

NOTHING

OR

SUITCASE ART PROJECTS

伊格纳斯·阿巴黎
Ignasi Aballí

没有,有

Nothing, or Something

2009年5月22日~7月22日
May 22~ July 22, 2009

北京银泰中心 悦·生活
Park Life, Beijing Yintai Centre

SOMETHING

Ignasi Aballí

Latitudes

Latitudes is a Barcelona-based curatorial office founded in April 2005 by Max Andrews (Bath, United Kingdom, 1975) and Mariana Cánepa Luna (Montevideo, Uruguay, 1977). Latitudes collaborates with artists and institutions in the conception, organisation and production of exhibitions, public commissions, conferences, editorial and research initiatives across local, pan-European and international situations. Latitudes is on the Editorial Board of Archive Books, Turin/Berlin, and is a curatorial advisor for APT Intelligence. www.LTTDS.org

纬度策展办公室

“纬度”是位于巴塞罗那的策展办公室，2005年4月由马可思·安德鲁斯(巴斯, 英国, 1975年生)和玛丽安娜·卡那帕·卢娜(蒙得维的亚, 乌拉圭, 1977年生)成立。“纬度”与艺术家和机构合作, 在本地、泛欧洲和国际范围内致力于展览、公共事务、会议、编撰和研究策划的构思、组织和制作。“纬度”是Archive Books(都灵/柏林)的编委会成员, 同时担任APT Intelligence机构的策展顾问。
www.LTTDS.org

“灰尘” *Dust*, 1995-2005
图片由艺术家和Galeria Estrany de la Mota画廊(巴塞罗那)提供
Courtesy of the artist and Galeria Estrany-de la Mota, Barcelona



Ignasi Aballí (Barcelona, Spain, 1958) began exhibiting in the late-1980s, emerging alongside a generation of Catalan artists that recuperated conceptual practices through an intense reflection on the status of the image, painting, photography and representation. His work is often characterised by the use of unremarkable elements of daily life – newspapers, dust, calendars – as well as systems of classification such as colour charts, lists, inventories and archives. His project for SUITCASE Art Projects connects with an ever present theme in his practice, that of cancellation, transparency and imperceptibility. His recent solo shows include: 'Possible/ Probable', Galería Elba Benítez, Madrid, Spain (2009); 'To Show', Meessen De Clercq, Brussels, Belgium (2008); 'Sem Actividade', Museu Municipal de Portimão, Portimão, Portugal (2008); 'Malas Hierbas', Real Jardín Botánico, Madrid, Spain (2008); 'Classificar', Galería Estrany-De la Mota, Barcelona, Spain (2008); '0-24h', Museu d'Art Contemporani de Barcelona, Barcelona, Spain (touring show) (2005-6). Amongst his group shows are: 'Tiempo al Tiempo/Taking Time', Museo de Arte Contemporaneo Vigo, Vigo, Spain (2007); 'Still Life: Art, Ecology and the Politics of Change', Sharjah Biennial 8, United Arab Emirates (2007); 'Think with the senses, feel with the mind', 52nd Biennale di Venezia, Venice, Italy (2007); 'Intouchable', Centre National d'Art Contemporain Villa Arson, Nice (2006); 'En el principio era el viaje', Bienal de Pontevedra, Pontevedra, Spain (2004).

