很喜欢这样的工作方式，自己在工作室也这样，做很多的练习，在练习的时候我会有很多新的东西出来。它并不是一个事对事的东西，这是酝酿已久的。

am：这样是不是会对你的观众要求特别高，他们必须要懂你。

于吉：何为懂我。颜峻你懂么？

颜峻：我觉得可能是这样，我可以用某种抽象的方法回答，比如我们在同一个频道上。

于吉：我自己一直在找一种可能性，这和我做创作的方式很像，我几乎不画草图，对我来说作方案也是很崩溃的事情。但是现在越来越多的展览都需要在展览开始好几个月前，甚至半年以前就给对方一个他能想到的故事，给他一个能想到的场景。其实我不是这样工作的，我一直都在变化，包括这个展览也是。能和我合作的人，就是你所谓懂我的人。他要接受我的工作方式。他要知道，虽然于吉你现在不能给我一个明确的东西，但是我相信你，他要给我这种信任，不能试图改变我的工作方式。

am: 要不就不要邀请，要不就全盘接受。

颜峻: 其实我觉得是一种很自然的东西。比如于吉用水泥、砖头做的这些东西，我就天然地接受。看到了她的作品以后就会天然地觉得合适。如果我第一次见到于吉的作品是一个……比如说有光滑表面的，很高工艺的，或者是她雇人做的什么，我可能就没感觉了。如果那样要谈合作的话，我们可能事先就会谈很多技术的细节。

于吉: 其实我们两人的沟通特别抽象。颜峻从来没有问过我，你在空间到底要放什么，放多少，放多大，都没有这些这么具体的细节交谈。颜峻知道我从7月5号就进场布展了，他也并没有提前来询问我做得怎么样啊？是不是发张现场图片看看，好有个心理准备啊什么的，都没有。我们好像就没有这方面的问题。

颜峻: 是的。第一天到上海，进了空间，感觉一切自然，好像就该是这样的，不需要预想。

am: 在第一场现场开始前，我提示观众是可以在现场走动的，但是观众似乎并没有被语言调动起来。

于吉: 不要通过语言。

Am: 在第二场的时候我发现你拉着一个小小朋友在现场走动，这是两场间的一个变化。然后我还发现第二场观众的走动比第一场多。

于吉: 是的，但我自觉第一场效果比第二场好，这就要谈到表演上了。虽然大家对我的界定不会是一个行为艺术家，但我并不这么看。在日常工作和生活中我一直都关注肢体和表演，对它有极大的兴趣。在这次的《云深处》，表演部分带有微妙的互动，互动本身有各种方式，你可以给对方很多，然后他作出反馈。但我没有给很多，而且给的不明显，这时候如何带动现场？在第一场表演时，很多观众不移动，但一直在拍照，然后地面的几个喇叭振动得较强烈，大家的眼神总是在几个喇叭上不断转换，但又总是聚焦在几个喇叭上。过程中我尝试用手势轻轻地推动观众，虽然没有起太大的作用，但这也是表演过程中的一个动作。到了第二场，观众较少，我反而觉得在空间里不那么自由了。大多观众一直保持倚墙观看的姿势，好像刻意把“舞台”留给你，这给我一些压力。至于那个小朋友，她在整场比较活跃，而我正需要有人可以破整个空间，或者说“舞台”，所以选择了那个小朋友。

am: 我看过你之前的两个行为表演，在DDM和何香凝美术馆，那两次你都只是在现场做你自己的部分，好像与周边观众没什么关系。

于吉: 行为，表演，每个动作关乎美学，是很有技术含量的事情。我好像一直小心翼翼，每次新的作品总要准备很长时间，一直在一个准备，和练习的状态里。对于一个没有太多表演经验的表演者来说，最简单的方法是先把自己关闭起来，比较安全，经过了两年，现在是想往前走，尝试打开，表演是不可能离开观众的，现场经验也非常重要，无法被替代。

