

This book is an account of more than 30 years of de-constructing a Western notion of male subjectivity and individuality. Thomas Eller starts critiquing the historical framework laid down during the Renaissance period from within, identifying the camera as a colonial tool long before the invention of photography. Having lived in New York for 10, Florence for 1 and Beijing for 6 years, he increasingly incorporates experiences from different cultural backgrounds into his work.

这书记录了艺术家30余年来对于解构西方观念中的男性主体性和个体性所做的努力。艾墨思从内部开始批判了文艺复兴时期奠定下的历史框架，在摄影发明之前即将相机视为具有殖民性质的工具。艾墨思在纽约生活过10年、佛罗伦萨1年、北京6年。作品中越来越多地融入了不同的文化背景的体验。

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艾墨思
THE
白人男性情

Thomas
Eller

THE
white male complex

THE

艾墨思
THE
白人男性情

white male complex

An attempt at deconstructing
THE white male complex – 1990 to 2020

试图解构
THE 白人男性情结——自1990年至2020年

eBook version

WTF – what is the oversized image of a white dude doing, being propped up by a bunch of Chinese workers in the South of China? – it seems outright offensive, doesn’t it? It gets worse: The photograph also bears a weird resemblance to the iconic image by Joe Rosenthal of the raising of the flag over the Japanese Island of Iwo Jima on February 23, 1945. – What?

The image on the cover was taken during the installation process on May 10, 2019 in Ping Shan, a city next to Shenzhen in the South of China, on the occasion of the exhibition “Transcending Dimension, Sculpting Space”, which touched upon a lot of issues that are also concerns presented in this publication.

This book is a par force tour through more than thirty years of artistic work directed towards undoing directions, or directives – regimes, if you want to use a post-structuralist term. Growing up in the West at the height of the cold-war, I really got the sense that some things did not function as they were supposed to. And in fact, towards the end of the 1980s, the world was in a very desperate state not so much unlike today. Then the seemingly imminent nuclear war, as a consequence of the NATO Double Treaty, the ecological crisis, and the explosion in Chernobyl provided the apocalyptic backdrop. Just to sum it up. It was the time of “No Future”, “Stop Making Sense” – a post-punk period in sub-cultural terms, and “Zero Growth” in a politico-economical arena. This is the time, when my work as an artist sets in. In Westberlin, where I was living at the time, the only people wearing suits were playing in post-punk bands. You could not trust anybody anymore, not even the ones, that wouldn’t trust anyone, except their own posse. Even: “mach kaputt, was dich kaputt macht!” (destroy, what destroys you), turned out to be as empty as any suggestion.

Politically, this impasse was resolved by the fall of the Berlin wall in 1989, made possible by one man, who at the peak of his power, had decided to liberate the peoples. Mikhail Gorbachev, who, many years later I had the peculiar honor to shake his hand. When this peaceful revolution, as it was called, first happened in 1989, my immediate response was not that of many other people, who believed that this would open the chance for a new just and fair society on a global level. My gut reaction was: OMG, now it will take ten years, before we are in the same place again. – I was wrong. But even as the failed promises of the West were blatant, everybody was eager to forget and believe, with the Soviet Union gone, the world would enter a stage where history ends. As I said, I was wrong. It took 30 years to get to a situation where we have to admit again: The system does not work. The West does not have the answer to the future of humanity. But then again – who does?

This text is written at the first peak of the Corona-Virus Crisis and the world is doom and gloom again. Many of the very real existential fears have come back. Uncertainty on all levels. If it weren’t for the virus, climate change and imminent political disaster wrought upon us by the most irresponsible individuals in highest political offices, would already have made this world a dangerous place. Ill-directed and largely unchecked ego energies are likely to ruin the institutional architecture of civilization.

The cultivation of ego energies, the raw energies contained within, the creativity, but also the destructive forces, have been the trajectories of my life and work. More than ever I believe, we need to develop more techniques at self-cultivation, if we want to break away from many of the self-inflicted crises of humanity. At the core of many of today’s ills, is a Western notion of subjectivity, that is responsible for many of the exploits, this planet is suffering from. Change, I believe, needs to start from there. We need different people. Or, we need people to be differently.

Personally, I never really asked myself, who I am, or what I wanted to be. Instead I was interested in developing what (else) I could be, both in artistic terms, but also in whatever function I could provide to my community. And most importantly – how I could be all that responsibly, because no man is an island.

Island. Back to Iwo Jima. Obviously, I was not raising a flag in Ping Shan. The simple fact about “self-representation” is that, well, it is about one person. There, recognizable, but what is the significance? – Exactly. That is the level, the human level, where you can look each other in the eyes. You and me. So, the post-colonial game, who speaks about whom, or on whose behalf, with which legitimacy, passes by this installation completely. Well, honestly, it raises those questions, but tries to give very different answers.

Why I like this image so much? – “人” is the character for person not only in the Chinese language, but also in Japanese, and to a degree in Korean. The best explanation I ever heard for the pictogram was, that it actually depicts one person (first stroke up), who gets propped up by another person (second stroke), because no one can stand by him/herself. That is sort of the essence. In this particular moment, it was my good friend Li Zhenhua who had invited me, propped me up so to speak, and Liu Xiaodu, the director of the museum and his team. I would do the same for them anytime and hope we could share this and forget about the power struggles for a moment. I know they are real, but that does not make them go away. Let me take artistic license. I do not need to partake in power games as an artist. Let’s find different answers.

Thomas Eller, April 2020

什么? 这个在中国南部被一群中国工人立起来的超大号的白人人像是什么? 这看起来太令人不适了,不是吗? 更糟糕的是: 这张照片也与乔·罗森塔尔 (Joe Rosenthal) 于1945年2月23日拍摄的美国大兵在日本硫磺岛竖起国旗的经典照片有着吊诡的相似。这是怎么回事?

画册封面上的图片拍摄于2019年5月10日,在中国南部城市深圳周边的坪山区举行的展览“出维: 雕琢空间”展出期间。该展览涉及到的许多问题也是这本画册所关注的议题。

这本书是对我过去30余年的艺术作品的一次重要导览和总结。这些作品旨在消解方向、或政权(用后结构主义术语来描述的话)。我在冷战时期的西方长大, 切身感受到有些事物并没有按其本应运行的方式运作。其实,这个世界曾在1980年代末处于一个非常绝望的状态,与今天的情形并无二致。之后,北约(NATO)的双重决议、生态危机和切尔诺贝利爆炸的出现引发了目前潜在的核战争,为世界末日的场面进行了铺垫。总结一下,那是一个“没有未来”,“无需意义”(从亚文化的角度来说,那是后朋克的时代),政治经济领域呈现“零增长”的时代。那也是我以艺术家的身份介入的时期。在我当时居住的西柏林,唯一一群身着西装的人在后朋克乐队里演出。你不再可以相信任何人,即使是那些除了他们自己的小团体、其他谁也不会相信的人也变得如此。那句“去毁灭那些毁灭你的东西”也像其他所有一样空洞。

政治上的僵局在1989年柏林墙倒塌时被打破,全因当时在权力巅峰时期的米哈伊尔·戈尔巴乔夫决定解放人民。多年后我曾有幸与他握过手。1989年当这场和平的改革发生时,我的第一反应和其他人不一样,他们认为一个全球化的公正公平的社会就要出现了。我的第一反应是: 天哪,我们要花十年才能和世界其他地方同步。但我错了,即使很明显西方许下的承诺并未实现,每个人都渴望忘记过去并相信随着苏联的一段历史终结,世界将会进入新的阶段。正如我所说,我错了。我们花了30年才认识到一个不得不承认的情况: 这个(西方的)系统不起作用。西方并不完全知晓人类的未来。但话说回来,谁又会有答案呢?

这篇文章是在新型冠状病毒危机的第一个高峰时期写的,也是造成我们这个星球遭受众多剥削的原因。很多真实的存在危机。各个层面都充满不确定性。没有病毒,气候变化或拥有最高政治要位的最不负责任的人对我们造成的政治灾难也会使这个世界成为一个危险的地方。不受控制的自我能量很可能会破坏人类文明的制度结构。

自我能量的培养、内在的原始能量、创造力和破坏力一直是我生活和工作的轨迹。我比以往任何时候都更相信,如果我们想摆脱人类自己造成的危机,我们就需要开发更多的自我修养技巧。西方的概念是当今许多弊病的核心,也是造成我们这个星球遭受众多剥削的原因。我相信,改变需要在那里开始。我们需要不同的人。或者,我们需要人们变得不同。

就我个人而言,我从来没有真地问过自己,我是谁、我想成为什么样的人。相反,我感兴趣的是在艺术方面和我在社群中能发挥的作用方面我能成为什么样的人。最重要的是——我怎么能更加负责任,因为没有人是一座孤岛。

岛。说回到硫磺岛。我没有在坪山竖旗子。一个关于“自我再现”的简单事实是,它是关于一个人的事情。在那里,可以辨认出自我、但意义是什么? 没错。这就是人的层面、在那里你可以看着对方的眼睛。你和我。所以,在后殖民时代的游戏里,谁在谈论着谁、代表着谁、以何种合理性完全是通过这个机制进行的。好吧,坦白说这确实提出了问题,也尽可能予以不同的答案。

为什么我这么喜欢这张照片? 因为“人”这个字在汉语、日语、在某种程度上也在韩语中都是同一个意思。我听过对这个字的最好的解释是,它实际上描绘了一个人的形态(第一笔向上),他由另一个人支撑着(第二笔),因为没有人能靠自己站着。这就是本质。

在这个特殊的时期,我的好朋友李振华邀请了我,也可以说是支持了我,还有美术馆馆长刘晓都和他的团队。我也愿意为他们做同样的事,希望我们能在这一点上达成共识,暂时忘掉权力的争斗。我知道它们是真的,但这不会让它们消失。让我们创作吧。我不需要以艺术家的身份参与权力游戏。愿我们找到不同的答案。

艾墨思, 2020年4月

Objektive Selbst-Portraits
客观自画像







After having been kicked out of the Art Academy of Berlin in 1986, Thomas Eller left painting behind, along with the idea that life could be framed and contained within a picture frame. Instead he was looking for ways to de-limit not only his artistic language, but also to switch perspectives on agency.

The last series of paintings by Thomas Eller were all “self-portraits”, most of them painted in styles of... other painters. Instead of looking for his own proprietary “style”, Thomas was looking not for self-assertion, but for something really happing outside of himself. In other words, he wanted to get away from self-portraiture and open a path towards a realisation of reality outside of the limitations of his ego.

After having been forced out of art school, he continued to study sciences of religion, philosophy and art history, while working as an assistant at a famous science center for social research in Berlin. During his years there, he developed a series that he called “Objektive Selbstportaits” – objective self-portraits which consisted of oversized simple objects of daily use. A hammer, a wrench, a plumb-line, a brick trowel – things used in construction. A pair of cigarette butts and a champagne cork – things of enjoyment. And also art objects: A guitar (but not just any – it is a rendition of Paganini’s guitar), a painters pallet, a sea shell, a jeweller’s box with a golden ring inside.

They are actually NOT large objects. The way they are fabricated, and this becomes very evident in documentary photography, is as if they were actually themselves in scale – and they just accidentally appear in a space too small for them.

Very often these objects carry the sign “**THE**”. **THE**, short for THomas Eller, which makes it a logo or a brand. And this may well be one of the motivations of the artist. But let’s consider what “the” is.

“the” ... is an indicator, the direct pronoun used to point to something specific. “the” in itself is not.

“the” indicates a connection and is similar to “id” in the Latin language. Identity, or: id-entity, is a composite word of both “id” and “entity” – meaning “something in itself”. So identity is not something whole, but something that we are pointing towards, something we identify “with”. In yet other words: Identity is transitory, not something to be had, but something to be actualized. Is that what those seemingly too big (for who, for what?) objects mean?

Sam Rose, 1988

客观自画像

1986年，艾墨思（Thomas Eller）在被柏林艺术学院开除后摒弃了绘画以及在画布上呈现生活的可能。他转而寻求扩展自身艺术语言的方法以及其他思考创作媒介的角度。

艾墨思所作的最后一系列画作都是自画像，其中大多以模仿其他画家的风格而作。他并不追求属于自己的“风格”或寻求一种自我肯定。他所追求的是某些在自己之外真正发生着的东西。换句话说，他想摆脱自画像，在自我的局限之外开辟一条通往实现现实之路。

在被迫离开艺术学院后，艾墨思继续学习宗教、哲学和艺术史，同时在柏林一家知名的社会研究科学中心担任助理。在那几年间，他创作了一系列被他称之为《客观自画像》（Objektive Selbstportaits）的作品。这个系列的作品由超大号的日常物品构成，比如建筑施工中会使用的锤子、扳手、铅垂线、砖等。其他主题也可能是曾令人感到愉悦的东西，它可以是一对熄灭的烟头或香槟里的软木塞。也可能是艺术品：一把吉他（不是普通的吉他，而是一把帕加尼尼的吉他）、一个画家的调色盘、一个贝壳和一个装有金戒指的首饰盒。

它们本身并非庞然大物。在照片记录中可以明显看出，它们被呈现得仿佛它们和实际比例毫无差别，只是偶然出现在对它们来说太过狭小的空间中。

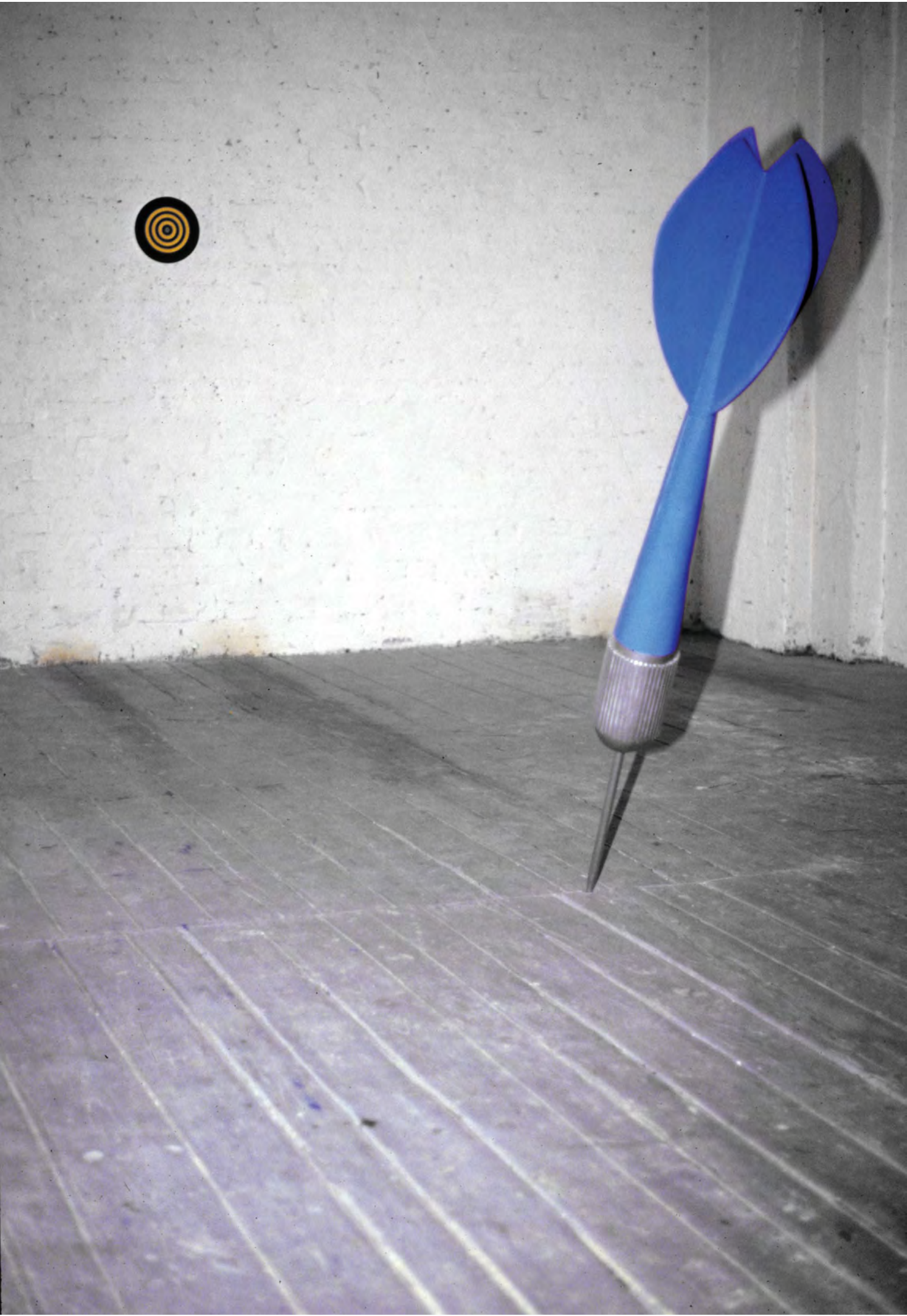
这些物体经常附有“**THE**”的标志。“**THE**”即 THomas Eller 的缩写，在此处代表一个商标或品牌。这很可能是艺术家众多不可能明状的（the...）创作动机之一。但是让我们先思考一下“the”的意思。

英语中“the... is”是一个指示，指代特定事物的直接代词。“the”这个词本身没有这一层意思。

“the”意味着连接，类似于拉丁语中的“id”。身份（即 identity）是一个由“id”和“entity”组成的复合词，意为“本身的东西”。因此，身份不是一个整体的东西，而是我们所指之处、所认同之物。再换句话说：身份是暂时的，它不会被拥有，而在等待着被实现。

这是否就是那些看似过于庞大的物品（为了谁，为什么）的意义呢？

萨姆·罗斯，1988年





THE Selbst
THE 自我

“I became involved with the idea of making the viewer present: the idea that Man Is Present.”, Barnett Newman

It occurs: man is present. This presence is no mere existence as an object, but rather a transcendental relationship to the self after it has been fundamentally put into question. Thus for Barnett Newman the negation of the observer is essential to the observer’s self-constitution. The negation of man is not an external process; instead, it results from within the limits of his own perception. This limit — the internal negation — confines him within his self, i.e., without the negation within the SELF, there is no self. Self can never be considered a substance; it can only be thought of as the act of constituting the self. It is paradoxical that this would actually succeed. This self — precisely termed “Now” by Barnett Newman — is unknown to consciousness, says Jean-François Lyotard. “It is that which confuses consciousness itself; it distills what it fails to conceive of and what it forgets in order to constitute itself. What we are unable to conceive of, is that something occurs, or, more precisely and simply, that it occurs.” He continues: “It is not a question of the meaning and reality of what occurs, or what this implies. Before one asks: “what is this?”, “what does this mean?”, before the “quid”, it is, so to speak, >first< required that it has already occurred: “quod”. That it occurs is always the >prerequisite< for the question of what occurs. That it occurs: this is a question understood as an event; >afterwards< refers to the event that has just happened. The event is concluded as a question mark, even before it appears as a question. It occurs, “il arrive” is >first< the question: “Does it occur?”; “Why is there anything at all instead of nothing?” Heidegger asks. It is from this nothing that presence comes into being. That was the program of Yves Klein’s exhibition of an empty gallery.

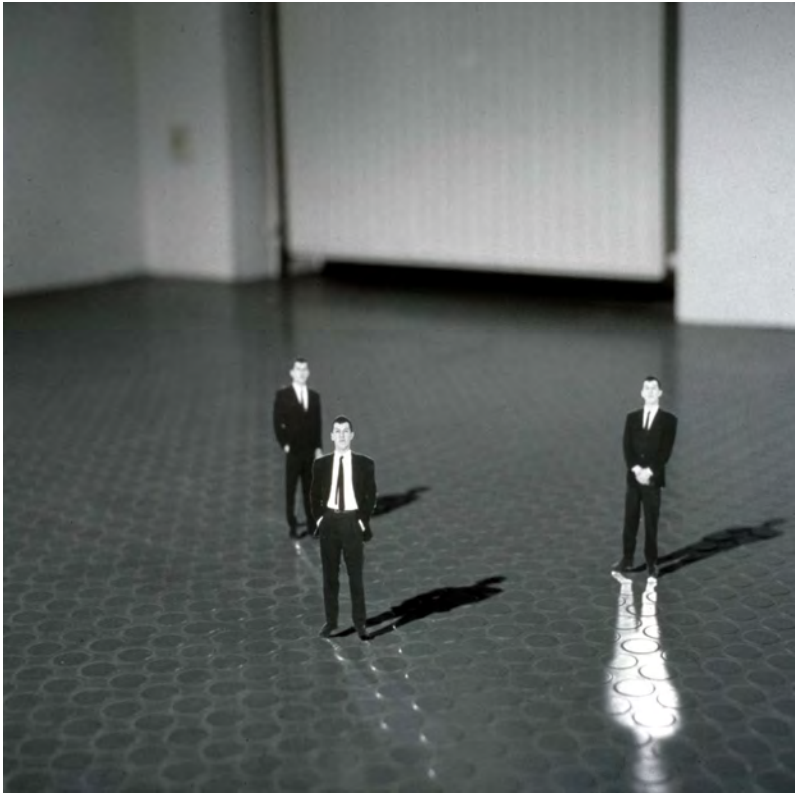
Both Newman and Klein could only depict the “other” in the constitution of the self as something induced from the exterior. They knew that experience is not visible but that the formal conditions of the work of art only function as generators that operate to open up the space behind all ideas about something. It is the last space from which all others originate; it is the location of imagination itself. The experience of this space is the sublime. But both, Newman and Klein, don’t present this reality – that the site of its constitution is found in the self. However, their transcendence becomes totalitarian. The observer is supposed to experience; to do this, he must be lost in totality. The loss of everything concrete is intended to then lead the observer to transcendence. Wrong!

Is it possible to live with this “locale” (which is actually lacking a location) as a foundation? But in this place, the infinite, there is no possibility to act due to the scarcity of scarcity. One just can’t quite enter into it. It would be an end, if one couldn’t succeed in changing the concrete, the actual from a position within totality. To realize the idea that man is present, it is necessary to reintroduce the actual concrete. Thus the sublime needs a medium through which it can realize itself – the SELF. Its appearance is only possible with the reversal of space. By leaving this space, the imaginary space, that had just been opened, it is once again closed. He is no longer the one who gathers me within him; although he is greater than ME, he is within my self. In fact, this self, like the sublime, lacks an image and enters the sublime by being different from the world of the concrete. The sublime is the (abstract) self and thus non-communicable. There is no observer of this process; there is only a participant.

IT introduces itself: Thomas Eller

But: who is Thomas Eller? — He who asks in this way must answer: the other. I is not I. The knowledge of the difference within the self opens the space. Does it occur? — From the difference! There is no reason for **THE** to appear, but it occurs.
It enters: **THE** sublime — SELBST

Sam Rose, 1990



J.-F. Lyotard: The Sublime and the Avant-Garde. Merkur, no. 424, 1984, pgs. 151 ff.



“我着迷于使观者在场的点子：人是在场的”。
——巴尼特·纽曼

显然，人是在场的。这种在场性不仅作为一个对象而存在，而是其与彻底被质疑了的自我之间的超验关系。因此，对巴尼特·纽曼（Barnett Newman）而言，观察者的否定对其自我的建构至关重要。人的否定不是一个外部过程，恰恰相反，它因人的知觉受限和发生。这个限制来自内部的否定，将他限制在其自我之内。也就是说，没有“自我否定，也就没有自我。自我永远不能被视为一种物质；它只能被认为是构成自我的行为。它的成形是自相矛盾的。让-弗朗索瓦·利奥塔（Jean-François Lyotard）认为，被纽曼精准定义的这个“自我”对意识来说是未知的。“正是它混淆了意识本身；它将那些未能成形的以及那些为了构成它所遗忘的东西提炼出以来。我们无法想象的是，某件事发生了，更确切地说，它就这样发生了。”他又说道：“这不是一个关于所发生之事的意义、现实和其引申含义的问题。在一个人问“这是什么？”、“这是什么意思？”等问题之前，可以说，发生的事情<首先>发生于问题前。“它发生了”始终是“发生了什么”这个问题的前提。它发生了：这是一个被理解为事件的问题；之后是指刚刚发生的事件。该事件在其成为一个问题前便以问号结束。它发生了，回到了头一个问题：它发生了吗？”“为什么在者在而无反倒不在？”海德格尔这样问道。正是凭借无，存在才得以形成。那也是伊夫·克莱因（Yves Klein）在一次展览中通过腾空展厅所想表达的。

纽曼和克莱因都只能将自我构成中的“他者”描绘为外部产生的事物。他们知道经验是不可见的，艺术品的形式条件只能充当生成器，其作用是为所有有关未知之物的想法开辟空间。它是所有他者的最后一个起源地，也是想象力所在之处。这个空间充斥着崇高的体验。但是纽曼和克莱因并不认为形成之地在自我之中。尽管如此，他们的超验具有集权意味。观察者应当去体验。要做到这一点，他必须在整体性中迷失。失去一切具体的目的是为了 让观察者拥有超验的体验。是否可能以这个地方（实际上恰恰缺少一个实际的地方）为基础？但是在这个无垠的地方，由于稀缺性的稀缺而无法采取任何行动。就是没有办法进入。如果不能成功地从整体性内改变具体之物，那这一切都会走向终点。为了实现“人在场”，很有必要重新引入具体之物。因此，崇高需要一个可以实现它的媒介，也就是“自我”。它在空间反转的情况下才会出现。一旦离开这个空间，刚刚打开的想象空间会再次被关闭。他不再是将我豢养在他里面的人。尽管他比我更宏大，但他在我内心里。实际上，这种自我就像崇高一样，缺乏形象，因与具体的世界不同而进入崇高。这个崇高是（抽象的）自我，因此是不可与之沟通的。没有观察者目睹这个过程，只有一个参与者。

它这样介绍自己：艾墨思。

但：谁是艾墨思？——提出这样的的问题的人可能回答：他者。我非我。因自我中有关于差异的认知，才得以敞开这样的空间。它发生了吗？——在差异中！

没有任何让 **THE** 出现的理由，但它发生了。
它进入了：**THE** 崇高——自我。

萨姆·罗斯，1990年



THE street
THE 街道

[法] 让-弗朗索瓦·利奥塔：《崇高与前卫》，《Merkur》，424期，1984年，151页



“Painting the Berlin Wall Gray”, 1986

On December 15, 1986, at age 22, and shortly before my forced dismissal from art school in Berlin I entered the Visa issuing office of the German Democratic Republic (East Germany) in Berlin Kreuzberg at Waterloo Ufer 5-7. There I was trying to obtain information on who to talk to in East-Berlin to get permission for my project to paint the Berlin Wall gray in Kreuzberg (Westberlin), just behind Künstlerhaus Bethanien, where it was the most colorfully painted by many artists.

The 1980s were the pivotal moment for the peace movement in Germany, when NATO strategy had just shifted from “Mutual Assured Destruction”, which served as an effective deterrent to any kind of nuclear war between the two super-powers, to “Flexible Response”, which included scenarios of limited nuclear warfare with a new generation of nuclear warheads. A likely territory was Germany.

The documents of the project shown here are photographs and the resulting Stasi-file (documents collected by the “Staatssicherheit”, the secret service of the GDR). I never obtained any official permission. Insofar, this project really is a document of failed communication in the political realm between an artist and a government. However, on a symbolical level, it realized an artistic aspiration to reach into societal realities.

By the mid-80s there were many artists in Berlin that developed a frontier city magic of images of which the Berlin Wall was an integral part. Everyone had gotten used to the Wall and artists’ efforts were not directed towards tearing down the wall, but to establish themselves within the legacy of Westberlin. I took this for bigotry and cynicism.

The goal of the project “Painting the Berlin Wall Gray” was to again bring to attention the scandal that was the Berlin Wall. To engage the administration of the GDR was in same parts naive, as it seemed necessary for the sincerity of the project.

At that time I was not aware of Joseph Beuys’ proposal in 1964 (my birth year) to raise the height of the Berlin Wall by 4 cm for “esthetical reasons”. What I shared with him however, was the motive for the project, to make visible the “scandalon” of the Berlin Wall in the Western part of the city. Only if that was achieved, so my thinking at the time, one would ever have the chance to seriously set this issue on the agenda again.

《涂灰柏林墙》，1986

1986年12月15日，22岁的我在即将被艺术学校开除的前不久，走进了位于柏林克罗伊茨贝格区滑铁卢河岸5-7号的德意志民主共和国（东德）签证签发处。我想在那里问一问我需要获得谁的“许可”才能使我将克罗伊茨贝格区的柏林墙涂成灰色的项目顺利进行。那面墙就在贝尼桑艺术之家（Künstlerhaus Bethanien）的后面，许多艺术家都曾在那里留下过多彩的创作。

1980年代是德国和平运动的关键时期，当时北约的战略刚刚从“共同毁灭原则”转变为“灵活反应”。这个新方针对两个超级大国之间的所有核战争都起到了有效的威慑作用，其中也包括了使用新一代核弹头进行部分核战的设想。德国便是可能发生地之一。

这里的记录展示了一些关于这个项目的文件，有照片和史塔西文件（东德国家安全部收集的文件）。我从未得到过任何官方许可。就此而言，这个项目实际上是艺术家与政府之间在政治领域沟通失败的佐证。然而，在象征意义上，它让艺术抱负走进了社会现实。

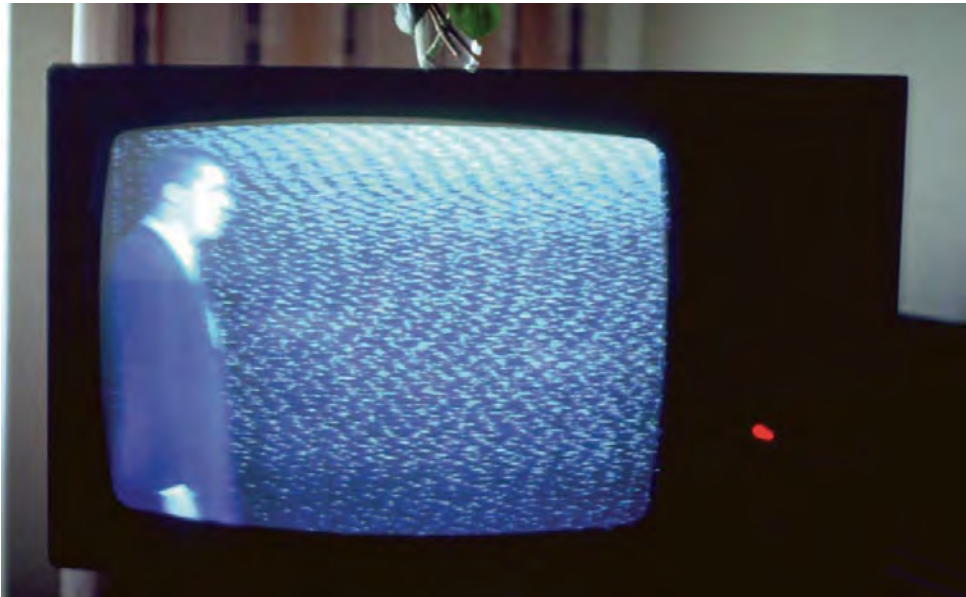
到了80年代中期，柏林有许多艺术家创作了以柏林墙为主题的作品。每个人都已经习惯了隔离墙的存在，而艺术家的努力并非旨在拆除隔离墙，而是让自己永存于西柏林的遗迹中。我认为这只是出于偏执和犬儒主义。

“涂灰柏林墙”这个项目的目的是让人们再次注意到柏林墙这一丑闻。引入东德政府的参与在某些方面是幼稚的，但这对于项目的诚意而言似乎是必要的。

当时我还不了解约瑟夫·博伊斯（Joseph Beuys）在1964年（我出生那年）的提议。出于“审美原因”，他倡议将柏林墙的高度提高4厘米。我和他的共同点在于做项目的动机：揭露城市西部的柏林墙“丑闻”。实现了这一点，我之后也不太可能有机会再次认真思考这个议题了。

Büro Nr. 2 (Kreuzberg)	<div>Information</div> <div><p>Zusatz zur Einzelinformation Ellä Thomas</p><p>Thomas wurde mit Sondernummer auf die Wartestühle Beim TEL zugewiesen. Da er keinen Antrag oder Telegramm in der Hand hatte, wurde der PA abverlangt.</p><p>Thomas hatte den PA nicht griffbereit, suchte diesen in der linken Brusttasche seiner Lederjacke.</p><p>Er verlangte eine Erlaubnis die äußere Grenzbefestigung auf der Westseite im Bereich Kreuzberg grau streichen zu dürfen und erfragte eine diesbezügliche Dienststelle.</p><p>Nach dem Gespräch verließ er den Abfertigungsraum durch den Ausgang. Ein Kontakt mit den SK konnte nicht festgestellt werden.</p><p>Personenbeschreibung:</p><p>Scheinbares Alter: 19 - 22 Jahre</p><p>Größe: mittelgroß</p><p>Figur: untersetzt</p><p>Gesichtsfarbe: gesund (als wäre er viel an der Luft)</p><p>Haarfarbe: Schwarz</p><p>Haarstruktur: Lockig</p><p>Haarschnitt: kurz</p><p>Er trug einen braune kurze Lederjacke, die besonders an den Armen schon starke Abriebstellen hatte, als würde er oft mit rauhem Material umgehen.</p><p>Er sprach deutlich und relativ laut.</p></div>
MA: Schulz/Liedtke	
Datum: 15.12.1986	
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THE Selbst – greetings in Riga, 1991
THE 自我——里加的问候，1991



This is an as of yet unpublished documentation of a project in Riga, Latvia from the year 1991 when Latvia was still a Soviet province. In June of 1991, during the last months of the USSR, Riga was under siege by the Soviet elite OMON-troups. Latvian citizens had barricaded and were patrolling strategically important buildings and institutions, like the broadcasting system, the parliament, etc. It was very clear that the Latvian people were seeking independence. During this time I was invited to participate in a public art project that took place within the framework of an exhibition called “Interferenzen. Kunst aus Westberlin” (Interferences – Art from Westberlin).

My project consisted of three parts:

1. A sculpture of the artist (**THE**) was standing on the central boulevard in Riga 200 meters away from and opposite a statue of Lenin, in a sort of “stand-off situation”.
2. A 10-second broadcast on Latvian TV, three times a day for one week, always 10 seconds before the full hour, between 8 and 10 pm. The regular program stopped, the TV screen went into “white noise” as if after a technical problem. I then appeared on the screen and asked the famous question by Ad Reinhardt: “And what do you represent?”
3. For one week there was a daily spot in the Latvian Newspaper ‘Diena’ showing a different b&w rendering of the artist in a non-descript suit (as reference to the sculpture in the street, and on the last day the same spot was replaced by the question: “Who are you?”

This documentation presents an art project that seized the moment of a unique historical situation and was using the whole gamut of what public art could be. In a rare intermediate situation there was a potential for artistic intervention that would not have been possible before, or financially feasible afterwards, and could, at that time, bring to the front the significance of this historical moment.

During the preparation of the exhibition it was also unclear how the larger political situation would shift and which reactions would be triggered by the artistic intervention from the part of the administration. The citizens of Riga at that time were gathering for spontaneous public discussions at a small section of the Berlin wall, that had been brought to Riga, or at their “Statue of Liberty”.



