

技术与艺术：前现代与后现代的主体生态

文：由宓

在古希腊文化中，艺术、工艺和其他实用的知识系统被归类为技术，而科学知识，如语法、几何、天文学属于认识论。亚里士多德做了这样的区分。在 1652 年去世后出版的《论绘画》(Trattato della pittura) 著作中，列奥纳多·达·芬奇(Leonardo da Vinci)把艺术定义为科学，因此使艺术脱离了技术，脱离了被认为是下俗、卑贱工技或是后来的机械式技艺。有人声称绘画是由心理活动驱动的，与几何和数学有关，这支撑了这种理论。如果说随着现代艺术的出现，艺术从科学的、具象的转向解剖其自身的具象性，那么它是通过逐渐强调创造性的物质、身体性和突现性来实现的。然而，在中东和东方传统中，技术、艺术和科学的纠缠是长期存在的。

展览汇集了波斯的现代和当代地毯，伊朗、中亚和中国的当代艺术作品，引发了关于形式、思维结构、身体感知和情感能力的对话。这些作品不受任何身份主义制度的限制，揭示了前现代或后现代主体的生态。

Zamani 收藏的史诗在游牧民族的具象地毯中被捕获，在它们传播的过程中综合了新的想象力，与 Anvar Musrespov 的作品碰撞出新的火花。抽象图案亦可被颠倒过来，融合丰富的符码体系和生命结构，这在抽象地毯，郑毅强，凌海鹏和 John Monteith 的作品中得到体现。徐丝易及杨鑫作品使身体脱颖而出，身体成为制造和被制造的媒介和内容。

Hyberbation 虚拟现实作品中的虚拟佛教洞穴通过将其与当代偶像编码并将其插入当代体验经历中来重新构想神圣。由 Kujiraplanet 设计的基于计算机的魔方游戏在二维和三维空间中展开，唤起地毯制作过程中空间的不断变换和重新定位。最后，Sina Seifee 的装置作品受到中东学者 Jason Bahbak Mohaghegh 的作品《叛乱分子，诗人，神秘主义者，宗派主义者的作品：东方后现代主义的四个面具》的启发，从而推想研究了后现代中东地区出现的主体性模式。它在（中）东方后现代主义中出现的非对话，非叙事和流放空间中的知识和幻想间游移。

Techne and Art: Ecologies of Pre- and Post-modern Subjectivities

Curated by You Mi

In ancient Greek culture, art, craftsmanship and other practical forms of knowledge were categorized as *techne*, whereas scientific knowledge such as grammar, geometry, astronomy belonged to *episteme*. Aristotle made such differentiation. In *Trattato dellapittura* published posthumously in 1652, Leonardo da Vinci took as task to define art as science, and so departed from craftsmanship, which was regarded as *artes vulgares et sordidae*, or later the *artes mechanicae*. This undertaking was supported by claims that painting was driven by mental activities and associated with geometry and mathematics. If with the advent of modern art, art moved away from being scientific and representational so to anatomize its own representationality, it has done so by gradually emphasizing the material, the embodied and the emergent aspects of creativity. However, in the Middle-Eastern and Eastern traditions, the entanglement of *techne*, art and science sustain over time.

The show rounds up modern and contemporary carpets from Persia and works of contemporary art from Iran, Central Asia and China, eliciting dialogues on form, structures of thinking, bodily perception and affective capacity. Not reducible to any identitarian regimes, the works reveal pre-modern or postmodern ecologies of subjectivity.

Epics, captured in the pictorial carpets of the Zamani Collection, synthesize new imaginations as they are passed on, creating new encounters with, for example, the works of Anvar Musrespov. Abstract patterns are reversed to incorporate the richness of signs, omens and structures of life, in the case of the abstract carpets and works of Zheng Yiqiang, Ling Haipeng and John Monteith. The act of making brings the body to the fore, as the body becomes the medium and content of making and being made, captured in the work of Xu Siyi and Yang Xin.

