

星尘博物馆

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2017年9月23日空间站将隆重推出“星尘博物馆”——孟思特个展，88年新锐艺术家孟思特在空间站举办的第二次个展。孟思特不厌其烦的用极尽详细的方式描绘了一个想象中的林林总总的博物馆，这个博物馆将超验与自然主义相结合，无论是神、物理元素、内驱力，混杂在一个不分过去与未来，虚拟与现实的时空之中，试图建立一个更深的物质基础，一种非唯物主义的实在论的可能性世界。他用具体的易于感知的拟像的方法，展现一种理性研究式的纯粹自然和无机知识生产的魔幻力量，物的搜集与组合在博物馆内部并置，将目光指向了这样一个特殊的具有荒诞性和戏剧感的陈列空间，对参观者的观看又使一种置身其中的博物馆参观逻辑将自我主体和观看客体互相叠荡。科学实验室和自然历史博物馆是知识确立和保管的权威机构空间，其所建立起来的巨大的话语权力和文明体系，成为这个时代最具权威的依赖性的力量，一整套由技术哲学和社会结构所建立起来的不可撼动的权力的话语，以图的形式成为时代真理的新式图腾。一个个看似逻辑的数学、几何、物理、天文、神学，是如何在他所建立的博物馆中，在一种绝对的时间之中的虚拟的存在。作品中博物馆的参观者以一种超然的方式踟躅在博物馆的存在物之外，而同样作为对观者的观者的我们，如何识别客体与概念与超越概念之外的差异，成为一个反复循环的递进。

博物馆是人类文明历史上每一个时代多种层面价值观和知识体系保存的物证，不同的知识体系压缩在扁平图像和碎片之物中。平常之物由于有了背后的曾经发生的事件和文献的佐证，提示了那个年代的被遗忘了的集体共识。博物馆则如同一个超越时空的百家争鸣的议会。如果宇宙是一个常量，文明是一个偶然，那么自然历史博物馆则是将宇宙做为一个整体，秉持一种非人类主义立场。参观者也如同万物运行的规律一样，对文明的阐释也成为展品中的一部分，在恐怖谷里探索原初的新奇事物。科学的认识论成为一种知识的泛化，泛化是一种没有真理的真理，被假定为无主体性的人没有真实的内在。星尘博物馆提示了从宇宙尺度去看待文化与自然的鸿沟，自然主义/唯物主义的倾向与人类主义阐释学之间的典型争论。将宇宙放在美学角度上来看待现代哲学的四个层面：绝对、系统、现象学和知识。

孟思特作为“第八日——艺术家访问科学家实验室”项目的积极参与者，携带了“第八日”所秉持的“好奇”的精神特质，好奇不是神秘主义，而是真正的科学精神，拒绝权力系统的秩序化和还原论的趋势，转而拥护一种开放性的态度，将引导认知远离原有既定的知识，从政治经济利益所形成的僵化的秩序中打开，关注突破压制性结构的小概率事件。他作品中熟悉的80年代的乡愁气质和意识形态痕迹，又使一切的信息量变得亲切可感。他用老式的建筑，朴素的服饰，集体主义的生活经验，搭建出关于群体和机构的身体政治。通过社会关系，各种主体性和经验形式与科学和神经性情感结合之后，用油画形象和色彩的方式使对文明和知识体系的反思得以塑形。

Stardust Museum

By Fu Xiaodong

On September 23, 2017, Space Station will launch the Stardust Museum, which is the second exhibition of Meng Site who is a spirited artist born in 1988. In exhaustive details Meng depicted an imaginary museum that came in all shapes and sizes: with the combination of the transcendental and naturalism, it attempted to make possible a non-materialist and realist world based on a deeper material basis in the way in which God, physical elements, and libidinal drive mixed in a temporal and spatial context, in which there is no distinction between the past and the future as well as the virtual and the reality. He presented the pure nature of rational project and the magical strength from inorganic knowledge-generation as specific and perceivable simulacra, as well as the juxtaposition of the collection and combination of things within the museum; and focused on such an absurd and dramatic display space, so that watching the visitors made the self-subject and watched object of the self-included visit logic overlapped and wobbled each other. The museum of natural history and science laboratory are the authority on the establishment and storage of knowledge, and their established might discourse power and civilization system has become the most authoritative force; accordingly, an impregnable set of discourse of power established by the philosophy of technology and social structure has become the totem of the truth in the form of picture. Mathematics, geometry, physics, astronomy, and theology, all of which seems to be logical, but how they exist virtually in a museum Meng created in an absolute time? In the work, the visitor who attends to the museum would be hesitant without the beings in the museum in a detached way, thus how we, as the viewer's viewer, identify the recurring progress caused by the differences between the object and the concept and the differences beyond concept?

The museum is the evidence of the system of value and knowledge of various layers of each stage in human civilization, and different knowledge systems are compressed into flat images and fragments. Common things suggested the forgotten collective consensus of the past because of the events behind them and the literature as evidence. The museum likes a forum where various schools of thought competed with each other. If the universe is a constant and civilization is a coincidence, then the natural history museum is the universe as a whole, taking up a position of non-humanitarian. Visitors explored the original novelty in the valley of terror, as the interpretation of civilization has become a part of the exhibits. Scientific epistemology has become a generalization of knowledge, and the generalization is the truth without truth, under which human assumed to be without subjectivity have no the intrinsic. The Stardust Museum revealed the gap between culture and nature in terms of the universe -- a classic debate between naturalistic/materialistic tendency and anthropocentrism hermeneutics -- and treated the four aspects of modern philosophy in terms of aesthetics: absolute, system, phenomenology, and knowledge.

As an active participant in The Eighth Day: Artist Visiting Scientific Laboratory Project, Meng Site took the curious spirit of The Eighth Day, which is not some mysticism but the real spirit of science, and which, refusing the intuitional power as well as the trend of reductionism, embraced an attitude of openness, an attitude that leads the cognition away from the existing knowledge, and raises the small probability events broken through the oppressive structures from the rigid pattern of the political/economic interests. The familiar nostalgia and ideological traces of the 1980s in his works also made all the information intimate and sensitive. He built body politics about community and institution by old-fashioned architecture, simple clothes, and collectivist life experiences. Combining social relations, various subjectivities and experience forms with science and neurogenic emotions, the reflection on civilization and knowledge system was shaped in the form of oil painting images and colors.