这是我1991年在拉脱维亚里加的一个项目的记录，从未出版过。彼时的拉脱维亚仍是苏联的一个省会。1991年6月，在苏联解体前的最后几个月里，里加遭到了苏联 OMON 特种部队的围攻。拉脱维亚公民封锁了道路，守护着如广播系统、议会等重要的建筑物和设施。明显可以看出，拉脱维亚在寻求独立。在此期间，我受邀参加了一个名为“干扰——来自西柏林的艺术”的展览下的公共艺术项目。

我的作品包括三个部分：

1. 艺术家 (**THE**) 的雕塑矗立在里加中央大道上，距列宁雕像200米，形成一种面对面的“僵局”。
2. 在拉脱维亚电视台播放10秒钟的广播，一周三天，每天三次，晚上8点至晚上10点之间，通常在整点前10秒钟。当常规节目停止，电视屏幕将进入“白噪声”，就好像遇到了技术问题。然后，我会出现在屏幕上，问出艾德·莱因哈特 (Ad Reinhardt) 曾提出的著名问题：“你代表谁？”
3. 有一个星期的时间，拉脱维亚报纸《狄安娜》(Diena) 每天都有一个板块刊登艺术家身着普通西服的黑白照片 (以街头雕塑为参照)。在最后一天，同一位置被替换成一个问题：“你是谁？”

这些记录呈现了一个捕捉了独特历史情境的艺术项目，并运用了公共艺术的全部可能。在这种罕见的情况下，有进行艺术干预的可能，而这种干预在之后获得经济资助之前是不可行的，而在那时却可以将重要的历史时刻带入人们的视线中。在展览的筹备过程中，更大的政治局面将如何改变、当地政府部门的艺术干预将引发哪些反应都不明朗。当时的里加市民正聚集在这件作品下进行自发的公共讨论，它可以说是“柏林墙的一部分”或里加的“自由女神像”。



THE perspective
THE 视角



透视（提到透视我们会立刻想到焦点透视）在今天似乎不再是一个问题，一切似乎都被研究得很清楚。因此，谈论它一定事出有因。我们不是很清楚历史上是否还有其他空间的图画再现。大多数时候，我们认为古老的空间表现已经无效。我们通常认为关于空间表现的概念是约定俗成的，无法认识到它是历史建构使然。但是焦点透视是基于某些先验要求的。最简单的解释：根据对于“窗口”的定义，我认为图像是贯穿视觉金字塔的平面横截面；金字塔的顶点是眼睛，然后将其与要表现的空间内的各个点相连。因为这些“视觉射线”的相对位置决定了视觉图像中相应点的位置，所以我只需要绘制整个系统的平面图和立面图即可确定出现在相交表面上的图形。”但我们有两只可移动的眼睛，眼睛内部呈球形。我们的眼睛不像这里描述的焦点透视结构所构造的单眼人那样通过他的“窗口”看盒子。在这种布局中，独眼巨人无法改变其位置，否则他将拆除整个结构。但是运动是时间的变化。独眼巨人被限制在一个地方，并不知晓时间。因此，就发明了理性的、无限连续的同质空间。这是与数学相关的系统性空间，其运行规则不受时间的限制。在文艺复兴时期，当透视被发明时，人们就是通过这样的窗口看世界的。焦点透视导致空间向着消失点加速（帝国扩张），而其中的时间停滞了（中央集权主义）。透视理论中的消失点与城市统治者的宝座相对应。世界是通过这样的“窗口”（图像框架）进行组织和管理的。今天，作为摄影师拍摄时你仍可感到这种权威。暗箱就是是这种透视概念的技术实现（可以说是内置的）。透过相机看外面，一切似乎都指向/朝向我。有了这个盒子，我可以拥有全世界（这就是统治者所做的事情），实际上这就像是“便携式的帝国主义”。今天的问题则是：如果没有焦点透视的集权主义式的方法，我们如何与世界建立（摄影式的）图像关系？

艺术家阿尔布雷希特·丢勒（Albrecht Dürer）奠定了文艺复兴时期的透视基础。在意大利旅行后，他发展了系统计算焦点透视空间的机制。以此作为艺术史上的参考，作品《THE 自我 (与一块大草坪)》引用了丢勒的水彩画《一块大草坪》。艾墨思曾为了了解透视的问题前往意大利旅行。他将十二幅简单的草坪植物的彩色照片固定在铝板上，然后将它们挂在铝板结构上，使它们看上去漂浮在墙的面前。作品前是艺术家的黑白照片。整个装置的尺寸约为宽600厘米，高350厘米，深100厘米。

但是，焦点透视能用来解释我们现在看世界的方式吗？答案是不能！现在，事物已变得非常不同。它们不再在空间中连贯地排列，只有其中的部分会受到特别关注。我们会看微观结构，寻找其中的属性。对事物的关注始终是关系性的，并且通过技术来完成。这些对象仅通过阐释出现。经验是取决于时间、观看的地点和类型的结果，但这些参数始终是不同的。

现在的透视是多元的。

艾墨思这件作品的重点在于：以一块草坪为例，展示事物的语境。通过相机这种技术媒介，创建了图像，然后将其裁出并粘合在铝上，合成出一片在同样的时间从不同的观看角度观看的草坪（每种植物在时空中的都居住在这样的点上）。通过从图像中裁出对象，可以从照相机之前创建的图像中颠覆性地剔除单眼化的、集中化的摄影系统空间。摄影在这里被矛盾地使用。裁剪并不意味着使图像变得不完整、碎片化。此处质疑的不是图像，而是图像空间（也就是对世界的透视）。没有空间的图片被重新组织为绝对的对象，并在展览空间中找到了新的位置。因此，所得图片也没有边框。无论从技术还是从认识论的角度来看，它都由铝材制成的复杂、技术复杂的背景结果所取代。因此，这就揭示了视角的建构性。这解决了认识论上的问题，即如何仍将分化的个人知觉组合起来以形成有意义的整体图景，以及生态学上的问题：哪些因素决定了各自的循环，而这些因素仍可以概括描述吗？在我看来，关于构建新视角的最重要发现之一是：个体感知之间的差距是无法消磨的。因此，将不同的视角并置很重要。需要亲自体验。这就是人像的照片（艺术家的自画像）放在这里的原因。可以说，它形成了认识论的画布，在这个画布上描绘作品，再传达给观者。艾墨思作为这件作品的创作者，把自己作为中间人放在图片中。但“照片里的人是谁？”这个问题无法被回答。弗里德里希用他背后的风景展现了焦点透视的范式（指向海望去的和尚那幅画）。这里并不是弗里德里希式的浪漫主义艺术观念，恰恰相反，艾墨思的作品中的图像转了过来，面向观众。这不是在做介绍。黑白的人像与背后彩色的背景形成了鲜明对比，为背后的草坪之物和观者起到了纯粹的尺寸指示作用。“植物”相对于观者而言不再仅仅是大而已，对观者而言，这种情况是自相矛盾的：与90厘米高的人像照片相比，他显得非常大，而与草甸植物相比却非常小。在这种双重参考中，观者面临这如何给自己定位的问题和任务。这产生了一个涉及三个部分的控制论系统：观者—人像照片—草甸植物。这个系统的不和谐形成了一个有新视角和多元逻辑的交流体，其中，观者可以自己决定自己的视角。透视不再成为通过图像进行象征性的统治活动。作品中的图像质疑着所有观看角度。相反，这里的透视是与观者协作创造的，只有观者接受与艾墨思（作为一个人像）进行自我比较才能达成。现在就可以回答为什么艾墨思本人在那里的问题了。这是观众的检验标准，也是挑战：面对着它们！维尔勒·弗瑟（Vilém Flusser）说道：“如果我认可别人对我的描述（如果自我认知作为认可他人的结果），那么理解（认知）与尊重（识别）之间的区别将变得过时：艺术和科学将不得不被视为一个政治学科。极端地说：如果我们认可自己是其他人的一个功能，而其他每个人都是我们的功能，那么责任取代个人自由的地位。对话将构建未来的文化，不再是话语，因此不再会有进步，只有彼此的相遇。”

萨姆·罗斯, 1992年

- 1 潘诺夫斯基：《作为象征形式的透视》，Volker Spiess出版社，1980年。
- 2 参见保罗·维利里奥的文章《实时透视》。
- 3 维尔勒·弗瑟：《回忆》，节选自《新技术的哲学》，Merve出版社，1989年，54页。

Perspective (and of course we immediately think of central perspective) appears not to be an issue today. Everything seems to be clear. To speak about it therefore must be justified. We are not very much aware anymore that there have been other conceptions of the pictorial representation of space in history. Most of the time we think that antique spatial representations have failed. We usually consider the underlying agreement on the conception of spatial representation to be natural and fail to recognize the historicity of its construction. But central perspective is based on certain a priori requirements. “It is most simply explained as follows: I imagine the picture – in accord to the “window” definition – as a planar cross section through the visual pyramid; the apex of this pyramid is the eye, which is then connected with individual points within the space to be represented. Because the relative position of these “visual rays” determines the apparent position of the corresponding points in the visual image, I need only draw the entire system in plan and elevation in order to determine the figure appearing on the intersecting surface.”¹ However, we have two movable eyes with a spherical interior. Our eyes do just not function like the constructed one-eyed person of the central perspectival construction shown here, who looks through his “window” at a box. In this test arrangement, the cyclops cannot change his position, otherwise he would tear down the entire construction. But movement is change in time. The cyclops, however, is confined to one place and knows no time. Thus, the rational, e.g. infinitely continuous, homogeneous space has been invented. “It is the systemic space of mathematics in which its laws apply regardless of time. In the Renaissance, when this notion of perspective had been invented, the world was seen through such a window. The central perspective caused an acceleration of space (imperial expansion) towards the vanishing point and in it a standstill of time (centralism)”². The vanishing point of the theory of perspective corresponds with the seat of the city’s ruler. The world was organized and administrated through a “window” (picture frame). You still feel something of this authority today as a photographer. The camera obscura is the technical materialization of this conception of perspective (it is built in, so to speak). Looking through the camera, everything



Albrecht Dürer, “Draughtsman Making a Perspective Drawing of a Reclining Woman”, 1512-25, woodcut, 7.4 x 21.5 cm, Metropolitan Museum, New York

seems to be pointed/headed towards me. With this box, I can hold on to the world (that’s what the ruler does), which in effect is something like “portable imperialism”. The question today would be: How could we establish a (photographic) pictorial relation with the world without the totalistic approach of central perspective?

It was the artist Albrecht Dürer who worked out the fundamental foundations of perspective in the Renaissance. After his trip to Italy, he developed an apparatus to calculate the systemic space of central perspective. Today, the watercolor “Das große Rasenstück” by Albrecht Dürer serves as a point of reference in art history for Thomas Eller’s piece “THE Selbst (with a large piece of lawn)”.

Thomas Eller takes his trip to Italy as an opportunity to deal with today’s problems of perspectives. Twelve large color photographs of simple meadow plants, mounted on aluminum, are held into a position by an aluminum construction which makes them seemingly float in front of the wall. In front of it is a b/w photo-figure of the artist Thomas Eller. The size of the entire installation is approximately 600 cm in width, 350 cm in height and 100 cm in depth.

Now, can the way we see the world today still be described by central perspective?! - No! Things seem very different to us now than then. They are no longer arranged coherently in space, but always of particular interest. We look at the microstructures; look for the respective properties. Access to things is always relational and is mediated through technical approximation. The objects only appear via interpretation. Experience is a result that depends on the time, the place and the type of examination and these parameters, however, are always different.

Perspective today is polyvalent.

At the core of Thomas Eller’s work is the intention to show the contextuality of things by example of a piece of lawn. Through technical mediation via the camera, images are created that, cut out and laminated on aluminum, synthesize the idea of a piece of meadow from a dozen view points at discrete points in time (each plant inhabits such a point-in-space-time). By cutting out the objects from the images, the monocular, centralized systemic space of photography is subversively removed from the image that the camera created before. Photography is used paradoxically here. The fact of cutting out does not suggest a broken, fragmented world of images. It is not the image that is criticized, but the image space (thus the perspective on the world) is questioned. The pictures without space are reorganized as absolute objects and find a new place within the exhibition space. Therefore, the resulting picture is also without a frame. In technical, as well as in epistemological terms, it is replaced by the complex, technically sophisticated background construction made of aluminum panels and profiles. Thus, the constructedness of perspective is revealed. This addresses the epistemological problem of how differentiated individual perceptions can still be combined to form a meaningful overall picture, as well as the question of ecology: Which factors determine the respective cycles and can these still be described in sum? – One of the most important findings, that constitute the new perspective, seems to me that the gaps between individual perceptions cannot be smoothed out. Therefore, it is important to keep the disparate in juxtaposition. The place where this happens, is the person her-, himself who makes an experience. That is the reason for the photo-figure (a self-portrait of the artist) that stands in the foreground. It forms, so to speak, the epistemological canvas, on which the work is depicted and conveyed, to the viewer. Because the question of “Who that is?” - Thomas Eller, the author, who puts himself in the picture as a mediator - cannot be answered. It is not the romantic artistic concept of C. D. Friedrich, who is still bound to the paradigm of central perspective with his back towards his viewers (the monk looks into the sea). Quite the opposite, the image in Thomas Eller’s work turns around and looks at the viewer. It is not about introducing a person. The black and white of the figure abstracts itself substantially against the colored background of the work and becomes purely an indicator of scale for the “meadow plants” and the viewer as well. The “plants” are no longer simply large in relation to the viewer, for whom the situation is paradoxical: he, the viewer, is very large in relation to the ninety-centimeter-high photo-figure, but very, very small in relation to the meadow plants. In this double reference that poses the problem and task to the viewer of how to position himself. This creates a cybernetic system involving three agencies: viewer – photo-figure - meadow plants. The unreconcilable dynamics of this system form a multi-logical communicative structure of a new perspective in which the viewer decides for himself about his point of view. Perspective does not anymore become a symbolic exercise of domination through the image. The picture questions any and all viewpoints. Perspective instead is created in collaboration with the viewer. This can only succeed if the latter accepts the comparison with Thomas Eller (as a figure) and compares her,- himself to it. Now it is clear why Thomas Eller himself is there. It is the touchstone for the viewer and the challenge: face up to things! Vilém Flusser puts it this way: “If ‘I’ is recognized as what others address as ‘you’ (if self-knowledge is recognized as a result of recognizing others), then the distinction between understanding (cognition) and respect (recognition) will become obsolete: art and science will then have to be seen as political disciplines. To take this to the extreme: if we recognize ourselves as a function of everyone else, and everyone else as our own functions, then responsibility will have to take on the status that was previously occupied by individual freedom. And no longer the discourse, but the dialogue will structure the future culture, so no longer the progress, but mutual encounter.”³

Sam Rose, 1992

1 Panofsky, Erwin (1924/25): Perspective As Symbolic Form. in: Essays on basic questions of art. Berlin, Volker Spiess 1980
2 see also: Virilio, Paul (1991): Real-Time Perspectives. in: Joachimides, C.M. / Rosenthal, N. (ed.), Metropolis. Stuttgart, Cantz, p. 61
3 Flusser, Vilém (1989): Memories. in: Ars Electronica (ed.), Philosophies of New Technology. Berlin, Merve, p.54



Albrecht Dürer, “Great Piece of Turf”, 1503, watercolor, 40.3 cm × 31.1 cm, Albertina, Vienna



“In the beginning there is ruin. Ruin is that which happens to the image from the moment of the first gaze. Ruin is the self-portrait, this face looked at in the face as the memory of itself, what remains or returns as a specter from the moment one first looks at oneself and a figuration is eclipsed. The figure, the face, then sees its visibility being eaten away; it loses its integrity without disintegrating.”¹

The 21st Century posits a crisis of visibility. We are no longer bound by the certainties of Cartesian Perspectivalism that once chimed with a philosophical position, a ‘Weltbild’ that transformed the world into a measurable entity. Modernism completed the removal of the fiction of the single and immobile eye of perspective, along with its all-seeing, controlling view. Terms like multiplicity and simultaneity have inveigled themselves into our perceptual field, leading to an apprehension of the world as essentially fractured and discontinuous. But in doing so, the certainties of who and where we are have been eroded, whilst our reluctant belief in surface technologies has led to a concomitant loss of the authentic. These technologies privilege surface and velocity, requiring a radical re-evaluation of vision as a locus or conduit of verifiable truth.

Thomas Eller’s work shows a calculated awareness of this need to review our relationship with perception, through a confrontation between the viewer, the process of reception and the image. Rather than seeing this relationship as an unambiguous one, the artist deliberately destabilizes the picture. Indeed, acceleration, one of the key aspects of present culture(s) features strongly in his work and is often linked with its opposite, stasis; the philosopher Paul Virilio asks us “...to consider movement and acceleration not as displacement but rather as emplacement, an emplacement without any precise place, without geometric or geographic localisation...”². The concurrence of speed and stasis should not, however, be understood as a return to Albertian principles, instead proposing a renewal of Martin Heidegger’s ‘aletheic gaze’, a way of looking at the world that is open-ended and circumspect.

‘**THE** white male’, a complex installation comprising images of warfare brings together these elements of speed and stasis. Jet-fighters, missiles, tanks and other military hardware appear as manipulated photographic cutouts mounted on aluminium, frozen as if in mid-acceleration. The images appear to hurtle towards the viewer and are supported by metal rods held in place by a large photographic back panel depicting a desert landscape. The work cannot be taken in fully from a single viewpoint, and requires the spectator to alter his/her position to decode anamorphic elements and to scrutinize the shifting relationships between discrete components. The sole static elements of the installation appear in the mid-ground, peering through the plethora of weapons: a number of white-clad figures of the artist, photographed from above. These figures rotate the vanishing point from the horizontal to the vertical.

Similar self-portraits of the artist have appeared in a variety of guises throughout his work, their scale shifting drastically from the minute, to the life-size, and to the monumental. Scale alters the physical vantage point of the spectator, and, additionally, makes a demand for empathetic mirroring. Here the viewer can only comprehend the work through altering his/her own scale to reflect that of the figure. Moreover, reduction and increase in scale draw out the discrepancy of size between viewer and subject; it follows that, to surmount this inequality, the viewer must radically alter his/her own perception and position. It is arguable that such a fluid viewing process begs fundamental questions regarding the nature of the unique, and, in so doing changes both spectator and artwork.

The theorist Hillel Schwartz’s comment sheds light on the twin-edged nature of the original:

“We admire the unique, then we reproduce it: faithfully, fatuously, faithlessly, fortuitously. Who and which and where may be the real McCoy, those are uneasy questions. With fancy footwork we may fight rearguard actions to hold the natural at arm’s length from the artificial and keep the one-of-a-kind out of the clinch of the facsimile, but the world we inhabit is close with multiples.”³

Eller’s figures address this desire for uniqueness, whilst simultaneously being resigned to its impossibility. He asserts the power of the image and erodes its original source in a single statement. The loss of the image’s traceable ancestry sets it free; the self is no longer about identity, if identity is understood as ‘the same’. Eller has argued, through his alter ego, Sam Rose that the self has no image and no speech, and that it cannot be communicated, save through a relationship with the ‘other’. If the self is not the ‘I’, then any image chosen to represent it must function in the manner of a ‘placeholder’; it posits a presence that, according to the French philosopher Jean-Francois Lyotard, is ‘unpresentable’. Here, radically altered in it’s meaning, the self is reduced to a picture that floats without destination. And once the self becomes thus divided, it replicates into copies without end.

The sober ‘double-agents’ sent out by the artist to populate art galleries and public spaces worldwide appear in conservative dark suits. Usually, the monochrome figures appear to strike no defined pose, they simply stand in front of, or walk towards, the viewer. Yet, this formal attire, a businessman’s or undertaker’s suit (signifying trust and authority) has given way to a more informal dress code of jeans and T-shirt; sometimes the clothing becomes entirely indistinct, to the point of blending in with particular surroundings. Perhaps these changes may be understood as a relaxation of the strictures, the figures acting as decoys that adapt to the temporal, geographic, or social circumstances, and sometimes a suit will not do.

But there is another kind of agent: one who appears stretched, distorted and quite naked. The work ‘**THE** objectile (wer isst **THE** ?) zipped’ shows an arrangement of naked doubles, each posed differently. As the audience searches for the correct position from which to view the anamorphic effect, we become aware of the potential intimacy of each image: we are uncomfortably confronted by explicit images that foreground the figures’ splayed buttocks and exposed genitals. The stretched and distorted nature of the images is suggestive of suffering, of the body in extremis. By conflating distress with eroticism, the figures’ sexual

charge is removed, together with their ability to perform. Eller presents the sexuality of the body as a conduit, a communication with the viewer, only to withdraw it once more. The suggestion of suffering makes us recoil from the very intimacy we are promised. Instead, the sexuality remains internalized, resulting in autoerotic images; the spectator is invited to view but refrains from stepping into the picture.

The artist has argued that pictorial tradition from the Renaissance to the present has relied on a simple, monocular form of perspective that places the viewer inside the image. Eller, contrariwise, wishes to extend the distance between beholder and object, to quite literally eject him/her from the image. In an age of virtuality, immersion and participation, Eller underscores the need for the unthinkable: to withdraw art’s pictorial inclusion of the audience. In this way, to be outside the picture means to be before it, suggesting a renewed confrontation with multiple viewpoints, a kind of perpetual frontality that reconfigures itself with every lateral step we take.

The picture, writes the art historian W.J.T. Mitchell ‘is treated as something that must awaken desire or even awareness that it is being beheld, as if the beholder were a voyeur at a keyhole.’⁴ Eller’s works show the lengths to which the artist goes to identify us as viewers, engaged in the voyeuristic relationship described by Mitchell; here, Eller underlines the scale of the gap between the ‘here’ of the viewer, and the ‘there’ of the artwork.

If sexuality invites spatial separation through voyeurism, a visual involvement, it also gives rise to other forms of participation, namely through language: it is arguable that the lack of socialising rituals often lead us to speak openly about sex as a means of communicating something about ourselves. The theorist Sylvere Lotringer maintains that ‘Sexuality no longer expresses any truth; it is simply the presentation of self in everyday life.’⁵ Intimacy is thus transformed from a secret to a ‘social secretion’. In this way the circulation of sexual signs might succeed in satiating sexuality. Eller’s images thus propose a kind of voyeurism that looks not for authenticity, but precisely for the signs that pass for the real, ‘it is what’s left to be desired when desire amounts to nothing.’⁶

The focus remains with the body in the work ‘**THE** uebermensch’, a series of superimposed cutouts of hands brandishing knives and disemboweled corpses. Here, the body is violently cut open, its entrails pulled from the cavity and put on display for public scrutiny. The perpetrator of the action is only visible through the hand holding the knife. Given the circular nature of Eller’s work, it is assumed that the hand and the body, though taking the opposing positions of perpetrator and victim, both belong to the artist. The body of the artist is thus sliced open by his ‘other’, resulting from a nightmarish splitting of the individual. The opposite might be argued in the work ‘The bounty – apparition’, a montage of images depicting self-harming, where the right hand, holding a razor-blade appears to be cutting into the wrist of the left hand. Here, the violent action is not undertaken by a foreign body, but by pitting the individual against himself.

This aestheticisation of suffering presents a recurring theme in art, from Hans Holbein’s ‘Dead Christ’ to Jacques Louis David’s ‘The Death of Marat’. The sharp focus on the lifeless body serves to concretise narrative, whilst underlining the subject’s emotional tension. Eller’s bodies, on the other hand, do not make a play for the viewer’s emotions. There is little for the audience to identify with, as the figures are truncated, headless, or appear only in detail. The body then becomes a means for the presentation of its blood, flesh and internal organs, spilled or laid bare, perhaps, by way of some gruesome murder or unnamed sacrifice. These images do not mourn the unidentified body, though we recoil at the violence done to it; no melancholia induced by loss is intended, the slain body produces nothing but meat and entrails, a final image of abjection.

Eller uses radical shifts in scale, distortion, and blurring in many of his works. This is especially the case in his depictions of inanimate matter, a range of material traditionally found in the still-life genre, and, latterly, in advertising. These photographic cutouts remain distinct in what they show us: arrangements of fruit, potatoes, fish, oysters, cans, bottles, knives and guns. The iconic nature of the images appears to point towards mimesis; indeed, we accept the images for what they purport to show: images of things that exist and that are familiar to us. Eller suggests, however, that digital image processing has removed the need for real subjects; what we are left with is a pure surface that can be manipulated at will. These techniques are often used in advertising to present images and objects that have been ‘supersized’, and boldly coloured; such methods turn the viewer into a consumer, replacing choice with desire. Indeed, these methods of regressing the viewer into an infantile state ruled by boundless desire can be said to underpin the industry of advertising. Eller’s objects borrow from these strategies, both to entice and seduce, but also to expose the manipulative and mendacious nature of surface. The digital treatment imbues the works with a beguiling, almost visceral quality. They excite our vision exactly because their hyperreality separates them from physical experience. We want to touch them though they would likely elude our grasp as they are either too fast or too slippery. This desire to handle them occurs despite our knowledge that the objects have no substance. In this way, Eller emulates the position of the ‘product’, a thing that trades on its appearance and lacks in substance, in short: a means of perpetuating desire.

The work ‘**THE** projectile (NTSB)’ presents an arrangement of anamorphically distorted sharp instruments blacklisted from being carried onto flights. These objects, chiefly knives, scissors and screwdrivers, are classified as potentially dangerous, all the more so, as Eller’s distorted representations are elongated to the point of tearing or shattering. The more brittle the feared object, the greater our anxiety of its splintering becomes, each shard transforming itself into a smaller, less traceable, weapon. As streamlined acrylic photographs they pose no actual danger, but as images that draw blood they remain threatening.

In these works sections of images are pin-sharp, while others are deliberately rendered out of focus, as if accelerating towards or away from the spectator. This phenomenon reminds us of the filmic image that relies on passing still frames at a certain rate before the viewer’s eyes. However, Eller’s pictures are not animated, and they do not result in a moving sequence. Instead, they appear as accretions of time and movement, frozen into single still images. They differ from photographs where the subject moves unexpectedly as the shutter clicks, resulting in entirely blurred or unfocused images. The simultaneity of sharpness

(stillness) and lack of focus (movement) succeed in unsettling these images since the viewer craves the clarity of one or another, rather than both states at once. It is remarkable, however, that the human eye quickly accommodates what appear to be such contradictory states of rest and motion. Paul Virilio argues that ‘...now reduction is rejected, for the simultaneous collective response acts as a ubiquitous eye that sees everything at once.’⁷ In this way, different object-states and views become permissible, and indeed desirable within single images. These works refer precisely to scopic desire, a point at which the eye’s longing for mastery over what is surveyed is overtaken by a surfeit of imagery it cannot take in, let alone digest and classify. If desire is to be maintained, the object itself is of limited importance and may be substituted for another; therefore, it is the nature of its representation that lends itself to interchangeability and multiplication. Representation actually favours endless repetition, as suggested by the simulacrum, which, though matching in appearance, has cut all ties from the original.

The art historian Norman Bryson thus proposes that such images have no actual match in reality and are uniquely destined for the gaze. ‘Still life’s potential for isolating a purely aesthetic space is undoubtedly one of the factors which made the genre so central in the development of Modernism...it aims to remove itself from function altogether.’⁸ It is the switch from a real event to an aesthetic frame that activates the representational mode.

It is then arguable that advertising utilizes techniques provided by the still-life. The creation of aestheticised spaces and objects points towards the complete loss of actual function, a means of relating the world to experience. Moreover, by selecting a limited number of goods for a display, an abundance of goods not seen in the picture is proposed, inferring an aesthetics of plenty. The dialectical ‘turn’ multiplies each single image, making it stand in for everything that is absent. In other words, what is in the image is tangible, though the sense of plenty suggested via the image, articulated through its denotative function, points towards a surplus that exists elsewhere.

Similarly, ‘**THE** mosaic’ a vast mural of anamorphic flowers made from ceramic tiles, deliberately lacks context. The distorted flowers reveal themselves only after careful identification of the correct oblique viewpoint, an exercise that needs to be repeated with each subsequent botanic specimen. Once more, Eller involves the audience in a formal game; what is at stake is not a natural object, but its lacking link to palpable experience.

Eller’s critical still life tableaux are indeed neither still, nor alive, or, more precisely, about life. Nothing is depicted which can be said to exist; Eller’s efforts at representing the world, mourn the loss of the real, which has been replaced by design, where ‘nature’ is replaced by ‘cogiture’, the ability to think and devise our entire surroundings. It is no longer the case that our image of the world is fragmented, or shattered even, but that it has been traded for a surface, a mirage. We hold fast to this image in the absence of something that has been lost. The world remains present, but we are unable to see it. Therein lies the crisis of visuality. To see, today, signifies to be blind.

Thomas Eller offers a critique of ‘bad faith’ and asks that none of his visual propositions be taken at face value. Indeed, though his surfaces are honed to perfection, he asks us to dismiss their seduction entirely. We are told ‘that there is nothing here to see’: no self-portraits, no flowers and no potatoes. The conjurer’s vanishing act initiates our escape from the very tyranny of vision that blinds us, since to understand is to dispense with sight.

Nicolas de Oliveira and Nicola Oxley, 2010

Notes:

- 1 Jacques Derrida, *Memoirs of the Blind*, University of Chicago Press, Chicago and London, 1993, p.68
- 2 Paul Virilio,p.48
- 3 Hillel Schwartz, *The Culture of the Copy*, Zone Books, New York, 1996, p.16
- 4 W.J.T.Mitchell, *What do Pictures Want: the Lives and Loves of Images*, University of Chicago Press, Chicago and London, 2005, p.44
- 5 Sylvere Lotringer, *Over Exposed: Perverting Perversions*, Semiotext(e), New York, 2007, p.207
- 6 Ibid, Lotringer p.213
- 7 Paul Virilio, *The Lost Dimension*, Semiotext(e), New York, 1991, p.70
- 8 Norman Bryson, *Looking at the Overlooked*, Reaktion Books, London, 1990

THE material
THE 材料



What art has always done was to transform MATERIAL into art. Material was always the stupid, uninformed, the not formed. Shaping it and developing a form idea from it has been at the center of art since ancient times. In this approach to artistic work one could always sense the human attempt to control (or suppress) nature in exemplary ways.

To put it bluntly, it is not the problem of the model and the image, of referent and reference, that the artists always seemed to have had – instead one could say: if an image was not successful, it means that the artist had not succeeded, in symbolically dominating nature. Here it becomes clear why, in all social classes, “depiction”, the transformation of material into a reference has made up the core of art and for which it was always admired: We use images to govern over nature.

Aside from that, there has always been an art practice that tried to make the MATERIAL fully its subject; artwork, that purportedly does not go against the nature of the material, but instead tries to work out the idea that is “in the material itself”. In contrast to the first-mentioned position, it was assumed that the material already contained an idea. I do not want to determine here, whether this is really the case or not - you could also ask differently: What is the advantage of the second idea? - The first approach to art making had to be “violent” with the material, because the “ideas” could not yet be seen in it directly. The second position no longer needed this brutality. In a much gentler tone, this approach spoke “of” the material, which, because the ideas could already be seen in it, had already been under control, sort of, and did not have to be fought with, or against. So naively seeing this art as a reconciliation with “Mother Nature”, is one of the most common mistakes. Patriarchal art had only invented new tricks of repression.

The latest development goes even much further. The standard set by industries - and here they have long surpassed art in the techniques of mastering nature through technology - has finally found its expression in art. The new MATERIALs in art, such as dc-fix imitation wood etc. (it is really almost transvestite to speak of material here - I hereby propose to call it PATERial from now on) are even less work for the artist, than the approach to art that was concerned about the idea inherent in material. New materials are easier to obtain and present more clearly the idea of the (imitated) material. The mastery of material and simultaneously the symbolic mastery of nature are twofold: the imitated material has completely disappeared in actuality and is only available as visual reference. Whereas the “carrier material” is so “repressed”, to use a psychological term, that nothing can be seen of it. This phenomenon is a total cleansing of the material aspect and an absolute mastery of material at the same time. This could be called material displacement of materiality in a totally light-footed manner. In yet other words: The PATERial seems to have finally surmounted material. However, this process will not be entirely successful, because the image on the “Mater” , the die-plate, still has to be involved in the production process. I take the recent fact that everyone seems to be so enthusiastic about this imitation wood as a motivational confirmation of my hypothesis. The fact that such art today does not reflect all these implications, but actually shows relatively clumsy ways in which to celebrate PATERial, makes me sure that this, which comes across as progressive, is just a disguise for a deep-seated conservatism and chauvinism. The seeming aspect of avantgarde and the illusion of inherent freedom from the confines of materiality is just a flash in the pan blinding all those offering applause.



Sam Rose, 1991

Comments by the editor:

- 1
- This text was originally written at a time when discussions about Baudrillard and the simulacrum were misaligned with old-leftist avantgarde ideas in the art discourse and is a historical reference to an art practice form the mid-1980 when all sorts of industrial materials entered art practice in massive scale for the first time. This dynamic was fostered by discussions surrounding authorship, simulation, post-modernism and appropriation art. d.c.-fix was a German brand of sticky laminate material made from PVC that could mimic a vast array of different materials, from wood, to marble to different metals.
- 2
- The word “material” is derived from the Latin word “mater” (mother). So material is that which is “of the mother”, or: “natus”, another word meaning (born). Nature therefore is all that has been born. The neologism “paterial” respectively is derived from the Latin word “pater” (father). So “paterial” is something that has been “conceived”, to use another word for “thought up”, “conceptualized” in the English language.
- 3
- “Mater” is a term used in printing technology and describes the “Druckmatrize”, e.g. the plate from which prints are made.

艺术一直以来所做的就是将材料转换为艺术。材料永远是麻木而无形。自古以来，打磨材料并从中生成一个形态一直是艺术的核心所在。在艺术创造中，我们总能看到人类控制，甚至战胜自然的追求，并垂范后世。

坦白地说，艺术家遇到的问题不在于所指对象和指称的样式和图像，毋宁说：如果一个艺术家创造的图像不成功，就意味着这个艺术家没能用象征的方式支配自然。这里可以明显看出，在所有社会阶层中，“描绘”——将材料转换为参照物，组成了艺术的核心。这也是艺术一直受到人们青睐的原因：我们用图像控制自然。

除此之外，一直有一种艺术实践试图以材料（MATERial）为主题，使其成为艺术品。这种实践并不会违背材料的本质，而是试图探究材料本身蕴含的概念。与提到的第一种方法相反，我们假设这个材料已经包含一个概念。我并不想说得那么绝对，你也可以问：第二种方法的优点是什么？第一种艺术创作的方法需要“粗暴”地对待材料，因为并不能直接看到其中的“概念”。第二种方法不再需要这种野蛮的行为。这种方法用一种更为温和的语气谈论材料，因为这些“概念”已经可以在材料中被看到，已经受到控制，不需要特别费劲。因此，将这种对待艺术的方法视为与大自然的和解是最常见的错误之一，这只是父权制艺术发明的压制自然的新手段。

近年来的发展更进一步，工业标准终于体现在了艺术上。这些标准通过技术控制自然已经压制了艺术。艺术中运用的新材料，例如dc-fix的仿木等（实际上在这里所讨论的材料几乎是“异装癖”，所以我接下来称其为“PATERial”）对于艺术家而言，处理它们的工作量比那种注重对材料进行改造的要少。新材料更易获得，并且能更清晰地呈现（仿制）材料的概念。对材料的掌握以及对自然的象征性的掌控是富有双重意味的：被模仿的材料在实体上已经完全消失，只能作为概念使用。用心理学的术语说，“载体材料”被“压抑”了，以至于看不到它的存在。这种现象既是对材料的彻底清除，也是对材料的绝对掌控。这一种很轻巧的物质性的物质置换方式。换句话说：PATERial似乎终于俘获了材料。但是，这不意味着全部的胜利，因为“Mater”（模板）图像仍必须参与生产过程。每个人似乎都对这种仿制木材报以热情，这个事实可以作为对我的推论的肯定。今天的艺术并不能反映出以上这些引申含义，但实际上凸显出她庆祝PATERial的方式相对笨拙，这一点使我确信，这种被认为是进步的现象只是深层次的保守主义和沙文主义。前卫的表象和对物质界限内在自由的错觉只是昙花一现，蒙蔽了欢呼者的双眼。

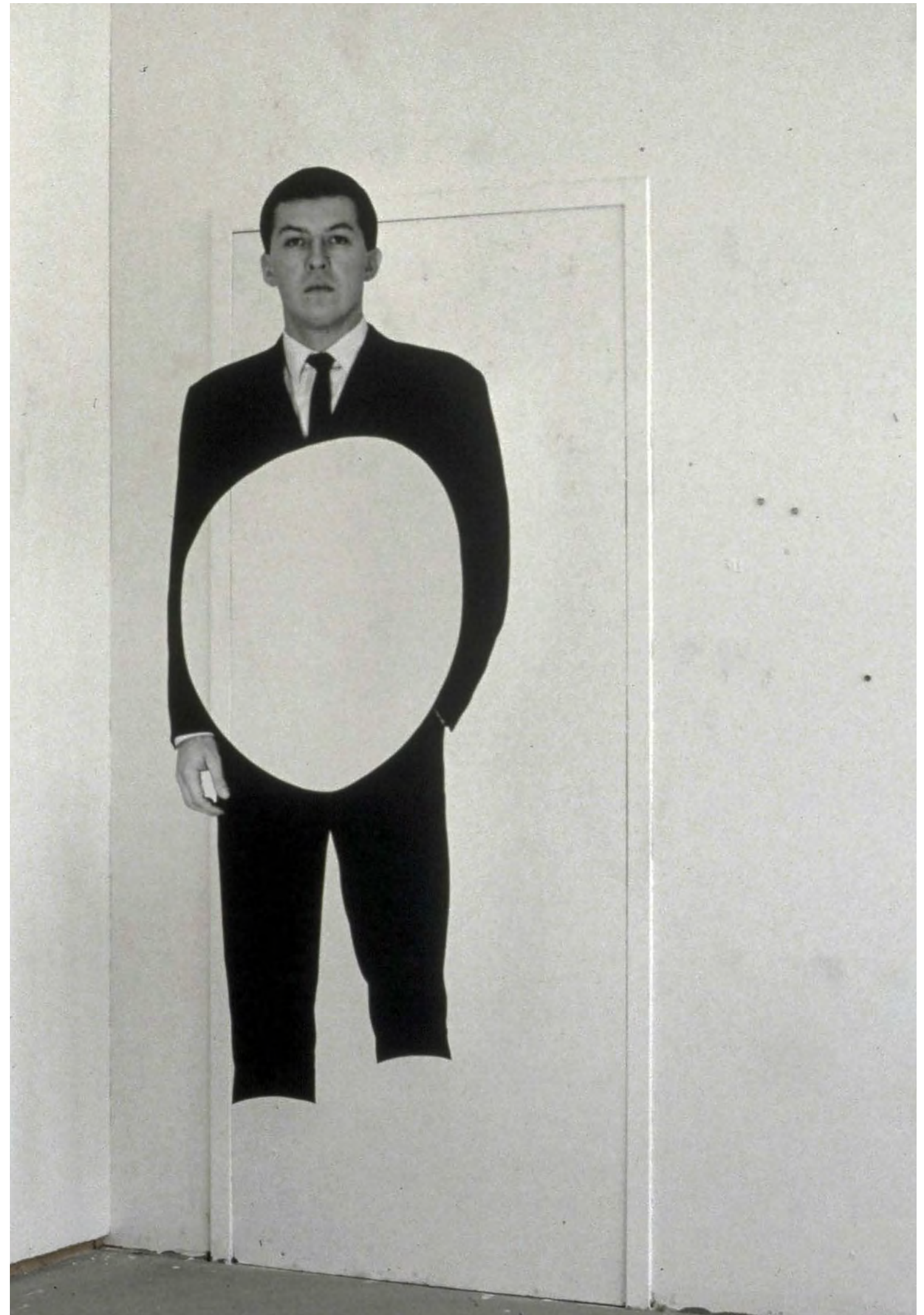
萨姆·罗斯, 1991年



1 本文最初是在鲍德里亚提出的仿像（Simulacrum）概念的与艺术讨论中的旧左派先锋思想相左的时期所作，也是一份对1980年代中期各类工业材料在艺术领域被大规模使用的现象的历史参照。这种现象是由围绕着作者、模拟，后现代主义和挪用艺术的讨论而形成的。dc-fix是一个德国品牌，生产由PVC制成的粘性层压材料，用于仿造木材、大理石、各种金属等多种材料。

2 材料（Material）一词源于拉丁语词根“mater”（母亲）。因此，材料是“属于母亲的”，也是“natus”，另一个词代表“出生”的词。因此，自然是一切出生之物。新造的词“paterial”对应拉丁语词根“pater”（属于父亲的）。因此，“paterial”是“构想”出来的东西，等于英语中的“构思”，“概念化”。

3 “Mater”是印刷技术用于描述“模版”（Druckmatrize）的术语，例如用来制作印刷物的印板。



近年来，摄影作为一种艺术风靡全球，消除了先前人们对于这种技艺的怀疑。一方面，它的记录能力使它成为观念艺术实践的有效工具，这些艺术实践需要一种更“冷”的媒介来呈现仅具有参考用途的图像。人们不仅对图片中的“陈述”感兴趣。通过将摄影文献纳入当代艺术实践，我们开始习惯于将它当作一个转瞬即逝的产物来看待。

抛开这点不谈，一群德国摄影师仍继续以近乎自主的方式认真对待图像。他们对摄影本身比对摄影主题更感兴趣，是他们的敏锐度将摄影带入了艺术的殿堂。

现在，有关摄影图像的记录性、作者的特殊性（由苏珊·桑塔格提出）以及数字操作（摄影的现实性）的讨论都已淡化，是时候来重新审视它们了。乔纳森·克雷（Jonathan Crary）撰写的有关暗箱在历史上的不同用法和含义的书十分富有洞察力，可以用来解释现代感性的发展。他指出，暗箱的用处及其在感知行为中的存在与认识论方面的中心视角的使用有何不同。在此书里，一开始他似乎是要为摄影说好话，并将其带入现代感性的讨论中。但他无法描述的是我们谈论摄影时没有谈及摄影设备。当我们看到摄影图像时，我们不是坐在照相机里面。从这个意义上讲，任何当代照片都好比文艺复兴时期的绘画，就像照相机和装置艺术的关系一样。由于物理定律和焦点透视原理已成为相机中的运行规律，因此每张摄影图像都再现了在意大利文艺复兴时期提出的那种时空观念。仍然是采用特定时刻的一个视点来确定相机镜头拍摄的图像的外观。牛顿式的空间及其三维特征被复制成一个图形连续体（pictorial continuum）。罗兰·巴特（Roland Barthes）令人信服地将摄影图像描述为通向过去的一扇窗户。“旧光”证明了对象的“原始性”，即通过另一个房间内的窗户感知到的“原始性”。

但是，我们对存在的理解与所有上述这些描述都大不相同。我们知道连续性是我们大脑的一个特性，也知道我们的视野的等级制度，以及如何在重要的焦点和周围事物之间进行区分。当我们不受任何限制时感知到开放、连续的视觉信息流时，我们只处理了其中一小部分，因此我们是双焦点的。我们汲取的现实没有边框。这就是视觉矛盾的本质。个中研究已汗牛充栋，远非此处所能周全。

鉴于梅洛-庞蒂（M. Merleau-Ponty）、罗瑟琳·克劳斯（R. Krauss）、马丁·杰（M. Jay）和保罗·维利里奥（P. Virilio）等理论家所做的大量研究，艺术，尤其是摄影似乎落后了很多。同样，现代艺术使弗兰克·斯特拉（Frank Stella），罗伯特·劳森伯格（Robert Rauschenberg）和詹姆斯·罗森奎斯特（James Rosenquist）等人的作品从其画框中解放出来，而摄影从未有过这样的突破。我只是以当时最重要的几个艺术家为例（点到为止，因为我对他们近作持保留意见，但绝不低估他们的非凡成就）。

摄影在本质上是一种前现代的成像媒介。我建议我们在探究图像是什么以及如何构建图像平面上多花一些精力。因此，我们与其研究摄影图像背后的意图，还不如研究它是如何向我们呈现的，以及它是如何显现的。这是我们把握世界复杂性的最佳方式。那些在高度政治化环境中创作出来的现代艺术，艺术家要实现的是图式的复杂性，而非简单的政治言论，。为了对我们现在所经历的世界的所有野蛮的简化描述做抗议，我强烈感到我们必须重新引入复杂性。站队只会加剧我们（政治）文化的侵蚀。

萨姆·罗斯，2007年

Photography as art has become extremely successful in recent years, finally winning over previous doubts about this craft. On the one hand, it was its documenting abilities that made it a useful tool of more conceptual practices in art that needed a “cooler” medium to present images that were merely of referential purpose. More than in images one was interested in “statements”. By incorporating photographic documents into contemporary art practice, we were getting used to its presence as an ephemeral product at first.