伊格纳斯·阿巴黎

伊格纳斯·阿巴黎(西班牙巴塞罗那, 1958年生)的创作从20世纪80年代末开始被展出和介绍, 他和其他同时期一起涌现出的艺术家被称为“卡特兰艺术家”, 他们通过对影像、绘画、摄影和雕塑的深刻反思, 复原观念的实践。他的作品特点鲜明, 常常使用日常生活中不起眼的元素——如报纸、灰尘、日历, 或者分类系统, 如色码表、列表、目录和档案。他为SUITCASE艺术项目创作的作品, 与一个他在艺术实践中的永恒主题有关, 即消解、透明和细微。他近期的个展有: “可能/很可能”, 西班牙马德里 Galería Elba Benítez(2009); “展示”, 比利时布鲁塞尔Meessen De Clercq(2008); “没有活动”, 葡萄牙波尔蒂芒Museo Municipal de Portimão(2008); “杂草”, 西班牙马德里Real Jardín Botánico (2008); “分类”, 西班牙巴塞罗那 Galería Estrany-De la Mota (2008); “0-24h”, 西班牙巴塞罗那(巡展) (2005~2006)。他参加过的部分群展有: “空隙”, 西班牙比戈当代艺术馆(2007); “静止的生活: 艺术、生态和政治变化”, 阿拉伯联合酋长国第八届沙加双年展(2007); “感官思索, 意识触摸”, 意大利威尼斯第52届威尼斯双年展(2007); “不可触摸” 尼斯维拉阿尔松国家当代艺术中心(2006); “开始是旅行”, 西班牙庞特维德拉双年展(2004)。

Ignasi Aballí

SUITCASE ART PROJECTS

SUITCASE is an art project that travels. Instead of waiting for you to come close, it travels to wherever you are. SUITCASE Art Projects are engaged in exchanges and interactions with specific physical and conceptual contexts and are highly adaptable to any given situation. SUITCASE Art Projects are about encounters not confrontations. SUITCASE follows the Situationist tradition to create intellectual engagements and discussions in both the most and least expected contexts. SUITCASE is a pause. SUITCASE is hearsay, circulating in the air. SUITCASE parasites and grows.

SUITCASE艺术项目

SUITCASE是一个旅行中的艺术项目。你在哪, 它就到哪。SUITCASE艺术项目与具体的现实空间和观念语境展开对话和互动, 在任何特定的情境中自我转化并潜入/融入其中。SUITCASE艺术项目强调的是相遇而不是对抗, 是潜移默化而不是针锋相对。SUITCASE追随着情境主义的传统, 在日常的生活中重构精神的空间。SUITCASE是一个停顿。SUITCASE是一个传言, 弥漫在空气中。SUITCASE寄生并生长着。

ART PROJECTS II

主办: 今日美术馆
协办: 北京银泰中心
赞助: Institut Ramon Llull SHANGHAI TANG

SUITCASE ART PROJECTS SUITCASE FOUNDATION



“浪费” *Waste*, 2001

图片由艺术家和Galeria Estrany de la Mota画廊(巴塞罗那)提供
 Courtesy of the artist and Galería Estrany-de la Mota, Barcelona

SUITCASE艺术项目II

伊格纳斯·阿巴黎

没有, 有

2009年5月22日 ~ 7月22日

策展人: 纬度策展办公室

(马可思·安德鲁斯和玛丽安娜·卡那帕·卢娜)

SUITCASE艺术项目由今日美术馆主办、北京银泰

中心协办。策展人、批评家卢迎华担任艺术总监。

地点: 北京银泰中心·悦·生活

地址: 北京市朝阳区建外大街2号

时间: 周一至周日 10 : 00至 22 : 00

www.suitcaseartprojects.com

www.todayartmuseum.com

www.LTTDS.org

SUITCASE ART PROJECTS II

Ignasi Aballí

Nothing, or Something

May 22 ~ July 22, 2009

Curators: Latitudes

(Max Andrews and Mariana Cánepa Luna)

Suitcase Art Projects is organized by

the Today Art Museum and co-organized by

Beijing Yintai Centre under the artistic direction

of curator and critic Carol Yinghua Lu.