am: 这次的现场不光是关乎观众，你也是和颜峻合作完成。

于吉: 是的，很不同。之前的行为《上升0.2摄氏度》对自我要求很紧，完全是自我内部爆发，从身体和内心上自我强迫和使劲儿，最后展现给大家一个完成后的力竭的身体。这样的表演很累，相较而言这次更松弛。

am: 那颜峻怎么看？你之前的演出也和其他表演者合作过。

颜峻: 每次都是找到感觉对的，就合作了。

am: 你也是表演者，我发现很多人来看你的演出就是喜欢看你在哪里捣腾。

颜峻：是的。刚才提到了纯粹声音，其实它是不存在的。刚才提到我之前的表演更少视觉因素，更多的声音，但其实你只要桌子上放一堆东西，别人就会看着这堆东西，包括我桌子上的一个小喇叭，一直在微微震动。我有时会在喇叭上放些东西，有时 would 去摸它，这些动作就是“表演”。既然我不会做别的表演，那我就把这堆东西端给大家看。这不能说是视觉性的，而是表演性的。

于吉：我觉得每种表演形式都是要内功的，但大多数人不了解这个，也无法进入。就好像让我看踢球，一堆人在很大的场子里跑，一个很棒的进球，可是我看不懂踢出这样一个球到底有多好，有多难，我永远无法理解，其实都是很高的技术要求。我和颜峻会一起合作，是因为我了解了他的表演方式，然后我也想要以这样的方式表演，比较往内的，轻松的，似有似无的。以至于有人质疑这是否能被界定在表演之内，我觉得这个很有意思。

am：我更想知道你们的合作细节，你的声音部分，和另一个合作伙伴的行动，如何相互带出？

颜峻：西方人可能习惯说“对话”，我觉得其实不需要对话，而是两个人各说各的，或者说两个人都往前看，看同一棵树，在看的过程中完成了他们之间的交流。两个人只要关心同一个东西，必然带出某种默契。感官无法分割，我们在完整的过程中完成了“看”。

am：也就是说你们是好朋友。

于吉：哈哈，对，就是这意思。

am：你之前也说想要给观众一个景观式的东西，看能不能把观众调动起来。但是景观式的东西又不是你要的。

颜峻：这就是一个悖论，我们都想从中逃脱。

am：其中产生关系美学，就是你想把观众带到作品里，成为作品的一部分，这可能暂时缓解了问题，但并没有根本上解决问题。

颜峻：不如说观众是作者的一部分。我曾经在“这个店”做过一周店长，召集吃饭之类的。朋友们和闻风而来的观众们，从中午到晚上大家吃饭喝茶，有时会有表演，可能是念一首诗，可能只对一个人念这首诗。一周的最后一天是新年夜，我们做了一个大 party，在 party 过程中有很多一对一的表演，party 照常，表演也在进行，十几个表演者，每个表演只有一个观众。但我不愿意把这些称之为作品，我没有资格把别人拿到我的作品里，这太贪婪了。作品有那么重要吗？你可以往观众身上扔猪肉，扔完说观众的反应是我作品的一部分，当然你可以这么做，但不能每次都用这句话做借口。好吧，猪肉可能不是一个很好的例子。

am：之前你提到自己并没有学过音乐，而是学文学的

颜峻：汉语言文学。

am：后来你做乐评，现在做即兴音乐，你觉得做这些事儿需要专业性吗？

颜峻：需要，要建立一个自己的专业性。这个专业性不是外在的，必须是自建的。资本主义告诉我们的所谓专业性，是各种规矩，比如你这个上午艺术空间就不合格，电也不对，没接地线，得重新走一遍，那我们真的能在这种专业性里工作下去吗？

am：一开始我们有些小小的担忧，因为去年同一个时间我们做了瑞典艺术家 Anastasia 和噪音艺术家“虐待护士”的合作项目，会担心形式上有雷同。现在看来担心是不必要的，因为从一开始的源头就完全不同。