Bypassing this discussion, it was a school of German photographers that continued taking images seriously in an almost autonomous sense. More interested in photography itself than subject matter, their sensibilities elevated photography into the Pantheon of art.

Now that the discussions on the documentary character of photographic images, the peculiarity of the author (S. Sontag) and the issues of analog or digital manipulation – the reality of photographs – have all subsided, it is time to take another close look. Jonathan Crary’s books on the different use and meaning of the camera obscura in history are very insightful, when it comes to explaining the development of a modern sensibility. His arguments in particular on how different the use of the camera obscura and its presence in the act of perception is to the use of central perspective in epistemological terms, at first seem to redeem photography and embed it into modern sensibility. What he fails to describe, however, is the absence of the photographic apparatus in our use of photography. We are not sitting inside a camera, when we see a photographic image. And in this sense any contemporary photograph is as close to a renaissance painting, as is the camera obscura to installation art. Since the laws of physics and the principles of central perspective have become machine in a camera, every photographic image reproduces notions of space and time that were first developed in the Italian renaissance. Still there is one vantage point at just one given moment that determines the appearance of any given image through the camera lense. It is the accountability of Newtonian space with its three-dimensional properties that is reproduced as a pictorial continuum. Roland Barthes convincingly described a photographic image as a window into the past. “Old light” vouches for the “originality” of the subject that is perceived as through a window inside another room.

Yet our perception of the present differs radically from all those constructions. We know how continuity is a fabrication of our mind, how our field of vision is hierarchical and distinguishes between important focal interests and peripheral presences. We also are bi-focal and move around while we perceive an open, continuous stream of visual information without any boundaries that we process only at a small percentage. We frame reality without a frame. Such is the contradictory nature of vision, and there is much more research on this topic than I can quote here.

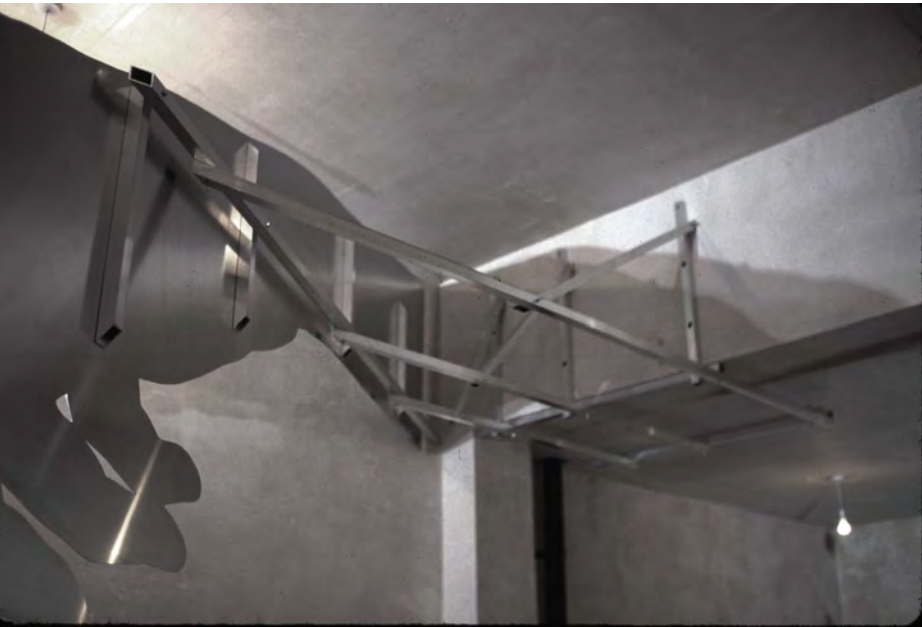
Art, especially photography seems to be lagging behind dreadfully, given the wealth of research that has been done by M. Merleau-Ponty, R. Krauss, M. Jay, P. Virilio to name just a few. Also photography has never acknowledged the achievement of modern art that liberated the image from its frame in the works of Frank Stella, Robert Rauschenberg and James Rosenquist, just to name some of the most important artists at that time (and leave it there – because I have some reservations about their recent production – which does, by no means, diminish their extraordinary achievements).

In essence photography is a pre-modern imaging medium. I am suggesting that we spend some more energy on the question of what images are and how we organize the picture plane. So instead of reading into the intent of a photographic image, we should look at how it presents itself to us and how it appears. This is how we best capture the complexities of our world. If one looks at modern art that was being created in a highly political environment, their efforts were directed towards achieving pictorial complexity and not resorting to simplified political statements. As a statement against all the brute simplification of our world that we experience now, I feel strongly, that we have to re-introduce complexity. Taking sides only exacerbates the erosion of our (political) culture.

Sam Rose, 2007

THE glance
THE 目光





THE resurrectio - SELBST (ecce), 1992
corpse / n dead body (esp of a human being). h carcass

We got used to talking about our body. That this might be an issue at all, is worth considering. Why is it important to us to speak about our body? The permissive approach of the 1970s to act out its impulses, seems to have become problematic. In the age of AIDS, fears develop that threaten to resurrect an old Christian enmity of the body. So, what about us and our body today? - Let's talk about ...

... the question of how to pronounce the first sentence of this text. This actually brings us right into the middle of the problem. Is the emphasis on “the body” or on “our”? – Have we not got used to using the possessive pronoun in such a way that it marks a functional connection and thus a clear hierarchical assignment? - My body must be at my service! Today I no longer wonder what holds together body and soul. In the old days, both in synch made up what was I. My concern now is the needs of my body. The relation with my body has become one of instrumentalization. Our thinking oscillates between the extreme poles of pure carnal impulses¹ on the one side and absolute cerebral contextualization on the other. Mediation seems no longer possible. “Leib”, this now completely uncommon German word, meant something like: the place for the actualization of life. Now, when bodies are thought of as machines, or as vehicles of entertainment – is there even a possibility to imagine an integrated approach?



The work “**THE** resurrectio - SELBST (ecce)” is part of Thomas Eller's other salvific history projects in the year 1992: “**THE** Stadt - SELBST (Babylon or Jerusalem?)”; “**THE** Jerusalem - SELBST (or Babylon?)” at the Suermondt-Ludwig-Museum in Aachen, and “**THE** Arbeit – SELBST” an exhibition project for the eponymous Galerie vier, Berlin.

The work takes a painting by Peter Paul Rubens in the Petersburg Hermitage as starting point. The painting is an Ecce homo-representation, which Eller was so enthusiastic about, because it depicts the flagellated Jesus, who will only later die on the cross, as if the resurrection of the flesh had already taken place. The incarnate is so magnificently painted that it acts as a refutation of death. There is a resurrection (a new life) before death. It is an eschatology that does not refer to an afterlife. It presents itself as an afterlife in this world that has already found its reconciliation. There is no contradiction between spirit and flesh (nature). The erotic radiance of the body arises precisely in its reconciliation of spirit and nature and thus becomes the embodiment of Pauline theology.

How can an objection be made against the increasingly totalizing instrumentalization of bodies through technology, which has disguised itself as body awareness? – There is a danger that the body has always subjected us to: To be only available to us within limits, but for others to be the way to make us available to them (in extreme cases through torture on the cross). The body itself keeps us at its disposal having agency over us.

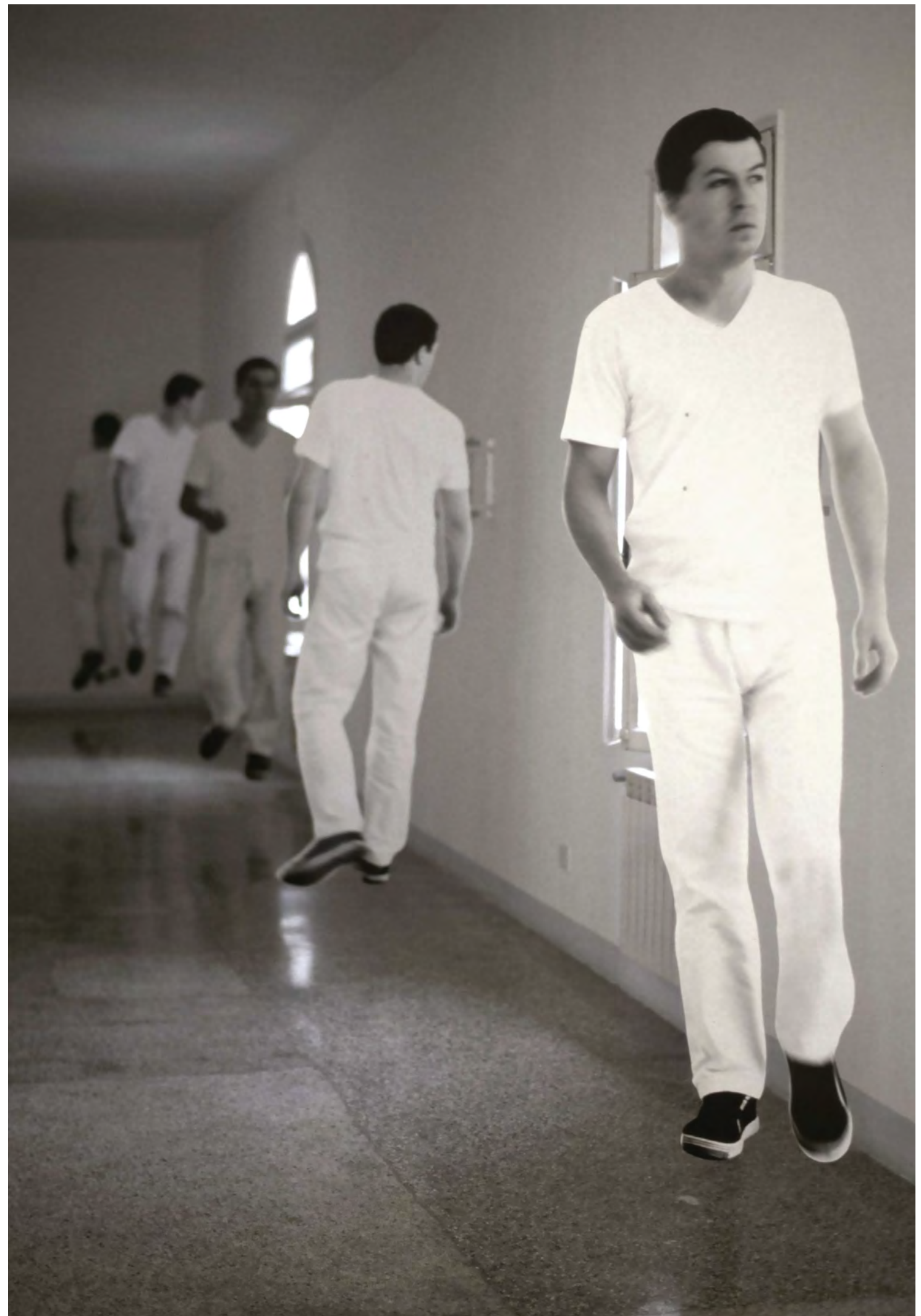
Those realities we try to avoid more and more. Sports for example, are no longer a reconciliation of mind and nature, but body control. The primacy of will over nature is clearly formulated and perfected by technical and medical aids. Our whole body-consciousness is largely goal-driven. We develop techniques that should allow us to deal with our body even more efficiently. This dynamic is driven by the belief that you can control the body technically. With the help of the technical consciousness we believe in, we want to protect ourselves from the threats posed by the body. It is very much a question of whether, with the help of consciousness, a holistic relationship (a phrase used to cover-up the fact that behind the “whole” hides the heterogeneous and tension-laden that yet wants to be reconciled) between mind and matter can be achieved.

How can we, in the name of the “Leib” (body), formulate an objection against the body's mechanization without instrumentalizing it again?

Sam Rose, 1992



1 “Kynisch”, in the German original text





THE 复活——自我 (ecce), 1992
尸体和死去的身體(尤其是人类的). 畜体

我们习惯于谈论我们的身体。这是一个值得深思的问题。为什么谈论自己的身体很重要？1970年代鼓励释放出身体的冲动，引发很多争论。在艾滋病流行的年代，基督教式对身体的敌对渐渐开始蔓延开来。那么，今天我们对身体的态度又是如何？让我们来谈谈……

……要如何读出本文第一个句子？这个问题直接引出了问题。是强调“身体”还是强调“我们的”？这种使用所有格代词的方式标记了一种功能性的连接，也因此进行清晰的等级制分配，我们是不是不习惯用这种方式？我的身体必须为我服务！今天，我不再想知道是什么将身体和灵魂凝聚在一起。在过去，两者都是由“我”共同组成的。我现在关心的是身体的需求。我与我的身体成为了一种工具化的关系……我们的思维在两级之间摇摆：一方面是纯粹的肉体冲动，另一方面是绝对的大脑情境化。调和似乎不再可能。现在“Leib”变成了并不常见的德语单词，意为：实现生活的地方。现在，当人们将身体视为机器或娱乐工具时，有可能想象出一种综合的方法吗？

作品《**THE 复活——自我 (ecce)**》属于艾墨思在1992年进行的另一些救赎史计划。这些计划还包括：《亚琛路德维西博物馆展出的《**THE 城市——自我 (巴比伦或耶路撒冷)？**》和《**THE 耶路撒冷——自我 (或巴比伦?)**》，以及在柏林 Galerie vier 画廊的同名展览项目《**THE 工作——自我**》。

该作品从彼得·保罗·鲁本斯 (Peter Paul Rubens) 在圣彼得堡冬宫博物馆的画作出发，以“试观此人” (Ecce homo) 为题材。艾墨思对此非常痴迷，因为它描绘了受鞭笞的耶稣，尽管耶稣之后会死在十字架上，但此刻仿佛肉体的复活已经发生。耶稣的道成肉身被描绘得如此华丽，仿佛是与死亡抵抗。死亡前有复活 (新生命) 的迹象。它是一种未曾提及来世的末世论。

它好像是一个已经找到和解方式的来生。精神与肉体 (自然) 之间并不是对立的。人体的色情感恰恰体现在精神与自然的和解中，也是保罗神学的体现。

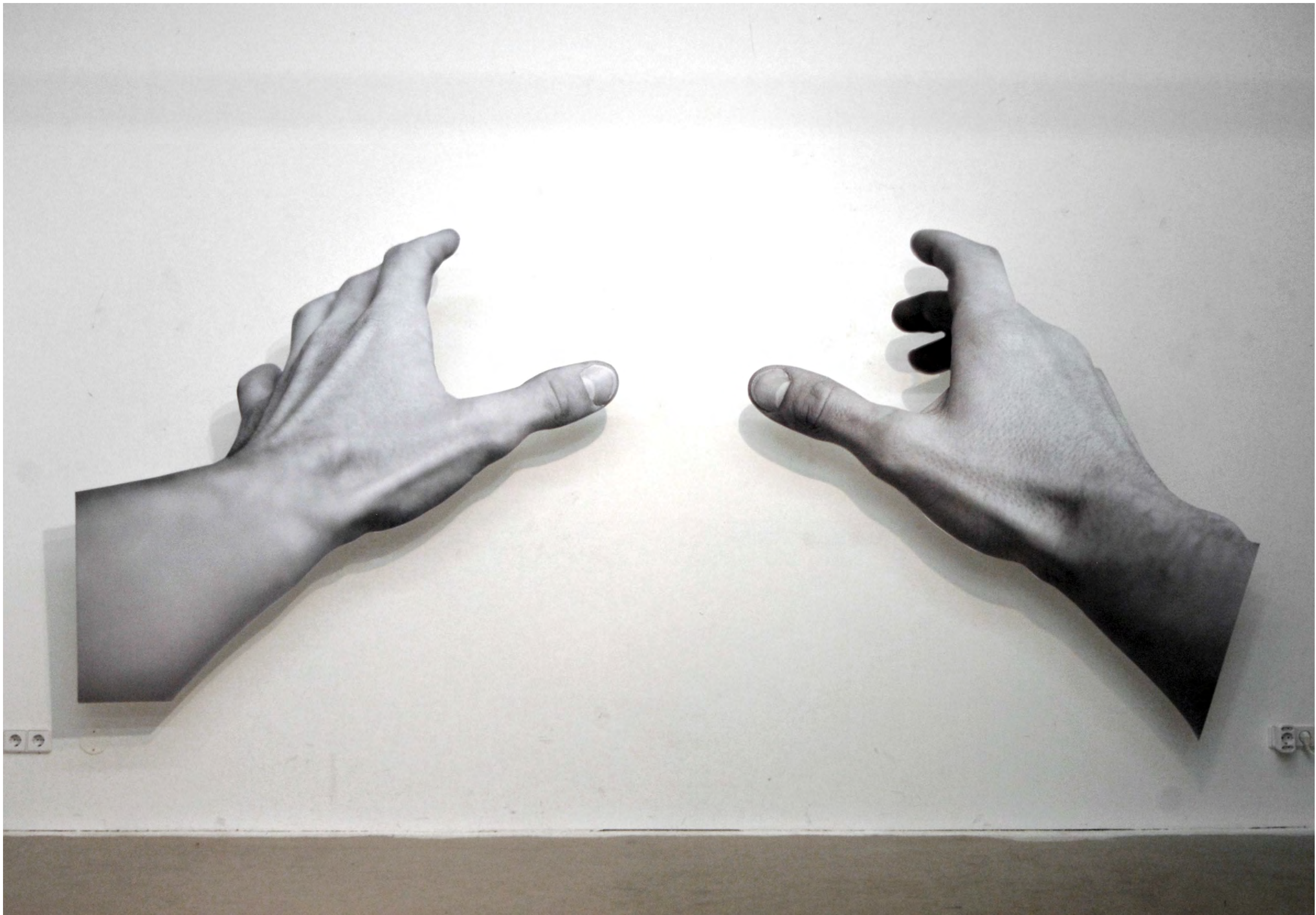
如何通过伪装成身体意识的技术，来抵御身体与日俱增的全面工具化？身体总是让我们陷入险境：身体仅在有限范围内对我们可用，但别人却可以通过身体利用我们 (在极端情况下，通过十字架酷刑)。身体本身可以随时支配我们。我们试图避免越来越多这样的现实。

例如，运动不再是精神与自然的协调，而由身体控制。技术和医疗辅助手段清楚地阐明和巩固了意志高于自然的地位。我们全部的身体意识很大程度上是由目标驱动的。我们开发的技术可以使我们更加有效地与身体相处。这种动力是由你可以从技术上控制身体的信念驱动的。在我们所信仰的技术意识的帮助下，我们希望保护自己免受身体带来的威胁。这是一个很大的问题，即在意识之间是否存在意识之间的整体关系 (用来掩盖“整个”背后隐藏着异类和紧张的，但又想得到调和) 的整体关系。事情就可以实现。

我们如何用身体来抵御自身的机械化，又不至令其再度陷入工具化？

萨姆·罗斯，1992年

Where is **THE** ... ?
THE 在哪里?





THE human entering nature, 2000

Echigo-Tsumari Art Triennial, Niigata Prefecture Japan

Just outside Matsudai, a town in the mountainous area of the Echigo-Tsumari prefecture in northern Japan, you encounter a lone person standing in a rice field. This person is there all the time, standing tall at 12 feet. In the sweltering heat of the summer with record temperatures of 110° F and 95% humidity he is grown over by a creeping plant almost covering his presence. As winter comes there comes the snow with an average of 12 feet every winter. Again the presence of the figure is almost buried under nature’s plenty.

The burden of nature in this part of the world made people leave for the big cities. My contribution to the Echigo-Tsumari Art Triennial is an effort to symbolically re-populate the area and withstand nature’s odds.

This project is one of the few permanent installations commissioned by the triennial at the time.



THE 人进入自然, 2000

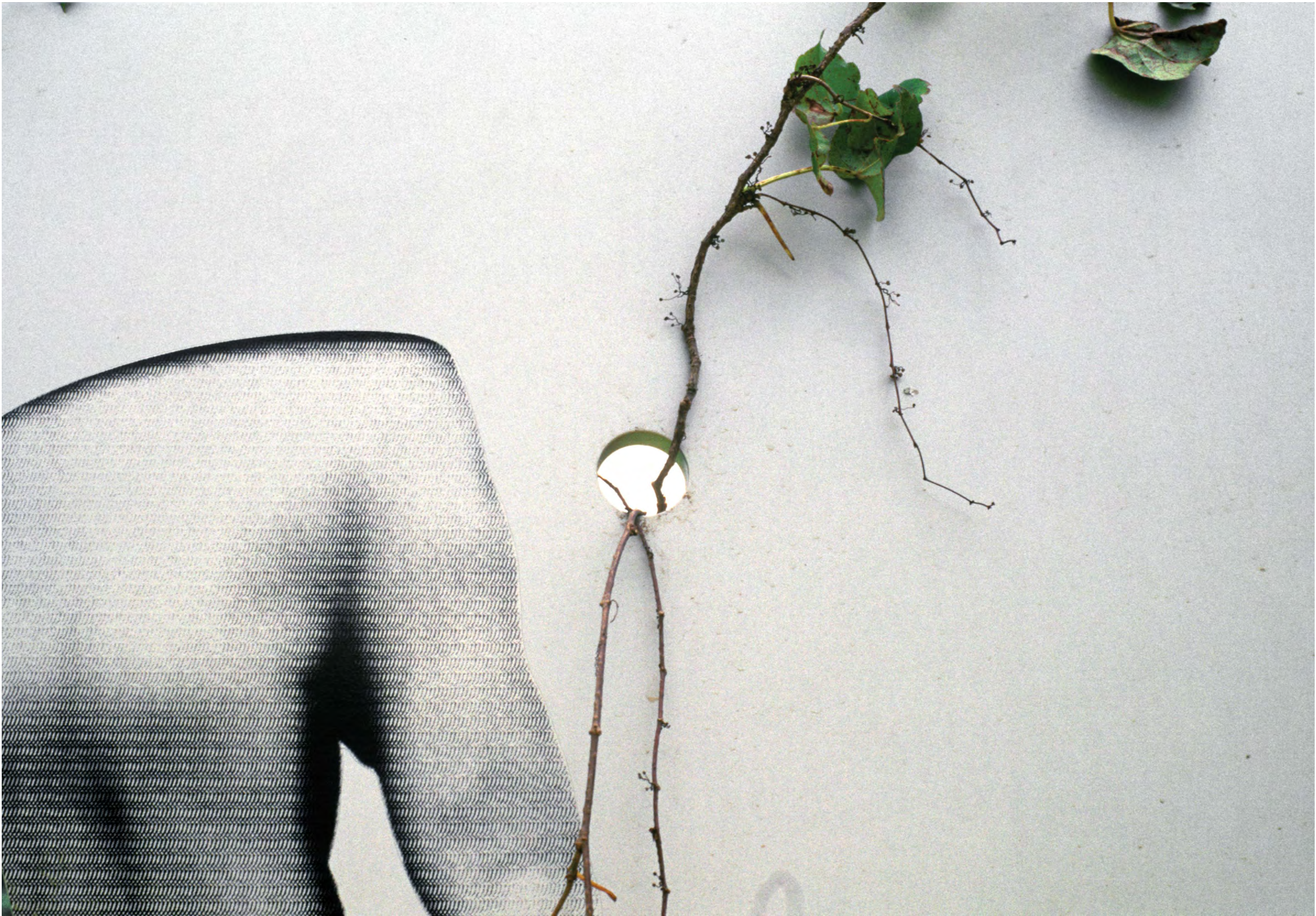
日本新潟县越后妻有艺术三年展

在日本北部越后妻有县的松台小镇外，你会遇到一个人，孤独地站在田野里。这个人一直都站在那里，高12英尺。在夏天闷热的天气里，温度110华氏度，湿度95%，蔓生的植物向上攀爬，几乎要覆盖他。随着冬天的到来，平均降雪量为12英尺。然后，这个人像又几乎再次淹没在自然的丰饶中。

自然给这个地区带来的负担使人们人们逃往大城市。我对越后妻有艺术三年展的贡献在于象征性地重新居住在该地区，并与自然相抗争。

此装置受三年展委托完成，是为数不多的永久留存作品之一。





“起初那里有一片废墟。从第一次注视，图像就被破坏了。废墟是自画像，面面相觑，仿佛那是自己的记忆，是从人第一次看自己的瞬间形象变得黯然失色后余下并返回的幽灵。形象，也就是脸，看到它的能见度被逐渐吞噬。它裂而不碎。¹

21世纪产生了视觉性的危机。我们不再受笛卡尔式透视主义的束缚。它曾与一种哲学立场、一种将世界变成量化实体的世界观相呼应。现代主义剔除了单一而固定的视角，取而代之的是全方位控制的视野。多重性和实时性等术语已渗入我们的感知领域，导致人们对世界的理解在本质上是破碎且断断续续的。这样一来，我们对我们是谁、我们在哪儿的确定性受到了侵蚀，而我们对表面技术的不信任导致了真实的缺失。这些技术优先考虑表面和速度，要求对视觉重新进行透彻的评估，以此作为验证真相的来源或渠道。

艾墨思的作品呈现了一种精心策划过的对这种诉求的意识，需要通过观者、接受过程和图像之间的对抗来重新审视我们与知觉之间的关系。艺术家并不认为这是一种明确的关系，他只是故意破坏了图片的稳定性。确实，在他的作品中可以明显看出加速 (acceleration) 的概念，这是当今文化的要素之一。它常常与其相反的停滞 (stasis) 联系在一起。哲学家保罗·维利里奥 (Paul Virilio) 告诉我们“……不要将运动和加速度视为位移 (displacement)，而是要视为没有任何精确地理位置的定位 (emplacement) 。”² 然而，速度与停滞的并存不应被理解为对阿尔伯特式原则的回归，而是在呼吁复兴马丁·海德格尔所说的“解蔽的凝视” (aletheic gaze)，一种开放的、审慎的看待世界的方式。

作品《**THE** 白人男性》是一个由许多战争图像组成的复杂装置。它将速度和停滞等元素融合在一起。喷气式战斗机、导弹、坦克和其他军事装备成为受艺术家操控的摄影裁切图被裱在铝板上，像在加速过程中被冻结了一样。这些图像似乎向观者冲来。它们由金属杆支撑着，金属杆由附有沙漠景观摄影图的大背板支撑。从单一的角度不能看见作品的全部，观者需改变自己的位置才能看懂这些变形的元素、仔细探索各个部分之间变幻的关系。作品中唯一的静态元素在中间的地面上：俯视拍摄的身着正装的艺术家人像。这些人像将消失点从水平方向旋转到垂直方向。

类似的艺术家的肖像也曾以其他形式出现在他的作品中，它们的尺寸比例有的极小，有的是原大，有的极大。比例除了改变了观者物理上的消失点，还需要观者产生移情镜像。在这里，观者只能通过改变自己的比例去反映人像的比例，这样才能理解作品。此外，比例的缩小和增加会导致观者和被作品主体之间的比例差异；因此，为了消除这种差异，观者必须对他/她自己的观看角度和位置作出巨大的改变。可以看出这种流动的观看过程会引发关于独特性的本质的基本问题，这样做也会改变观者和艺术品。

理论家希勒尔·施瓦茨 (Hillel Schwartz) 的评论揭示了原创的双面性：

“我们欣赏独特的事物，然后我们忠诚、愚昧、假意、偶发地对其进行复制。‘真的’是谁、有哪些、在哪里，这些都是不容易解决的问题。通过高妙的策略，我们可以用后卫的方式对抗，以使自然物与人造物保持一臂之遥，使“原作”远离复制物，但我们所居住的世界与复制品更接近。”³

艾墨思的作品表达了这种对独特性的渴望，同时也承认了它的不可能性。他明确肯定了图像的力量，又在一次声明中质疑了它的原型来源。图像的不可追踪性使它自由；如果身份被理解为“相同的”，自我就不再是关于身份的。艾墨思通过他的另一个自我——萨姆·罗斯——谈论到：“自我没有形象，没有言语，它不能被沟通，只能通过与“他者”的关系被存储。如果自我不是“我”，那么任何被选择来代表它的形象都必须以“占位符”的方式运作；根据法国哲学家让·弗朗索瓦·利奥塔 (Jean Francois Lyotard) 的说法，它以一种“不可呈现的”的方式存在。在这里，自我的意义从根本上被改变了，它被还原成一幅漂浮着的图画，没有目的地可去。一旦自我如此分裂，它就会无休止地被复制成副本。

艺术家派了许多“双重间谍”前往世界各地的画廊和公共场所，他们神情肃穆，穿着保守的深色西装。通常，这些黑白人像似乎没有固定的姿势，他们只是站在观众面前或走向观众。然而这种商人或殡仪员常穿的西装（象征着信任和权威）已经被更休闲的牛仔裤和T恤等着装所取代；有时服装变得完全模糊，以至于与特定的环境融合在一起。也许这些变化可以被理解是对限制的松懈，这些人像在扮演适应时间、地理或社会环境的诱饵。有时一套身着西装的人像是做不到的。

但是还有另一种间谍：一种看起来四肢或舒展、或扭曲、甚至赤裸的人。作品《**THE** 对象域 (谁吃了**THE** ?) 拉开的》展现了一组裸体人像，每个姿势都不同。当观者寻找观看这些变形效果的正确位置时，我们意识到每一幅图像潜在的亲密感：我们不适地面对前景人像张开的臀部和暴露的生殖器。图像的拉伸和扭曲暗示着身体处于极端的痛苦之中。通过将痛苦与色情揉杂在一起，这些人物的性暗示和他们的表演力都被消除了。艾墨思把身体的性感表现为一种管道，在与观众的交流后却将其收回。受苦的暗示使我们收回之前感受到的亲密感。并且，因性暗示仍是内化的，产生了自体情色的形象；观者被邀请观看，但不能踏入画面。

艺术家认为，从文艺复兴到现在的绘画传统依赖于一种简单的、单目的透视形式，这种透视方式将观者置于图像中。他则希望延长观者和物体之间的距离，把观者逐出画面。在一个充满虚拟、沉浸和观众参与的时代，艾墨思强调了一个不可想象的观点的必要性：收回艺术对观众绘画性的包容。这样，置身于画面之外就意味着置身于画面之前，意味着一种新的多视角的对抗，一种永久的正面交锋，它随着我们每一次横向行走而重新改变。

艺术史学家W.J.T.米切尔 (W.J.T.Mitchell) 写道，这幅画“被当作某种必须唤醒欲望的意识到自己被注视着的东西，就好像被注视的人通过钥匙孔窥探的偷窥者一样。”⁴ 艾墨思的作品展示了艺术家将我们认作观众的过程，并运用了米切尔所描述的偷窥关系；在这里，艾墨思强调了观众的“这里”和艺术品的“那里”之间的距离。

如果性意识通过窥视、视觉的介入而导致空间分离，那么它也会引起其他形式的参与，也就是通过语言：可以说，缺乏社交仪式往往会导致我们公开谈论性，将其作为一种交流自我的手段。理论家西尔弗·罗特林格 (Sylvere Lotringer) 认为“性意识不再能表达出任何真理；它只是自我在日常生活中的表现。”⁵ 亲密关系由此从一个秘密转变为一种“社会分泌”。性征的循环就可以成功地满足性意识。因此，艾墨思的作品提出了一种偷窥癖，这种偷窥癖并不是为了寻找真实性，而是为了寻找那些传递真实的迹象，“当欲望一文不值时，这就是我们所渴望的。”⁶

在作品《**THE**超人》中，关注点仍在身体上。这是一系列挥舞着刀的手和开膛破肚的尸体的重叠的裁切图片。在这里，尸体被残忍地切开，内脏被拉了出来，展示给公众看。凶手的行为只能通过持刀的手才能看到。考虑到艾墨思作品的循环性，我们假设手和身体虽然处于施暴者和受害者的对立位置，但都是艺术家本人的。艺术家的身体由于个体噩梦般的分裂被他的“他者”切开。相反的情况可能在作品《**THE**恩惠——幻影》中出现，这是一组描绘自我伤害的蒙太奇图片，拿着剃须刀刀片右手似乎正在割左手的手腕。





在这里，暴力行为不是由一个陌生的身体进行的，而是由个体与自己对抗。

从汉斯·霍尔宾 (Hans Holbein) 的《死去的基督》到雅克·路易·大卫 (Jacques Louis David) 的《马拉之死》，这种对苦难的审美化成为了艺术作品中反复出现的主题。对死去的身体的着重关注有助于使叙事具体化，同时也能突显主题的情感张力。在另一方面，艾墨思创作的身体并没有奢望激发观众的情感。观众几乎没有什么可认同的，因为这些人像被截短了，没有头像，只能看到部分细节。尸体则变成了展示其血肉和内脏的一种方式，它们可能是在可怕的谋杀或无名的牺牲后掉出或溢出的。尽管我们在这些尸体遭受的暴力前畏缩，但这些图像并不是在哀悼身份不明的尸体；没有因失去而引起的忧郁，被杀害的尸体只会产生肉和内脏，这是贱斥的最终画面。

艾墨思在他的许多作品中运用了比例、扭曲和模糊。尤其是在他对无生命之物的描绘中，这是一系列会在传统静物画中出现材料，最近在广告中也会出现。这些裁剪的摄影图片在展示给我们一些很独特的东西：水果、土豆、鱼、牡蛎、罐头、瓶子、刀和枪。图像的图像本质似乎指向了仿生；确实，我们接受图像看起来的样子：真实存在并让我们感到熟悉的事物的图像。艾墨思则认为，数字图像处理已经消除了对真实物体的需求；我们剩下的是一个可以随意操纵的表面。这些技术通常用于广告中，以呈现“超大”的颜色鲜艳的图像和物体；这样的方法将观者变成了消费者，用欲望代替了选择。可以说这些使观者回归到由无限欲望支配的婴儿状态的方法构成了广告业的根基。艾墨思的创作对象借鉴了这些策略，两个都是引诱，也暴露了表面的操纵和恶意的性质。数字处理使作品具有令人迷惑的、近乎真诚的质量。他们之所以使我们的视觉兴奋，正是因为他们的超现实主义将他们与生理体验分开了。我们想触摸它们，尽管可能会因为它们会太快消失或太滑无法握住。尽管我们知道这些物体没有任何实质，但仍想与它们接触。这样，艾墨思模仿了“产品”的概念，简而言之，这是一种基于外观而交易但缺乏实质性的东西：一种使欲望永存的手段。

作品《**THE** 射弹 (NTSB)》展示了一组扭曲变形的锋利的设备，这些锋利的物品都是禁止被带上飞机的。这些物品主要是刀、剪刀和螺丝刀，它们被认为是具有潜在危险的，而且随着艾墨思将它们拉长到快被撕裂或破碎的程度，这种危险度则变得更加严重。令人恐惧的物体越尖利，我们对其破坏力的焦虑就越大，每个碎片都会变成一种更小、更不易追踪的武器。简化的亚克力照片不会构成实际危险，但是作为有血溢出的图像仍然会对人们构成威胁。

在这些作品中，图像的有些部分相当锐利，而其他部分则特意渲染得模糊一些，仿佛正朝着观者或远离观者加速。这种现象使我们想起了电影图像，它依赖于在观者眼前以一定速率通过静止帧。但是，艾墨思的图片没有动画效果，也不会产生移动次序。它们表现为时间和运动的积淀，被冻结为单个的静止图像。它们与那些被摄物体会随着快门的喀嗒声而移动的照片不同，从而导致图像完全模糊或无法对焦。因为观者渴望清晰度，而不是同时渴望两个状态，锐度（静止）和缺乏焦点（移动）的同步使这些图像不稳定。但值得注意的是，人眼迅速适应了看起来如此静止和运动的矛盾状态。保罗·维利里奥 (Paul Virilio) 辩称，“...现在减少被否定，因为同时的集体反应就像无所不在的眼睛一样可以一次性看到所有事物。”⁷这样就可以允许不同的物体状态和视图存在，并且在单个图像中确实是理想的。这些作品恰好指的是视野的渴望，在这个点上，眼睛对全部掌控的所观看事物的渴望被无法囊括的大量图像所取代，更不用说对它们进行消化和分类。如果要保持欲望，不那么重要的物品就会被其他物品取代。因此，正是其表征的本质使自身具有互换性和倍增性。表征其实支持无休止的重复，正如仿像表现得那样，尽管外观相对应，但已断绝了与原型的所有联系。因此，艺术史学家诺曼·布列逊 (Norman Bryson) 指出，此类图像在现实中没有任何实际匹配，并且注定是唯一的注视对象。“静物具有的隔离纯粹的审美空间的潜力无疑使该类型在现代主义发展中成为重要因素之一……它旨在将自己完全远离功能。”⁸ 这是从真实事件到激活表现模式的美学框架的转变。

因此，可以说广告利用了静物提供的技巧。审美空间和物体的创造导向实际功能的完全丧失，这是将世界与体验联系起来的一种手段。此外，选择有限数量的商品用于展示，则有大量商品未被看到，从而推断出一种充足的美感。辩证性的“转变”会使每张图像成倍增加，从而使其代表所有缺失的内容。换句话说，尽管图像中暗示了丰富感，图像中的东西是有形的，指向了其他地方存在的剩余。

同样，《**THE** 马赛克》是一幅由瓷砖制成的有着大型变形的花朵的壁画，艺术家故意使其缺少语境。扭曲的花朵只有在仔细识别出正确的斜视点后才能显示出来，此动作需要随后的每个植物标本重复进行。艾墨思再一次让观者参与了一场正式比赛；危险的不是自然物，而是缺乏与可察觉的经验的联系。

艾墨思静物般的呈现现实既不是静止的，也没有生的迹象，或更确切地说，不是与生命无关。没有任何被描绘的东西真实存在。艾墨思努力展现这个世界，为失去真实而默哀，而真实的丧失已被设计所取代，其中“自然”已被“认知”（“思考”和“设计”整个环境的能力）所取代。我们世界的形象不再是零散的甚至破碎的，而是已经被替换成了一个表面，一个海市蜃楼。在没有丢失任何东西的情况下，我们会坚守这一形象。世界依然存在，但我们看不到它。其中存在着视觉危机。去看，在今天意味着成为盲人。

艾墨思批判的是“欺诈”，并指出他的所有视觉议题皆非表面所示。诚然，尽管他作品的表面已尽美，但他还是告诉我们千万不要被作品诱惑。我们被告知“这里没有什么可看的”：没有自画像、没有花、也没有土豆。魔术师的戏法使我们摆脱了蒙蔽了我们双眼的视觉专制，因为理解无需看。

尼古拉斯·德奥利维拉、尼古拉·奥克斯利，2010年



THE It (trans), 2006

Possession is not just an asset, it is also a compulsion. What we possess, possesses us — that is a sapiency. It is also the haunting regard of many of contemporary life's aspects. Ghosts, or psychological drives, as two of the seminal minds of modern times put it, run ever more rampant in the West, while the in East thrive religious remnants as political tactics. No ransom in sight — either way.

