

复活II：幽灵的面容

开幕时间：2017年9月10日下午4：00

展览时间：2017年9月10日- 11月25日

展览地点：武汉武昌区宝通寺路33号403国际艺术中心

出品：眭群

策划：鲁明军

艺术家：何岸，黄炳，刘韡，徐渠，阳江组+郑国谷，张徐展，朱昱

死亡的首要结果是将死者变成一个鬼魂或幽灵，一个模糊而险恶的存在，它常常在生者的世界中徘徊，也会回到逝者时常出入的位置。(阿甘本)作为生命的一种形式，一种死后的或补充性的生命，幽灵常常是在一切结束后才真正开始。和那些已经完成的、礼仪性的、具有准确性的、没有明天的事物相比，它具有无法比拟的朝向未来的魅力和机敏。

“幽灵的面容”是一个以“向死而生”为主题的展览。展览由七个艺术家的七组作品构成。透过这七组作品，展览力图呈现一个历史与现实交错的神秘现场，它可能是未知的，也许是不定的，甚至还带着一股魔力和死亡之气。这也再次提示我们，艺术家所扮演的就是一个巫师的角色。如那些“逝去”的面容暗示着一种温度的召唤，那些交错的景致无异于一次次时间的陷落，而那些不断浮现的日常隐秘又不时地牵动着我们即将濒亡的神经，那些自在的幽灵之物则又不时将我们带入不可知的未竟之地——这是一次感知的重生，从中亦可洞悉一种新的政治机体及其能动的征兆。

Resurrection II: The Face of Phantom

Opening:2017.9.10 16:00

Time: September 2, 2017 – October 21, 2017

Address: 403 International Art Centre · No.33 Baotong Temple Road, Wuhan

Producer: Sabrina Hsu

Curator: Lu Mingjun

Artists: He An, Wong Ping, Liu Wei, Xu Qu, Yangjiang Group + Zheng Guogu, Zhang Xu Zhan, Zhu Yu

The first result of death is to turn the deceased into a ghost (or phantom), into some vague and sinister existence, which often lingers in the living world and then returns to the place where the deceased frequented. (Giorgio Agamben) As another form of life, phantom is an after-death life or complementary life. It only starts after everything is over. Thus, in terms of the form of life, phantom has some unparalleled charm and agility, compared to those that have been done, with etiquette and accuracy (they no longer have tomorrow).

The exhibition consists of seven artists and seven works respectively. Through these works, the exhibition attempts to present a mysterious rite with history and reality crisscrossed. It is unknown, uncertain, and even magical, with breath of death. It also reminds us that artist is playing the role of sorcerer. Those "gone" faces imply the call of temperature, and those interlaced scenes are no different from the fall of time again and again. Those emerging daily secrets affect our dying nerves from time to time, while those free ghosts lead us to some unknowable unfinished land now and then- it is a rebirth of perception, in which you can discern a new political body and its dynamic signs.

附录：关于“复活计划”

缘起

3世纪基督教哲学家奥利金（Origen）曾有一个在当时被视为“异端邪说”的观点，他认为，所谓“复活”事实上是理念、形象的复活，而不是作为物质的身体的重生。理念由于常被视为物质的原则，所以即便是一种精神的、且真正精妙的物质，复活者也有可能再次死亡并占据一个粗陋的身体，直到复原或最终复活的时刻，随之，理念的物质也将遭到彻底的消耗。但正是在这一点上，它打开了一个新的进程。这也即是尼采所谓的“永恒轮回”和“强力意志”，它是一种既不包含主体、也不包含对象的纯粹的自身感应，是一种缺乏——或者说是统一了——主体和对象的潜能。后来，海德格尔所谓的“向死而生”和“本真决心”也是这个意思。说到底，这里不是没有主体性，真正的主体性恰恰是处于这一纯粹的自身感应中的无根之根据。而这一“无根之根据”也正是复活真正的起始。