颜峻：我不断地和不同的人 and 机构合作。这对我来说是特别珍贵的一次合作，因为很少能碰到一个人能比我还愿意浪费时间。

于吉：哈哈，谢谢，这可是很高的评价啊。我们也希望在未来去寻找更多的合作机会。其实一开始是不太确定的，想要做的东西最后到底是什么样子，其实没十足把握。但现在看来是有意思的。声音，装置，或者说雕塑，在其中只是一种方式，是媒介，它更关乎空间。

颜峻：对。而且这个“空间”绝对不应该是现代性中被割裂开来的空间，我们的空间是一个临时的画框，把我们放在里面，把大家都放在里面的那个空间。

2013年7月24日 下午2点
于上午艺术空间

The interview of <Deep in the Cloud>

Host: am (Lam, Yao Mengxi)

Participants: YAN Jun, YU Ji

am: Compared with the performances Yan Jun played before, this time is strong presence. I have seen your voice acting before, like a performance you played at V Art Center in M50, the setting room tour in Annie's home, a performance in Zhujiajiao and this time. I can feel every performance of the audience, the content and the form is different. I felt lost when I saw your performance before. I can feel that audience, performers and sound are all in a space, but it's very abstract. I cannot be into your context deeply, so I want to know something about the way you work.

YAN Jun: Basically it's a context of musical performance. Its prototype is from musical performance space such as concert hall. There is performance, on stage, with audience, etc. it was extracted from which but still to be understood with the context. For people not familiar with musical performance they could be hard to get the hint. I was looking for a kind of performance outside of the formal venue, or outside of the form of conventional performance. But I still haven't make it clear. I guess that's why you got lost. But afterward my home concert ("Livingroom Tour") were developed as I consider audience a bit more.

am: Can I say that it is closer to audience?

YAN Jun: Sure.

am: I'm interested in the relationship between artist and audience recently. I wonder if you preset the audience before the performance, like what kind of audience will come, what kind of state they might be, or what will they reflect on your work?

YU Ji: I did not give any qualification to the performance before it started. But audiences are very important in it, the reflection of them is a part of the performance, but I will never limit their reflection, or try to guide them.

am: So did you interact with them?

YU Ji: Yes, but not directly. I was always watching. Two performances are different. There are more audiences on the first one, they all took photos, they were more active. For Yan Jun's part, I prefer the second, his control of speakers are perfect, had more movement, especially the part close to the end, I felt very comfortable. I was on the opposite of him, I felt quite clear that something is working on him. And I get the signal. This was the big change between two performances.

The audiences on second performance were less curious. Most of them leaned against the wall. I discussed with Yan Jun after the first performance, we felt the effect of speakers are too much, too like-landscape, that was why all of the people watched those speakers, they cannot move their eyes off speakers. We liked audiences reflected activity, but also need to lower the effect of speakers, made it more abstract. Maybe that was why the second performance had less interaction.

YAN Jun: Basically I can never expect how my audience will be. But I know a bit anyway. For instance now I'm in Shanghai instead of Berlin neither Tokyo. But performance is essentially improvised. All of them. Audiences are important in my music. There is feedback in any space as I have my equipments, pa speakers, audience and myself. For instance yesterday, I stopped to

move and waiting for changing of the sound. I remember clearly that once an audience who was on squat stood up, the sound changed at once simultaneously. This is feedback, which is very physical and direct.

And there is also an important psychological side.

And of course some other side. Audience is a very interesting topic. Music always has relationship with society. With audience, with the environment around... not just concrete physical feedback or a question about environment such as "should I open the window to allow these sounds in? should I listen to them? Or should I stand isolated as I'm in the grant national theater?" it's not just an aesthetical question. It's a political topic once they get involved together. So that's very interesting to ask do I have a dictatorial, a democracy, an anarchy or a socialism relationship with the audience? I was confused for it for long time. I go to people's livingroom or outdoor environment to perform, I push organizer to provide a standard white box, I tried all of these and so on. The basic here is this anxiety. It looks like how you design a system for society. In which you may be able to tolerate many things. You give noise space. You give accidents, mistakes, garbage and aggressive things space. If there was a kind crying yesterday during the performance, or someone was drunk and shouting, does our performance has this tolerance to have him in? this is something I have been thinking for long time. This is the relationship with audience.

am: The attempts you mentioned, are parallel coordinate for you, or a time of the development of the relationship?