Might it be that old frames are misaligned, not matching today's projections. Where shall we turn to look?

One thing would be to see to it that, what we long for belongs to us — what runs across our minds and more importantly our bodies, becomes our purpose. In a reversal, what possesses us, we should possess. This has been a long-standing vision never achieved. But since we can't have what has us, how is this achieved? The reversal has not to be one of assertion, but of surrender. Surrender to freedom, not general command. In the occurrence lies the key to one self. Beyond substance our selves are comprised of infusions by the energies at our transformative respective location.

It is only me, who experiences the world. The rest is a possession.

Sam Rose, 2006

THE 它 (转化), 2006

财产不仅是资产, 也是一种强迫关系。我们拥有的东西同时拥有着我们, 这听起来像是在卖弄聪明。这也是当代生活多方面的困扰。正如现代最知名的心理学家(弗洛伊德和荣格)所指出的那样, 西方弥散的是鬼魂或心理驱动力, 而东方则盛行将宗教作为政治手段。两种方式都看不到出路。

若说这些老套已不合时宜, 那我们又应该看向何方?

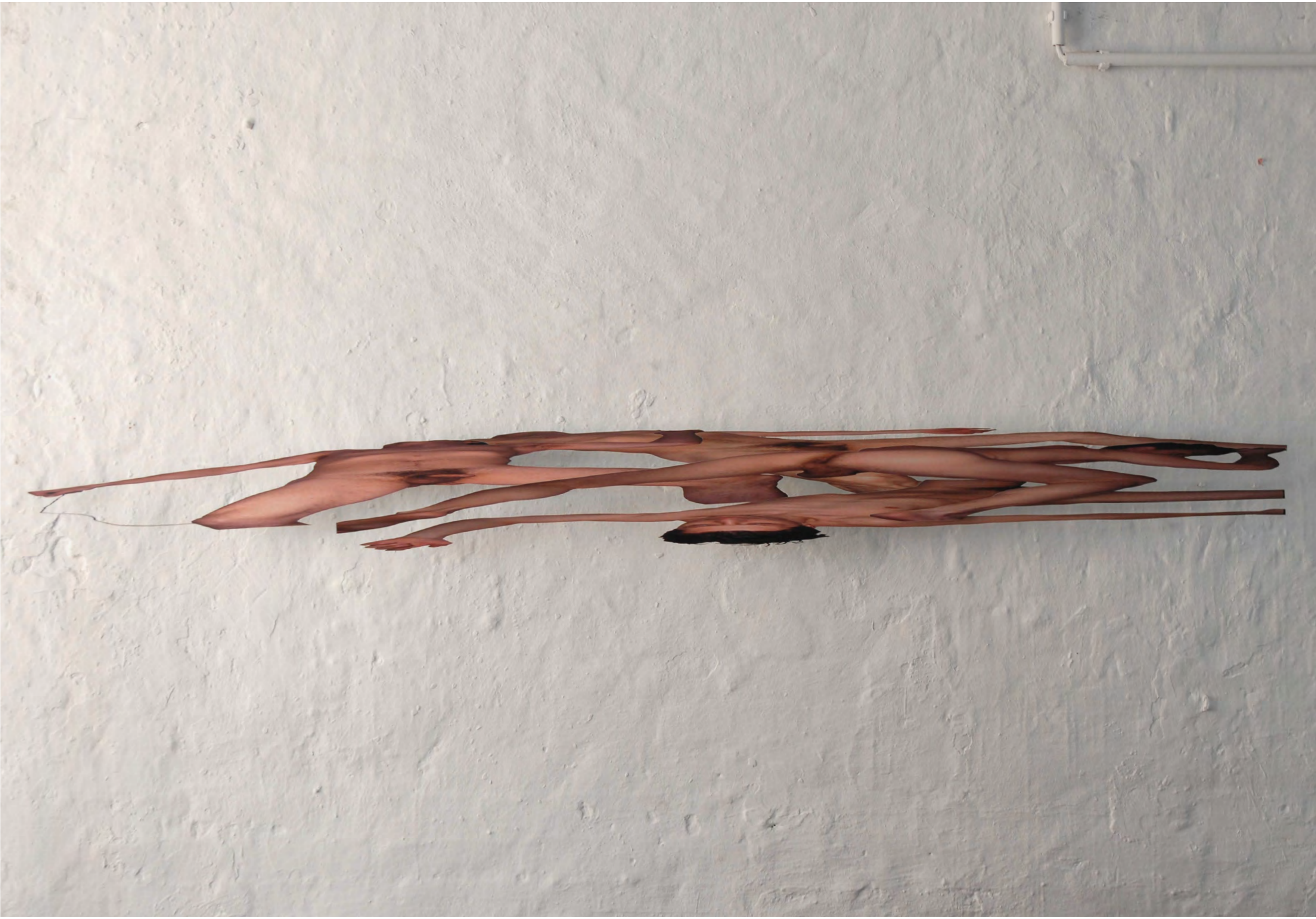
首先我们渴望的东西属于我们——贯穿我们的思维和身体的事物会成为我们的目标。反过来说, 拥有我们的东西, 我们应当拥有。这是一个从未实现的悠久愿景。但既然我们无法拥有拥有我们的东西, 这又如何实现呢? 这种反转不是一种主张, 而是一种投降。向自由, 而不是向谁的指令投降。在此出现了自我的核心。除了身体以外, 我们的自我还包含在各个转化位置所聚集的能量。

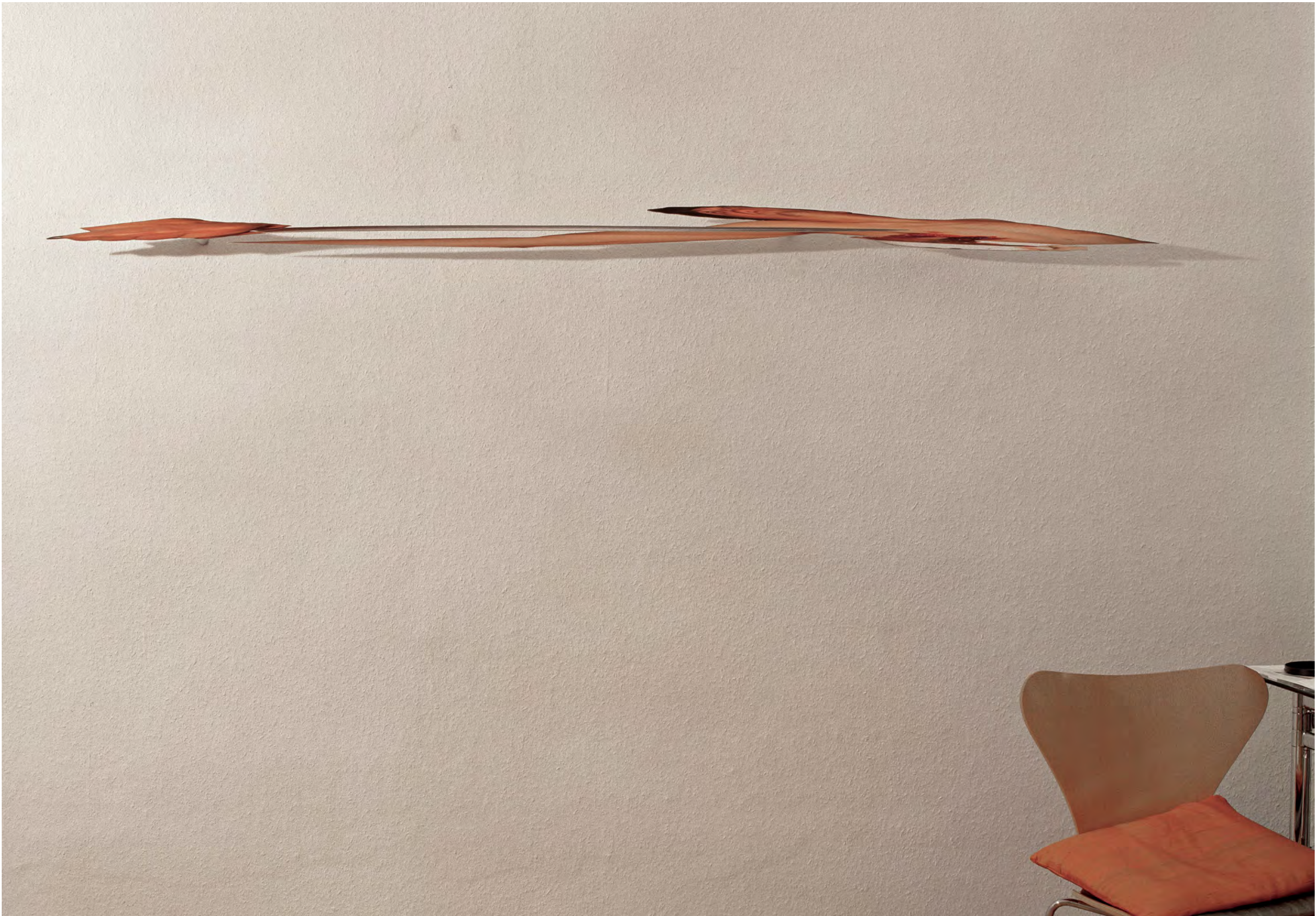
体验世界的只有我。其余的只是财产。

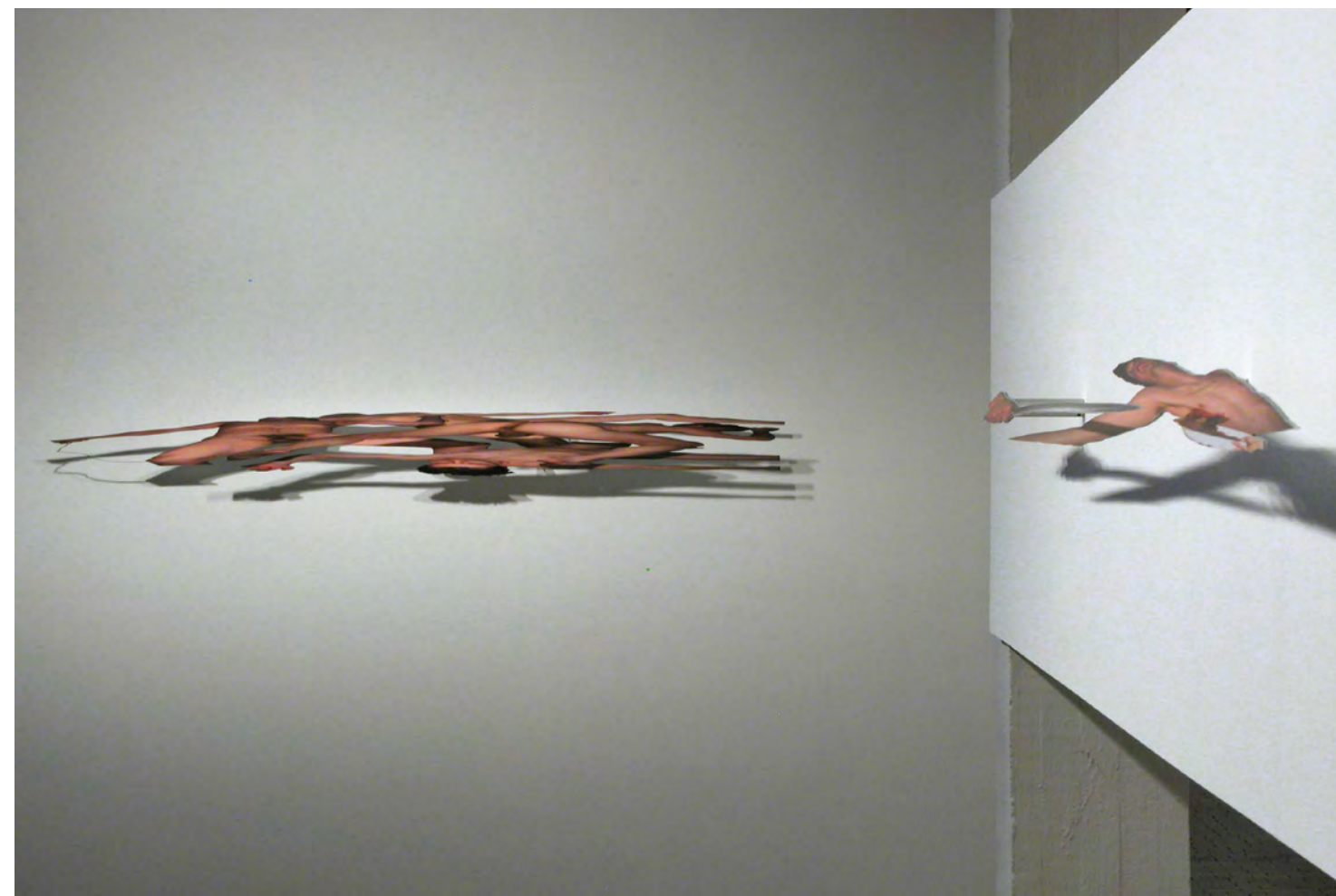
萨姆·罗斯, 2006年



THE objectile
THE 对象域







Wer isst **THE** ?
 什么吃了 **THE** ?

The work series “**THE** objectile” is comprised of anamorphic images that can only be viewed from extreme angles that assign peculiar viewpoints to the viewer. The subject matter is often taken from news about war atrocities, like Abu Ghraib or other media images that are re-interpreted by the artist.

《**THE** 对象域》系列作品由变形的图像组成，它们从极端的角度被观看，为观者提供了特殊的视角。作品主题通常取自如伊拉克阿布·格莱布 (Abu Ghraib) 监狱虐囚事件等有关战争暴行的新闻或其他媒体图片，再由艺术家重新诠释。

THE THE



It is not only since German financial service providers have launched intense advertising campaigns that call for “healthy” selfishness (“My house, my car, my boat” or: “The bottom line is that I count”), that the question arises anew of people’s core experience and of their approach to the world in a general sense. All poststructuralist theories that question the uniqueness and indivisibility of our selves seem to be forgotten now, and it is suggested to us that we have to brand strong images of our egos in order to be successful.

Also forgotten are our favorite intellectual theories, such as the death of the author, the late romantic ideas of the self as other, the polymorphic, deconstructed bodies, and the language games about “ego dispositives”, etc. The individual in a neoliberal business and cultural climate is the agent of his own progress in the world and claims a materialism that immediately breaks down again, when the subject itself becomes the object of material investigation. The neoliberal self-empowerment strategies are countered by the findings of brain research which is trying to drive out these concepts of “agency”. And by doing so questioning to such an extent the idea of free will, which is the basis for our rule of law, that, should this conception of humanity prevail, would threaten to collapse the political order.

The concept of freedom just mentioned, which is inextricably linked to that of the subject exercising it, subsequently comes under pressure. In two respects: On the one hand systemic, because the control over all world processes (and thus also individual decisions) is increasingly formatted by virtual systems, algorithms, which solely determine the options for action. In other words, the spaces in which we can move, are predefined by systems that have greater control over us than any social order so far. In yet other words: Service has now become the absolute limit of freedom in everyday life. Also individually on the other hand, because traditionally the way freedom is perceived in the context of Western societies, is as the release from any previously normative systems’ of rule of religious, social or political provenance. The metaphysical crisis, in another century it was sometimes called “Unbehaustheit” metaphysical homelessness (T.W. Adorno), is still blatant. Even if one were to do everything right in building a structure for oneself in life, that would provide a sense of stability to the individual, there is a conundrum. Some people may seek that stability for example by belonging to subcultural groups of different political spectrums or in religious fundamentalist groups - voluntarily ceding their own options for agency to “social” networks and in return receiving post-meta-physical existential protection (including value system and orientation aids).

So apparently the place that we as individuals inhabit every day is extremely contested. The “me” or “ego”, or whatever one might call it, remains the place where decisions are being made - however consciously or unconsciously. It is a crucial place that we have fought for culturally for hundreds of years and that today is in question like it has not been for a long time. It is a place that we have to defend in order to keep agency, that is, the possibility to influence processes. One could go so far and describe the place of the individual, the ideo-syncratic place, a place that does not have to be identical, as a place of resistance. The place where the ends usually don’t meet, could also be understood as one from which new perspectives can be developed. Anyway, this place is the only one that we really have as individuals. Any further affiliation is subordinate and comes as a decision from this place, that I am.

But where is that negotiated? Who cares about this topic? - One should think that art is a space in which this could take place. Because art is still something that is usually practiced by individuals. So one could understand art as an individual’s suggestion to a communication-community for the purpose of symbolically over-coding the very constitution of what can be called culture. The individual protagonist in the art world has a much higher status compared to other worlds (which is a reason why it attracts so much Big Ego from the financial world). The fact that this does not become thematic in the art world probably has to do with the underlying economic fragility of the arts and should thus not be addressed, so as to not jeopardize its financial foundation. The stark contrast between the discourse and the economic realities of large pockets of the art world constitutes a blind spot. Instead of addressing this, prevalent discourse in the relatively conflict free zone of the 1990s quite often focused on pre-agreed-upon solutions for conflicts that took place outside the art world. The result was a general notion of criticality, giving plenty of opportunity for artists to impersonate the freedom fighter in a manner of old social folklore. The “beauty” is, since everybody already agrees, there is little risk to end up on the wrong side. The problem: Agreed upon criticism is no critique at all. Criticality is the decorative arts of the 2000s.

Again: The cultural struggle, which is fought at the place, where you can make decisions as a person, the place where, the place that you are, is one of the most crucial places today. If one understands this place as an artist differently, not as a place for pseudo-critical agitation, or a place for big ego, where cultural brands can add value, but as a place at and through which the various social, political, religious, ideological, economic, ecological, psychological, etc. energies flow. If one understands this place as a cross roads and the self in the best sense as medium for all these energies, then we can start talking with each other. And to be very clear – and to rephrase: Talking about the SELBST is talking about agency. This is a place where freedom meets responsibility, which then leads to solidarity. This is the best-case scenario. Sometimes however one stands there unshaven and without pants.

Sam Rose, 2011

德国理财服务机构曾发起高强度的广告宣传, 呼吁人们可保有“健康”的自私 (如“我的房子, 我的汽车, 我的船”或“至少我算一个人”等标语的出现), 如今这个问题再次出现——一般意义上的人们核心经验及其对世界的态度究竟是怎样的。现在, 所有对自我的独特性和不可分割性曾提出质疑的后结构主义理论似乎已被人们遗忘, 现在似乎我们只有加强自己的自我形象才能取得成功。

我们最喜欢的思想理论也被遗忘了, 例如作者之死、晚期的自我浪漫主义观念, 多态并解构的身体以及关于“自我措置”的语言游戏等。新自由主义的商业和文化氛围是个体在世界上进步的推动力, 当主体本身成为物质研究的对象时, 物质主义将分崩离析。大脑研究曾试图驱除这些“自主性”的概念, 而新自由主义的自我充能策略则被这些研究结果所驳斥。这样做在一定程度上质疑了自由意志的观念, 这个观念是我们法治的基础。如果这种人类观念盛行, 将有可能破坏政治秩序。

前文提到的自由的概念与行使自由的主体密不可分。随之, 自由也陷入了两方面的压迫: 一方面是系统性的, 因为对所有世界运转 (以及个体决定) 的控制越来越多地由虚拟系统、算法来格式化, 这些算法仅决定行动的选择。也就是说, 与现有的任何社会秩序相比, 有些系统更能控制我们, 而我们的自由空间早就由这些系统决定了。再换句话说: 在日常生活中, 伺服已经成为自由的藩篱。另一方面, 从个体的角度而言, 自由在传统西方社会中被认为是从先前的宗教、社会或政治规范体系中解放而来。在上一个世纪, 这种有时被称为不适的形而上漂泊 (阿多诺语) 的形而上学危机仍公然于世, 即使一个人能正确地为自己的生活构建一个能为个人提供稳定感的结构, 但仍要面对一个难题。例如, 有些人可能会通过加入不同政治派别的亚文化群体或原教旨主义群体来获得稳定感, 他们会自愿放弃自主权去加入“社会”网络, 以获得后形而上的存在保护 (包括价值体系和方位辅助)。

因此, 显然我们作为个人而居住的地方极富争议。不管你如何命名, 无论是有意识还是无意识, “我”或“自我”仍然是做决策的地方。这是一个至关重要的地方, 我们在文化上进行了数百年的奋斗, 而今天仿佛它才出现不久。这是我们必须捍卫的地方, 以保持自主性, 也就是影响运转的可能性。也可以说这是一个拥有复合意识形态的地方, 一个作为抵抗之地不必存在同一化的地方, 一个目标不必重合的地方, 或可以开发新观点的地方。无论如何, 这个地方是我们作为个人真正拥有的唯一的一个地方。任何进一步的隶属关系都是从属性质的, 并且由我本人决定。

但是谈判在哪里进行? 谁在乎这个话题? 人们本应认为艺术是可以实现这种情况的空间。因为艺术仍然是个人通常会实践的东西。因此, 人们可以将艺术理解为个人对交流社区的建议, 以象征性地对文化进行过度编码。与其他领域相比, 艺术界中的重要人物具有更高的地位 (这就是为什么它吸引了金融界如此多拥有强烈自我意识的人)。而这点在艺术界没有成为被讨论的主题可能与艺术的潜在经济脆弱性有关, 因此不被讨论, 以免损害其经济基础。话语权与艺术界的真实经济状况之间的鲜明对比构成了一个盲点。1990年代相对无冲突的地区经常集中讨论针对艺术界以外发生的冲突是否有预先商定的解决方案。结果批判性的概念的诞生, 为艺术家提供了很多机会, 以一种古老的社会民俗来模仿自由斗士。美好的一面是: 每个人都已同意陷入错误的那面并不会有什麼风险。但问题是: 认同批判根本不能算是批判。批判仅仅是2000年代的装饰艺术。

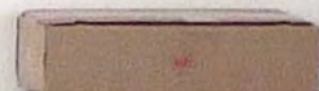
再重申一遍: 文化斗争, 发生在可以作为个人做决定的地方, 你所在的地方是当今最关键的地方之一。如果人们以不同的方式将这个地方理解为一个艺术家, 而不是一个伪批判性的煽动之地, 也不是可以使文化品牌增加价值的自我意识过强之地。在这里, 各种社会、政治、宗教思想、经济、生态、心理等能量都可以流动。如果人们将这个地方理解为十字路口, 自我作为所有这些能量的媒介, 然后我们就可以开始与彼此交谈。也要明确地说明一下: 谈论自我就是谈论自主性。这是一个自由遇到责任, 最终引向团结的地方。这是最好的情况。但是有时候, 是一个人站在那里, 不修边幅, 赤身裸体。

萨姆·罗斯, 2011年





THE bounty
THE 恩惠



Identity concepts as currently discussed in natural and social sciences [genetic (S. Pinker) vs. pseudo-psychological determination] appear to be theories still immersed in a logic of substance. Not that I would completely dismiss the findings of those studies. Reality however appears to be more complex. It occurs that the question, where one is, is one of the most determining factors for SELBST. I have always understood identity as an operational term – more as an act of “identifying”. SELBST as a site/location has similar qualities to the famous door in Duchamp’s studio in Paris. It is open and closed both at the same time. SELBST constitutes a hinge in the mechanics of the world. Inside and outside permeate into this structure that is infinitely constituting itself.

In the light of the newly advancing totalitarian ideologies, it seems important to “keep this door open” and not support any of the various identity politics. Also a postmodern multiplication of the self will only divert the problem for a short time. To narrow down one’s own individuality is as inappropriate an option, as the effort to avoid reality by just playing roles. Sooner or later the problems will be catching up.

The topic here is “singularity” - in life as in art. I understand SELBST as the place where things happen, where they are being perceived and ultimately become real. To widen the horizon of SELBST, to open up the place is my calling. The SELBST is the place of conflict - **THE** SELBST takes place.

Photography as an operative medium:

My preferred temporal concept therefore is the moment (Augenblick, German for the moment of a glimpse). Leaving my background in painting behind at a very early stage of my career, I turned to photography for exactly this reason. At first I was interested in the minimized auctorial influence on the object’s appearance in an image, thus endowing the represented object with natural dignity.

“Foto-Blick” (the moment of a glimpse of the camera eye) is not an “Augen-Blick” however. Ever since I started using the Computer to control my works, I have gained a new form of responsibility for images. Not what appears in those images has become the major concern though, but “that it happens” at all. In order to communicate the image as event, I incorporated painting’s tradition of leaving the frame into photography. In this course I happened upon some significant discoveries. Very early on it became clear to me, that photography is a “retrospective” medium in more than one sense. Not only does a photo represent a moment in the past, but also on a more fundamental level, as technology is informed by a philosophy that is almost 600 years old by now. The camera is central-perspective become machine. Therefore every image created by a camera has inscribed the spatial and temporal concepts of Italian Renaissance. In essence photography is a pre-modern imaging medium.

That is a fact that is being ignored in the contemporary discussion of photography as art. In 1992 I made the first work that expressly was dealing with this issue. “**THE** Selbst (mit großem Rasenstück)” marks the end of the concept of Euclidian space for photography. By cutting out the photo-objects I sort of became the Frank Stella of photography, and made some consequential inventions.

What exactly happens by cutting out objects? – At first one suspects to remove the spatial contexts of the image/object, which proves to be not quite true. The eye of the spectator always aligns itself with the focal point of the camera. In other words, did the camera point onto an object from above, so does the spectator of the photographic image. However, since the surrounding space has been cut, it is possible to install this image high on a wall, so the spectator has to look up to it. This creates the conflicting experience of look at the same element from “below” as well as from “above”. Furthermore, having liberated the image/object from the frame that always constitutes a window into the past, the images are only here and now. This gives my works the quality of apparitions by intruding “alien” notions of space-time into that of the viewer. Especially in more complex installations that play with movement in time, many disparate spatial events simultaneously appear in the spectator’s sculptural environment. Each of those image panels constitutes a “punctum” in the space-time-continuum of the beholder and presents itself in a distinct temporal context. Those works in themselves don’t organize a pictorial unity anymore, but present themselves as disparate events that only get connected with each other in the spectator’s perception. The act of perceiving first assigns a temporal cohesion that results in something like a short video clip in 3D. In this respect my work is in fact four-dimensional photography that creates effects that are reminiscent of the “Matrix-effect” in films by the Wachowskis. The spatial and temporal density that is being created in my works reflects back on the spectator that begins to feel himself viewing. In last consequence, the issue of my works is the place of the beholder. My works, in a turn of perspective, begin to look back at the viewer and becomes his beholder.

2002



当前在自然科学和社会科学领域讨论过的身份概念（史迪芬·平克代表的遗传学 v.s. 伪心理学）仍是沉浸于物质逻辑的理论。我并不是要完全驳斥那些研究的结果。但现实似乎更为复杂。“一个人在哪里”似乎成为了对“自我”而言最具决定性的要素之一。我一直将身份理解为一个可实践的术语，而不是将其理解为一个“认同”行为。“自我”作为一个场所/地点拥有与杜尚在巴黎的工作室中那扇著名的门相似的特质。它既是打开的，又是关闭的。“自我”构成了世界运转的枢纽。内部和外部都渗透进这个无限自我建构的结构中。

基于新近出现的极权主义意识形态，“保持敞开的大门”而不支持任何身份政治变得尤为迫切。同样，后现代自我的多重趋势只能短期转移人们的注意力。就像通过角色扮演来逃避现实那样，缩小自己的独立性不是一个好选择。问题迟早会来。

这件作品的主题是生活和艺术中的“奇异点”。我将“自我”理解为事情发生、被感知并最终成为现实之地。扩大“自我”的视野是我的使命。“自我”是发生冲突的地方——“THE”的自我就这样发生了。

摄影作为一种有效媒介

我中意的时间概念是片刻（也是Augenblick，德语里“片刻”的意思）。正是出于这点，我在职业生涯初期就摒弃了绘画，转向摄影。起先，我感兴趣的是它可以最大限度地减少创作者在图像中对对象外观的改造，从而使对象表现得自然。

但是，“FotoBlick”（相机之眼观看的瞬间）不是“AugenBlick”。自从我开始使用计算机来编辑作品，我便对图像负有一种新的责任。这些图像中出现的内容并不是我主要关注的问题，而是“它的发生”。为了将图像作为事件传达，我结合了绘画的传统，将画框留在摄影中。在这个过程中，我偶然收获了一些重要的发现。我很早就意识到，从不止一种意义上来说摄影是一种“回顾性”的媒介。照片不仅代表过去的某一刻，在更基础的层面上，也是一种以距今近600年的哲学为基础的技术。可以实现中心透视的相机成为了一种机器。因此，相机拍摄的每幅图像都带有意大利文艺复兴时期时空观念的印记。本质上，摄影是一种前现代的成像媒介。

这一点在当代摄影艺术的讨论中被忽略了。1992年，我完成了第一个明确探讨此问题的作品。《THE 自我和大草坪》标志着摄影中的欧几里德空间概念的终结。通过切出似照片的物体，我成为了摄影届的弗兰克·斯特拉（Frank Stella）并做出了一些相应的创新。

对物进行切分究竟会产生什么？最初，你可能会想去除图像/对象的空间语境，事实证明这不一定对。观众的眼睛始终跟着摄像机的焦点。也就是说，如果相机在拍摄对象上方，摄影图像的观看者也应同一角度。但是，由于周围的空间已被切除，如果可以将该图像高高地置于墙上，观众也因此必须抬头仰望它。这就产生了同时从“下”和“上”观看同一元素的矛盾体验。此外，从拥有过去线索的框架中释放了图像/对象之后，图像仅在此处和此刻。这使我的作品有幻影的特质。特别是在其他玩味时间的、更复杂的装置中，许多空间的事件同时出现在观众的立体环境中。这些图像板在观众的时空中都构成一个“刺点”，并在不同的时间语境中呈现自己的故事。这些作品本身在图像上并不统一，但作为不同的事件在观众的感知中彼此关联。这种感知行为提供了一种时间性内聚性，产生了一种像3D短视频的东西。在这方面，我的作品实际上是四维摄影，所产生的效果会让人联想到沃卓斯基兄弟（the Wachowskys）导演的电影中的“黑客帝国效应”。在我的作品中创造的时空密度在观者身上逐渐反映出来，观者开始感觉到自己正在观看。最终，我的作品的重点是观者的位置。换个角度来看，我的作品开始回头看向观众，并成为他们的观者。

2002年



THE incident
THE 事件



THE incident (...), 2008 - 2011

This trilogy of works by Thomas Eller describes events that actually took place in the life of the artist and more or less brought him to the brink of death. Each of the thematic groups is comprised of one or more artworks. The artist describes these experiences as moments of loss of control in which the illusion of sovereignty and agency is being dissolved. In its stead a perception of utmost clarity is instated that he often experienced as if in slow motion.

THE incident (train ride in 1989), 2011

In 1989 Thomas Eller was pushed against a subway train by a mentally ill person. It was a matter of split-seconds that avoided a potentially very harmful outcome.

THE incident (car crash @ 210 km/h), 2008

In 2008, he collided with a central crash barrier on a German Highway at a speed of 210 km/h. The incident to about 0.5 seconds. The side of the car was badly damaged as well as 30 meters of crash barrier. Nobody was hurt.

THE incident (drowning @ sea), 2011

In 2010 a wave in the Caribbean Sea thrust him down head first onto the floor of the ocean. He suffered a trauma to his spine that left him completely paralyzed for about 15 minutes. Face down in the ocean, he was out of oxygen soon, when a wave came and flipped him onto his back, enabling him to breath and call for help.



All three moments relate to the body of the artist beyond the limits of control. The artist relays the different physical states of his body during and after the incidents through spatially and temporally complex images and sculptures. The longest lasting change to the corporeal condition of his body was sustained during the last accident. The very different artistic solutions presented speak of a longer process of coping and healing.

“The different physical states require different visual solutions,” says the artists. The different qualities must express themselves differently.

Here it is important that the different speeds and temperatures, the different intensities convey themselves to the viewer in such a way that they communicate the physical experience of this incident and that they ultimately become sculptural experiences.

Sam Rose, 2011



艾墨思的这组三部曲作品描绘了艺术家生活中真实发生过的、或多或少使他有过濒死体验的事件。每组主题由一个或多个作品构成。艺术家将这些经历描述为失控时刻，在这些时刻中，个人主权和能动性的幻象都消失了，取而代之的是他常常在慢动作中才能感受到的明确。

THE 事件 (1989年乘坐火车), 2011年
1989年，艾墨思被一名精神病患者推向地铁。一瞬间激发的应急反应使他避免了悲剧。

THE 事件 (车祸 @ 210千米/时), 2008年
2008年，他以每小时210公里的速度在德国高速公路上行驶，撞上了中央防撞栏。这场事件的发生过程约0.5秒。车的侧面和那30米防撞栏严重损坏。没有人受伤。

THE 事件 (溺水 @ 海上), 2011年
2010年，加勒比海的海浪将他推到海底，头部朝下。他因脊椎受到创伤在短时间内一直是瘫痪状态。他在海中脸朝下，很快就要失去氧气。忽然一阵海浪拍打在他的背上，使他能够呼吸并大声呼喊求救。

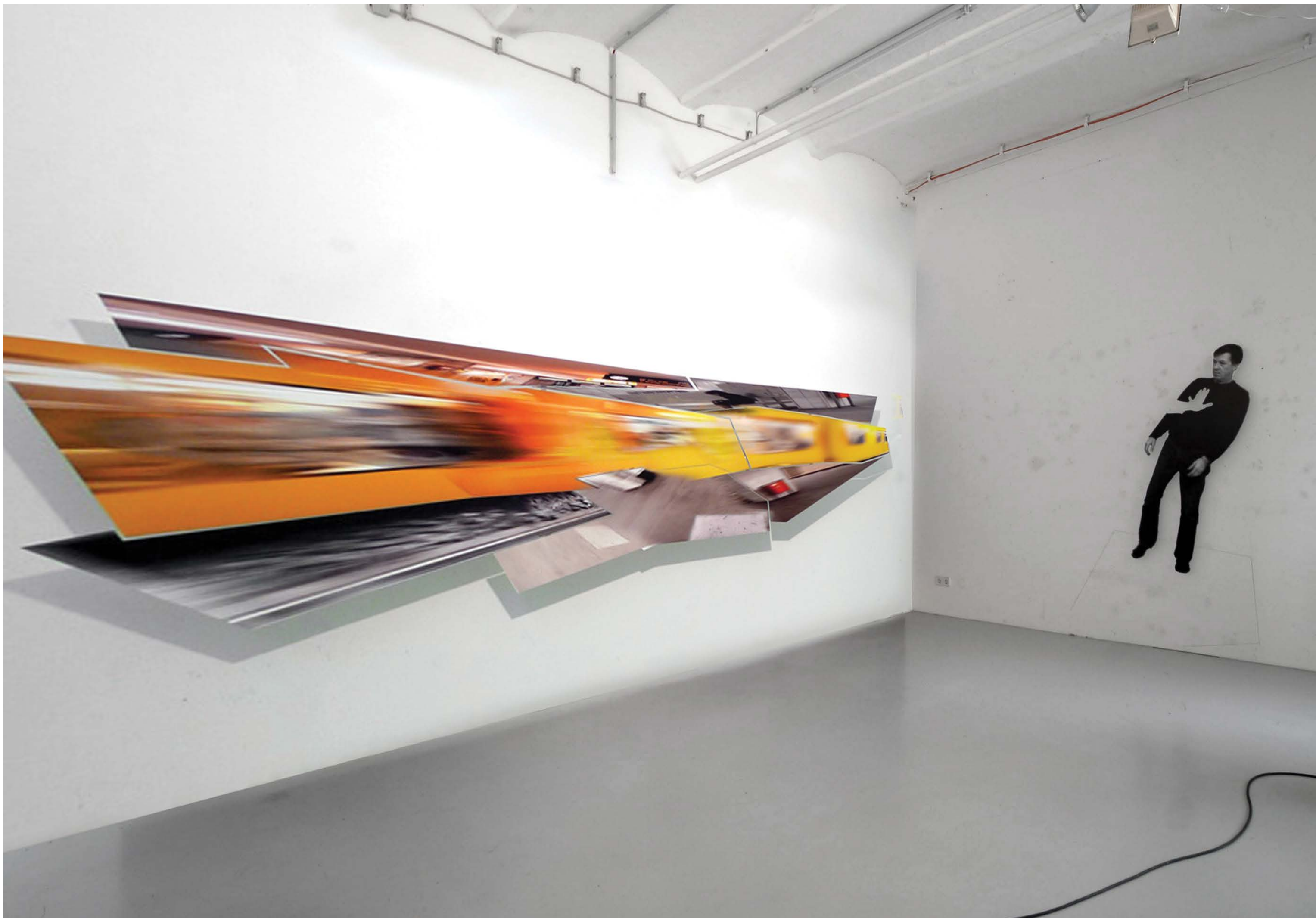
这三个时刻都与艺术家超出了自身控制范围的身体有关。艺术家通过空间和时间上复杂的图像和雕塑重现身体在这些事件发生前后的不同状态。在最后一次事故中，他的身体状况发生了最长久的改变。这里展出的截然不同的艺术方案呈现了更漫长的应对和康复的过程。

艺术家说：“不同的物理状态需要不同的视觉方案。”不同的特质必须以不同的方式表达自己。在这里，重要的是不同的速度和温度、不同的强度会将自身传递给观者，以传达出这些事件的生理体验。这些生理体验将最终成为雕塑性的体验。

萨姆·罗斯, 2011年









ThEre





Seen from the heavens, the lake in Dong Guan’s Tongsha Water reservoir looks like a blue dragon with two green wings on either side. The majestic serpent seems to be soaring on its way from Humen¹ in the South towards downtown Dong Guan. This is an auspicious place. From the burning of opium in 1839 to the first foreign investment it is from here that the Chinese dragon took off again in 1978. The region of Dong Guan also has always been China’s portal to the outside world and when those gates were opened, the region became the “work bench of the world” which sent the kite flying.

In the past 40 years Dong Guan has been growing an industrious body ... but has preserved a green heart, which is the Tongsha Park. The park is teeming with wild life. Within a hour one can easily see more than 30 different species of birds and admire the green opulence of its thick vegetation. It is a mystical place of natural beauty and cultural heritage. Driving through the lush vegetation and experiencing the ample scenic spots along Dong Guan’s Tongsha Water reservoir is like taking a short vacation that makes you forget the industrious reality of the Guangdong province. Snaking one’s way around the lake on winding roads offers a surprising view. Near the Shili Hetang Station (十里荷塘停车场), behind a lake lush with lotus leaves and half way up the incline towards a little pagoda one can find a larger-than-life human figure. However, even if the figure is almost twice as big as a normal person, it still appears humble and small within the landscape.

Moreover, the figure is not a sculpture, but a cut-out flat figure made from stainless steel, one of the most commonly used industrial materials. Most of the figure is left as shiny mirror reflecting its surrounding environment. In other word: The figure is an image of a person, cut-out from metal. His flat body reflects the depth of the landscape surrounding him. The figure will be slowly overgrown by creeping plants in the near future. Little holes shaped like enlarged poppy seeds¹ are dotted all over his body and serve as anchors and loop-holes for the plants, Bauhinia Glauca, to grow all over the figure. Only the head, the hands and the feet are printed in silkscreen and link this rather abstract figure to the artist himself.