Venue: Park Life, Beijing Yintai Centre

Address: No. 2 Jianwai Street,

Chaoyang District, Beijing

Opening Hours: 10am – 10pm,

Monday – Sunday

没有, 有

伊格纳斯·阿巴黎的新作是为SUITCASE艺术项目

创作的, 包含了八个橱窗的作品, 它呼应了银泰中心

的商业语境, 以及关于缺席、虚无和隐形的艺术史。

阿巴黎的现场装置中有的沿用了典型的商业展示所

使用的手法, 有的则改编或者强调了虚无的物理成分,

比如光和空气。根据沃尔特·本雅明在《拱廊街

计划》中对于消费主义中心的讨论, “没有, 有”这个

展览计划所思考的是展示的条件和对展示的期望。

通过对日常材料的使用, 包括灰尘、图像和简单的

文字——这些是他在创作中最喜欢使用的材料——

阿巴黎在运用观念的魅力和分析性的严谨“揭示虚

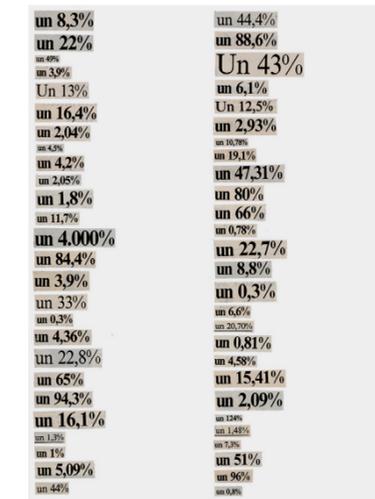
无”的同时, 探讨了哲学中最核心和最复杂的问题:

为什么是有而不是无?

该项目的出版物将于2009年6月出版发行, 其中将

包含现场装置的照片和由纬度策展办公室撰写的

文章。



“列表” *List*, 1997–2003

图片由艺术家和Galeria Estrany de la Mota画廊(巴塞罗那)提供
 Courtesy of the artist and Galería Estrany-de la Mota, Barcelona



“涂改” *Correction*, 2001

图片由艺术家和Galeria Estrany de la Mota画廊(巴塞罗那)提供
 Courtesy of the artist and Galería Estrany-de la Mota, Barcelona

Nothing, or Something

Ignasi Aballí’s new project for the eight

windows of SUITCASE Art Projects responds

to the retail context of the Yintai Centre

as well as an artistic history of absence,

nothingness and invisibility. While some of

his installations adopt the characteristics of

commercial presentations, others adapt and

enhance the physical components of apparent

emptiness, such as light and air. Following

Walter Benjamin’s concern with centres

of consumerism in *The Arcades Project*,

Nothing, or Something, is preoccupied with the

conditions and expectations of display. Using

the everyday materials which he favours in his

practice, including dust, found imagery and

simple lettering, Aballí ‘reveals nothing’ with a

conceptual charm and analytical rigour while

addressing philosophy’s central and most

perplexing question: Why is there something

rather than nothing?

A publication with installation images and an

essay by Latitudes will be published in June

2009.

SUITCASE艺术项目II

“没有, 有” 各个橱窗作品介绍

SUITCASE 1号橱窗、2号橱窗

北京银泰中心悦·生活Park Life的第一层, 名为“白

色立方体”的作品中, 橱窗玻璃因被涂上了白色涂料

而完全失去了透明性, 形成了一个具有强烈视觉效果

的白色立方体。在其对面, “照明”使用了北京银

泰中心悦·生活Park Life中一个带有镜子的橱窗,

创造了一个被强化的白炽景观。照明强度增加, 大大

超过了人们观看所需的光线——这个空间虽然表面

上空空如也, 但实际上充满了明亮的灯光。

SUITCASE 3号橱窗、4号橱窗

第二层的“测量”展示了一系列通常用于测量我们无

法直接看到的事物的工具和仪器。例如, 温度(温

度计)、气压(气压计), 以及磁场(指南针), 它们本

身不可见, 但通过它们的测量, 效果却非常容易被

感知。橱窗中的微观气候, 通过科学的分析仪器和

量化赋值, 而变成可见的了。“风景的观点”从一个

不同的视角接近了可视性的状态, 即从艺术家的家

乡——西班牙巴塞罗那——的旅游易读性的视角。

一排被放大的风景和景观明信片被反贴在玻璃上,

白色背面朝向观众——景色只能通过对面镜子的反

射才能被看见。

Contents of SUITCASE –

Nothing, or Something

SUITCASE Vitrine No. 1, 2

On the first level, in a work entitled *White Cube* (all

works 2009), the transparency of the glass vitrine

is cancelled through the application of whitewash.