YAN Jun: It's parallel but my thought was changing by time. Firstly I like all these forms. I'm not that kind of artist who focus on one thing in one period. On works or performances I like different things. But inside, what I'm thinking is developing by different time period. I guess visual artists are not like us who using sound were influenced by certain trend at certain time. Maybe they do but I guess not much as us? For instance in early 2000 there was Absolute Listening comes from 90s western sound art. It was a strong and influential theory. Absolute Listening means cut down all visual elements. Maybe cover your eyes for push you focus on sound object. To make sound as an object and objective. In another words to objective it and materialize it. Go listen without any association. Pure form.

YU Ji: You mean in the field of sound art, people are more willing to follow the fashion?

YAN Jun: At least I think it's one of the mainstreams. It was an explosive and overwhelming thing.

YU Ji: Why?

YAN Jun: Something behind it has relationship with its distribution in china and its developing in europe. Perhaps itself hold something targeted. For instance music. Music has too much to do with note. With experience and symbol system. But Absolute Listening comes with phenomenology. There is resist according to tradition. Then there is discontent of visual art. After more than half centuries of de-materialization there are more and more explanation and meaning, fold on and on. These targets made this isolate sound very strong. Then there is another relationship which is between it and the culture history of Europe. It's a logically consequent result of democracy ideal... To make everything perfect. This society is going to erase all the noise culturally and physically. And the result is noise appears at concert hall and similar spaces with a pure form. So it relevant to conceptual art at that time but also different. Under this influence I finally realized that it is not a topic of my environment. Whatever it resisting or it constructing are not my subject, not my question.

YU Ji: We talked about it last time, the difference of culture between Europe and China. The noise has been evicted out of European daily life, it can only happen in art environment.

YAN Jun: Even dog not bark.

YU Ji: Year, it is funny. In that way, compare with Europe, China is a place can hold more possibility,

YAN Jun: After performed a lot in Europe and Japan, I thought sometimes when I back to china: they have such nice environment, such nice speakers, such nice communication, such experienced audience and they are so quiet. But as I'm back in this land I have to face the noisy audience and shit speakers.

YU Ji: Not only in sound art, visual artists talked about it frequently. The mess, indiscipline, might be good for creating art.

YAN Jun: A mine.

YU Ji: Yes, maybe.

am: Yan, the very interesting thing this time is your voice is combined with the visual thing. Your voice is visualized. The dust came out when the horn shocked. What do you think about your performance this time? This time is different from the performances before.

YU Ji: Many people might ask this question. It seems like sound should be separated from visual. When people see the two media together, they will doubt for it and feel uncomfortable. Like...

YAN Jun: A spectacle. A trend.

YU Ji: Year, not purely derogative, but...

YAN Jun: It (cymatics) is a derogatory term.

YU Ji: How do you think of it?

YAN Jun: Firstly we have to consider how this kind of spectacle initiating: it comes from dividing visual, auditory and so on from sense. Then put combine them together to explain each other. what should we do once we realize this dividing is problematic? As we mentioned, the more vibration the speaker generate, the more active the audiences are. You can trigger people. But do we really have to make a spectacle if we want to trigger people alive? This is a real obsession. Do you really have to make a Hollywood to make people cry? So for such a question we have to back to spectacle. Cymatics is a superposition of two divided senses. The blockbuster is technical superposition of two or three senses.

Something very stimulating is we are trying a way for not dividing. Is it possible to return to the situation it hasn't been divided? A situation the sense or materials was not divided. The most important thing of this performance is breath. You can never looking or listening without breathing the dust. We do separate them. In this case when you try to extract or separate a sense you can use camera to shoot for a pure image. But you get dust on your len. Anyway some cost to pay. This exhibition has no possibility to present or reappear to others.