Thomas Eller has been trying not to make self-portraits for more than 30 years now, using his own image to connect with his immediate environments and to redefine image-making as an immersive practice. His work does not so much talk about himself, instead he tries metaphorically to “mirror” and “channel” the energies he detects in his surroundings.

Introducing an image into a landscape, instead of making an image of a landscape has surprising results. The change in scale for the human figure has a reverse effect – it puts the scale of the viewer, his/her relationship to nature into question. Like in traditional Chinese landscape painting – where one is never sure about the size of the human figure inside the painted monumental landscapes – the same becomes true for the landscape in the Tongsha Park. The flatness of the figure further introduces the idea of “landscape-as-image”. So essentially the figure put into the landscape by the artist transforms the entire landscape into an image and by doing so magically converts nature into art. A different approach to 山水—painting that allows the viewer to actually enter the artwork and be a physical part of it.

Beyond that there is an also invisible part to the presentation: This figure is the third of a series that started in the Echigo-Tsumari region in Northern Japan in 2000 and continued in Bingen, a bucolic city in Germany’s wine growing region in 2012. The figure in the Tongsha Park is part of a growing network of grown-over installations, highlighting the peculiar relationship of man and nature.

艾墨思 – Thomas Eller is a wood dragon. He lives and works in Beijing.

1 The site is not too far from the Humen port, where on June 3, 1839 Lin Zexu, an Imperial Commissioner of Qing China, destroyed 1000 tons of opium, an event that triggered the 1st opium war. Page 138 shows his statue in Lower Manhattan.
https://en.wikipedia.org/wiki/Destruction_of_opium_at_Humen
https://en.wikipedia.org/wiki/Lin_Zexu#/media/File:Ling_Caik-su.jpg



从俯视的角度看,东莞同沙水库中的湖面好似一条蓝色的龙,龙的两侧各有一只绿色的翅膀。这条雄伟的翔龙似乎在从南部的虎门一路翱翔至东莞市中心。可以说这是一个充满吉兆的地方。1839年,林则徐在虎门销毁鸦片,同样是在这里,中国第一次得到来自外国的投资。于是在1978年改革开放时,中国龙再次腾飞。东莞地区也一直是中国通往外界的大门,当这些大门被打开,该地区也有望成为“世界的工作台”。

在过去的40年间,东莞逐渐变得工业化,但仍保留了一颗绿色的心脏,即同沙公园。公园里到处都是野生动物。在一个小时内,人们就可以很轻易地看到30多种不同的鸟类,也可欣赏到园区内丰富的茂密植被。这是一个充满神秘的自然美景和文化遗产的地方。穿过茂密的植被去感受东莞同沙水库沿岸的风景区,就像是在享受短暂的假期,令人忘却了广东省的工业面貌。沿着湖边蜿蜒的道路,可以看到一片奇景。在十里荷塘停车场附近,在莲叶田田的湖泊后面,于一个通向小宝塔的斜坡上,可以看见一个比真人更大的人像。然而,即便这个人像几乎是正常人体大小的两倍,处于景观中仍显得谦卑和渺小。

但是这个人像不是雕塑,而是由最常用的工业材料之一——不锈钢切割而成。人像的大部分好似可反射周围环境的镜子。换句话说:它就像是一个用金属切出的人像。它扁平的身体上反射了周遭景色的深度。不久之后,这个人像将逐渐被藤蔓缠绕包裹。它浑身上下都点缀着像罂粟种子¹一样的小洞,它们作为锚和环孔,使粉叶羊蹄甲得以在整个身体上生长。只有人像的头部、手和脚都用丝网印刷制成,通过它们才能将相当抽象的形象与艺术家本人联系起来。

艾墨思 (Thomas Eller) 30多年来都尽量不去创作自画像,而是将自己的形象与当下的环境联系起来,并将形式创造重新定义为一种沉浸式的实践。他的作品很少谈及自己,而是试图隐喻性地“反射”和“输送”他在周围环境中感受到的能量。



将图像带入风景之中,而不是制作风景的图像,这会获得令人意想不到的结果。改变人像的大小会产生一种反差——它使观者的大小以及他/她与自然的关系受到质疑。就像在传统的中国山水画中,人们对画中宏伟风景中的人物大小无法确定。在同沙公园的景观中也是如此。人像的平面性进一步引入了作为图像的风景的概念。由艺术家带入风景中的人像如此彻底地将整个风景转化为图像,从而巧妙地将自然转化为艺术。它允许观众进入艺术品并切实成为其中的一部分,因此这是一种不同于山水画的方法。

除此之外,这件作品还有一个隐藏部分:这件人像属于一个系列作品中的第三件,前两件分别是2000年在日本北部越后妻有地区和2012年在盛产葡萄酒的德国田园城市宾根创作的。同沙公园的这件人像是这个不断蔓延的装置网络的一部分,突出了人与自然之间的独特关系。

艾墨思属龙,工作和生活于北京。

¹ 这个地方离虎门不远。1839年6月3日,清政府的钦差大臣林泽宇曾在虎门销毁了一千吨的鸦片,此事件后来成为了第一次鸦片战争的导火索。上图为他 在曼哈顿下城的雕像。
https://en.wikipedia.org/wiki/Destruction_of_opium_at_Humen
https://en.wikipedia.org/wiki/Lin_Zexu#/media/File:Ling_Caik-su.jpg







THE liminal spaces
THE 阈限空间



THE UPDATED SPACE

Accelerating a building - visually accelerating - what does that mean? Something that is moving is always NOW, it is happening at the moment. Something that stands - do we know how long it has been there? Beyond tectonics, THE fast building develops a new concept of the built space. Something that moves disrupts and actualizes the order of space at the same time. The upward movement inherent in the Europa-Center, both architecturally and historically, is made visible to today's viewer. What was mere inventory of the city, now becomes an event.

ARCHITECTURE IS IMAGE

Traditionally, architecture relies on form and material to make the architecture appear dynamic. Engineering and material sciences have long directed architects' eyes towards this direction. Architectural pathos formulas, from expressionism to deconstructivism, were carried out in steel and glass. Dynamization of the building structure, dissolution of the tectonics, transparency - all that was a rhetoric in steel and glass. Only recently has the subject of the relation between image and space entered the architectural discourse.

IMAGE BECOMES SPACE + TIME

It is up to a visual artist to bring the notions of the pictorial and the architectural space together. Architecture becomes an image and the image becomes an architectural space. The virtual acceleration makes the intangible parts of architecture and urban planning visible. Architecture as energy. The image, more than the material, can reveal the hidden potential of the city. Architecture becomes archivision. The pictorial space has never been identical to the architectural space. Until now, architecture has only provided space for images. Now the picture creates a virtual space of architecture. It becomes immaterial architecture.

CITY BECOMES ENERGY

The striving upwards of the building actualizes the history of the Europa Center and transports the spirit of optimism from its beginnings to the present day. The tradition of the place, as the meeting place for artists and intellectuals of the 20s century in Berlin's famous Romanisches Café, to the new beginnings in the 60s, predestines the Europa-Center as a place for a new spirit in art and architecture, which is expressed in **THE** fast building. It will temporarily be the largest work of art in Berlin and activate the entire City West.

Sam Rose, 2006

升级空间

一个建筑物的视觉加速是什么意思? 移动中的东西总是代表着此刻, 因为它在此刻发生。那些可以矗立在那里的建筑, 我们知道它们在那里已经存在多久了吗? 在构造学之外, 《**THE**快速大厦》提出了一种新的建筑空间概念。移动的东西会同时破坏并实现空间秩序。如今, 观众可以看到欧洲巴中心在建筑和历史方面进行着既定的上行运动。城市的过往如今都成为了一个个事件。

建筑是图像

在传统意义上, 建筑的动感是靠形式和材料。工程和材料科学长期以来一直在帮助建筑师朝着这个方向思考。从表现主义到解构主义流派, 建筑的情念模式 (pathos formulas) 是在钢和玻璃上进行的。建筑结构的动态化、构造的分解、透明化——所有这些都属于钢和玻璃的修辞。直到最近, 图像与空间之间关系的讨论才进入建筑领域。

图像成为空间+时间

是否应将图像和建筑空间的概念结合在一起, 这取决于视觉艺术家。建筑成为图像, 而图像成为建筑空间。虚拟的加速使建筑和城市规划的无形部分显露出来。建筑可作为能源使用。图像比材料更能揭示城市的潜力。建筑成为了建筑视野。图像空间从未与建筑空间一致。过去建筑只为图像提供空间。而现在, 图像创建了一个虚拟的建筑空间。它成为了没有实体的建筑。

城市成为能源

建筑物的蜿蜒向上体现了欧洲中心的历史, 并将起初的乐观精神传递到了今天。这个地方的曾作为20世纪艺术家和知识分子的聚集点存在, 从浪漫咖啡屋, 再到六十年代的新起点, 都使欧洲巴中心成为汇聚艺术和建筑新精神的场所。这一切也体现在《**THE**快速大厦》中。它将暂时成为柏林最大的艺术品并激活整个城市西部。

萨姆·罗斯, 2006年



THE fast castle

Berlin has been arguing over the reconstructed castle on Schlossplatz for forty years now. Finally Sam Rose, the President of the European Federation, a long-time leader of the French liminalist party, and first president with full executive powers in an unified European state, will inaugurate the new Lyotard-Forum at the heart of Berlin on November 9th, 2039.

After more than a decade of failed attempts to create the so-called Humboldt-Forum, all cultural politics within a German context were rendered obsolete in the course of a swift political process of European unification. The always controversial Prussian façade reconstructed by Franco Stella was no longer an appropriate representation of the cultural ambassadorship that the European Cultural Council had devised for this location in Berlin.

After the generation of conservative founders and architects of the late 20th century finally retired and a new generation of cultural activists entered the scene, the discourse very quickly evolved. In a rapidly transforming global cultural and economic environment a different notion of architecture was devised. No longer was there a need, nor a reason for the representative and restorative fake-baroque building of the Humboldt-Forum. Therefore in 2029 the EAF – the European Armed Forces – were commissioned with the destruction of the former Humboldt-Forum in a rare opportunity of practicing urban combat at the heart of Berlin. After two years of military training, practically restoring the “Schloss”, as it was referred to, to a status quo ante, it almost appeared as just after the end of WW2. Until in a re-enactment of the GDR’s demolition of the Prussian castle in 1950 the Schlossplatz was again cleared of all remains.

Instead of discussing the “castle” as “a spiritual center of the nation”, a new architectural contest focused on the challenges of a quickly evolving global cultural and economical metropolis that Berlin was fast becoming. From 1989 when the Berlin wall fell until 2009 Berlin had exchanged 50 % of its population. Twenty years later in 2029 virtually all Berliners had arrived to the city within the past decade making Berlin the most culturally diverse city on the planet and unleashing an unprecedented cultural, economical and political power. Old fashioned sociological terms of “transformation” turned out not to be sufficient in describing such change. After two years of heated debate, it was Thomas Eller and his group of architects who suggested a different approach. Instead of building stages of transformation as a late post-modernist conception of architecture (façade after Schlüter, combined with modernist functional building design) but focus on the liminality of thresholds in a global cultural development.

His radical idea of liminal architecture that is associated with ephemerality and transitional passages between alternative states captured best the fast-changing idea of Berlin as a global metropolis. Liminality in this architect’s vision refers to a transitional space; “neither one place nor another; rather a third space in-between.” What could better describe Berlin than that?!

In 2034 construction of **THE** fast castle, a design by the architects group “L.A. – liminal architects” founded in 2010 by artist Thomas Eller finally begun. He was also seminal in shifting the forums focus from a 19th-century concept of museum presentation towards a thorough research in the various manifestations of the “inhuman” that have developed over time. It was also he who suggested Lyotard as a name-sake for a forum that probes into techno-cultural advances and their impact on every-day life in a globalized environment. We are very happy that on Nov 9, 2039 the Lyotard-Forum will commence to be part of public life.

2009

THE 快速城堡

柏林城堡广场上重建的城堡四十年间争议不断。最终，欧洲联盟主席、法国阉限党的长期领导人、首位在欧洲各国结盟后拥有完整行政权的总统萨姆·罗斯决定于2039年11月9日在柏林市中心建造新的利奥塔论坛广场。

在长达十多年的建立所谓的洪堡论坛广场的失败尝试之后，德国语境下的所有文化政治在欧洲飞速的统一化进程中都被淘汰了。欧洲文化理事会曾将柏林的这个广场作为文化代表来打造，而由佛朗哥·斯特拉(Franco Stella)重建的普鲁士式建筑立面一向备受争议，它已不再能恰如其分地再现其地位。

20世纪末的一代保守派创始人和建筑师退出舞台，新一代的文化活动家开始登场，相关讨论迅速升温。在飞速变化的全球性文化和经济环境中，他们提出了一种新的建筑概念。再也没有必要、也没有理由去建造洪堡论坛广场那种典型的假巴洛克式建筑。因此，在2029年，在柏林市中心举行了一次罕见的城市战斗演习，欧洲武装部队(EAF)奉命摧毁以前的洪堡广场。经过两年的军事训练，以及将“城堡”恢复如初的复建工作之后，它看起来几乎就像第二次世界大战刚刚结束后的模样。直至1950年东德拆除普鲁士城堡的戏码重新上演之后，城堡广场再次被夷为平地。

人们不再将“城堡”作为“国家精神的中心”进行讨论，一场新的有关建筑的争论将焦点集中于柏林在迅速成为一个快速发展的全球文化和经济大都市时所遇到的挑战。从1989年柏林墙倒塌到2009年，柏林人口的流动量达到50%。二十年后的2029年，过去十年中来到这座城市的人们使柏林成为地球上文化最多元化的城市，展现了前所未有的文化、经济和政治力量。事实证明，老派的社会学术语“转型”(transformation)已不足以用来描述这种变化。经过两年的激烈辩论，正是艾墨思和他的建筑团队提出了一种不同的方法。他们不再将建筑的转型阶段作为晚期后现代主义建筑的概念（即在施吕特之后出现的，与现代主义功能性建筑设计相结合的建筑立面），而是将重点放在全球文化发展的阉限性上。

他关于阉限建筑的激进理念与两种状态间瞬息万变的往复转换有关，而这最能展现柏林作为国际大都市的迅猛变化。在这位建筑师看来，阉限性是指一个过渡空间：“不是这里或那里；而是两者之间的第三个空间。”还有什么比这更适合形容柏林的呢？

艺术家艾墨思于2010年创立的建筑师团队“洛杉矶一阉限建筑师”终于开始着手设计2034年“快速城堡”的建造方案。同时，艾墨思富有创造力地将广场的重点从19世纪的博物馆展示概念，转向彻底探究因时代发展而出现的“非人类”的各种表现形式上。也是他建议以“利奥塔”来命名广场，因为这是一个探讨技术文化的进步及其对全球化环境中的日常生活影响的区域。我们很高兴，在2039年11月9日，利奥塔广场将成为公共生活的一部分。

2009年



Residential building at Anklamer Strasse 37, Berlin Architect: Thomas Hillig
Developer: Natulis Group, James Guerin
Completion: December 2015

What is new about the **THE HOUSE** project is a deep connection of visual art and architecture the likes of which has not been seen in a long time. This new connection arose not least from the digitization of both fields. With a mouse click you can design pictures in almost any size. With a click of the mouse, plans can be drawn up on a scale of 1:1 and the baroque dream of a life-size map as described by Jorge Luis Borges in “On Exactitude in Science”, can be achieved it in digital space.

In virtual space, the largest can be edited and saved in the smallest of spaces, and the smallest can be represented as large. In that same way you can also communicate across continents and in real time. Programs like Skype are an extreme shortcut of space and time and create a new idea of reality.

In other words, digitization changes the relationship between space and time as well as between image and space. The artist Thomas Eller discovered that there was great potential when he walked across Leipziger Platz in Berlin some time ago. So far, only a part of the planned buildings has been erected there. In order to give the square a “face”, however, scaffolding was set up, covered with large pictures. As a viewer, one should obviously think “house” there, although one “only” sees a picture.

This experience triggered has since done in the space and the architectural space. ture create and which pic- create?



the research that the artist between the image space Which space does the pic- ture does the architecture

our lives? What does that These are just a few of HOUSE team, Thomas Hillig, artist, asked themselves. unite the two arts. It has not riod that there was the idea amtkunstwerk). Architecture, music) were joined to create ences that contrasted with deemed inadequate back Gilles Deleuze who, in his described and analyzed

In a very contemporary way, the **THE HOUSE** project implements such concepts in living architecture. The digital design process is reproduced on the house itself and allows the creation of the house as a virtual process and a physically perceptible presence to be experienced at the same time. This “memory” of the digital design process is mapped onto the façade of **THE HOUSE** and creates an appearance that gives the classic Berlin perforated façade a frame of sorts not unlike those of neo-baroque and Wilhelminian-style houses in the neighborhood. Most of all, **THE HOUSE** reflects the fact that we as human beings today always move in several spaces at the same time. We are always “connected” and we are always physically present.

Hence there is an intermediate space between the image space and the architectural space in which processes can be experi- enced and dynamics can be presented.

THE HOUSE makes the city float and architecture dance.





THE 房屋——数字化巴洛克, 2013-15

柏林安克拉玛大街37号的住宅楼
建筑师: 托马斯·希里格
开发商: Natulis 集团、詹姆斯·格林
竣工日期: 2015年12月

“房屋”项目 (**THE HOUSE**) 的创新之处在于它将睽违许久的视觉艺术与建筑紧密相连。这种新关联源自这两个领域的数字化。通过单击鼠标, 你可以设计出任何尺寸的图片。通过单击鼠标, 即可按1: 1的比例绘制方案。豪尔赫·路易斯·博尔赫斯 (Jorge Luis Borges) 在《论科学的精确性》中描述了巴洛克之梦, 那幅还原真实大小的地图就这样在数字空间中实现了。

在虚拟的空间中, 极大的物体可以在极小空间编辑并保存, 极小的也可以放大到极大。用同样的方式, 你可以跨越各个大洲进行实时交流。像 Skype 这类应用程序是连接时空的超级捷径, 它们重新定义了现实。



换句话说, 数字化改变了空间与时间之间的关系以及图像与空间之间的关系。不久之前, 艺术家艾墨思在柏林穿过莱比锡广场 (Leipziger Platz) 时发现了它们的巨大潜力。到目前为止, 仅有部分计划建造的建筑物拔地而起。然而, 为了给广场一个“门脸”, 基架已搭建好, 上面盖着很大的图片。尽管观者“仅”看到一张图, 但仍会想要“住”在那里。

这次经历促使艺术家开始研究图像空间和建筑空间之间的空间。哪些空间是由图片创造的? 哪些空间又是由建筑创造的?

这对我们的生活意味着什么? 这对建筑意味着什么? “房屋”项目团队、建筑师托马斯·希里格 (Thomas Hillig) 和艺术家艾墨思问了自己这样几个问题。他们联手将这两种艺术结

合在一起。自巴洛克时期以来又一次出现了关于整体艺术 (Gesamtkunstwerk) 的理念。把建筑、雕塑和绘画 (以及音乐) 结合在一起, 可以创造出复杂的空间体验。这种体验与当时认为不再合时宜的文艺复兴时期的理性主义形成鲜明对比。近日, 吉尔·德勒兹 (Gilles Deleuze) 在他的重要著作《褶皱》(The Fold) 中描述并分析了巴洛克式建筑中外部与内部的交织。数字技术现已渗透到我们生活的方方面面, 使得上述问题拥有了新的意义。我们已生活在一个数字化巴洛克的时代。

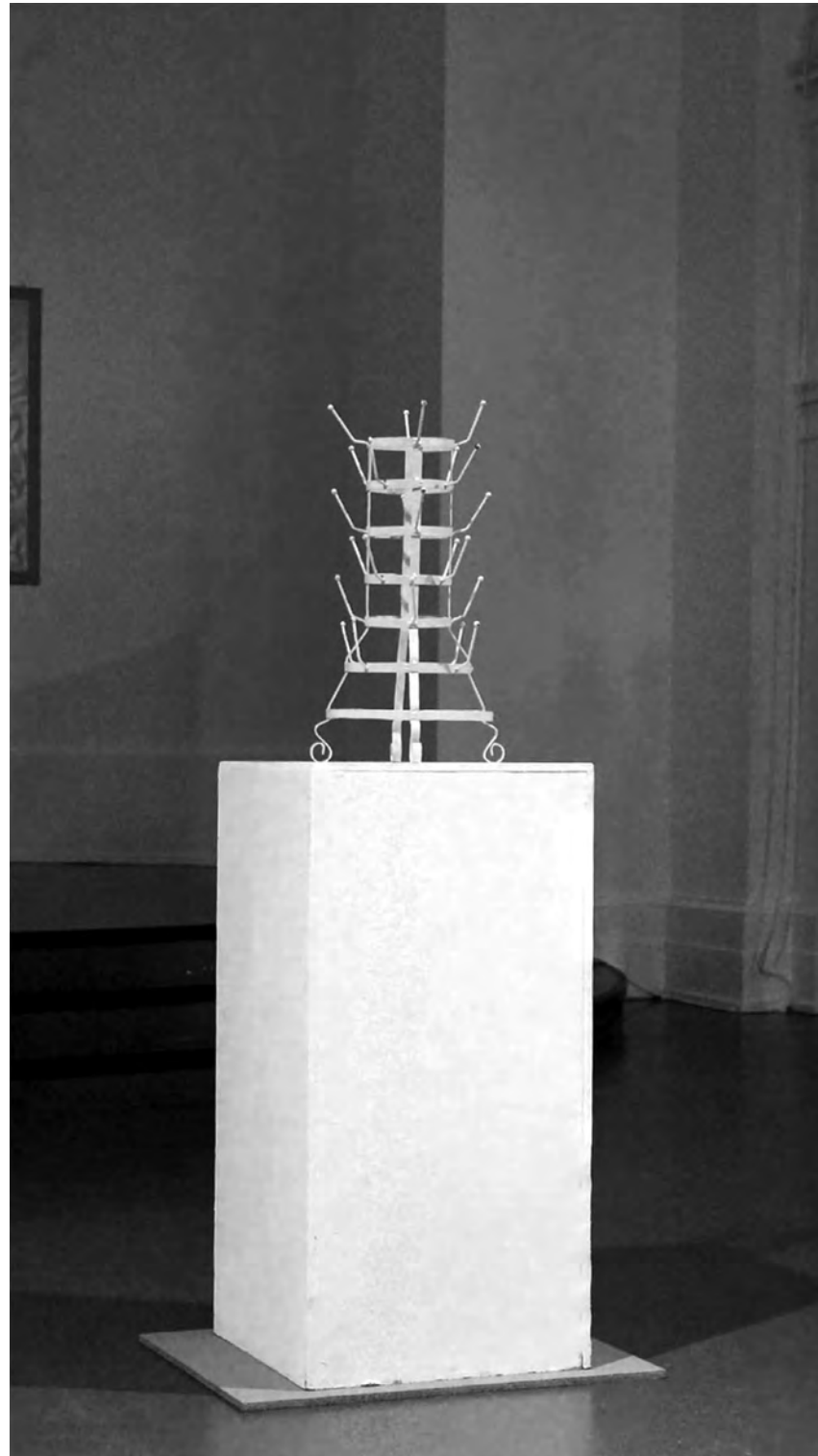
“房屋”项目以非常当代的方式在居住建筑中实现了这样的概念。数字化的设计过程可在房屋本身上复制, 并让房屋建造同时成为一个虚拟程序和一个可感知的物理存在。数字设计程序的这种“记忆”被投射到“房屋”的一个立面上, 创造出一种外观, 使柏林经典的穿孔立面拥有和附近的新巴洛克式和威廉时期风格的房屋相似的框架。最重要的是, “房屋”项目反映了在当今, 我们人类总是同时在多个空间中移动。我们总被“连接”, 我们总在场。

因此, 在图像空间和建筑空间之间存在一个中间空间, 它当中的过程可以被感受, 其中的动态变化也可以被展现出来。

《**THE房屋**》 让城市浮游, 让建筑舞动。

THE endgames
THE 残局





THE white male complex, No. 11 (endgames), 2014
200 x 340 cm (3 pieces 200 x 110 cm each)

Performances:

THE white male complex, No. 11 (endgames), May 25, 2014

The artwork was first conceived for the exhibition "Pandamonium",
curated by David Elliott and Li Zhenhua for MOMENTUM worldwide,
Berlin and Sydney in 2014.

<http://momentumworldwide.org/exhibitions/past/pandamonium/>

<https://vimeo.com/96497802>

THE white male complex, No. 11 (endgames), April 11, 2015

"Chercher le garçon", exhibition curated by Frank Lamy

MACVAL, Paris, from March 7 through August 30, 2015

<http://www.macval.fr/francais/expositions-temporaires/chercher-le-garcon/>

<https://vimeo.com/126454060>







THE white male history and present
THE 白人男性的历史及现在



THE white male complex, #3 (49 portraits), 2014

49 is an odd number. Forty-nine portraits of white males mostly from the 19th century. Why would anyone in the year 2014 put together a large work of dead men, when that very notion “white heterosexual masculinity” is rightfully scrutinized. Looking at the list, there is the occasional familiar name. Famous politicians mix with formerly popular novelists and highly toxic scientists, as well as a whole array of names of adventurers, military men and business people. A lot of their names had dropped from public memory in Germany in the past decades. Why bring them to the fore again? – Isn’t it time to move forward and ahead? What about women and men from other cultural backgrounds and heritages?

The work comes at an odd time also. November 2014 marks the 130th anniversary of the Berlin Conference of 1884–85, also known as the Congo Conference. It was in Berlin where the African Continent was divided up. How can or should this event be remembered? How can it be rememberd and not memorialised?

Is this an artwork about German colonialism and in which way could a work that shows portraits of actual protagonists not be a monument?! – This is dangerous territory.

Thomas Eller puts this work into an array of contexts. After a thorough research into the German colonial history, a history that has been largely obscured by the holocaust and WWII, the artists is pulling forth a selection of individuals who willingly, knowingly or not, were involved in a history not too many people in Germany are aware of today. However in the 19th century there had been a powerful urge in Germany to get “Unser Platz an der Sonne” (our place under the sun). That development was partly fuelled by entrepreneurship, adventure story, romantic residue, the sentiment of cultural supremacy, political calculation and plain exploitation. Even with all the particularities of German history in mind, the structural violence wasn’t all that different from that of other countries, just maybe not as “successful” and certainly it was as complex as it was in other European nations, neither of which can be condoned so quickly.

How to approach such history? – Much historical research has already been conducted and much more needs to be done in order to establish this knowledge – as acknowledgement of responsibility and guilt – in the public domain. For that, stories need to be pulled up, be told and be discussed. This is the sphere of historial research in which very detailed accounts have to be written to unravel the complexities of its contents.

What contribution can art deliver in this context? – Particularly painting has played a “supportive” role in the exertion of power through the course of its history, as only the rich and powerful were able to afford its services. It wasn’t until quite recently that the “affirmative” notion of “historical painting” (Historienmalerei) has been replaced by a practice that, to make it short, has been named “criticality” – an approach to artistic practice that scrutinizes historical accounts critically. The question is how much of the complexity of those accounts can be transformed into artistic practice?

In both instances – historical research and artistic practice – both are acts of approximation. An issue that has become the structural and visual foundation for the work by Thomas Eller. In fact he has done both, researched the historical accounts (to a reasonable degree) and gauged the distance of the viewer towards the topic. Highly pixelated images reveal their contents only at a certian distance, compelling the viewer to question his/her position vs. the issue.

The work is also a critique of Gerhard Richter’s work “48 PORTRAITS” for the German pavillon at the 1972 Venice Biennial that presents a fundamentally unchallenging selection of the “good” white male.

This project is part of a comprehensive survey into the topic of the major cultural shift towards a more just and free world for men and women around the globe and a very necessary re-evaluation of the value systems derived from a particularly Western European history. This has taken on the form of a long-term committment to deconstructing the cultural, political societal and artistic positions of male Western legacy.

“**THE** white male complex” so far has produced four curatorial and/or artistic projects by Thomas Eller and THE studio, which began as a endeavor to critique the influence of photography as a major impediment towards the de-construction of a Western notion of subjectivity.

Sam Rose, 2014

THE 白人男性情结3号 (49个肖像), 2014

49是一个奇数。这四十九个白人男性的肖像大部分出自19世纪。当“白人异性男子气概”这一概念能够被正当审视之时，为什么有人会在2014年把一大堆死者的照片摆在一起？看看这个肖像清单，偶尔会出现一个熟悉的名字。著名的政治家、以前流行的小说家和激进的科学家穿插在一起，还有一大批冒险家、军人和商人。在过去的几十年中，他们当中的许多人都从德国公众的记忆中消失了。为什么还要再提起他们？不是该与时俱进了吗？那些来自其他文化背景的人们呢？

这件作品也诞生于一个特殊时期。2014年11月，1884-85年召开的柏林会议（又称为刚果会议）距今已经130周年。正是在这次会议上，非洲大陆被分裂了。这个事件怎么才能被记住，或应该被如何记住？如何仅仅是记住而不是纪念？这件艺术作品是关于德国殖民主义的吗？它是以何种方式展示了真实肖像而非纪念碑？这是极危险的探索领域。

艾墨思将这件作品置于不同的语境下。他对德国殖民历史进行了透彻的研究，这段历史在很大程度上被大屠杀和第二次世界大战所遮蔽。艺术家们挑选出一些人，他们或愿意、或有意、或并未经历过这段在德国鲜为人知的历史。但是，在德国出现了一种要争取“太阳下的一席之地”（Unser Platz an der Sonne）的强烈渴望。企业家精神、探险故事、浪漫主义的残余、文化至上主义、政治计谋和明目张胆的剥削在一定程度上都刺激了这种渴望。即便德国历史有其特殊性，其结构性暴力也与其他国家并没有什么不同，只是可能没有那么“成功”，而且肯定像其他欧洲国家一样复杂。这两点都不能让它这么快得到宽恕

如何看待这样的历史？前人已进行了许多历史研究，但仍需要做更多的工作才能在公共领域建立起这种认知——承认责任和罪责。为此，故事需要被提及、被讲述、被讨论。这是历史研究的领域，在其中必须有极其详细的记载才能阐明其内容的复杂性。

在这种情况下艺术可以做什么样的贡献？尤其在绘画的历史中，绘画在权力的施展中起到了“辅助”作用，因为只有权贵才能负担得起这项服务。直到最近，有关“历史画”（Historienmalerei）的“确切”概念才被一种实践所取代。简单来说，该实践被称为“批判性”（criticality），是一种批判地审视历史记载的艺术实践方法。问题是这些历史记叙的复杂程度有多少可以转化为艺术实践？

在以上两个例子中，历史研究和艺术实践十分相似。这个问题已经成为艾墨思作品的结构和视觉基础。实际上，他这两方面的工作都做了，他研究历史记录（适当地），测量观众与作品之间的距离。高度像素化的图像只有在一定距离之内才能看清，这迫使观者去质疑自己的位置和作品主题之间的关系。

这件作品还批评了格哈德·里希特（Gerhard Richter）在1972年威尼斯双年展上为德国馆创作的作品《48幅肖像》，其中乏味地呈现了里希特挑选的一系列“优秀”白人男性的肖像。

全球正向一个更公正和自由的世界转变，这件作品在一定程度上反映了艺术家对于这一重大文化变迁的综合考量，也是对西欧历史中衍生出的价值体系的一次非常必要的重新评估。消解西方男性主导的文化、政治社会和艺术地位，任重而道远。

到目前为止，艾墨思和 **THE**工作室已推出四个以《**THE** 白人男性情结 》为题的策展和/或艺术项目，开始将摄影作为解构西方主体性观念的主要障碍，并致力于扩大其影响。

萨姆·罗斯, 2014年



One of the interesting things about learning a new language is the fact that by so doing, one is chanced to appreciate one's own language from another, and sometimes even more delicate perspective. So, upon learning the German language I re-stumbled upon and learned to appreciate a seemingly banal grammatical element in language anew - the reflexive verb - although I was already acquainted with the structural essence of these verbs in English and French. I had always been fascinated by verbs and their ability to convey actions, state of being or occurrence, but it was the re-awareness of the reflexive verb's capability of thematizing the subject and the object as the same that stunned me. Of course seeing this through a semantic prism it all sounds very normal, but if one were to extrapolate this reflexivity into the human sphere it suddenly dawns on one how difficult it sometimes is to simultaneously be in the position of the subject and the object, how difficult it is to be the referee and the player at the same time, i.e. being the agent and the patient simultaneously (properly reflexive) or when the agents mutually act among themselves (reciprocal reflexive). The normal tendency is usually to choose the position of the subject or the object, which brings with it a certain hierarchy and maybe a certain comfort or discomfort. On the other hand making the subject the object and vice versa alleviates this hierarchy and distance and might allow for a better understanding of the position of the subject/ object. Such is the case with The White Male Complex at SAVVY Contemporary. The triumphs and the flaws of the White male (just like the Black male) have been topics of discussion in various contexts of Gender and Post Colonial studies, as well as in contemporary culture. When Gil Scott-Heron released the piece “Whitey on the moon” (view page 185) in 1970, it was exactly this complex dichotomy of triumph and flaw he must have been trying to express. This magnificent and avant-garde poem, though important and legitimate it was as critic of the socio-political structures back then and today, still smacked of the venom of the Other and more so the aggrieved. And this clear role division of subject and object in critique holds true not only for race but also for class and gender... mostly with a perspective from without. Many intellectuals before me have toiled these fields of critique and elaborated on the vices and virtues of the White male, thus it would be inappropriate to delve with lagging knowledge into this terrain. So, when Thomas Eller proposed to do an exhibition on The White Male Complex and all the artists happened to be White, I instinctively agreed into this venture. Not only because I trusted on the fact that Eller will come up with brilliant positions (including works by Thomas Eller, DETEXT, Adib Fricke, Mike Kelley, Bruce Nauman, Walter Robinson, Felix Schneeweiss, Superman, Markus Voit, Clemens Wilhelm), but also because I was excited to see some proper and reciprocal reflexivity. We all know that it is relatively easier to judge from the position without, but when it comes to the self, i.e. within, there is a lack of distance for perception and analysis. Who or what is, was and will be the White male, when he is not defined by the female or the Black? Can the White male be the mirror of himself by being the subject and the object, the agent and the patient, the victor and the vanquished at the same time? These questions will be crucial in this exhibition.

To stay in the allegory of language, the importance of nuances in expression, which come along with geographical and cultural borders, will have to play a role in this exhibition. Does the common denominator of skin colour and gender suffice to stick people into the same box and ponder about their joint complex? Or will a multitude of these nuances brought in by the German, Spanish and American positions give a clearer picture about this complex? Identity, race, gender are best dealt with a pinch of humour and irony, something common in the works of Glenn Ligon, who to a great deal looks at the Black male complex. Irony will thus have to play a role in this project and keep platitude and shallowness at arm's length.

While this exhibition is at first view about the White male and his complexes, it is also very much about all the others that see themselves or are positioned at the opposite end of the White male and their complexes. So, if SAVVY Contemporary is an art space for a critical discourse between the West and the non-West, it is essential to look at the West not only from the position of the non-West, but also from within the West, and vice versa. The exhibition project is not intended to be a platform on which fingers can or will be pointed at others, but rather one on which fingers will be pointed at the self as well as one another. That is exactly what I find fascinating about reflexive verbs, especially in English or Romance languages, which have the potential of employing a derivation idiosyncratically to obtain reflexivity... just as in “self-analyse” or “auto-analyse”. With this exhibition, the White male finally has the chance to objectify himself.

Bonaventure Soh Bejeng Ndikung, 2012

学习一门新语言的乐趣之一，就是在学习时你刚好可以从另一个角度欣赏自己的母语，有时甚至是从更微妙的角度。因此，在学习德语时，我再次在一个看似平庸的语法元素——反身动词——上犯了错误，并开始学会欣赏它，尽管我已经熟练掌握了这些动词在英语和法语中的结构本质。我一直对动词及其表达动作、存在或发生状态的能力着迷，但在重新意识到反身动词具有将主语和宾语归并为一体的能力时，我还是感到很震惊。当然，从语义的角度来看，这一切听起来都很平常，但如果我们将这种反身性引申到人类的领域，就会突然领悟到有时候同时处于主体和客体的位置是多么难，同时成为裁判和球员是多么难，即同时作为执行者和病人（适当地反身）或当执行者对彼此相互作用时（相互反身）有多难。通常来说，人们往往倾向于选择主体或客体的位置，这就带来了某种等级秩序，也可能带来一定的舒适或不适。从另一方面来说，使主体成为客体或让客体成为主体可以缓和这种等级差距，并可以更好地理解主体/客体的立场。

在 SAVVY Contemporary 展出的《白人男性情结》呈现的正是这样的困境。白人男性（就像黑人男性一样）的成功和缺陷一直是性别和后殖民研究以及当代文化中讨论的话题。1970年，当美国诗人和歌手吉尔·斯科特·海伦（Gil Scott-Heron）发表《月亮上的白人》（Whitey On the Moon）时，他想表达的正是这种胜利和缺陷之间复杂的二元对立。虽然在当时和当今，作为对于社会政治结构的批评，这首波澜壮阔的前卫诗歌是重要而合法的，但仍然包含些许“他者”的怨恨，甚至有些愤愤不平。评论中这种主客体角色的明确划分不仅适用于种族，也适用于阶级和性别……其中多数是从外部视角进行思考的。在我之前，已有许多知识分子在这些批判领域笔耕不辍，细数白人男性的善与恶，因此，不应用滞后的知识去钻研这个领域。所以艾墨思提议举办一个关于白人男性情结的展览，而所有的艺术家碰巧都是白人，我就本能地同意了这场冒险。不仅是因为我相信艾墨思会有聪明的点子（展览包括艾墨思、DETEXT、阿迪布·弗里克、迈克·凯利、布鲁斯·诺曼、沃尔特·罗宾逊、费利克斯·施尼维斯、Superman、马库斯·沃伊特、克莱门斯·威廉等人的作品），也因为我期待看到一些适当的和相互的反身性。我们都知道，从外部的立场判断相对容易，但是当涉及到自我，即内在时，就会缺乏感知和分析的距离。当白人男性不是相对于女性或黑人而被定义时，他是谁，是什么，或者也可以问，他曾经是谁，将来会是谁？白人男性能否成为自己的镜子，同时成为主体和客体、执行者和病人、征服者和被征服者？这些问题在这次展览中将是至关重要的。

为了保持语言上的比拟、表达中细微差别的重要性以及地理和文化的边界将不得不在这次展览中占据重要地位。肤色和性别的共同点是否足以让人们置身一室去思考他们的情结？或者、作为德国人、西班牙人和美国人所拥有的不同立场所带来的众多细微差别、能更清楚地说明这一复杂情况吗？

身份、种族、性别最好用一点幽默和讽刺来处理，这在格伦·利根（Glenn Ligon）的作品中很常见。他非常关注黑人男性情结。因此，讽刺将在这件作品中至关重要，并与陈词滥调和直白肤浅保持安全的距离。

虽然这个展览最初是关于白人男性及其情结的，但它也非常关注将自己视为或处于白人男性的对立面的所有他者以及他们的情结。所以，如果说 SAVVY Contemporary 是供西方与非西方话语批判的艺术空间，那么，重要是不仅要非西方的立场来看待西方，也要从西方内部来看待西方，反之亦然。这个展览项目并不是要成为一个指向他人的平台，而是一个指向自己和他人的平台。

这正是我眼中的反身动词的迷人之处。尤其是在英语或罗马人的语言中，它们有运用独特的派生词来获得反身性的潜力……就像在“自我分析”或“自动分析”中一样。

通过这个展览，白人男性终于有机会将自己客体化了。

Bonaventure Soh Bejeng Ndikung, 2012年



THE white male complex #5 (lost)

Year Produced: 2014
Medium: HD Video
Duration: 11 min 25 sec
<https://vimeo.com/88569081>

Shot on the beach of Catania on the Italian island of Sicily in 2014, THE white male complex, #5 (lost) uncannily prefigures the tragic shipwreck of 2015 which killed 700 African migrants on the same coastline, and alludes to the nearby island of Lampedusa, infamous for its migrant traffic and for the tragic shipwreck which killed 366 of the 518 African migrants packed onto an overcrowded fishing boat in 2013. With the all too familiar promiscuity of news cycles in our turbo-charged information age, these tragedies occupied the media for some days or weeks, only to move on to more pressing concerns. But while the media may have lost interest, the underlying issues behind these tragedies and many others like them will persist as long as people anywhere on this globe nurture hopes of a better life and follow their instincts to flee hardships of all kinds. Into this gap between the global media’s disinterest and the persistent need to tell the story of people in such desperate situations, enters the space for art.