The virtual Buddhist cave in the Virtual Reality work by Hyperbation reimagines the sacred by encoding it with contemporary signs and inserting it into contemporary embodied experiences. And the computer-based Rubik's cube game designed by kujira planet rolls out in two dimensional and three dimensional spaces, evoking the constant shifting and recentering in the process of carpet-making. Finally, the installation of Sina Seifee investigates and speculates on the modes of subjectivity emergent within the postmodern Middle-East, inspired by Middle-Eastern scholar Jason Bahbak Mohaghegh's work "Insurgent, Poet, Mystic, Sectarian: The Four Masks of an Eastern Postmodernism". It zooms in and out of knowledge and speculation about nondialogue, nonnarrative, and radical exile spaces that have emerged in (Middle-)Eastern postmodernism.

She is fellow of Alexander von Humboldt Foundation (Germany), Zentrum Paul Klee (Switzerland) and Independent Curators International (USA) member of Academy of Arts of the World (Germany) and serves as director of Arthub (Shanghai) advisor to The Institute for Provocation (Beijing).

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现在科隆媒体艺术学院任助理教授。她的学术研究方向包括媒介与艺术理论，欧亚历史文化之交通，以及东西方哲学传统中的内在性哲学。她策划并参与的艺术及研究项目包括深圳香港建筑与城市双年展（2007），伊斯坦布尔设计双年展（2012），里斯本三年展，雅典双年展（2013），荷兰 V2 的不稳定媒体（2015），SAVVY Contemporary（2016）等。她的长期策展与研究课题以丝绸之路作为一种 deep-time, deep-space, 去中心化以及游牧精神的象征。在此框架下她策划了韩国光州亚洲文化文化中心剧场开幕季的一系列表演项目，以及蒙古乌兰巴托首届媒体艺术节（2016）。自 2018 年起，她与 BinnaChoi（Casco, 荷兰）共同策划 Unmapping Eurasia, 一个致力于联通欧亚历史与哲学的长期策展和研究的平台。

她在国际上很多机构做过学术讲座，包括柏林世界文化宫、纽约 Vera List Center for Arts and Politics、阿姆斯特丹皇家艺术学院、迪拜全球艺术论坛，并在荷兰艺术学院和柏林艺术大学授课。她的文章见于国际学术期刊如 Performance Research, PARSE, MaHKU: Journal of Fine Art Research, Southeast of Now 等。

由宓是亚历山大·冯·洪堡基金会（德国），Academy of Arts of the World（德国），保罗·克里中心（瑞士）及 Independent Curators International（纽约）的研究学者，同时是 Arthub（上海）的总监以及北京激发研究所的顾问。

Curator | You Mi

You Mi is a Beijing-born curator, researcher, and academic staff at Academy of Media Arts Cologne. She has worked as curator of artistic research projects that were shown in Shenzhen/Hong Kong Bi-City Biennial of Architecture and Urbanism (2007), Istanbul Design Biennale (2012), Lisbon Triennale and Athens Biennale (2013), v2_lab for the unstable media (2015), SAVVY Contemporary (2016), among others. Her research and curatorial project takes the Silk Road as a figuration for deep-time, deep-space, de-centralized and nomadic imageries. Under this rubric she has curated a series of performative programs at Asian Culture Center Theater in Gwangju, South Korea and the inaugural Ulaanbaatar International Media Art Festival, Mongolia (2016). With Binna Choi, she is co-initiator of a long-term research/curation project Unmapping Eurasia (2018-).

She has lectured internationally, including at Haus der Kulturen der Welt (Berlin), Vera List Center for Arts and Politics (New York), Rijksakademie (Amsterdam), Global Art Forum (Dubai), and has taught at Dutch Art Institute, Berlin University of the Arts, among others. Her academic interests are in performance philosophy, science and technology studies, and philosophy of immanence in Eastern and Western traditions. Her writings appear in Performance Research, PARSE, MaHKU: Journal of Fine Art Research, Yishu, LEAP, Southeast of Now, among others.