YU Ji: I do not have too much experience on sound. I did not realize it would be a problem from the very beginning, I mean sound with visual. Afterwards, people doubt for it, as we called collaboration. In this project, Yan Jun and I started from dust. Dust is physical. We use dust to make something happen, sound is just a part of it, which is important.

YAN Jun: If you go to see a visual art exhibition with sound, you get "hi, all senses closed except vision before sound join. So we open one more sense for sound". Or even more as there a taste thus we open one more slot for it. But they are still separately, one beside one.

YU Ji: If we talk about the visualization of sound art, we need to find more examples. And then, you will see they are totally different matters.

YAN Jun: I think we have to include this kind of counterquestions. It's nice if he throw a question in. it's a kind of activating if one comes with question. Any. It's active mind. Of course some people have very active mind when they are in an exhibition. So they realize which elements or materials were used by another artist. Some are more experienced. Know everything. It's a kind of passion or addiction on knowledge itself. It's character of people in this system, industrial or scene. It's not good neither bad. Just a kind of character. We have to deal with knowledge anyway. I can't say here we have a hippy kingdom and don't think anything just come to feeling and we onle have love!

YU Ji: As an artist, his job is not to discover something that has never been used by others.

YAN Jun: I think on opposite. The thing should be protected.

YU Ji: Yes. It is not an artist's job. Being an artist, you walk on steel wire, on danger. You walk on edge, but not the safe part. You know you will meet problem, but that is also the part interested you. You need to face it, and fight for it. That is the point for being an artist.

YAN Jun: According to the un-detected territory, if there is a responsibility, have to protect that territory. Indeed, you can't see "that territory" because you can't point it with a finger of "that". In short, to boycott the behavior and thought of "discover new territory and mark it". Yes, reject this kind of mind and behavior with making more unknown, with encourage more unknown and lost. No way to be safe by mark on a label.

YU Ji: This can be a topic, even skip over the artist. If we discuss about it in a wider area, I think it will be more interesting. In my opinion, the identity to be an artist is limited. This limit makes me close the door of it when I am working on art.

YAN Jun: You mean you close the gate then you don't consider if other artist has used this form?

YU Ji: I choose to close this door, because I have a complete idea of my own work. I have my confidence to do my own art piece. But it does nothing with the value of this topic, and how far we can discuss on this topic.

YAN Jun: Maybe someone comes tomorrow and say, hi don't you know another artist has used totally same a lot of dust and powder of concrete!

YU Ji: It always happen, especially in Contemporary Art.

YAN Jun: Everyone only see idea?

YU Ji: Well... Contemporary art give up many technique. In the west, Contemporary Art and Fine Art are totally two things. They separate them systematically. But china not.

YAN Jun: I have no problem with it. I'd like to see they messed up and make foreigners confused. All get frint once arrive in china. I think it's nice.

YU Ji: And then, people waste time to discuss about you did this, not did that, he did that, she did that, too...

YAN Jun: It's a consequent logic. For instance maybe Europe is better than here but just as better as they are higher lever. Here we only look at ideas. In Europe they look more than ideas but still

in this same logic. A logic of art history itself. A logic of knowledge system. He can't leave this logic. For instance Boris Groys wrote articles to talk how to protect museum. "no way to leave museum!" you see his face of leftist but he never let you touch this point. Looks like no way to do art once we leave museum and art history. We can't do art any more if we give up the standard of judging new and good.

YU Ji: Well...he is not leftist enough, hahaha...

YAN Jun: A actually enemy of leftists I guess.

YU Ji: A authoritarian!

YAN Jun: In this sytem there are something solide we can't touch. For instance it has to be new, has to be good. Some people are not dare to say new but all say good. To be good we need a standard. But there is no standard if it looping ifself in a system. Then no wood for the fire. In fact, it's from the logic of the system itself. Maybe we not qualified to criticize it...