A man wearing the ubiquitous attire of innumerable professions - black suit and tie, white shirt, black shoes - is incongruously floating in the ocean. Floating or drowning? This is what we inevitably come to ask ourselves as the shot lurches from above to below the water and back. This man perpetually struggling in the sea is the artist himself. In this video, Thomas Eller lives the plight of so many who wash up on such shores. Eternally looping at the cusp of life and death, this work leaves the viewer feeling oddly complicit in one man’s surreal struggle. Yet while one white man submerged in a suit comes across as surreal, the countless migrants braving a similar plight are the reality we live in. Thomas Eller, in his own visual language tackles the watery deaths of migrant workers as a sadly universal suffering, devoid of markers of place or time. This could be any sea, any beach, any tragedy. And in the timeless metaphor of treading water, this work equally signifies our persistent inability to move forward in finding a solution to the myriad issues driving people around the globe to risk their life in the pursuit of a better one. Taken out of context and read solely through the metaphor of keeping one’s head above water, THE white male complex, #5 (lost) becomes a timeless work, equally applicable to the struggles of the human condition. Professionally, personally, who amongst us has not at some point in their lives felt as if they were drowning. Almost, but never quite, succumbing to the pressures, expectations, and fears pulling him under, Thomas Eller translates an experience universal to the human condition into a visual language which can be read as at once hopeful, hopeless, and immutable.

Rachel Rits-Volloch, 2020

THE 白人男性情结5号(已遗失)

2014年，艾墨思在西西里卡塔尼亚的一个海滩拍摄下这件作品。作品《THE 白人男性情结5号》（已遗失）惊人地预示了2015年的一场悲惨的船难：就在这一条海岸线上，当时有700个非洲移民遇难；这件作品也暗指了附近的蓝佩杜萨群岛，那里因非法移民和2013年一次严重的船难而臭名昭著，当时共有518名非洲移民被塞进超载的渔船，导致366人遇难。在我们这个飞速运转的信息时代，人们对新闻周期的混乱现象已太过熟悉。这些悲剧仅登上媒体几天或几周的时间，焦点就转向了更为紧迫的议题。尽管媒体可能失去了兴趣，只要地球上的人们依然保有对美好生活的期望，会追随着自己的直觉逃离困境，这些悲剧以及其他类似的灾难背后的问题就会持续存在。对于遭遇这种绝境的人们故事，全球媒体保持冷漠，但讲述这些故事的需求却从未消失，这二者之间存在着一条鸿沟。那么，就让我们走进这条鸿沟，走进艺术的领域。

一个男人穿着一身随处可见的职业服装——黑色西装及领带、白色衬衫、黑色鞋子——别扭地浮在海面上。他是在漂浮还是溺水了？这是我们不可避免地要问自己的问题，因为那个男人在水面中忽上忽下地显现。这个在海里不停挣扎的人就是艺术家本人。在影像中，艾墨思感受了一遍被冲上岸的移民的困境。看着他在生与死的交界来去，观者可能会以吊诡的方式参与进了一个人超现实式的挣扎。虽然一个身着西装的白人被淹没在海中看起来是超现实的，但无数冒着同样危险的移民却是在我们的现实生活中存在的。艾墨思以他自己的视觉语言将移民工人的溺水身亡作为一种无关时间或地点的普世痛苦来表现。它可以是任何一个大海，任何一个海滩，任何一场悲剧。在海中拍打水面这个动作是一个永恒的隐喻，它象征着我们始终无法前进，无法找到众多问题的解决方案，而正是这些问题驱使着全球各地的人们冒着生命危险去追求更好的生活。

如果将头露出水面这一隐喻从其语境中脱离出来，而单独解读它的话，《白人男性情结5号（已遗失）》就变成了一件永恒的作品，它同样可以描述人类生存境况的挣扎。在工作和生活中，我们中没有多少人经历过溺水的感觉。压力、期望和恐惧几乎将艾墨思压倒，但他从未屈服，他将人类境况的普世经验转化为一种视觉语言，一种可以即刻被理解为希望、绝望和永恒的视觉语言。

瑞秋·罗兹·沃尔洛奇, 2020年



THE white male complex
THE 白人男性情结



* Whitey on the moon
Gil Scott-Heron

A rat done bit my sister Nell.
(with Whitey on the moon)
Her face and arms began to swell.
(and Whitey's on the moon)
I can't pay no doctor bill.
(but Whitey's on the moon)
Ten years from now I'll be payin' still.
(while Whitey's on the moon)
The man jus' upped my rent las' night.
('cause Whitey's on the moon)
No hot water, no toilets, no lights.
(but Whitey's on the moon)
I wonder why he's uppi' me?
('cause Whitey's on the moon?)
I wuz already payin' 'im fifty a week.
(with Whitey on the moon)
Taxes takin' my whole damn check,
Junkies makin' me a nervous wreck,
The price of food is goin' up,
An' as if all that shit wuzn't enough:
A rat done bit my sister Nell.
(with Whitey on the moon)
Her face an' arm began to swell.
(but Whitey's on the moon)
Was all that money I made las' year
(for Whitey on the moon?)
How come there ain't no money here?
(Hmm! Whitey's on the moon)
Y'know I jus' 'bout had my fill
(of Whitey on the moon)
I think I'll sen' these doctor bills,
Air. Mail. Special
(to Whitey on the moon)

“Is white the new black?” was the provocative subtitle of Kelefa Sanneh’s article “Beyond the pale” in The New Yorker magazine, April 12, 2010. Sanneh, a journalist and music critic for the New York Times and The New Yorker concerned himself with a discussion that has been growing in relative obscurity since the mid-80s in the US: Whiteness studies is an interdisciplinary arena of academic inquiry focused on what proponents describe as the cultural, historical and sociological aspects of people identified as white, and the social construction of whiteness as an ideology tied to social status. Pioneers in the field include Ruth Frankenberg (White Women, Race Matters: The Social Construction of Whiteness, 1993), author and literary critic Toni Morrison (Playing in the Dark: Whiteness and the Literary Imagination, 1992) and historian David Roediger (The Wages of Whiteness, 1991). By the mid-1990s, numerous works across many disciplines analyzed whiteness, and it has since become a topic for academic courses, research and anthologies. Sanneh’s informative article runs through two centuries of semantic changes of the term “white” as a sociological signifier, elaborating on the processes of racial construction of whiteness.

The field was opened by what James Baldwin, an activist and novelist in the 60s and 70s, called the “lie of whiteness”, referring to the history of disenfranchised Polish, Jewish, Irish and Italian immigrants. Until today the term “guido” is an anti-Italian-American slur used in the streets of NY, that dates back to those times, as David Roediger states who also wrote the seminal book, “Working Toward Whiteness: How America’s Immigrants Became White. The Strange Journey from Ellis Island to the Suburbs.” Roediger: “It is not merely that whiteness is oppressive and false; it is that whiteness is nothing but oppressive and false.” “Whiteness describes, from Little Big Horn to Simi Valley, not a culture but precisely the absence of culture. It is the empty and therefore terrifying attempt to build an identity based on what one isn’t and on whom one can hold back.” He also tells the story of Charles W. Janson, a British businessman who came to America in 1793 and offended a white domestic worker by asking to speak with her master. “I have no master”, she said, adding, “I’d have you know, man, that I am no sarvant; none but negers are sarvants.”

Whiteness therefore is being established as a (negative) category of supremacy and of legal benefit before the Civil War. To be white in America for the most part meant not to be non-white. The 19th and 20th centuries also saw the rise of race theories. Craniologists were measuring skull sizes to classify the different races and measure “intelligence” at the same time. In this wake “scientific whiteness” emerged – a discipline that tried to establish a “Caucasian race” that at the time included most of the peoples of Europe and, later in 1911, also Armenians and Arabs. When slavery was abolished, poor white laborers in the South set themselves apart from ex-slaves by wearing brimless wool hats – the ensuing sunburns gave them the name rednecks, so the story goes.

The point is: Whiteness is a much an interest-driven construct, as are other simplifications of racial identifications. Post-Colonial studies have disseminated the term African in much the same way, or is that so?! The difference mainly seems to lie in the auctorial position – who talks about who?

And current positions in whiteness studies describing themselves generate a different inward directed violence as exemplified by two proponents: Noel Ignatiev, a Marxist of Russian-Jewish descent is the co-founder of the New Abolitionists Society and runs the website <http://racetraitor.org/> with the purpose of abolishing whiteness: “We do not hate you or anyone else for the color of her skin. What we hate is a system that confers privileges (and burdens) on people because of their color. It is not fair skin that makes people white; it is fair skin in a certain kind of society, one that attaches social importance to skin color. When we say we want to abolish the white race, we do not mean we want to exterminate people with fair skin. We mean that we want to do away with the social meaning of skin color, thereby abolishing the white race as a social category. Consider this parallel: To be against royalty does not mean wanting to kill the king. It means wanting to do away with crowns, thrones, titles, and the privileges attached to them. In our view, whiteness has a lot in common with royalty: they are both social formations that carry unearned advantages.”

Which prompted another writer with a Jewish and in this case Stalinist legacy to react. After revoking his political affiliation with communism David Horowitz co-hosted a “Second Thoughts Conference” in Washington, D.C. In the spring of 1985, however, Horowitz and longtime collaborator Peter Collier wrote an article for the Washington Post entitled, “Goodbye to All That”. The article explained their change of views and recent decision to vote for President Ronald Reagan. David Horowitz, something like the American version of Thilo Sarrazin, draws a distinction between whiteness studies and other disciplines. “Black studies celebrates blackness, Chicano studies celebrates Chicanos, women’s studies celebrates women, and white studies attacks white people as evil.”

If it would be ethically allowed to subtract the resentments from Horowitz’s statement one would deduct, that identity politics work for a lot of groups, not however, for the white male.

So what is the white male? – In Germany? The older history here is almost equally burdened by immigration however less signified by color than by faith. How many wars were fought in Europe over religion?! Enlightenment was a direct reaction and an advancement we still have to fight for.

Because it seems that in recent history we have forgotten the lessons from the various “tolerance edicts” in Prussia. New immigration always opens new frictions. Conservatives in Germany for years were carrying on a discussion asking to implement a German “Leitkultur” (leading cultural policy). With the absence however of any content to fill the term with, the discussion collapsed under its own weight. Leaving the space wide open, or should we say “white” open – for, as we know now, “white” has no properties but is just a screen to project onto.

The history of maleness in Germany can also be viewed through a psycho-cultural analytical “methodology” as developed by Klaus Theweleit. He wrote his dissertation “Freikorpsliteratur und der Körper des soldatischen Mannes” about Freikorps narratives, a sub-literature produced by pre-fascist paramilitaries organized in Freikorps, who, during the early Weimar republic, had fought external or internal enemies. In academia only few historians had read and analyzed this literature before Theweleit. His book Männerphantasien (1977); translated as Male Fantasies (1987), a study of the fascist consciousness in general and the bodily experience of these former soldiers in particular, easily detected in their hate-filled, near-illiterate books, was well received. Theweleit used Wilhelm Reich, Gilles Deleuze and Félix Guattari for his basic theory, but also empirical research, especially by Erhard Lucas, the leading German left-wing historian of the Weimar Republic unrest.

Focusing on the construction of maleness through bodily evidence, Theweleit was identifying an array of tropes like: Körperpanzer, body armor – the creation of any kind of physical combative body type through either military training, disciplinary measures, or gear including the contemporary business suit.

The Körperpanzer’s purpose is expressly to compensate the short-coming of an “incomplete birth”. The “nicht-zuende-gebo-renen” men develop either vampyristic (as artists), sadistic (as soldiers) or messianic traits (as terrorists like Anders Breivik). The super hero is another one of those tropes into his profoundly neurotic existence by attachments to family or spouse. The exaggerated sense of duty towards the able deed.

In his “Buch der Könige” (book of kings) male aggrandization strategies, artistic ten based on a sacrifice of one or more myth of Orpheus and Euridice. At the feminist theory, lies a particularly male in emotional relations with women, hence energies are the source for tragedy, professor of Sciences of Religion in Berlin something that only women need.

The time when the white heterosex is ceding. In the words of Kelefa Sanne remind us that whiteness was built over confusion and disguised political imperthe ways in which this artificial category. Yes, whiteness is a social construct, then so, too, is every collective identity. culture”, maybe even white politics... . In whiteness is easier to see than ever before granted. If invisibility is power, then used to be.”

The exhibition “The white male complex” explores the pitfalls of “male whiteness” contemporary male (and eventually successful efforts on creating identities, and sexual or by any other means of



wherein the male proponent is pushed the loss of all meaningful emotional attachment detachment is compensated by another that justifies just about any fathom-

Theweleit describes a plenitude of and not, that according to him are of-females – a trope that is based on the core of all this, according to Theweleit’s fear of losing oneself, either dissolving the self-fortification. Ill-directed ego war and disaster. Or as Klaus Heinrich, put it in the 1960s: Emancipation is not

ual male commanded all the power neh: “Roediger and Painter are right to centuries on a foundation of deceit and atives. But neither seems fully to grasp ry has, over the years, come haltingly to and not ... a biological essence – but It’s getting easier to talk about “white the Obama era – the Tea Party era – fore, which means it’s less readily taken whiteness is a little less powerful than it

plex, no.1” is one of many to come that or “white maleness” in the practice of (male) artists. The search is for failed and be it political, philosophical, sociological, exerting oneself as a “white male”.

Sam Rose, 2012



BUTZKE-WERKE AG

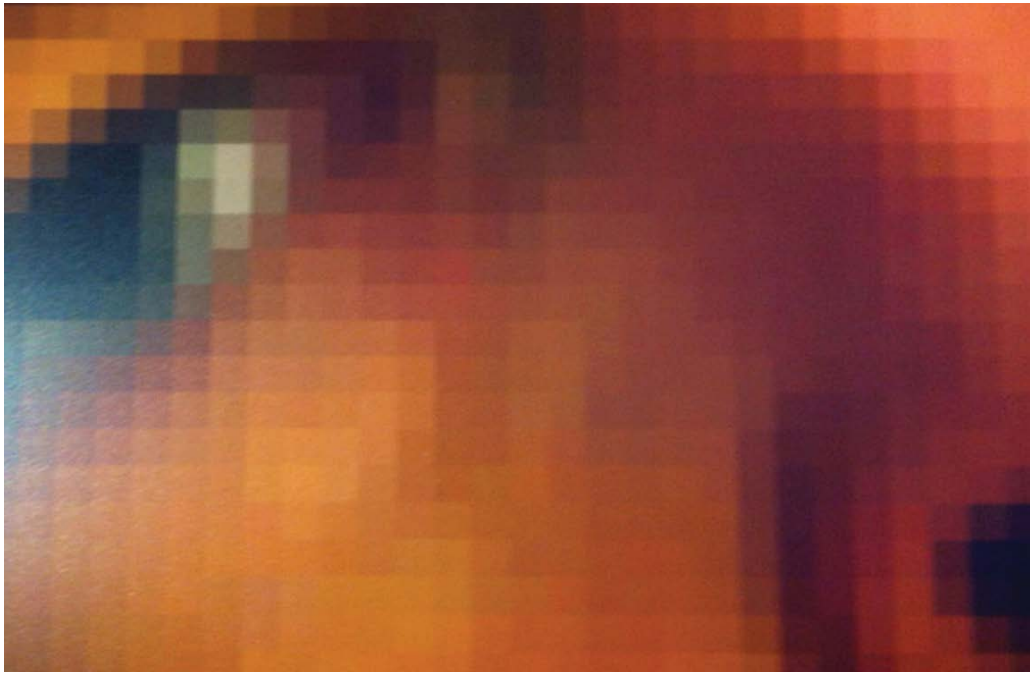


THE 白人男性情结2号 （艾墨思·“开尔文”）, 2013年

《THE白人男性情结2号》是一场冬季展览。2月份的柏林依然昏暗而寒冷。这也是公共场所中的内衣广告对我们狂轰滥炸的时期，那些广告图像充满了时尚界特有的女性和男性气质。

“尺寸真的很重要”，这是我们从全球各地的广告标语中学到的。就在最近，人们可以在柏林亚历山大广场上欣赏到远远超出真人大小的克里斯蒂·特灵顿 (Christy Turlington) 的广告，它被高高悬挂在冰冷的空气中。观者就这样被强迫着观看图像！

艺术家艾墨思·“开尔文” 对这种无礼作出了回应。在为期两周的时间里，一个3米高、10米长的几乎一丝不挂的人像会（忍受着寒冷）在柏林莫里茨广场的非盈利机构 Schau Fenster 展出。

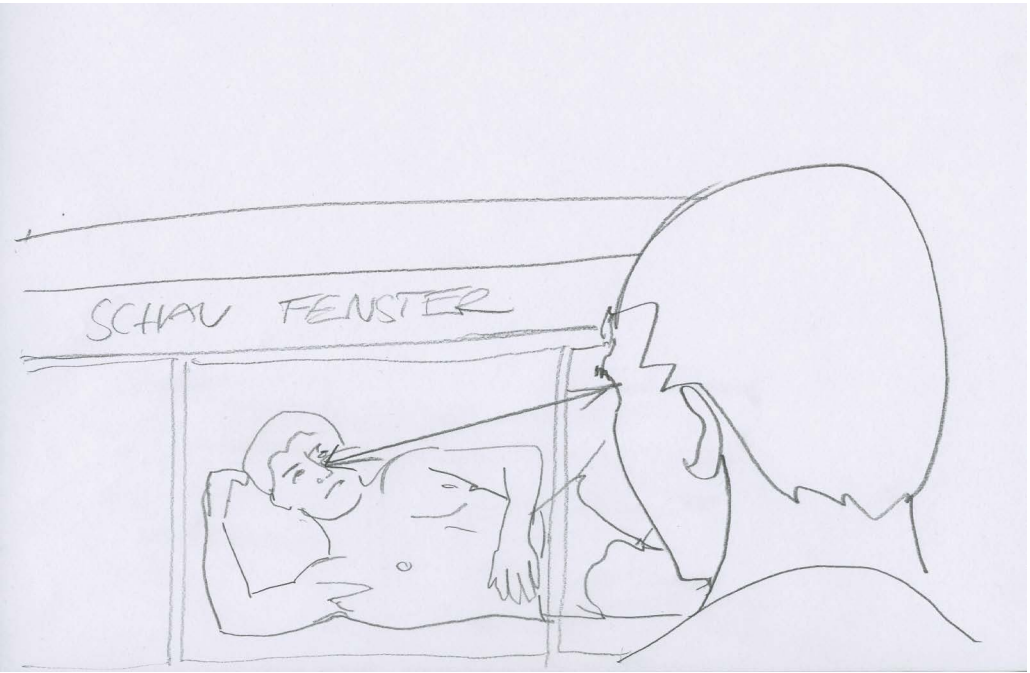
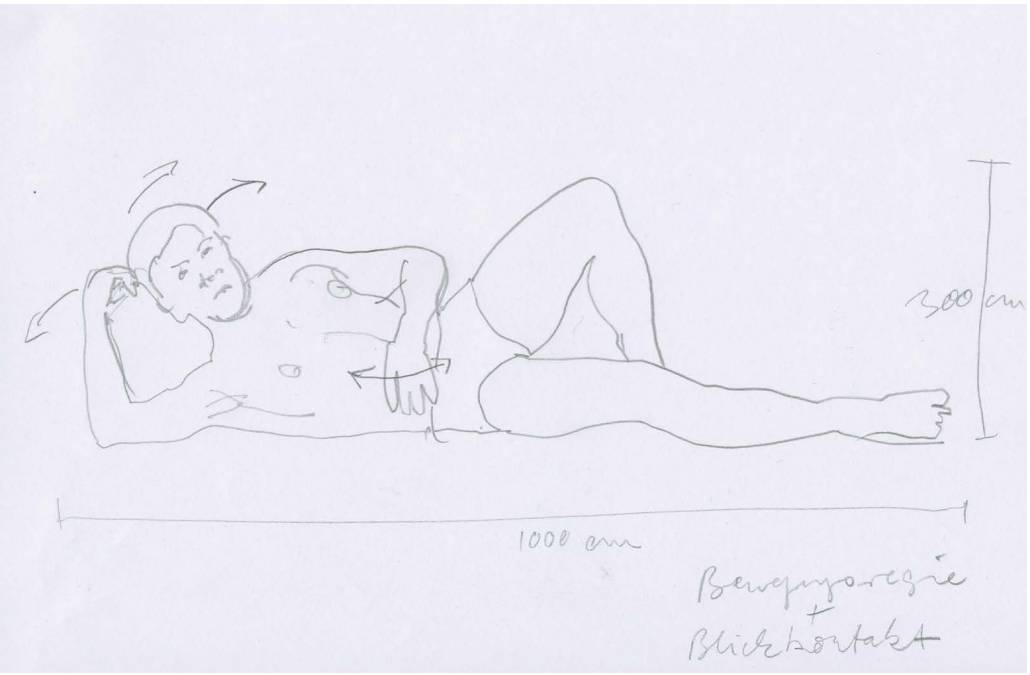


THE white male complex, No.2 (Thomas “Kelvin” Eller), 2013

“THE white male complex, No.2” is a winter show. It is fair to assume that in February it will still be dark and cold in Berlin. It is also the time for advertising underwear in public spaces, which bombard us with images of femininity and masculinity of the particular provenance of the fashion world.

Size does matter – we learn that from advertisement banners around the globe. Just recently one could admire a much larger than life Christy Turlington on Berlin’s Alexanderplatz – dizzyingly high up and in the freezing cold. Images like those are such an imposition on the viewer!

The artist Thomas “Kelvin” Eller deals with such impertinence. For two weeks only a scarcely clad figure, 3 meters tall and 10 meters long, will be on display (enduring the cold) at Schau Fenster, a non-for-profit in the studio building on Berlin’s Moritzplatz.



“白人是新的黑人吗？”是2010年4月12日凯莱法·桑尼（Kelefa Sanneh 在《纽约客》杂志发表的文章《苍白之上》的充满挑衅的副标题。桑尼是《纽约时报》和《纽约客》的记者兼音乐评论家，他尤其关注美国自80年代中期就开始变得有些模棱两可的一种讨论：

白人研究是一个跨学科的学术领域，着重关注被定义为白人的文化、历史和社会学的方方面面，以及白人性的社会建构，后者被作为一种与社会地位密切相关的意识形态。该领域的先驱包括露丝·弗兰肯伯格（Ruth Frankenberg）（著有《白人女性，种族问题：白人性的社会建构》，1993年），作家和文学评论家托尼·莫里森（Toni Morrison）（著有《黑暗中的嬉戏：白人性和文学想象》，1992年）和历史学家大卫·罗迪格（David Roediger）（著有《白人性的报酬》，1991年）。到了1990年代中期，许多学科的众多著作都对白人进行了分析，自那以后它就成为了学院课程、学术研究和论文集中的一个主题。桑尼的文章内容丰富，包含了两个世纪以来作为社会学能指的“白色”一词的语义变化，阐述了白人性的种族建构过程。”

这一领域开始于60年代和70年代的激进主义者和小说家詹姆斯·鲍德温（James Baldwin）所说的“白人性的谎言”，它指的就是被剥夺了权利的波兰人、犹太人、爱尔兰人和意大利人移民的历史。正如大卫·罗迪格（David Roediger）所说，直到今天，在纽约街头常听到的用于反意大利裔美国人的 “guido”一词，也可追溯到那个时代。罗迪格还有一本颇具影响的著作，名为《努力向白人性靠拢：到美国的移民是如何成为白人的。从埃利斯岛到郊区的奇幻之旅》。

罗迪格说：“白人性不仅仅是暴虐和虚伪的。白人性就是暴虐和虚伪。”“从小比格霍恩河到西米谷市，白人性所描绘的不是文化，恰恰是文化的缺失。在你不是谁和你能隐瞒谁的基础上，去构建一个身份，这是一种空洞到令人恐惧的尝试。”

他还讲述了 1793 年来到美国的英国商人查尔斯·詹森（Charles W. Janson）的故事，他冒犯了一个白人保姆，只是因为他想和她的主人谈谈。“我没有主人”她说，并加上一句：“伙计，我得让你知道，我不是仆人，只有黑人才当仆人。”

因此，在美国内战之前，白人成为一种（负面的）至高无上和拥有法律权益的类别。在美国，做一个白人在很大程度上意味着非白人的对立面。

在19世纪和20世纪还出现了种族理论。颅骨学家正在测量颅骨大小以对不同的种族进行分类，并同时测量他们的“智力”。随之而来的是“科学的白人性”的出现。这门学科试图建立“高加索种族”，当时该种族包括了欧洲大多数人。之后在 1911年，亚美尼亚人和阿拉伯人也被纳入其中。废除奴隶制后，南方贫穷的白人工人戴着无檐羊毛帽，以使自己区别于之前的奴隶。因工作晒伤的痕迹使他们被称为“红脖子”，故事也就这样开始了。

重点是：白人更多是一种由利益驱动的建构，就像对于其他种族身份的简化一样。后殖民主义研究不也以几乎相同的方式在传播“非洲”一词吗？！区别主要在于作者的立场——是谁在谈论着谁？

目前白人性研究中的各种立场在描述其自身时，产生了不同的内向暴力，以以下两方为例：

俄国犹太裔的马克思主义者诺埃尔·伊格纳季耶夫（Noel Ignatiev）是新废奴协会的联合创始人，其网站 http://racetraitor.org/ 的目的是消除白人性这个概念：“我们不因肤色而讨厌你或其他任何人。我们讨厌的是一种由于肤色而赋予人们特权（和负担）的体系。使人变白的不是白皮肤；但特定社会中的白皮肤赋予了肤色以社会意义。当我们说我们要废除白人这个种族时，我们并不是说要消灭皮肤白皙的人。我们的意思是我们想消除肤色的社会意义，从而废除白人这种社会类别。换个比方说：反对王权并不意味着要杀死国王，而是意味着要消除王冠、王位、头衔及其所附加的特权。我们认为，白人性与王权有很多共通之处：它们都是拥有不劳而获的优越性的社会形式。”

这促使另一位具有斯大林主义遗风的犹太作家做出了回应。在撇清与共产主义的政治关系后，戴维·霍洛维茨（David Horowitz）在华盛顿特区参与主持了“再思考会议”（Second Thoughts Conference）。然而，1985年的春天，霍洛维茨和长期合作者彼得·科利尔（Peter Collier）为《华盛顿邮报》写了一篇题为《再见，一切》的文章。文章解释了他们的观点变化以及要为里根总统投票的最新决定。霍洛维茨有点像美国版的蒂洛·萨拉辛（Thilo Sarrazin），他指出了白人性研究和其他学科之间的差异。“黑人研究赞美黑人性，奇卡诺研究赞美奇卡诺人，女性研究赞美女性，白人研究则将白人视为邪恶。”

如果伦理上能忽略霍洛维茨的言论中的不满情绪，那可以推论出，身份政治对许多群体都是有效的，而对白人男性则不起作用。

那白人男性到底是什么？在德国的情况呢？ 这里的历史更为古老，且几乎同样有移民带来的负担，但信仰区别大于肤色。欧洲因宗教原因打了多少战争？启蒙运动是一种直接的反应，也是我们仍需争取的进步。

因为在最近的历史中似乎我们忘记了从普鲁士各种“宽容法令”中得到的教训。新的移民总会带来新的冲突。

多年来，德国的保守党一直在进行讨论，要求实施德国的“主导文化”（Leitkultur）。但是，由于这个计划缺少实质内容，有关该议题的讨论也无疾而终。向广阔的空间敞开，或者说应向“白色”的空间敞开，因为正如我们现在所知，“白色”没有属性，而只是投影的背景。

德国男性的历史也可以通过克劳斯·特维尔（Klaus Theweleit）提出的的心理文化分析“方法论”来观察。他的论文《自由军团文学和士兵的尸体》（Freikorpsliteratur und der Körper des soldatischen Mannes）讨论了关于自由军团的叙事，这是由自军团组织的前法西斯准军事部队创作的亚文学作品。在魏玛共和国成立初期，他们曾与外部和内部的敌人作战。在学术界，在特维尔特之前只有很少的历史学家阅读且分析过这些为文学作品。他的著作《Männerphantasien》（1977年）深受好评，该书在1987年被译为《男性幻想》（Male Fantasies）出版，研究了普遍存在的法西斯意识，尤其是这些曾经的士兵的身体经验，这些很容易在他们充满仇恨和没什么文化的书中体现。特维尔的基本理论来自于威廉·赖希（Wilhelm Reich），吉勒斯·德勒兹（Gilles Deleuze）和费利克斯·瓜塔里（Félix Guattari），同时他也借用了许多实证考察的研究成果，尤其是魏玛共和国动乱时期德国左翼历史学的领军人物艾哈德·卢卡斯（Erhard Lucas）的研究。

特维尔关注通过身体证据建构的男性气质，他发现了一系列比喻，例如防弹衣（Körperpanzer），就是一种通过军事训练、纪律规范或当代的西装之类的行头塑造出来的好战型身体类型的产物。

防弹服的明确目的是为了弥补“先天不足”。这些“还未出生”（nicht-zuende-geborene）的人会变得犹如吸血鬼（像艺术家）、施虐狂（像士兵）或弥赛亚（像安德斯·布雷维克这样的恐怖分子）。超级英雄也是这组比喻中的一个，这种男性由于失去与家庭或配偶之间的所有有意义的情感依恋关系而进入了严重的神经质状态。情感上的分离通过对他人过分的责任感而得到补偿，这种责任感证明了任何能够被理解的行为都是合理的。

特维尔在《国王书》（Buch der Könige）中全面描述了男性的提升策略，其中包括艺术和非艺术的。根据他的说法，这种策略通常是基于牺牲一个或多个女性——一种源于俄耳甫斯和欧律狄刻的比喻。根据特维尔的女权主义理论，所有这一切的核心在于，男性特别害怕失去自我，他们害怕失去与女性的情感关系，这就导向了自我强化。病态的自我力量是悲剧、战争和灾难的根源。或者就像柏林的宗教科学教授克劳斯·海因里希（Klaus Heinrich）在1960 年所说的那样：解放不是只有女性需要的东西。

白人异性恋男性发号施令的时代正在远去。用凯莱法·桑尼的话说：“罗迪格和品特是对的，他们提醒着我们，白人性是建立在几个世纪的欺骗、混乱以及充满伪装的政治诉求的基础上的。但多年来，他们都没有完全领会这种人造类别是如何诞生的。是的，白人性是一种社会建构，而非……生物学本质。但是其实每个集体身份都是如此。谈论“白人文化”甚至是白人政治变得越来越容易。在奥巴马时代——茶党时代——白人性比以往任何时候都更容易得到关注，这意味着白人身份变得不那么理所当然。如果隐形就是力量，那么白人的力量比过去弱。”

展览“白人男性情结1号”是探索当代男性（后来还有女性）艺术家实践中的“男性白人”或“白人的男性气质”的诱惑的众多展览之一，它所探究的是那些为创造身份而做出的或成功或失败的努力，以及政治、哲学、社会学和性别的或其他任何展现“白人男性”身份的方式。

萨姆·罗斯，2012年

Year Produced: 2014
Medium: HD Video
Duration: 5 min 40 sec
<https://vimeo.com/398751671>

My Philosophy

[Intro]

(„So, you’re a philosopher?“)

(„Yes, I think very deeply.“)

In about four seconds, a teacher will begin to speak

[Verse 1: KRS-One]

Let us begin, what, where, why or when
Will all be explained like instructions to a game
See I’m not insane, in fact I’m kind of rational
When I be asking you, „Who is more dramatical?“
This one or that one, the white one or the black one
Pick the punk and I’ll jump up to attack one
KRS-One is just the guy to lead a crew
Right up to your face and diss you
Everyone saw me on the last album cover
Holding a pistol, something far from a lover
Beside my brother, S-C-O-T-T
I just laughed ‘cause no one can defeat me
This is lecture number two, „My Philosophy“
Number one, was „Poetry“ you know it’s me
This is „My Philosophy,“ many artists got to learn
I’m not flammable, I don’t burn
So please stop burning and learn to earn respect
‘Cause that’s just what KR collects
See, what do you expect when you rhyme like a soft punk?
You walk down the street and get jumped
You got to have style and learn to be original
And everybody’s gonna wanna diss you
Like me, we stood up for the South Bronx
And every sucker MC had a response
You think we care? I know that they are on the tip
My posse from the Bronx is thick
In real real life, we roll correctly
A lot of suckers would like to forget me
But they can’t ‘cause like a champ I have got a record
Of knocking out the frauds in a second
On the mic, I believe that you should get loose
I haven’t come to tell you I got juice
I just produce, create, innovate on a higher level
I’ll be back, but for now just sekkle!





Meister Eckhart Meister Eckhart, Sermon 32
Beati pauperes spiritu, quia ipsorum est regnum coelorum (Matth. 5:3)

Die Seligkeit selbst öffnete den Mund der Weisheit und sprach: “Selig, die arm sind an Geist, denn ihnen gehört das Himmelreich”.

Alle Engel, alle Heiligen und alles, was geboren wurde, alle müssen sie schweigen, sobald die Weisheit des Vaters spricht. Ist doch alle Weisheit der Engel und aller Geschöpfe reine Torheit vor der unergündlichen Weisheit Gottes. Und sie hat behauptet, die Armen seien selig.

Nun gibt es zwei Arten von Armut. Einmal die äußere Armut. Sie ist gut und hoch zu loben – in einem Menschen, der sie um der Liebe unseres Herrn Jesus Christus willen frei erwählt. Auch er hat sie gehabt, als er auf der Erde war. Von dieser Armut will ich jetzt nicht weiter reden. Aber über sie hinaus gibt es eine Armut, eine inwendige, und auf sie bezieht sich das Wort unseres Herrn, wenn er sagt: “Selig, die arm sind an Geist”.

Nun beschwöre ich euch, ihr möchtet so sein, dass ihr diese Lehre verstündet. Denn bei der ewigen Wahrheit, ich sage euch: Kommt ihr der Wahrheit nicht gleich, von der wir nun reden wollen, dann werdet ihr mich nicht verstehen. Ihr habt mich gefragt, was das Wesen der Armut sei und was ein armer Mensch sei. Darauf will ich antworten.

Bischof Albert lehrt, ein armer Mensch sei der, der kein Genüge findet an allem, was Gott je geschaffen hat. Das ist gut gesagt. Doch darüber hinaus: Ich sage es noch besser und nehme “Armut” in einem höheren Sinn: Ein armer Mensch ist, wer nichts will, nichts weiß und nichts hat. Von diesen drei Punkten will ich heute reden, und um der Liebe Gottes willen beschwöre ich euch, ihr möchtet diese Wahrheit verstehen, wenn ihr könnt. Und versteht ihr sie nicht, so sorgt euch darum nicht, denn ich will von einer Wahrheit sprechen, die so beschaffen ist, dass auch von guten Menschen nur wenige sie verstehen werden.

Erstens also behaupten wir, ein armer Mensch sei der, der nichts will. Diesen Satz verstehen einige Leute nicht richtig. Es sind die Leute, die sich in ihrem Selbstbezug an Bußwerke und äußere Übungen halten. Sie finden, das sei etwas Großes. Mir tun diese Menschen leid. Denn sie begreifen so wenig von der göttlichen Wahrheit. Dem äußeren Anschein folgend, nennen viele Leute sie “heilig”. Aber sie sind Esel. Innen sind sie Esel, denn sie begreifen nicht das Besondere der göttlichen Wahrheit. Auch diese Menschen behaupten, ein armer Mensch sei, wer nichts will. Sie erklären das aber so: Der Mensch soll so leben, dass er nirgends seinen eigenen Willen erfüllt, sondern immer nur danach strebe, wie er den liebsten Willen Gottes erfülle. Um diese Menschen steht es gut, denn ihre Absicht ist gut, deshalb wollen wir sie loben.

Gott gebe ihnen in seiner Barmherzigkeit das Himmelreich. Ich gehe aber noch weiter und behaupte bei der göttlichen Wahrheit: Diese Menschen sind nicht arm, und sie gleichen auch nicht armen Menschen. Leute, die nichts Besseres kennen, achten sie hoch. Aber ich behaupte: Sie sind Esel; von der Wahrheit begreifen sie nichts. Weil sie es gut meinen, werden sie das Himmelreich erlangen, aber von der Armut, von der wir nun reden wollen, verstehen sie gar nichts.

Käme nun einer und fragte mich: Was wäre denn ein armer Mensch, der nichts will?, so antworte ich ihm und argumentiere wie folgt: Solange der Mensch daran festhält, es sei sein Wille, den liebsten Willen Gottes erfüllen zu wollen, so lange hat er die Armut nicht, von der wir reden wollen. Denn dieser Mensch besitzt immer noch einen Willen, mit dem er dem Willen Gottes entsprechen will, und das ist nicht die wahre Armut. Denn der Mensch, der die wirkliche Armut hat, der ist völlig abgelöst von seinem geschaffenen Willen, so wie damals, als er noch nicht war. Denn ich sage euch bei der ewigen Wahrheit: Solange ihr den Willen besitzt, den Willen Gottes zu erfüllen und solange ihr Verlangen habt nach der Ewigkeit und nach Gott, so lange seid ihr nicht arm. Denn nur das ist ein armer Mensch, der nichts will und nichts verlangt.

Als ich in meinem ersten Ursprung stand, da hatte ich keinen Gott, und da war ich Ursprung meiner selbst. Da wollte ich nichts. Dort verlangte ich nach nichts, denn ich war abgelöst von ihm und ein Erkennender meiner selbst im Genuss der Wahrheit. Da wollte ich mich selbst und sonst nichts. Was ich wollte, das war ich. Was ich war, das wollte ich. Und hier stand ich, abgelöst von Gott und allen Dingen. Aber als ich dann heraustrat aus meinem freien Willen und mein geschaffenes Wesen entgegennahm, da bekam ich einen Gott. Denn bevor die Geschöpfe waren, da war Gott nicht Gott, vielmehr war er, was er war. Aber als die Geschöpfe entstanden und ihr geschaffenes Wesen empfingen, da war Gott nicht mehr Gott in sich selbst, sondern er war Gott in den Geschöpfen.