2016年，当英国脱欧、美国大选以及ISIS的肆虐、深陷泥潭的中东局势等各种事件交织在一起，在不少人看来将是一切旧有的意识形态之争和价值冲突面临彻底失效或被清零的时候，也许所暗藏的正是——一个潜能的主体，一个复活的征兆。这里所指的自然不是某个具体的政治倾向，确切地说，是我们所遭遇的这个特殊的世界时刻。对此，全世界（尤其是欧美）各艺术机构、艺术家、写作者及相关从业者已经集体付诸行动，发出抗议的声音。但我们也须承认，一直以来，无论是对体制和系统的不满和麻木，还是对于创造力和意志力的焦虑和召唤，都提示我们，新自由主义阴影下的众神狂欢无法掩饰集体感觉的匮乏和心智的贫瘠。而这一时刻，或许也是一个幽灵重现的艺术时刻，一个新的可能的“当代”。

“复活”计划就是在这—理论和现实背景下催生的。为此，我们特意选择了七部影片、七位艺术家和七位学者（艺术家），通过“据点的再生”、“幽灵的面容”和“将临的风暴”三个单元，将先后以放映、展览和集体阅读三种不同的方式，共同指向“复活”这一主题。虽然我们邀约的艺术家和学者各自有着不同的话语方式和立场，但因应这一紧急状态，他们构成了一股共同性的力量和主体性的潜能。而所谓“复活”，既是一个“向死而生”的艺术宣言，也是一次响应这一世界时刻和未来变局的行动。

复活I：据点的再生

主题展映

时间：2017年4月22日—6月10日

七部影片，每部影片播放一周。它们的叙事皆植根于不同的时间和空间，之间看似没有直接的关联，也不存在任何交集，然而，又都可能将我们带到可以脱离既有的历史与现实叙述（或原本就不在其中）的晦暗处或虚空处，而这里也正是据点的再生之地。

真正的据点是一个生产性的结晶体，借用哈特（Michael Hardt）、奈格里（Antonio Negri）的话说，它是一种非物质的、智性的、感情化的、关系化的（也可能是跳跃式的）和有关语言的歧异性的劳动，其共同性、流动性、灵活性与不稳定性构成了一种全新的抵抗力量，一种可以超越生命政治统治及其建构潜能的行动。在此我们可以说，每部影片都是一个据点，每一次播放也同样是一个据点，那么，其多重的流动性与再生性也意味着其本身即是一种行动，一次“复活”。

展映作品

陈界仁：《凌迟考》（2002）；激烈空间：《上海电影地理》（2016）；郝敬班：《我不会跳舞》（2015）；赵亮：《悲兮魔兽》（2015）；刘雨佳：《黑色海洋》（2016）；沈莘：《据点》（2016）；关小：《行动》（2014）

复活III：将临的风暴

七小时阅读

时间：2017年11月25日上午9:00-12:00，下午14:00-18:00

面对新的世界局势，思想界也纷纷做出回应。如马克思主义，自苏东剧变后，一度处于低潮，而金融危机的爆发再次证明了马克思的洞见，“马克思归来”也已成为一个新的思潮。又如卡尔·施密特，美国大选后，就有人将其比附特朗普。而尼采、海德格尔、福柯、德勒兹等迄今依然在源源不断地提供着思想的动能和批判的力量。另外，因应世变，朗西埃、阿甘本、巴迪欧、齐泽克等当代激进思想家更是从不放过发表异见的机会，而这些异见本身即是一种行动。

为此，我们特别邀请了七位学者/艺术家，他们将各自利用一小时时间对所选思想家的某—经典文本进行分析导读，通过七小时的连续的集体阅读这一带有某种仪式感和象征性的实践和行动，意在掀起一场思想的风暴。

导读者

陈越（陕西师范大学中文系教授），蒋洪生（北京大学中文系教授），姜宇辉（华东师范大学哲学系教授），蓝江（南京大学哲学系教授），汪建伟（艺术家，写作者），吴冠军（华东师范大学政治系教授），张旭（中国人民大学哲学系教授）

Origin

In the third century, Christian philosopher Origen had a view that was regarded as a "heresy" at the time. He believed that the so-called "resurrection" was in fact the resurrection of ideas and images, rather than the rebirth of physical body. As ideas

are often regarded as the principle of material, so even the resurgent of the spiritual and exquisite material could die again and occupy a vulgar body until the recovery or the ultimate resurrection moment. Subsequently, the material of idea will also be completely consumed. It is at this point that a new process appears. This is Nietzsche's so-called "eternal recurrence" and "wille zur macht". It's some pure self-induction that neither contains the subject, nor the object. It's a potential, lack of or unified the subject and object. And Heidegger's so-called "being-towards-death" and "self-determination" share the same meaning. In the final analysis, it doesn't mean there's no subjectivity. The real subjectivity is precisely in the rootless basis of this pure self-induction, which is also the real beginning of resurrection.