YU Ji: But there must be some naughty guys.

YAN Jun: Ok it's fine for a complaint.

am: Yu Ji, this time the work is a sudden change for the work you did before. The work related to body you did in Hushen, or the public space, moss. This time I think the change of you is directly from object to space.

YU Ji: Yan Jun was very interested in the space when he came last year. So I suggested to collaboration. We have had this concept from last year, a kind of experiment, something with fun. During these two or three years of my work, I work more and more with a fuller and fuller schedule, which make me feel passive sometimes. Actually, I am a very slow person. I am used to working a while, and stop, and thinking, and then working again.

After my solo exhibition in Taipei this April, I give myself more than half a year to do something different. Artists are used to exhibit in gallery space, we always ask for a whiter wall, a professional spot light, professional audience, better curators and critics. I am doubt for all of these. I feel strong propose to do something else. So I give myself chance. When I was planning for this project, I did not think about any well-finished art pieces. Of course you can call them art pieces, I mean I hope they do not look too much like those well installed, beautiful art works, even not too much like an exhibition. If this project can give audience feeling far from a visual exhibition, I succeed. This project "Deep in the Cloud", and my October project "Settling", I treat them as practice, which is the way I like to work. Practice can bring many fresh new things out. It does not come out suddenly, but brew for a long time.

am: Is this particularly high requirement for your audience? They must understand you.

YU Ji: What do you mean by understanding me? Do you understand me, Yan Jun?

YAN Jun: I can answer in an abstrct way. Something like we are on same channel.

YU Ji: I am always looking for a king of possibility, just like how I work. I hardly draw sketches. For me, writing proposal is very hard work for me as well. I am always changing during the long process. The people collaborate with me, as you said, understand me, understand my way to work. Well, although right now, you, Yu Ji can not give me a definite thing, but I trust you. He must offer me his trust, but not try to change the way how I work.

am: Invite no one, or accept me all.

YAN Jun: I feel it's something quite natural. For instance Yu Ji's work of concrete or bricks are naturally accepted by me. I feel suit when I saw her works. If my first view of Yu Ji's work is... for instance a mirror clean surface, high craft or she hiring labor to make it... I might been lose my feeling. If we have to work together we then have to talk a lot of technical details.

YU Ji: We did not talk too much before the performance. Yan Jun has never asked me what kind of works I would install, how many works, and how big. Yan Jun knew I started to install the exhibition two weeks before the opening, but he never asked me how I was working, or asked me for any photos of my installation. It seems like we do not have this kind of problem.

YAN Jun: Yes. The first day I arrive in shanghai I went to this space and felt everything is natural. Looks like it has to be as it is. No need to expecting.

am: Before it start, I told audience that they can move around on the spot, but it seemed like audience didn't be mobilized.

YU Ji:Not by language.

am: In the second time, I found you walking with a kid on the spot, this is a change between the two. Then I also found a second audience move more than the first.

YU Ji: I feel the second performance is better than the first one. Most of the people do not define me as a performance artist, but I do not think so. In this project "Deep in the Cloud", there is interaction in the performance. There are many different kinds of interaction, you can give audience a lot, and wait for their feedback. But I did not give many, and not give obviously. So, how to effect it? On the first life, many audiences did not move at all, they took photos, and the strong shocking of those speakers made audiences put all attention on them. I tried to push audiences a little bit during the first performance, although it did not work much, it is a part of my performance. In the second life, less audience, and most of them leaned against the wall, left the stage to me, which made me felt to be tied. About the little girl, she was quite activity during the performance, and I really need someone to break the atmosphere, or "stage". I chose the little girl.

am: I have seen two performances of you before, in the DDM and Hexiangning art museum. In both cases, you just do your own part at the scene, as if you have nothing to do with the audience.