Nun behaupte ich: Gott, sofern er Gott ist, ist nicht das vollkommene Wesensziel der Geschöpfe. Dazu ist der Reichtum zu groß, den das geringste Geschöpf in Gott hat. Hätte eine Mücke Vernunft und suchte sie mit Vernunft den ewigen Abgrund des göttlichen Wesens, aus dem sie gekommen ist, so könnte Gott, behaupte ich, mit all dem, worin er Gott ist, die Mücke nicht ausfüllen und ihr Genüge verschaffen. Deswegen bitte ich Gott, losgelöst zu werden von Gott und die Wahrheit dort zu ergreifen und die Ewigkeit dort zu genießen, wo die obersten Engel und die Mücke und die Seele gleich sind worin ich stand und wollte, was ich war und war, was ich wollte. Deshalb behaupte ich: Soll der Mensch arm sein an Willen, dann darf er so wenig wollen und verlangen, als er wollte und verlangte, als er nicht war. Und in diesem Sinne ist der Mensch arm, der nichts will.

Zweitens: Der ist ein armer Mensch, der nichts weiß. Irgendwann einmal habe ich gesagt, der Mensch solle so leben, dass er für nichts lebt, weder für sich noch für die Wahrheit noch für Gott. Aber heute will ich anderes und Größeres sagen: Der Mensch, der diese Armut haben soll, der soll so leben, dass er nicht einmal weiß, dass er lebt, für überhaupt nichts, weder für sich selbst noch für die Wahrheit, noch für Gott. Mehr noch: Er soll so abgelöst sein von allem Wissen, dass er weder wisse noch sonstwie erkenne oder wahrnehme, dass Gott in ihm ist. Ablöst soll er sein von jeder Art der Erkenntnis, die in ihm lebt. Denn als der Mensch im ewigen Wesen Gottes weilte, da war nichts in ihm, was nicht er selbst war, sondern alles, was da war, das war er selber. In diesem Sinne behaupte ich, der Mensch solle abgelöst sein von seinem eigenen Wissen, so wie er es war, als er nicht war. Er lasse Gott wirken, wie Gott will. Der Mensch sei abgelöst.

Alles, was je von Gott herkam, ist bestimmt, sein Wesen durch Wirken rein zu entfalten. Die für den Menschen charakteristische Tätigkeit ist Lieben und Erkennen. Nun entsteht die Frage, worin von beidem die Seligkeit vor allem bestehe. Einige Meister lehren, sie bestehe in der Liebe; andere lehren, sie bestehe im Erkennen und im Lieben, und die reden besser. Aber ich behaupte, sie bestehe weder im Erkennen noch im Lieben. Mehr noch: Es gebe ein Eines in der Seele, von dem Erkennen und Lieben herkommen. Es selbst erkennt nichts und liebt nichts – wie das die Kräfte der Seele tun. Nur wer dieses Eine erkennt, der begreift, worin die Seligkeit besteht. Es kennt weder ein Davor noch ein Danach. Es harrt keiner von außen zufällig erfolgenden Ergänzung, denn es kann weder etwas hinzu gewinnen noch etwas verlieren. Es ist so arm, dass es nicht weiß, dass Gott in ihm wirkt. Ja, es ist selber das selbe, das sich selbst genießt wie Gott sich genießt. Daher behaupte ich, der Mensch solle frei und abgelöst stehen. Er soll nicht wissen und nicht erkennen, dass Gott in ihm wirke. Auf diese Weise kann der Mensch Armut besitzen.

Die Meister lehren, Gott sei Sein und ein vernünftiges Sein und erkenne alle Dinge. Ich aber lehre: Gott ist weder Sein noch ein vernünftiges Sein, noch erkennt er dieses und jenes. Daher ist Gott losgelöst von allen Dingen und deshalb ist er alle Dinge. Wer nun arm sein soll an Geist, der muss arm sein an allem eigenen Wissen, so dass er überhaupt nichts weiß – weder Gott noch Geschöpfe noch sich selbst. Dazu ist es notwendig, dass der Mensch frei darauf verzichte, die Werke Gottes zu wissen oder sonst zu erkennen. In diesem Sinne kann der Mensch arm sein an seinem eigenen Wissen. Drittens: Arm ist der Mensch, der nichts hat. Viele Menschen haben behauptet, das sei das vollkommene Leben – auf Erden nichts zu besitzen an körperlichen Dingen. Das ist auch wahr in einem gewissen Sinne, wenn einer es freiwillig tut. Aber in diesem Sinne meine ich es nicht.

Ich habe zuvor gesagt, arm sei, wer den Willen Gottes nicht erfüllen wolle, ja, der Mensch solle so leben, dass er abgelöst sei von beidem, von seinem eigenen Willen und vom Willen Gottes, abgelöst wie damals, als er nicht war. Von dieser Armut behaupte ich, es sei die höchste Armut. Zweitens habe ich behauptet, arm sei, wer die Werke Gottes in sich nicht kennt. Wer so lebt, abgelöst von Wissen und Erkenntnis, wie Gott abgelöst lebt von allen Dingen, der hat die durchsichtigste Armut. Aber das dritte, das ist die innerste Armut. Von ihr will ich jetzt reden. Es ist die Armut, in der der Mensch nichts hat.

Achtet darauf mit Ernst. Ich habe es manchmal gesagt, und auch ein großer Meister sagt es: Der Mensch soll derart abgelöst sein von allen Dingen und von allen Werken, äußeren wie inneren, dass er Gottes eigene Stätte werde, in der Gott wirken kann. Doch jetzt sage ich es anders: Löst der Mensch sich ab von allen Geschöpfen, von Gott und von sich selbst, aber Gott findet in ihm noch eine Stätte, darin zu wirken, so behaupte ich: Solange das in diesem Menschen noch so ist, so lange ist er nicht arm in der innersten Armut. Denn es ist keineswegs das Ziel Gottes in seinen Werken, dass der Mensch eine Stätte in sich hätte, in der Gott wirken könne. Denn das ist Armut des Geistes: Ablöst leben von Gott und seinen Werken, so dass Gott, wenn er in der Seele wirken will, selbst die Stätte ist, worin er wirken will – und das tut er gern. Denn findet Gott den Menschen in dieser Armut, dann nimmt Gott sein Wirken in sich selbst auf; er wird die eigene Stätte seiner eigenen Werke, denn Gott ist ein Tätiger, der in sich selbst wirkt. Hier nun, in dieser Armut, da erreicht der Mensch das ewige Sein, das er einst gewesen ist, das er jetzt ist und das er immer bleiben wird.

Doch da entsteht ein Problem. Der heilige Paulus sagt: “Alles, was ich bin, das bin ich durch die Gnade Gottes”. Aber meine Rede steigt höher hinauf – höher als Gnade, als Sein und Erkennen, als Wollen und alles Verlangen – wie kann dann das Wort des heiligen Paulus wahr sein? Hierauf lautet die Antwort: Das Wort des Paulus ist wahr. Er brauchte die Gnade, denn die Gnade Gottes bewirkte in ihm, dass das Zufällige an ihm in sein Wesen einging. Als die Gnade endete, weil sie ihr Werk vollbracht hatte, da blieb Paulus das, was er war.

Also lehren wir, der Mensch solle so arm dastehen, dass er keine Stätte sei und keine Stätte habe, in der Gott wirken könnte. Wo der Mensch noch eine solche Stätte behält, dort hält er am Unterschied fest. Darum also bitte ich Gott, dass er mich ablöse von Gott, da mein wesentliches Wesen oberhalb Gottes steht, sofern wir Gott begreifen als den Ursprung der Geschöpfe. Denn in dem selben Wesen Gottes, aufgrund dessen Gott oberhalb von Sein und Unterschied steht, da war ich selbst. Und dort wollte ich mich selbst und dort erkannte ich mich selbst als den, der diesen Menschen schuf. Darum bin ich Ursprung meiner selbst, nach meinem Wesen, das ewig ist, nicht nach meinem Werden, das zeitverloren ist. Aufgrund des Werdens bin ich geboren, und sofern ich geboren bin, kann ich sterben. Sofern ich ungeboren bin, bin ich ewig gewesen, bin ich jetzt und werde ich ewig dauern. Was an mir geboren ist, das wird sterben und zunichte werden, denn es ist zeitverloren, darum muss es in der Zeit zugrunde gehen.

Bei meiner Geburt, da wurden alle Dinge geboren, und ich war Ursprung meiner selbst und aller Dinge, und hätte ich gewollt, so wäre ich nicht entstanden und alle Dinge wären nicht entstanden. Und wäre ich nicht, dann wäre auch Gott nicht. Dass Gott Gott ist, dafür bin ich der Ursprung. Und wäre ich nicht, dann wäre Gott nicht Gott. Dies muss man nicht unbedingt wissen.

Ein großer Meister lehrt, sein Durchbrechen sei edler als sein Ausfließen, und das ist wahr. Als ich aus Gott herausfloß, da sagten alle Dinge: Gott ist. Aber das kann mich nicht selig machen, denn hierbei bekenne ich mich als Geschöpf. Hingegen beim Durchbrechen – da stehe ich losgelöst von meinem Willen und vom Willen Gottes, von allen seinen Werken und von Gott selbst; da stehe ich oberhalb von allen Geschöpfen. Da bin ich weder Gott noch Geschöpf, ja, da bin ich das, was ich war und bleiben werde, jetzt und für immer. Dabei erfahre ich ein Gepräge, das mich hinaufbringt über alle Engel. Dieses Gepräge gibt mir einen solchen Reichtum, dass Gott mir nicht mehr genügen kann mit all dem, was er als Gott ist und mit allen seinen göttlichen Werken, denn in diesem Durchbrechen erhalte ich es , dass ich und Gott eins sind. Dort bin ich, was ich war. Dort erhalte ich weder etwas hinzu noch verliere ich etwas. Denn da bin ich das unveränderliche Wesen, das alles verändert. Hier findet Gott keine Stätte im Menschen, denn der Mensch erhält aufgrund dieser Armut, was er ewig gewesen ist und immerdar bleiben wird. Hier ist Gott eins im Intellekt, und das ist die innerste Armut, die man finden kann.

Wer diese Rede nicht versteht, der mache sich deswegen in seinem Herzen keine Sorgen. Denn solange der Mensch dieser Wahrheit nicht gleich wird, so lange wird er diese Rede nicht verstehen, denn sie ist unverdeckte Wahrheit, wie sie unvermittelt aus dem Herzen Gottes kommt.

So zu leben, dass wir es ewig einsehen, dazu helfe uns Gott. Amen.

Meister Eckhart Meister Eckhart, Sermon 32
Beati pauperes spiritu, quia ipsorum est regnum coelorum (Matth. 5:3)

Blessedness opened her mouth of Wisdom and spoke: “Blessed are the poor in spirit. for the kingdom of heaven is theirs.”

All angels and all saints and all that was ever born must be silent when this eternal Wisdom of the Father speaks; for all the wisdom of the angels and all creatures is a pure nothing before the bot-tomless Wisdom of God. This Wisdom has spoken that the poor are blessed.

Now there are two kinds of poverty. The first is an outer poverty, and that is good and very praiseworthy in those people who willingly take it upon themselves out of love for our Lord Jesus Christ, because he himself was poor in this sense while he was on earth. I will not speak further of this poverty. However, there is another poverty, an inner poverty, which is to be understood in this word of our Lord when he says: “Blessed are the poor in spirit.” Now I beg you to be just this poor in order to be able to understand this speech; for I tell you by the eternal truth: If you do not become this truth of which we speak, you will not be able to understand me.

Many people have asked me what poverty is in itself and what a poor person is. This I will answer :

Bishop Albert said, that a poor person is one who takes no pleasure in any of the things that God has ever created—and that is well said. However, we will say it still better, and take poverty in a higher sense: A poor man is one who wills nothing, knows nothing, and has nothing. I will speak about these three points, and I beg you for the sake of the loving God, to understand this truth if you can. If you don't understand it, don't worry about it, for I will speak of a truth that is of such a nature that only a few good people can understand it.

To the first point, we say that that person is poor who wills nothing.

Many people do not understand this meaning correctly; these are those people who through acts of penance and good works hold fast to their own selves, which they consider to be great. God have mercy, that such people recognize so little of God's truth. These people are called holy on the basis of outward appearance, but on the inside, they are asses, for they don't comprehend the real meaning of divine truth. Some people, it is true, say that a poor person is one who wills nothing. However, what they mean is: the person must live so as to not fulfill his own will in anything, but that he should rather strive to fulfill the most beloved will of God. These people have made a good beginning, for their intention is good; therefore we will praise them. May God in His mercy give them the kingdom of heaven. But by the divine truth, I say that these people are neither poor, nor are they similar to poor people. They are considered great in the eyes of those people who don't know any better. Yet I say that they are asses and they don't understand anything of God's truth. Because of their good intentions, may they reach the kingdom of heaven; but of that poverty of which I will speak, of that they know nothing. Now if someone asks me what that is, a poor person who wills nothing, I answer thus: as long as a person has something of himself which is his will, with which he can will to fulfill the will of God, such a person does not have the poverty of which we speak; for such a person still has a will with which he can satisfy the will of God, and that is not true poverty. For a person to have true poverty, he must be so empty of his created will as he was before he was. For I say by the eternal truth: As long as you have the will to fulfill the will of God, and as long as you have desire for eternity and for God, you are not truly poor. For a poor person is only someone who wills nothing and desires nothing. When I stood in my first source, there I had no God, and there I was the source of myself. I willed nothing, I desired nothing, for I was a free being and a knower of myself in the enjoyment of the truth. There I willed myself, and I willed nothing else; what I willed, that I was, and what I was, that I willed, and here I stood free of God and all things. When, by my own free choice, I went out from there, and received my created being, there I had a God; for, before the creatures were, God was not yet God: He was, rather, what He was. As the creatures came into being and received their created being, then God was no longer God in Himself, rather in the creatures, He was God. Now I say that

God, insofar as He is God, is not the highest goal of the creature. For this high a level of being the least creature has in God. And if it were so that a fly had reason, and on the path of reason at-tempted to seek the eternal abyss of God's being from which it had come, we would have to say that God, with all of that in which He is 'God', could not give even this fly satisfaction and fulfillment. Therefore, we pray God that we may be free of God, and that we may comprehend and eternally enjoy the truth there where the highest angels and the fly and the soul are one, there where I stood and willed what I was and was what I willed. So then we say: If the person wishes to be poor in will, he must will and desire as little as he willed and desired before he was. And in this way the person who is poor wills nothing.

Secondly, a poor person is one who knows nothing.

Earlier, we have said that a person should live so that he lives neither himself nor the truth nor God. Now we say it differently, and will say even further: That person that wants to have this poverty must live so that he doesn't even know that he lives, neither himself nor the truth nor God. Rather, he must be so empty of all knowledge, that he neither knows nor recognizes nor senses that God lives in him — further yet: he should be empty of all recognition that lives in him. For, while the person was in the eternal reality of God, nothing else lived in him; what lived there was himself. So therefore we say that a person should be so empty of his own knowing as he was when he was not yet, and he allows God to act as He will, and the person is empty. Everything that ever came from God is directed towards pure activity. The activity that is allotted to man is: loving and knowing. Now it is a debatable question wherein blessedness really lies. Many teachers have said that it lies in loving; others say that it lies in knowing and loving, and what they say is better. We say however, that it lies neither in knowing nor in loving; there is rather a something in the soul out of which loving and knowing flow; it itself does not know or love, as do the powers of the soul. Who comes to know this knows wherein blessedness lies. This something has neither before nor after, and it does not wait for anything additional, for it would neither gain nor lose. Therefore it is robbed also of that knowing that God acts in it; it is, rather, the same thing that enjoys itself in the same way that God does. The person must be so free and empty that he neither knows nor recognizes that God acts in him, and thus can the person possess poverty. The masters say that God is a being and a rational being and knows all things. I say, however: God is neither a being nor a rational being nor does he know this or that. Therefore, God is free of all things—and therefore He is all things. Now he who wishes to be poor is spirit must be poor of all of his own knowing, so that he knows about nothing, neither about God, nor about the creatures, nor about himself. Therefore it is necessary for the person to desire to know or recognize nothing about the work of God. In this way it is possible for a person to be poor of his own knowing.

Thirdly, a poor person is one who has nothing. Many people have said that a person's possessig nothing of the material things of the earth is perfection, and that is certainly true in that sense, if the person does this intentionally. But that is not the sense that I mean. First, I have said that a poor person is one who does not will to fulfill the will of God, but rather lives so that he is as empty of his own will and the will of God as he was before he was. Of this poverty we say that it is the highest poverty. Secondly we said that a poor person is one who does not know the working of God within himself. When one is empty of this knowing and recognizing, that is the purest poverty. The third poverty, however, of which I will now speak, that is the utmost: It is this, that a person has nothing. Now pay close attention! I have frequently said, and great teachers say it also: the person should be so free of all things, inner and outer, that he can be a place for God, wherein God can work. Now, however, I say it differently. It is thus: if a person is empty of all things, of all creatures, of himself and of God, and yet it is still true of him that God can still find a place to work within him, that person is not poor in the truest poverty. For God does not intend that a person have a place within himself where God can work; rather, it is poverty of spirit when the person is so empty of God and of all of His works, that God, if he wishes to work in the soul, is Himself the place wherein He will work - and this He does gladly. For if God finds a person this poor, God works His owns works, and the person bears God within himself, and God is Himself the place of His works; the person is a pure God-bearer in his works, in view of the fact that God is One who works within Himself. Just here, in this poverty, the person attains that eternal being that he has been, that he now is, and that he will eternally remain. There is a word of St. Paul's, in which he says: “Everything that I am, I am through the grace of God.” (1 Cor. 15:10) Now, however, my speech appears to be above grace and above being and above knowing and will and all desire - how then can the word of St. Paul be true? To that there is this answer: that St. Paul's words are true. It was necessary for the grace of God to be in him, for God's grace brought about in him the perfection of the accidental to the essential. When grace finished, and its work was completed, there Paul remained what he was. So now we say that the person must be so poor that he has no place in himself wherein God can work. Where the person still holds a place within himself, he still holds differentiation. Therefore, I pray God that He will make me free of God; for my essential being is above God, insofar as we take God as the beginning of all creation. Namely, in that being of God's where God is above all being and all differentiation, there I was myself, and knew myself, and created myself. And therefore, I am the cause of myself in my being, which is eternal, but not of my becoming, which is temporal. And therefore, I am unborn, and in my unborn nature, I can never die. In my unborn nature, I have been eternally and am now and will remain eternally. What I am in my born nature, that will die and be destroyed, for it is mortal; therefore, it must decay with time. In my eternal birth, all things were born, and I was the cause of myself and of all things; and if I had wished, neither I nor all things would have been; however, if I were not, Got would not be: that God is God, of that I am the cause; if I were not, God would not be God. (It is not necessary to know this.)

A great teacher said that his breaking through was nobler than his flowing out, and this is true. As I flowed out of God, all creatures spoke: God is. However, this cannot make me blessed, for in this I only recognize myself as a creature. But in the breaking through, where I am empty of all of my own will and of the will of God and of all His works and of God Himself, there I am above all creatures and am neither God nor creature, but am rather what I was and what I will be, now and forever. There I receive an upthrust that brings me above all angels. In this thrust, I receive such great riches, and that God cannot satisfy me with all of that by which He is God and with all of His divine works; for in this breaking through, it is given to me that God and I are one. There I am what I was, and there I neither gain nor lose, for there I am the unmoved cause that moves all things. Here God finds no place within the person, for the person reaches with this poverty what he was eternally and will be forever. Here God is one with the spirit, and that is the most true poverty that one can find. If you don't understand this speech, don't trouble your heart over it. For as long as a person does not become this truth, he will not understand this speech. For this is a naked truth, which has come directly out of the heart of God.

That we may live so as to experience this eternally, so help us God. Amen.



THE white male complex #13 (quis ut deus?)

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埃克哈特大师

Beati pauperes spiritu, quia ipsorum est regnum coelorum. (Matth. 5.3)

“灵心方面贫乏的人有福了,因为天国是他们的。”(《马太福音》5章.3节)

福乐开启了它的智慧之口,说道:“灵心方面贫乏的人有福了,因为天国是他们的”。当父的永恒的智慧说出这话时,必定使得所有的天使,所有的圣者以及一切曾经被生养出来的都默不出声: 因为,天使和一切被造物的全部的智慧,在上帝那无穷的智慧面前,都成了彻底的虚无。这个智慧说明,贫乏的人有福了。

有两种贫乏。一种是外在的贫乏。人若出于对我们的主耶稣基督的爱而甘愿承受这样的贫乏,那就是很好的事,是值得赞美的,因为我们的主耶稣基督也在地上有过这样的贫乏。对于这种贫乏,我不想多说了。而此外还有另外一种贫乏,一种内在的贫乏,这可以从我们的主所说的”灵心方面贫乏的人有福了”那句话里面理解得到。

现在我要求你们也要如此,要让你们理解那句话: 因为,我凭着永恒的真理对你们说: 如果你们不去跟我们现在要说的那个真理相等同,那么,你们就不可能理解。

曾经有几个人问过我,究竟什么才算是真正的贫乏,究竟什么才算是一个贫乏的人。我们要来回答这个问题。

阿尔贝特主教 三说,一个人,如若对所有由上帝所创造的事物丝毫也不感到满足,那他就是一个贫乏的人了。这说得很好。可是,我们要说得更好,在一个更高的水平上来理解贫乏: 一个人,如果什么也不想要,什么也不知道,什么也不具有,那他就是一个贫乏的人了。我要来谈这三点,我也请求你们,出于对上帝的爱,如果你能够的话,也来理解这个真理。然而,如果你们理解不了,那你们也不用担心,因为,我要说到的是很特殊的真理,只有少数普良的人才会理解它。

首先,我们说,那什么也不想要的人才是一个贫乏的人。不少人没有正确理解这个意思: 这是那样的一些人,他们在做忏悔和参加出头吉面的仪式时坚持的是他们利己的自我,但他们却还是把这看得很了不起。愿上帝怜个,这样的人对于属神的真理确实是知道得很少很少! 这些人按他们的外表的假象似乎可以称得上是圣人,然而,在内里,他们简直就是春纺,因为,他们根本就不了解属神的真理的真正含义。这些人虽然也说,有什么什么也不想要的人才贫乏的人。可是,他们的意思却是指: 人在生活中绝不应该在某样东西里面去成全他自己的意愿,而是人应该致力于去成全上帝的至爱的旨意。这些人的想法是善良的,就这一点而言,他们也是无可厚非的;因此我们也称赞他们。出于怜悧,上帝也许也会将天国作为礼品赠送给他们。但我凭着属神的真理要说,这些人不是贫乏的人,也跟贫乏的人没有丝毫的相像之处。只有在那些无从知道还有什么更好的东西的人的眼里,他们才被看作是伟大的人。而我却要说,他们是一些对属神的真理一无所知的春驴。也许由于他们的良好的动机而使他们也得以进到天国,但是,关于我现在要说到的贫乏,他们却是一无所知的。

可是,当有人问我如何才算是一个不想要什么东西的贫乏的人时,我是这样来回答的: 只要人还坚持认为他的意愿在于想去成全上帝的至爱的旨意,那么,一个这样的人就不具有我们要说到的那种贫乏: 因为,这样的人还有想要去满足上帝的旨意的意愿,而这就不是什么真正的贫乏了。因为,如果人要有真正的贫乏,那他就应该摆脱掉像目前这样他的被造的意愿,做到好像根本就没有过这样的意愿。因为,我凭着永恒的真理对你们说: 只要你们还有着想要去成全上帝的旨意的意愿,只要你们还有着对永恒和对上帝的这样那样的要求,那么,你们就不是真正的贫乏。因为,只有那不想要什么和不去追求什么的人,那才是一个贫乏的人。

当我还居于我的第一原因之中时,在那里,我还没有上帝,我还是我自己的原因。我什么也不想要,我什么也不去追求,因为,我还是一个自由自在的存在,我通过享受真理而认识我自己。在那里,我想要的是我自己,而不是别的什么,我要什么,我就是什么,而我是什么,我就要什么,在这里,我不受上帝和一切事物的约束。可是,当我脱离了我的自由意志,接受到我的被造的存在时,这时,我就有了上帝; 因为,在被造物存在以前,上帝还不是“上帝”; 宁可说,那时他是他所是的。当有了被造物,并且它们接受到了它们的被造的存在时,这时,上帝就不是在自己里面成为上帝,而是在被造物里面成为上帝了。

现在我们说,上帝,仅仅就其为“上帝”而言,并不是被造物的最高的目的。因为,在上帝里面即使是最微不足道的被造物,也具有如此高的存在品级。而且,倘若一个苍蝇也具有理性,也能够循着理性的道路去寻求它由以起源的属神的存在之永恒的深渊,那么,我们就会说,上帝,连同他作为“上帝”所是的一切,是不能够去创造出什么东西来满足和成全这个苍蝇的。所以,我们祈求上帝,让我们脱离这样的”上帝,让我们进到使得最高的天使和苍蝇和灵魂都完全等同的那个地方,进到使得我要的就是我是的并且我是的就是我要的那个地方,在那里,我们得以把握真理并永恒地享受真理。所以我们说: 人若要在意愿方面成为贫乏,那么,在他想要什么和追求什么时他应该就当作自己还不存在那样不去想要和不去追求。就是这样,不想要任何东西的人就成为贫乏的人了。

其次,一个什么也不知道的人,是一个贫乏的人。我们有一次说到过,人生活着,应该是既不是为了他自己,也不是为了真理,也不是为了上帝。可是现在我们换一种说法,要更进一步说: 人若要想具有这种贫乏,他就应该如此来生活,使得他一点也不知道,使得他生活着既不是为了自己,也不是为了真理,也不是为了上帝。倒不如说,他是应该如此去摆脱一切的知识,使得他对于上帝活在他里面这一点既没有认识到也没有感觉到。更基于此,他应该摆脱一切活在他里面的认知。因为,当人还居于上帝的永恒的本质之中时,在他里面并没有什么另外的东西存活着,存活着的,就是他自己所是的。故而我们说,人应当摆脱他自己的知识,就像在他还没有存在时他所做的那样,并且,他应当让上帝去做他想要做的,而人应当自由自在地站立在一旁。

凡是来自于上帝的,就都是落实在纯真的行为上面的。可是,人所特有的行为却是: 爱和认知。现在,一个有争议的问题是: 福乐究竟主要是在哪里。

有几位大师说,是在爱里面。又有另外的一些大师说,既在认知里面而又在爱里面,似乎说得更好了一些。但是,我们说,它既不在认知里面,也不在爱里面,宁可说,在灵魂里面有着某种东西 : ,而认知和爱就是从这种东西里面得以流出来的; 这种东西,甚至不像灵魂的各种力量那样去认知和爱。学会认识这某种东西的人,也就认识到福乐是在哪里了。这某种东西,既没有前,也没有后,它不去等待什么将要来临的东西,因为它既不能赢得什么,也不会输掉什么。因此,它也无从知道上帝在它里面做些什么,宁可说,它就是像上帝所做的那样在自我享受着。

由此可见,我说,人应当做到如此的潇洒自如,做到根本就不去知道上帝在他里面做些什么,这样,人就能够拥有裕乏了。

大师们说,上帝是一个存在,是一个理性的存在,他认识所有的事物。但我说,上帝既不是存在,也不是什么理性的存在,他也不去认识这个或那个。因此,上帝是超脱于所有的事物的,而正因为如此,所以他就是这所有的事物了。现在,谁要成为在灵心方面贫乏,那他就必须是在一切他自有的知识方面都是贫乏的,从而,他什么也不知道,无论是关于上帝,还是关于被造物,或者是关于他自己,都一无所知。因此,人有必要力求做到关于上帝的所作所为丝毫也不知道,也不去认识。以这样的方式,人就能够做到在他自己的知识方面成为贫乏。

第三,一个什么也不具有的人,是一个贫乏的人。许多人都说过,不去拥有地上物质的东西,那就达到了完善。这意思是指,如果一个人有意识地去这样做。然而,我不是指这个意思。

刚才我曾经说过,一个贫乏的人并不想要去成全上帝的旨意,他生活着,却是摆脱开了他自己的意愿以及上帝的旨意,就像他还没有存在时一样。关于这样的贫乏,我们说,这旋是最高 的贫乏。其次,我们已经说过,一个对于上帝的行为根本就一无所知的人,是一个贫乏的人。如果一个人如此地脱离于知识和认知,那这就是最最纯真的贫乏了。我现在要说到的第三种贫乏,乃是最最显品在外的贫乏,那就是人由于一无所有而成为的贫乏。

现在在这里请密切注意! 我已经多次说到过,一些伟大的导师也这样说过: 人应当如此去摆脱开所有的事物和所有的工作,不管是在内的还是在外的,这样,就使得他能够成为上帝的一个自己的居所,上帝可以在其内做事。然而,现在我们要换一种说法。如果是这样,即人摆脱开了所有的事物,摆脱开了所有的被造物,摆脱开了自己以及上帝,而如果他对于他来说是上帝在他里面找到了一个居所,那么,我们说: 只要这个还是在人里面,那么,人就还是没有在最根本的贫乏之中成为贫乏者。因为,上帝的所作所为,并不是为了使得人在他自己里面具有一个居所而使上帝得以做事;而灵心方面的贫乏却在于,如果人摆脱开了上帝以及所有他的行为,使得上帝若要在灵魂里面做事就让他自己成为他要于其内做事的居所,而他的确是愿意这样做的。 因为,假如上帝发现人是如此的贫乏,那上帝就做他自己的事而人就在自己里面接纳上帝,上帝成为他做事的一个自有的居所;而人就成为在上帝所做的事里面的一切纯粹的上帝接纳者,这是基于这样一个事实,即上帝是独自在自己里面做事的。正是在这里面,在这样的贫乏里面,人就达到了永恒的存在,就是他以前已经是,也是他现在所是的以及他到永远一直将要是的。

圣保罗说过一句话: “一切我现在所是的,都是蒙上帝的恩典才成的”(《哥林多前书》,15章,10节)。可是,我所说到的似乎是高高在上,在恩典之上,在存在之上,在认知和意志以及所有的追求之上,那么,怎么又说圣保罗的话是真的呢? 应当如此来回答这个问题: 圣保罗的话是真的。恩典之在他里面,那是必要的,因为,上帝的恩典在他里面行事,使得一些偶然性的事情得以成为实实在在的事。当恩典结束,恩典所行的事已经完成了的时候,这时,保罗就仍旧还是原来的保罗了。

所以我们说,人应该成为如此的贫乏,使得他既不是上帝在其中得以行事的居所,也不具有这样的居所。如果人还是维持着居所,那他也就还维持着差异性。因此,我祈求上帝,求他使我与“上帝”隔绝开来: 因为,如果我们把上帝理解为被造物之起源的话,那么,我们的本质的存在是高出于上帝之上的。因为,正是在使得上帝高出于存在之上和高出于差异性之上的他的那个存在里面,正是在那个时候,我才实实在在是我自己,我实实在在愿望的才是我自己,我实实在在认识到的才是我自己,为的是创造出我这个人来。三因此,我是我自己之原因,这乃是按照我那永恒存在着的”存在”而言的,而不是按照我那有时间性地存在着的“成为”而言的。因此,我是非被生养的,而按照我的非被生养之方式,我是不能死亡的。按照我的非被生养之方式,我是自永恒以来就已经存在了,我现在存在着,而且将永恒地存在下去。而我按照我的被生养所是的,那个东西会死去,会消亡,因为,它是会死的东西; 因此,它必然随着时间而消亡。所有的事物都在我的生养之中被生养出来了,在那时,我是我自己以及所有事物的原因;倘若我没有这样的愿望,那也许就既没有我,也没有所有的事物;而倘若没有了我,那也就没有了“上帝”: 上帝之为“上帝”,我是其中的原因所在: 倘若没有了我,那上帝也许就不成其为上帝”了。然而,并不是必须要知道这个的。

一位伟大的大师 三说道,人的穿越要比人的流出更为高贵,这确实是如此。当我从上帝里面流出时,万物都说: 上帝存在着。但这并不能使我得到福乐,因为,这时我是把我自己作为被造物来认识的。然而,在穿越时,我脱离开了我自己的意愿以及上帝的旨意,脱离开了所有他所做的事以及上帝自己,这时,我是超越于所有的被造物之上,这时,我成为既不是“上帝”也不是被造物,而就是我以前所是的和我在现在以及到永永远远一直所是的那样。这时,我接受到了一种飞跃,使我超出于所有的天使之上。在这样的飞跃之中,我获得了如此巨大的财富,以至于上帝不能以他作为“上帝”所是的一切以及他一切属神的作为来使我感到满足: 因为,在这样的飞跃之中,我得以使我与上帝合而为一。那时,我就又成为我先前所是的,既没有增加也没有减少,因为,那时,我成为推动所有事物运动而自身不动的原因了。那时,上帝在人里面不再找得到居所了,因为,靠着这种贫乏,人获得了他那自永恒以来就已经是的而从此以后将一直是的那个东西。那时,上帝就与灵合而为一,而这正是人们能够得到的真正的贫乏了。

无法理解这些话的人,不用为此而担忧。因为,只要人还没有等同于这个真理,那他就不会理解这个真理。因为,这乃是直接来自于上帝之心的一个不加掩盖的真理。

愿上帝扶助我们,让我们在生活中时得以永恒地体验到它。阿门。

对群众的喜爱比对我

Friedrich Nietzsche
The thousand and one goals

Many lands saw Zarathustra, and many peoples: thus he discovered the good and bad of many peoples. No greater power did Zarathustra find on earth than good and bad.
No people could live without first valuing; if a people will maintain itself, however, it must not value as its neighbour valueth.
Much that passed for good with one people was regarded with scorn and contempt by another: thus I found it. Much found I here called bad, which was there decked with purple honours.
Never did the one neighbour understand the other: ever did his soul marvel at his neighbour’s delusion and wickedness.
A table of excellencies hangeth over every people. Lo! it is the table of their triumphs; lo! it is the voice of their Will to Power.
It is laudable, what they think hard; what is indispensable and hard they call good; and what relieveth in the direst distress, the unique and hardest of all,—they extol as holy.
Whatever maketh them rule and conquer and shine, to the dismay and envy of their neighbours, they regard as the high and foremost thing, the test and the meaning of all else.
Verily, my brother, if thou knewest but a people’s need, its land, its sky, and its neighbour, then wouldst thou divine the law of its surmountings, and why it climbeth up that ladder to its hope.
“Always shalt thou be the foremost and prominent above others: no one shall thy jealous soul love, except a friend”—that made the soul of a Greek thrill: thereby went he his way to greatness.
“To speak truth, and be skilful with bow and arrow”—so seemed it alike pleasing and hard to the people from whom cometh my name—the name which is alike pleasing and hard to me.
“To honour father and mother, and from the root of the soul to do their will”—this table of surmounting hung another people over them, and became powerful and permanent thereby.
“To have fidelity, and for the sake of fidelity to risk honour and blood, even in evil and dangerous courses”—teaching itself so, another people mastered itself, and thus mastering itself, became pregnant and heavy with great hopes.
Verily, men have given unto themselves all their good and bad. Verily, they took it not, they found it not, it came not unto them as a voice from heaven.
Values did man only assign to things in order to maintain himself—he created only the significance of things, a human significance! Therefore, calleth he himself “man,” that is, the valuator.
Valuing is creating: hear it, ye creating ones! Valuation itself is the treasure and jewel of the valued things.
Through valuation only is there value; and without valuation the nut of existence would be hollow. Hear it, ye creating ones!
Change of values—that is, change of the creating ones. Always doth he destroy who hath to be a creator.
Creating ones were first of all peoples, and only in late times individuals; verily, the individual himself is still the latest creation.
Peoples once hung over them tables of the good. Love which would rule and love which would obey, created for themselves such tables.
Older is the pleasure in the herd than the pleasure in the ego: and as long as the good conscience is for the herd, the bad conscience only saith: ego.
Verily, the crafty ego, the loveless one, that seeketh its advantage in the advantage of many—it is not the origin of the herd, but its ruin.
Loving ones, was it always, and creating ones, that created good and bad. Fire of love gloweth in the names of all the virtues, and fire of wrath.
Many lands saw Zarathustra, and many peoples: no greater power did Zarathustra find on earth than the creations of the loving ones—“good” and “bad” are they called.
Verily, a prodigy is this power of praising and blaming. Tell me, ye brethren, who will master it for me? Who will put a fetter upon the thousand necks of this animal?
A thousand goals have there been hitherto, for a thousand peoples have there been. Only the fetter for the thousand necks is still lacking; there is lacking the one goal. As yet humanity hath not a goal.
But pray tell me, my brethren, if the goal of humanity be still lacking, is there not also still lacking—humanity itself?—

Thus spoke Zarathustra.

