

“难看”时常挂在我们的嘴边，但我们又不是十分清楚、也懒得去想其何以“难看”。作为一个语意相对模糊的判断，“难看”本身没有标准，很多时候取决于个人或某个时代和区域普遍的审美、趣味和经验。不过在今天，“难看”（或是与之相对的“好看”）早就不只是一种审美和趣味判断，它已经延伸至政治、伦理和文化的层面。这当然与艺术系统内部的自我指涉和自我反思有关。这里的“难看”往往扮演着一种正确的角色，目的是为了抵制所谓“好看”的阶级及其权利。而此时，所谓的“难看”也许就变成了“好看”，“好看”可能变成了“难看”，很难说它到底是好看还是难看——甚或说这样的判断本身就失去了意义。可见，“难看”其实是一个非常暧昧的伦理参数，是一个不定的、在动的，甚至消解了阶级眼光的话语和政治。

为此，我们在选择艺术家的时候，有意地回避了形态和方式过于粗鄙的作品，也有意地拒绝了所谓好看（比如趣味过于审美，包括有难度的观看等，亦可说是另一种难看）的作品，因为二者都显得过于正确或不正确，过于阶级化，从而缺少了暧昧感和阶级间滑动的可能性。之所以选择何岸，何意达，William L. Lutgens，谭天，肖克刚，赵要这六位艺术家的作品以及白谦慎先生的《与古为徒与娟娟发屋》这个文本，也是因为，他们从各自不同的视角、路径和方式，在物质与形式、图像与叙事（观念）、知识与生活之间，找到了或试图找到一种（经验中的）“难看”与“好看”的张力和辩证的平衡，他们放弃了任何正确或不正确的姿态，却又通过一种难以切入的屏障制造了语言的间距、锋芒和力量。

Eyesore (Nankan in Chinese) is always referred. But we are not quite sure about, and even do not try to figure its meaning. Thus, it is a relatively vague judgment. Judged by the words, Eyesore (or Nankan in Chinese) has not settled standards. It depends on the widespread aesthetics, interests and experience of individuals, certain era or region. But today, the word Eyesore (Nankan) or Beauty (Haokan) is not judged by aesthetics or interests. It spreads to politics, ethics and culture. Indeed, this is related to the self-intervention and self-reflection within the artistic system. Because, the Eyesore here plays a righteous role to prevent the Beauty class and its power. By now, the Eyesore becomes Beauty and the Beauty becomes Eyesore. We cannot figure whether its eyesore or not, and the judgment itself makes no sense, Eyesore is an inexplicit ethics factor. It is unstable and dynamic language and politics without any sense of class.

Therefore, we avoid coarse works when we choose artists. We also avoid the so-called beautiful works that focus too much on aesthetics or impose difficulty for appreciation. These are two extremes and focus too much on class. They lack the possibility of inexplicit and class-oriented flexibility. The reason why we choose He an, He Yida, William L. Lutgens, Tan Tian, Xiao Kegang, Zhao Yao is that they strike a balance of material and form, image and narration, knowledge and life with different perspective, path and method. They give up correct and incorrect posture and still preserve the sharpness and vitality of language.