Commonly adopted by vacant premises after

going out of business, this procedure of erasure –

or quotidian monochrome painting – gains added

resonance in the consumer context of the global

financial crisis. Opposite this, *Illuminating* uses one

of the Yintai Centre’s mirrored displays to create

an enhanced spectacle of incandescence. The

intensity of the illumination has been increased

far beyond what is necessary to see – the case is

ostensibly empty yet it is filled with bright light.

SUITCASE Vitrine No. 3, 4

On the second floor *Taking Measures* features an

array of instruments and devices commonly used

for measuring things that we cannot see directly.

Temperature (represented by a thermometer),

atmospheric pressure (barometer), and magnetic

fields (compass), for example, are in themselves

invisible forces, yet are readily perceivable through

their effects. The microclimate of the vitrine is

brought into visibility through analytical apparatus

of science and quantitative evaluation. *Scenic*

viewpoints approaches the conditions of visibility

from a different perspective, that of the touristic

legibility of the artist’s home of Barcelona, Spain.

A range of enlarged postcards depicting scenery

and landmarks are fixed to the glass with their

blank reverse sides facing the viewer – the sights

can only be seen in the reflection of the mirror

opposite.

SUITCASE 5号橱窗、6号橱窗

第三层“橱窗里的橱窗”由用于展示的物体本身组

成。各种尺寸的透明容器——博物馆和商业环境中

都会用到的类型——相互嵌套在一起。尽管这样的

结构在通常情况下对于橱柜展示的文物或者物品起

不到好的作用, 但在这里, 结构的形式和功能则是自

我展示。“请原谅我们的外观”为它看起来的样子道

歉。借用一个正在进行换季改装的商店的过渡声明,

这个橱窗代表了一个理应被注意的、但却被我们忽

视的呼吁。

SUITCASE 7号橱窗、8号橱窗

“即将开张”同样借用了商店过渡的形态。一层层的

灰尘在墙面上、柜台上和玻璃窗户上留下印记, 让人

以为这是一个正在调整中的销售单元, 空空的只留

下了些许痕迹。具有讽刺意味的是, 这个店面看起来

曾是一个照相馆——灰尘在这种地方是极其不受

欢迎的。“北京的空气”重复了马塞尔·杜尚在1919

年创作的作品《巴黎的空气》(来自于法国首都的

空气, 被装在一个小瓶子中)。不过在这里, 玻璃容器

没有被密封起来, 因为北京的空气就在我们四周。

这个作品包含一个荒谬主义注解的图表, 上面标有

各种不可见的元素——构成我们所呼吸空气的一

般气体和众所周知的其他组成成分——这件作品说明

了: 没有就是一直都有。

SUITCASE Vitrine No. 5, 6

Vitrines for a vitrine, on the third level, consists

of the display of objects themselves used for

the display of objects. Transparent cases and

vitrines of various sizes – types employed both

in museum and shopping situations – are nested

within each other. Although such structures more

usually perform a passive role in deference to the

artifacts or articles which they host, here the form

and function of these structures is itself shown

off. *Please excuse our appearance* apologises for

the way that it looks. Borrowing the transitional

disclaimer from a shop that is undergoing a

seasonal refit, this window seems to represent an

undetermined delay in the retail cycle; an appeal

to be overlooked that nevertheless needs to be

noticeable.

SUITCASE Vitrine No. 7, 8

Coming soon similarly takes the form of a stopped

shop. Layers of dust mark the back walls, a

counter top and the glass window to give the

impression of an abandoned retail unit where

only traces are left behind. Ironically, the shop

appears to have been devoted to a pursuit where

dust is particularly irritating: photography. *Beijing*

Air echoes Marcel Duchamp’s 1919 Readymade

Paris Air (air from the French capital captured

in a vial). Yet here the glass container is not

sealed as the air is all around us. Consisting of

an absurdist annotated diagram labelling invisible

elements – common gases which comprise the

air we are breathing alongside known chemical

components present in the atmosphere of the city –

the work shows that nothing is consistently full of

something.