YU Ji: Each movement of performance is about aesthetics and technique. I am always in a mode of practice and waiting. I always spend long time to work and prepare. For a performer has not much experience, the easiest and safest way is to close myself. And now, it is the time to open and walk out. Performance can not be without audiences, experience of present scene is also very important.

am: This time do not just focus on audience. You also cooperate with Yan.

YU Ji: Yes, very different. My performance "Heat up 0.2°C" was about the strength into artist herself, from physical to psychical. Compare with this time, it was harder.

am: What do you think, Yan? You have cooperated with other performers.

YAN Jun: I follow my feeling to collaborate.

am: You are also the performer, I found that a lot of people coming to see your performance just because they like watching you doing your things.

YAN Jun: Yes. We mentioned pure sound. Actually it's not exist at all. We mentioned that my ealier performance had less visual elements and more sound. But if you put something on the table people will look at them. A small speaker on my table is always vibrating slightly. Sometimes I put small objects on it to make sound. Sometimes I touch it to change the feedback. These are performance. As I'm not able to do other kind of performance I show themselves to people. This is not visual but performative.

YU Ji: I think performance is internal work. For example, when I watched football match, I saw a group of men running in a big playground, then a marvelous goal, but I would never understand how great the goal was, and how hard to get the goal. I collaborate with Yan Jun, because I know his way of performing, which is close to mine, so inner and lightly that makes people question it is performance or not. I like it.

am: I want to know more details about your cooperation. Your voice part, and your partner's action. How can you make each other successful?

YAN Jun: Western may say dialogue but I think not need it. But two of us say what they like separately. In another word two look forward on same tree. The complete their communication through the process of looking. There borns tacit understanding once two care same thing. No way to divide the sense. We achieve the "look" through a process of whole.

am: In other word, you are good friend.

YU Ji: Year, that is it!

am: You said that you want to give audience a landscape type. You wonder if it can mobilize them. But the landscape type is not what you want.

YAN Jun: It's the paradox we all want to get rid of.

am: It produces the Relational Aesthetics that you want to bring audience into your work, become a part of the work. It may temporarily alleviate the problem, but it did not fundamentally solve the problem.

YAN Jun: Better say audience is part of author. I have been as manager for a week at The Shop. Call people to meet for eating or drinking there, something like that. Friends and audience who heard it come for fun from noon to evening. Sometimes there were performance. Maybe just reading a poem. Maybe just someone read poem for only one audience. The last day was new year eve. We held a big party. There were a lot of one(performer) -to-one(audience) performance during the party. Party was going on and the performances were going on at same time. But I don't want to say these are works. I'm not aualified to pull other people into my work. It's too much greed. Is work that important? You can throw pork to audience and say their reaction is part of my work. Sure you can do it. But you can't use this sentence as reason all the time. Ok, pork maybe not a good example.

am: you mentioned before that you haven't studied music, but the literature

YAN Jun: Chinese language and literature.

am: You are a music critic, and now you do the Free Improvisation. Do you think these things need to be professional?

YAN Jun: Yes we need to build own professionalism. But it's not from exterior but build by ones own. The professional capitalism told us is about management. Your AM Space is not professional

at all. Your electricity is also wrong. There is no ground in the electricity system so please pull them out and reconstruct. But, can we really working on under this kind of professionalism?

am: at the beginning, we have soome concerns, because we did a cooperation project of the Swedish artist Anastasia and noise artist "Torturing Nurse" at the same time last year. We worried that there would be something same in form. Now, we know that worry is unnecessary, because the source is completely different from the start.

YAN Jun: I have collaborate with different people and institutions all the time. This is very precious one for me. It's rare to meet some one likes to waste time more than me.

YU Ji: Ha...thank you, it is a quite high appraisal. Actually we did not quite sure about what the performance would be at beginning. But now, we like how it is. The sound, installation, or sculptures, all of these elements are just media, the whole project is more about space.

YAN Jun: Yes. And this "space" is not the divided space under modernity. Our space is a temporary painting frame where we put ourselves in and put everybody in.

(Fin)

July 24, 2013, PM 2
at am art space