

不法营造展览介绍

2015年11月14日，剩余空间（Surplus Space）首展“不法营造”开幕，这是一个关于建造的实验项目。主题“不法营造”来自北宋建筑文本《营造法式》。《营造法式》是当时官方颁布的一部关于建筑设计和施工的规范手册，也是中国历史上最完整的一部建筑理论。同时，它也是我们观看和理解古代建造秩序以及政治文化的一个重要的文本参照。今天，建造的概念早已进入了一个“不法”的时代，但实际和《营造法式》一样，也受制于一套新的显在和隐性的文化—权力机制。不消说，今天我们所遭遇的不仅只是如何以无法应对有法，还包括如何以新的无法或有法的方式应对我们所身处的无法的境况。说到底，无论有法，还是无法，实际上都已经成了一种正确的方式，而我们在它们表象的裂缝和内部的共构之外，探索一种不正确的可能。这既是剩余空间的学术定位，也是此次展览的理论起点。为此特别邀请了崔彦斌、廖国核、王思顺、汪建伟、颜峻、朱田六位艺术家，展出12件作品，分别通过装置、影像、声音 / 表演、绘画等多种媒介围绕艺术系统、空间建造、剧场秩序、感知政治等相关问题展开一次深入的实验，尝试提供一个新的探讨样本。

On Unlawfully Constructed

Unlawfully Constructed - the very first exhibition in the Surplus Space opened on 14th, Nov. 2015. It is an experimental project on construction. The theme originates from *Yingzao Fashi* ((Chinese: 营造法式; literally: "Treatise on Architectural Methods or State Building Standards"), the official guidebook and a technical treatise on architectural design and construction from the Northern Song Dynasty. This most comprehensive guide on architecture theory in the Chinese history also serves as an important textual reference for viewing and understanding construction and politics in ancient China. Construction as a concept has long become „unlawful“, yet it still is subjected to the covert yet evident cultural-power structure, just like in the times of *Yingzao Fashi*. The challenge we are confronted with today goes beyond coping lawfulness with unlawfulness, it also entails the question of how to handle the unlawful circumstances we find ourselves in with new lawful or unlawful means. In the end, both the means of lawfulness and of unlawfulness have become legitimate. We seek for an illegitimate possibility in their superficial clash and internal structural similarity. This is both the academic orientation of Surplus Space and the theoretical standing of the exhibition. Six artists – Yanbin CUI, Guohe LIAO, Sishun WANG, Jianwei WANG, Jun YAN and Tian ZHU – are here with twelve pieces of artworks. Their installations, images, sounds/performance and paintings all circle around issues of artistic system, space construction, theatrical order and cognitive politics. This profound experiment strives to provide a new prototype for further discourse.