When Brexit, US election, the raging of ISIS, mired Middle East situation and refugee crisis and other events intertwined in 2016, in the eyes of many people, it would be the time that all old ideological struggles and value conflicts could be completely ineffective or cleared. But perhaps what hides from it is a potential subject, a sign of resurrection. What it refers to here is not a specific political tendency, or rather, the special world moment we are experiencing. In this regard, Art institutions, artists, writers and related practitioners in the whole world (especially Europe and the United States) have been in collective action to protest continuously. But we also have to admit that, whether the dissatisfaction and indifference to the system, or the anxiety and calling of creativity and willpower, remind us that the celebration in the neo-liberal shadow can't conceal the scarcity of collective feeling and barrenness of mind. While this moment could also be the art time of phantom return, a new "contemporary" era.

"Resurrection" project was born under the background of such theory and reality. Based on this, we have specially chosen seven films, seven artists and seven scholars (artists), through units "the regeneration of stronghold", "the face of phantom" and "the storm to come", in the way of screening, exhibition and reading accordingly, to present the theme of "resurrection". Although the artists and scholars we invite have different ways of discourse and ideological positions, they constitute a common force and inter-subjective potential due to the state of emergency. Hence, "resurrection" is not only a "being-towards-death" art declaration, but also an action to response to the world moment and future changes.

Resurrection I: The Regeneration of Strongholds

Theme: Screening

Time: April 22, 2017 – June 9, 2017

There are seven films, one for each week. Their narratives are rooted in different times and spaces. There seems to be no direct association among them, nor any intersection. However, all of them can bring us to the darkness and void divorced from the existing historical and realistic narratives (or not in them at all), where is the land of the regeneration of stronghold.

The real stronghold is a productive crystal. Borrowed from Michael Hardt and Antonio Negri, it's a non-material, intellectual, emotional, relational (and possibly leaping) and disagreeable labor of language. Its commonality, liquidity, flexibility and instability constitute a new resistance force, an action that can transcend political rule and its potential for construction. Therefore we can say that every film is a stronghold, and each play, too. Then its multiple liquidity and reproducibility also mean that it itself is an action, a "resurrection".

Films:

Chen Chieh-Jen: Lingchi (2002) ; Guan Xiao: Action (2014) ; Hao Jingban: I Can't Dance (2015) ; Radical Space: Shanghai Redux (2016) ; Liu Yujia:Black Ocean (2016) ; Shen Xin: Strongholds (2016) ; Zhao Liang:Behemoth (2015)

Resurrection III: The Storm to Come

Theme: Reading

Time: 9:00 am-12:00 am, 14:00 pm-18:00 pm, October 21, 2017

In the face of the new world situation, ideological circle has also responded. Such as Marxism, since the drastic changes in the Soviet Union, has been once at a low ebb. While with the outbreak of financial crisis, it proved Marx's insight again. "The return of Marx" has become a new trend of thought. Another example is Carl Schmitt. After the US election, some people compare him with Trump. And Nietzsche, Heidegger, Foucault and Deleuze are still providing us the energy of thinking and the power of criticizing. Moreover, contemporary radical thinkers, such as Rancière, Agamben, Badiou and Žižek, have never let go of the opportunity to express dissents, which themselves constitute an action.

Therefore, we have particularly invited seven scholars/artists. They will analyze their selected classics in the one-hour reading session. Through seven hours of continuous reading, with a sense of ritual and symbolic practice and action, we intend to start a storm of thought.

Readers

Chen Yue (professor in the School of Chinese Language and Literature, Shanxi Normal University); Jiang Hongsheng (professor in the Department of Chinese Language and Literature, Peking University); Jiang Yuhui (professor in the Department of Philosophy, East China Normal University); Lan Jiang (professor in the Department of Philosophy, Nanjing University); Wang Jianwei (artist, writer) ; Wu Guanjun (professor in the Department of Politics, East China Normal University); Zhang Xu (professor in the School of Philosophy, Renmin University of China)