尼采
一千个目标和一个目标

查拉图斯特拉见过许多国家和许多民族：因此他发现了许多民族的善与恶。查拉图斯特拉发现在这个世界上再没有比善与恶更强大的力量了。
一个民族,若不先行评价,就无法生存。如果它想要自我保存,就不能以它的邻族的评价为标准。
许多的事物,在这个民族,被视为善的,在另一个民族,却是认为是可笑的与可耻的：这是我的发现。我发现许多的事物,在这个地方,被叫做恶,在另一个地方却被饰以紫红色的荣光。
一个邻族从来无法理解对方：它的灵魂总是惊异于对方的邪恶与疯狂。
每一个民族的头顶上都高悬着一块价值之榜。看哪,这就是它的胜利之榜；看哪,这就是发自它的权力意志的声音。
它把它所认为的艰难的,称为值得赞的；它把它所认为的不可缺少不可轻求的,称为善的；至于那能从最大的困境中解脱出来的,罕见的,至为艰难的——它就奉之若神明。
凡能使它掌握权柄,取得胜利,增添光彩,使它的邻族惧怕与嫉妒的,它就认为是至高的,至上的,是衡量万物的尺度与意义。
真的,我的兄弟哟,你只要了解了一个民族的困境,风土,气候与邻族：你就可以据以推测出它的制胜之法则,以及它为什么要登上这个梯子向它的希望迈进。
“你当永做第一,凌驾于他人之上：你那嫉妒的灵魂,除了朋友,不应再爱其他任何人。”——这话令一个希腊人的灵魂战栗了：于是他走上了他的伟大之途。
“要去说真话,要娴于弓箭。”——那产生我的名字的民族以为这话既可爱又沉重——我的这个名字,对于我也是既可爱又沉重。
“要孝敬父母,要打心底里顺他们的心意”：另有民族把这块克己之榜悬在自己的头顶上,由此它变得强大而长久。
“要恪守忠诚,为了忠诚,哪怕是在邪恶与危险的事业中,也要不惜以名誉和鲜血去冒险”：又有一民族以此自我教诲,自我战胜,如是自我战胜之下,它孕育并怀抱着伟大的希望。
真的,人已为自己给出了他们所有的善与恶。真的,这不是他们取来的,也不是他们发现的,更不是如天国之音那样降临给他们的。
为了自我保存,人首先要做的是把价值置于事物之中：他创造出了事物的意义,一种人类的意义！因此之故,他把自己叫做：“人”,也就是：评价者。
评价即为创造：听着,你们创造者哟！评价本身就是一切被评价物的无价之宝。
只有通过评价才会产生价值：没有评价,存在之胡桃就是空的。听着,你们创造者哟！
价值上的转变——也即意味着价值的创造者发生了转变。那必要做个创造者的,总要去破坏。
起初,创造者是各个民族；后来才是个人。真的,个人本身,还是最近才被创造出来的。
从前,各民族在自己的头顶上悬起一块善的价值之榜。想要统治的爱,与想要服从的爱,两相结合,共同为他们创造出了这块榜。
对群体的喜爱比对自我的喜爱更为古老。如果把有良知称为群体,那么无良知指的就是：“我”。
真的,那狡猾的,没有仁爱心的自我,要在多数人的利益中谋求自身利益的自我——它不是群体的起源,而是群体的毁灭。
永远都是创造者与爱人的人创造出了善与恶。爱火与怒火在一切道德的名义下燃烧着。
查拉图斯特拉见过许多国家和许多民族：查拉图斯特拉发现在这个世界上再没有比这些爱人者的创造物更伟大的力量了：这些创造物的名字就叫“善”与“恶”。
真的,这种善善恶恶的力量是一头怪物。告诉我,兄弟们,谁来给我制服这头怪物？告诉我,谁来把锁链套到这个怪物的一千个脖子上？
迄今已有一千个目标,因为有一千个民族。只是还缺少那用来套住一千个脖子的怪物的锁链,还缺少着这样一个目标。人类还没有目标。
可是,我的兄弟们,告诉我：如果人类还欠缺一个目标：那岂不是连人类自身也还在欠缺中么？

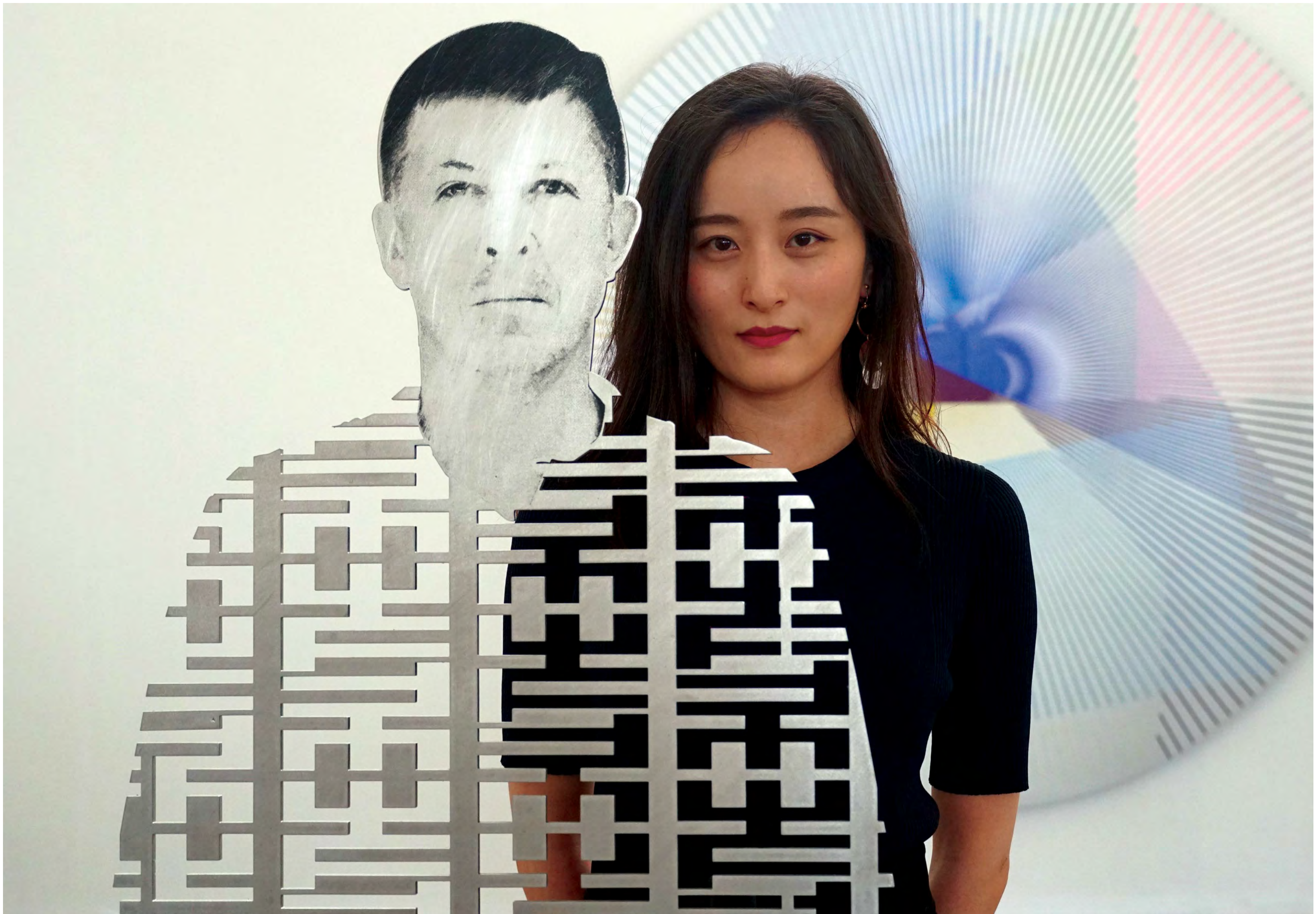
查拉图斯特拉如是说。

THE white male complex – SELBST (Nícǎi), 2018, digital print on rice paper, scroll mounted, 45 x 400 cm
Älter ist an der Heerde die Lust, als die Lust am Ich: und so lange das gute Gewissen Heerde heisst, sagt nur das schlechte Gewissen: Ich.
Also sprach Zarathustra





THE – SELBST (boy meets girl)
THE ——自我（男孩遇见女孩）





THE white male complex (endgames), no.15 (Mahjong), 2016

A cooperation between Thomas Eller and Cao Yu.

In 1963 Marcel Duchamp famously had his photo taken playing chess with the twenty-year-old butt-naked Eve Babitz in his museum exhibition in Pasadena.

More than half a century later, in 2016 Thomas Eller plays mahjong with the young performance artist Cao Yu during the 1. Dao Jiao Art Festival – and is himself naked. Clearly things have changed a lot.

Firstly, the old idea of the artist and his muse, still present in Duchamp’s work, despite his effort to break the old patterns of gender relationships, no longer works. How men and women relate today has become a highly contested playing field, where hardly any rules apply anymore. Neither chess, nor mahjong – the players have to make up their own rules as they go along. Secondly, Duchamp was one of the main artistic figures initiating a revolution in art that allowed artists to break the mold of what was accepted as art in the 1960s and 70s. Readymade, concept, context, etc. were the terms with which a different relationship between art and reality could be attained. Many of these artistic strategies have aged now and are being re-iterated and been ever so slightly re-formulated by recent generations of artists, that almost nothing new ever emerges anymore. What used to be so progressive, is now being continued as almost a tradition by artists today. One could call this approach conservative progressivism. This makes today’s art in the West so effective, but also so weak.

Thirdly, cultural currency – Duchamp was still a member of a Western boys club. Despite his gender-bending images of himself, his reference audience was almost exclusively Caucasian people. Knowledge of Asian cultures just began seeping into the New York art world mostly through John Cage and only through a heavily refined reading of old Asian philosophies. There was no room for contemporary Asian formulations of art. This is also already clearly changing. The main impulses for contemporary culture will come out of Asia in the future.

Thomas Eller and Cao Yu, with the help of Chen Xiao behind the camera, mark all these changes in a reverse restaging of Duchamp’s chess performance. One issue remains unresolved however. Mahjong is usually play by four persons. Who are the missing two people?! – Is there a crack in the logic of the artwork? – Or is it a crack in the fabric of reality? How many people does it take to play?!

As the world is changing very quickly these days, this might be an opening that let’s in new ideas.

Sam Rose, 2016

THE 白人男性情结(残局)15号(麻将), 2016年

艾墨思和曹雨合作作品。

1963年, 马塞尔·杜尚 (Marcel Duchamp) 在美国帕萨迪纳一个博物馆的展览中与二十岁的半裸的夏娃·贝比茨 (Eve Babitz) 下棋, 拍下了那张著名的照片。

半个多世纪后的2016年, 艾墨思在第一届道滘新艺术节期间与年轻的表演艺术家曹雨一起打麻将, 他全程半裸。很多事情在这半个世纪中已沧海桑田。

首先, 杜尚的作品中仍有艺术家与缪斯的旧观念, 尽管他试图打破旧的性别关系模式, 但仍无济于事。如今, 男女之间的关系被广泛讨论, 几乎没有任何定论可循。无论是下国际象棋还是打麻将, 玩家都必须制定自己的规则。其次, 杜尚是发起艺术革命的先锋, 这场革命使艺术家得以打破1960年代和70年代普遍接受的艺术范式。通过现成品、观念、语境等术语, 艺术与现实之间可以建立与以往不同的关系。这些艺术手法中的大多数已经过时, 它们仅仅被最近几批艺术家重新定义或稍加修改, 以至于几乎没有任何创新出现。过去代表超前的如今已成为当今艺术家的传统, 这也可以称之为保守进步主义。这使得当今的西方艺术如此行之有效, 但也如此不堪一击。

第三, 杜尚作为此处的文化惯例, 仍然是西方男性主流艺术家的成员之一。尽管他创造了一个自己性别偏移的形象, 但他定位的观众几乎全是白人。直到约翰·凯奇 (John Cage) 对古老的亚洲哲学进行了深刻的解读, 纽约艺术界才对亚洲文化渐渐了解。但没有涉及当代亚洲艺术创作。这点明显已经改变了。未来, 当代文化的主要动力将来自亚洲。

陈霄负责拍摄, 艾墨思和曹雨通过反转并重新演绎杜尚的下棋表演指出了所有这些变化。然而, 仍有一个问题未解决: 麻将通常由四个人一起玩。少了哪两个人? 作品的逻辑是否有漏洞? 抑或是现实有漏洞? 究竟需要多少人一起玩?

世界瞬息万变, 这可能是一个促使我们萌生新想法的机会。

萨姆·罗斯, 2016年



“我是托马斯、你好!”

我和Thomas相识已超过十年,记得在2010年前后,我们一起参与了transmediale和德国政¹府的一个研讨会,在柏林,策划者是李诗。那时的Thomas是柏林临时美术馆²的馆长。后来2010年在上海世博会期间又做了一个回应的讨论。这让我们彼此印象深刻,友谊或是关系就是这样到了今天。

从我们认识到现在,Thomas结婚了,有了孩子,从德国搬到中国,参与了北京画廊周的创建,参与了「燃点」的发展,参与了景德镇陶溪川的发展。同时,我们有几个艺术项目和合作,他是艺术家,2014年在我和 David Elliott 一起策划的柏林展览³中,Thomas有一个回应杜尚的现场作品,一个在海中穿着衣服游泳的自己。2015年在我策划的乌拉尔工业当代艺术双年展⁴中,他的形象是一个马赛克的裸体。2016年我策划的道濬新新艺术节,他和曹雨⁴戏仿杜尚的国际象棋场景,女性穿衣,他赤裸身体。2019年在坪山的雕塑展⁵中,他的 **THE** 是平面雕塑上的孔洞。

我一直认为他应做艺术,自1986年来,他在介入社会公共议题的尝试,如《涂灰柏林墙》这样的作品,在东西德、冷战问题上的激进姿态,以及“艺术家在场”的种种考虑。Thomas的工作,可以被看作是社会雕塑,与博伊斯 (Joseph Beuys, 1921-1986) 不但在思考和媒介上有呼应,生命历程上,也符合转生萨满意识的延续。

他停不下来,是一个典型的逃不开权利、宏大叙事、利益的凡人。而他的艺术创作却有着超越这些品质的东西,是一些能贯穿时间、地缘、情感的肖像和动作。他自己的「白种男性」话题,以及涉及到的一系列创作,尤其是透视关系和平面雕塑化的样式,在网络出现的同时,就已经有了后网络审美的趣味。Thomas身在其中,作为艺术家,正在发明一个属于未来的姿态,以及肖像出现的公共空间。他也置身事外,在混淆身份(公共和私人)的同时,也带来了语义上叠加,而导致的真假难辨。他在批判白人男性的处境?或是赞颂期存在的合理性?他是参与世俗观念的个体,与“自己”共处,因为其形象的多义性,或是代表的主流意识形态,本就是 he 作为“人”存在悖论的延伸。一个白人男性所象征的权利、地位和身份,应该是困扰,并让他坚持批判的东西。社会和个体认识上的差异,地缘、语言、文化间的认知困境,让他都不能简单处之。

他在中国的时候,学习中文,很刻苦。Thomas从来没问,何以为人?而当你和他的形象相对的时候,可能穿过他身体的草木,以及不断变化的季节,伫立在空旷苍茫间的个体,是否会让你岑然泪下,或慨叹天地之悠悠?

Thomas的身体是科学的,曲线和性器官都很完整,他早已将身体作为一个“客人”(objective fact),并与自己共享人生。这可以被看作是“第二人生”⁶ (Second Life) 的复合体姿态,或是多重人格的现实版本之一。媒介关系下的Thomas相信传媒的作用,这涉及到他之前主导的artnet德文版,当然也让他初尝技术权利的愉悦,这些构成了另一个我熟悉的人,但又很模糊,因为这类人是一些围绕着传媒塑造公众,最终也被公众抛弃的人。我不想悲观的讨论Thomas的借助传媒方式,或对传媒的理解是否正确,因为网络、新媒体传播构成的让人厌烦的“like”现象,以及越来越空洞的没有实质的媒体内容,或大段废话的学术理论,都会让人觉得悲观。但这可能不是网络兴起时的样貌,或传媒所代表的真实、良心等概念的过去。

“言语之庭”,从来都是对每个人的提醒。

记得少年时,我最喜欢的塞林格 (Jerome David Salinger, 1919-2010),勘破世事,所住为孤岛,他的《麦田里的守望者》在不断的影响着我,因为那是一种生活方式的召唤,他书中的人物和他自己的人生。他应该收到非常多的信件和版税,一方面衣食无忧,一方面听闻他人的困境。也许这是最好的人和世界的关系,不在其运作的链条中沉浮,却在其运作的链条中获益。

Thomas做不到或根本不想做这样的人,这也可能是荷尔蒙过剩的现象,或是那个到处游荡的少年霍尔顿·考尔菲德 (Holden Caulfield),总有一种试图打破平衡的状态,又极其的天真和玩世不恭。

他的肖像雕塑,其身体上有很多孔洞。

Thomas应该还是后网络的祖师之一,他将自己的肖像,平面的呈现在空间中,有些变形,有些放大缩小,任意而为之处,无不涉及到焦点关系和移步换景,是人和时空的对应。但这一切,又有其为人的特定姿态,瞬间不仅仅凝固在一张摄影中,也在空间中还原了人的尺度,想象的、意识中的人和世界的比例。前后台的讨论,早已在他自我客体的问题中。人与未来的艺术市场,也早就在这一潮流下汹涌奔腾。Thomas和很多开拓者、发明家一样,已经被遗忘和流放。而他在坚持创造着的,或某种形象,依旧顽劣如少年,那个曾经在柏林墙的一端,将自己的项目实施的激进分子,亲眼见证了柏林墙倒塌的西德青年。

而电话中他的声音、总是低沉的:“我是托马斯、你好!”

李振华, 2020年

1 https://transmediale.de/content/transmediale10-futurity-now
2 https://www.kunsthalle-berlin.com/
3 http://www.randian-online.com/zh/np_announcement/pandamonium/
4 http://third.uralbiennale.ru/en/
5 https://www.sculptingspace.info/
6 https://secondlife.com/

“Hello, I am Thomas!”

I have known Thomas for more than ten years. I remember that we participated in a seminar organized by Transmediale¹ and the German government around 2010. Li Shi was the organizer in Berlin. At that time, Thomas was the artistic director of Temporäre Kunsthalle in Berlin². Later, we participated in another panel discussion during the Shanghai World Expo in 2010. This is how we left a deep impression on each other and how our friendship continues to this day.

Since then Thomas got married, became a father, moved from Germany to China, founded the Gallery Weekend Beijing and involved himself in the development of Randian magazine and the Taoxichuan China Arts & Sciences project in Jingdezhen.

Throughout these years, we collaborated on several art projects, in which he participated as an artist. It started in 2014, with the exhibition Pandamonium³, curated by David Elliott and myself, Thomas made a live performance with reference to Marcel Duchamp, and was also showing a video, in which he swam in the ocean in a business suit. In the 3rd Ural Industrial Biennale⁴ for Contemporary Art that I curated in 2015, he appeared naked on video. And for the Daojiao New Art Festival that I organized in 2016, he and Cao Yu restaged Duchamp’s famous chess performance, but just in reverse: the woman was dressed while he was naked. Finally, for the Shenzhen Pingshan International Sculpture Exhibition⁵ in 2019, he produced one of his large **THE** sculptures with holes in the body.

I always think he should make art more. Since 1986, he has been attempting to tackle social issues in art. For example, the work “Painting the Berlin Wall Gray” in which he demonstrated radical attitudes towards East Germany and the Cold War and in which he invented for himself the idea that the “artist is present”. Thomas’ work can also be regarded as social sculpture, which not only echoes with Joseph Beuys (1921-1986) in terms of concept and medium, but he also regards life as a continuation of the reincarnation of shaman consciousness.

He can’t stop. He is one of those types, who can’t escape the pursuit of rights, grand narratives and privileges. But in his artistic creation there is always something beyond these qualities. In his portraits and performances something happens that can penetrate time, geography, and emotion. In his series “**THE** white male complex” and in a number of related works in which he explores relational issues of perspective, he has developed a sculptural style, that demonstrates qualities of a post-internet aesthetic already when the internet just emerged. Thomas as an artist is inventing an attitude that belongs to a future for self-portraits in public spaces. Yet, he is also keeping some distance. By confusing his identities (public and private), he creates a semantic superposition, which makes it difficult to distinguish the truth from the false. Is he criticizing white masculinity, or appraising the legitimacy of its existence? He is an individual who participates in secular ideas, and coexists with his “self”. However there is an ambiguity emerging from his image, or the mainstream ideology that it represents, which is actually an extension of a “human” paradox. The notions of rights, status quo and identity symbolized by the white male have always been troubling him and prompted him to keep criticizing it. The differences between societies and individuals, as well as the dilemma of understanding geographic, linguistic and cultural differences made it impossible for him to deal with the issues in simpler ways.

Thomas put a lot of efforts in understanding Chinese culture and people since he came to China. He never asks what makes us human? And when you stand in front of one of his figures in the field, and might encounter the plants passing through his body, as an individual standing in the open and empty field, will it make you cry or feel the infinity of the world?

Thomas’ body is an almost scientific object, as his features and sex organs are complete. He has long regarded his body as an “objective fact” and shared it. His sculptures can be seen as an avatar, like in the game “Second Life”⁶, just in a real-life setting and with multiple manifestations. Thomas has a background in media and believes in its power. Earlier he was working for artnet in Germany. This is where he got to enjoy the benefits brought by media technology for the first time. This occupation created an image of him as a public person and made him well-known. However, his profile remained quite vague, like that of many people who are shaping the public via media. Eventually they will be abandoned by the public. I don’t want to discuss here, whether Thomas’ way of using or understanding media is right or wrong in pessimistic terms. The phenomenon of “liking” or “following” prevalent on the internet and in online social platforms, creates increasingly superficial content. Pseudo-academic papers are making me feel pessimistic enough already. This is not how the internet started in the beginning, when it was supposed to be a medium that could represented truth and conscience for the people.

“The court of speech” as one says in China or Japan; in the arena of the language we are always reminded, we have to always find a reference – I personally remember that in my teens my favorite writer was J.D. Salinger (1919-2010), who was somewhat cynical and lived on an isolated island upstate New York. His book “The Catcher in the Rye” has had a significant influence on me for years, because of the allure of the attitude and lifestyle of the protagonist in the book, as well as that of the author. Salinger received a lot of letters from his readers as well as royalties from selling the book. So, on one hand, he was leading a worry-free life, yet on the other hand, he still cared deeply about others’ dilemmas. Perhaps this is the best way for a person to relate to the world: not to surrender to its mechanisms, but to benefit from it instead. Thomas could never be, or at least does

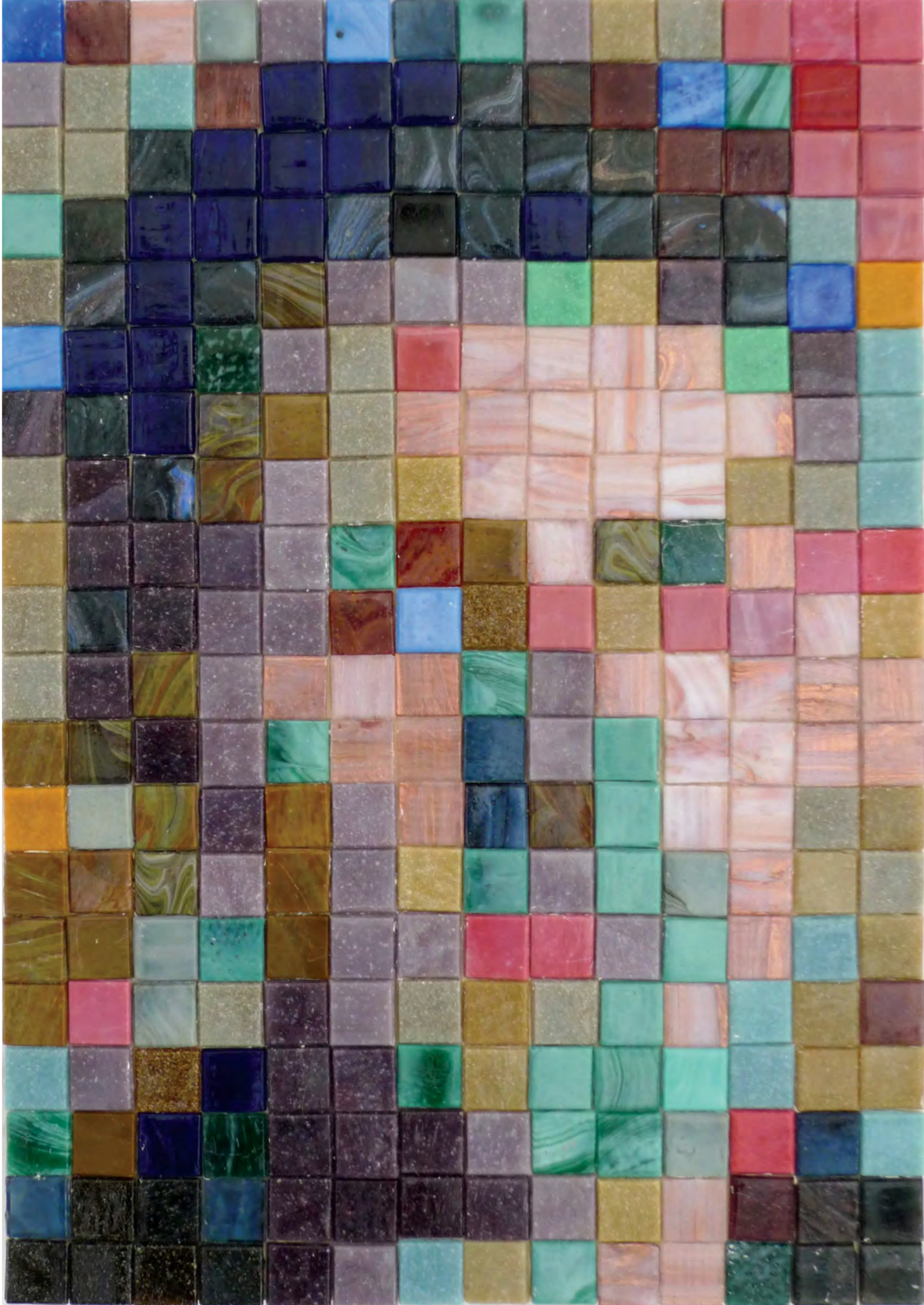
not want to be such a person. Maybe it is his excess in hormones, but it is also his personality to wander, just like the teenager Holden Caulfield, who always wants to break free, but remains extremely innocent and cynical at the same time.

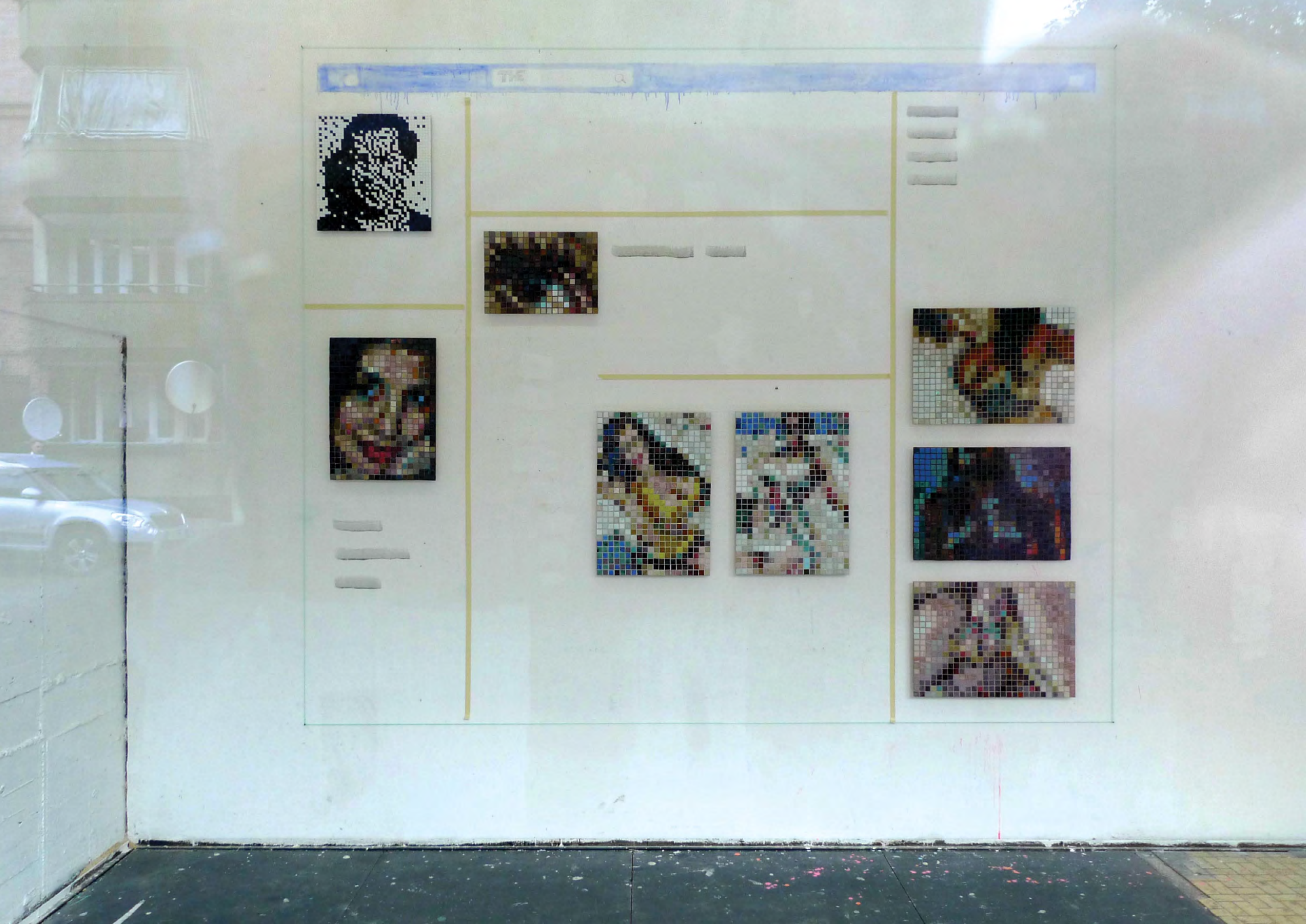
Thomas’ sculptures are almost always portraits of himself. The recent ones have many holes in them, in his body. He should also be regarded as one of the pioneers in post-internet art. He put out his portraits as “layers” in the exhibition space. All of them are “flat”, some of them are distorted, in a zoom-in and zoom-out kind of fashion. The visual act involves the change of focus and movement of the audience, as well as the relationship between the human/viewer and the space-time continuum. However, all of this is connected with the distinct positions and positioning of people. In a photograph the moment is not only frozen, but usually also restores the actual scale of a person in space, because the viewer always imagines space with the proportion between people and the world in mind. So, any discussion of figure and background is already put into question by his differently scaled self-objects. You can never be sure of what you see, because of his play with dimensions.

The art market has been rapidly expanding in the recent past. Thomas, like many pioneers and inventors, has been forgotten and exiled. Yet he is insisting on creating work. Some kinds of images, are still as naughty as a teenager’s. Like the truly radical work, when he sort of attacked the Berlin Wall in a project just a few years, before he actually witnessed its fall.

And on the phone, he always speaks with the deep voice of his: “Hello, I am Thomas!”

Li Zhenhua, 2020





THE body experience
THE 身体经验



THE vaChina (six of many), 2020

The presentation of the artworks “**THE** vaChina (six of many)”, 2020 by Thomas Eller, featuring Wang Longxing 王龙兴 is part of an ongoing series called “**THE** white male complex”, initiated by Thomas Eller in 1990 as a deconstruction of the Western mode of male-hood as paragon.

The works within the also ongoing series called “vaChina” is a blend of traditional Chinese ink wash 水墨 with the investigation of masculinity, rendered in photography. Each of the ink paintings represents the experience of an orgasm as preserved in the artist’s mind and re-rendered in ink. It is important to emphasize that orgasms can be results of “coitus” (two people “going” it together). And even though the paintings render the orgasm as memory by a male person, the original act is a result of two bodies, hearts and minds in intimate encounter.

The diversity of the images as emanations of recollected acts of sexual encounter, reveal the beauty and the varied intensities possible.

The original ink drawings are not for sale. Highlighting the peculiar nature of the inaccessibility of memory – no direct way possible – the drawings have been digitized and are presented as inkjet prints on paper.

Sam Rose, 2020

Wang Long Xing 王龙兴 Is a young self-taught artist. Born in 1988, he has developed his very unique style of drawing since his youth as member of the “Black Clothes Gang” in Haidian, when he was also practicing martial arts. He had originally joined the grouhinap in fear of being bullied by his schoolmates as a protective move. He is a quiet, almost introverted character, yet with determination and intensity when he devotes himself to his martial arts practice. Born to a poor family in Yanjiao, Hebei, he never knew his father and was raised by his mother who was working in a small suburban restaurant.

His interest in drawing came from immersing himself in the practice of martial arts and it is the same energy and devotion to studying that he invested in his drawings. Executing the drawings over and over again within just seconds requires the draftsman’s hand to be faster than his mind. Any purposeful intervention into the flow of the pencil would interrupt the line and show up as failure. Wang Long Xing, however, is able to pair this purposelessness of the act of drawing with a sense of focus, a concentration on his subject. He strives to understand and depict as closely as possible the “essence” of his subject and, in the best sense of the word, create a psychological portrait of his subject and convey this to his viewers.

THE vaChina (其中6个), 2020年

由艾墨思于2020年创作、王龙兴实施的作品 《**THE** vaChina (其中6个)》 是长期项目《**THE** 白人男性情结》的一部分。该项目由艾墨思于1990年发起，旨在消解西方以男性为基准的传统。

这组仍在进行中的系列作品 “《vaChina》融合了中国传统水墨与对男性气质的深入探索，最终以摄影的方式呈现。每幅水墨画都代表一次留存于艺术家脑海中的高潮经历，他将这些经历重新呈现在水墨画中。需要强调的是，这里的高潮可能是“性交”的结果（两个人一起“进行”的行为）。尽管这些画作中体现的是一名男性对于性高潮的记忆，但这个行为本身源于两个人的身体、心灵和思想的亲密交融。

这些图像的多样性是对性行为进行回忆的发散，揭示其美好和不同的激烈程度。

这些水墨画最初并不出售。它们着重强调了回忆无法被打开的特点，即我们无法直接进入回忆。这些绘画已被数字化，并以纸上喷墨印刷的形式呈现。

萨姆·罗斯, 2020年

王龙兴是一位自学成才的年轻艺术家。他生于1988年，在少年时代，他曾是海淀“黑衣帮”的成员，从那时起，他就形成了自己非常独特的绘画风格。他最初加入帮派是出于自卫，因为担心被同学欺负。他是一个安静、近乎十分内向的人，但对于习武却充满决心和热情。

王龙兴出生于河北燕郊的一个贫困家庭，从小不知自己的父亲是谁，由在郊区的小饭店工作的母亲抚养长大。

他对绘画的兴趣源于他没日没夜习武的经历，而日后他在绘画上注入了同样多的精力和专注。在几秒钟内反复描线需要他的手比脑快。在笔触流动的过程中掺入任何带有目的性的干预，都会打断线条，最终呈现的效果就会不尽人意。然而，王龙兴能够将绘画的这种无目的性与对绘画主题的专注感结合起来。他竭力去理解并尽可能贴切地描绘出对象的“本质”，尽其所能创造出其心理肖像，然后传达给观众。





THE devastation
THE 灾难



艺术是什么？
What is art?
艺术是一只白虎在舔舐河蟹的绒毛。
Art is when a river crab gets her hairy parts licked by a white tiger.
一个艺术家要能够测量 筹划出舌头到绒毛之间的空间。
As an artist, you need to be able to measure and map out the space between the tongue and the hair.
所以有时候你需要躬身 不惧被打湿。
So sometimes you need to bend down and get wet.
有时刚好你在的时候 白虎的鼻子会被河蟹钳住。
Sometimes the tiger gets pinched in the nose by the crab, just while you are there.
不管任何时候 艺术家都要做好准备，
In any case, as an artist, you'd better be prepared,
因为舔舐的方式太多了。
because there are a million ways of licking.

艾墨思
Thomas Eller

Curriculum Vitae:

2018 – today:	founding artistic director of China Arts & Sciences for the Towyi Ceramics and Culture Development Company, Jingdezhen conceptualization of international artist residencies, a contemporary art museum and a biennial, setting up an international board, develop an institutional framework and define business cases
2019 - 2020:	associate researcher at Tsinghua University Beijing
2018 – 2019:	co-founder of 小能手 (xiao neng shou) – a consultancy company for the arts in Beijing.
2017:	CEO and founding director of 画廊周北京 Gallery Weekend Beijing
2016 – 2017:	correspondent for Frankfurter Allgemeine Zeitung in Beijing
2014 - today:	lives in Beijing
2013 - today:	president of 燃点 RanDian art magazine
2010 – today:	freelance curator and consultant
2008 - 2009:	artistic director of Temporäre Kunsthalle Berlin
2005 – 2008:	executive director of the German branch of artnet AG implementing investor communications, brand building initiatives, forging collaborations with Art Basel and the German Galleries Association, BVVG
2004 - 2008:	founding editor-in-chief of the German artnet magazine building a Germany-wide network of contributors to the artnet magazine development of a concept for critical art journalism establishment of a magazine section dedicated to Art in China
1995 - 2003:	lives and works as an artist in New York
1989 - 1994:	lives and works as an artist in Berlin
1987 - 1995:	research assistant at Berlin Social Science Center, WZB
1986 - 1989:	studies sciences of religion, philosophy und art history, Freie Universität Berlin
1985 – 1986:	studies fine art, HdK Berlin, forced dismissal
1964:	born in Coburg, Germany
Languages:	German (mother tongue) English (perfect spoken and written skills) Italian (basic conversation)
Awards (selection):	Käthe-Kollwitz-Prize, Akademie der Künste Berlin, 2006 Art Omi International Arts Center, New York, 2002 Villa Romana Prize, Florence, 2000 Karl Schmidt-Rottluff Prize, 1996
Memberships:	President of the board of ZhongXi e.V., Berlin, since 2018 Vice-president of the board of SAVVY friends, Berlin, since 2015 Board member of MOMENTUM worldwide, since 2012 Member of the board “Creative Industries“ at the Chamber of Commerce, Berlin 2007 – 2012 Member of the Steering committee “Creative Industries“ with the Berlin Senate for Economy, Technology and Women 2007-2010 AICA, Association Internationale des Critiques d’Art, since 2008

Jury Memberships (selection):	German Parliament, public art commission, 2014 German Ministry of Science, public art commission, 2013 GASAG-art prize, (art & science), Berlin 2011 Denkmal für die vom Nationalsozialismus verfolgten Homosexuellen, Berlin 2007
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Teaching Experience (selection):	Chinese National Art Academy, Beijing, Summer Semester 2019 Tianjin Academy of Fine Arts (TAFA), Winter Semester 2017 Tsinghua University/Sotheby’s Institute, Spring Semester 2016 and Spring Semester 2017 Institut für Kultur- und Medienmanagement, Freie Universität Berlin 2009/2010/2012 Visiting Artist at School of Visual Arts, NY, SS 2009, WS 2010 Visiting Artist at Bauhaus Universität Weimar SS 2001 und WS 2010/2011 Akademie für bildende Künste Dresden, WS 2010/2011 Akademie der bildenden Künste, Nürnberg, SS 1999
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Conferences, talks, presentations (selection):	
2019:	“Why matter matters!”, Taoxichuan lecture series on Material, New Materials and New Materialisms, TaoXiChuan, Jingdezhen, Jiangxi “Living in Interesting Times: The State of the Asian Art Market Today”, Asia Now, Paris, France “Decoding Urban Renaissance. Jingdezhen Forum”, Xinhua News Agency, Jingdezhen Series in TaoXiChuan, Jingdezhen “Peter Ludwig – Ein Einblick in die Sammlung und die Dynamik der Kunstentwicklung in Deutschland anhand ausgewählter Kunstwerke”, Nanjing Museum, Goethe Institut Peking
2018:	“I’ve seen the future, I can’t afford it”, Goethe Institut Peking “Soils, Séances, Sciences and Politics. On the Posthuman and New Materialism”, Goethe Institut Peking
2017:	“Oedipus reads the 24 Filial Exemplars. Thoughts on the reception of Sigmund Freud and Marcel Duchamp in Chinese Contemporary Art and Culture”, KWM Art Center Beijing “Talk” at the Public Education Program of the A4 Art Museum, Chengdu, Sichuan “Beijing Art Market Conference”, Capital Normal University, Beijing
2016:	“Art and Society”, Quanzi Art Center, Shenzhen “RanDian magazine discussions”, UCCA, Beijing “READYMADE DESIGN – the influence of fine art strategies on design practice in fashion after Marcel Duchamp”, Suzhou Art & Design Technology Institute
2015:	“Chercher le Garçon”, MAC VAL, Paris, France
2014:	“Incubators. Independent Art Spaces from Berlin and Beijing”, Goethe Institut Peking, Today Art Museum, Beijing “Exploration and Hybridization: Thomas Eller’s Experience and Practice of Embodiment”, Thomas Eller in dialogue with Hu Jieming. Minsheng Museum Shanghai and MOMENTUM worldwide, Berlin, Germany “Cultures in Dialogue”, CAFA Art Museum, Goethe Institut Peking “Die 8 der Wege – Kunst in Beijing”, international conference, Uferhallen, Berlin “Pandamonium – media art from Shanghai”, CHB, MOMENTUM Berlin
2013:	“The Elysée Treaty and Curatorial Strategies of Reconciliation”, Goethe Institut Peking, Instiute Français, China Academy of Arts in Hangzhou, China “Truth, Beauty, Freedom and Money - Art After Social Media Era”, K11, Shanghai “My work”, Institut for Provocation, Goethe Institut Peking “Participar”, Goethe-Institut Madrid, Spain
2011:	“Re-Thinking Humboldt. Conference on the future programming of the Humboldt-Forum”, Bundeszentrale für Politische Bildung, Berlin
2010:	“Kunst & Krise Arte & Crisis, IV. Deutsch-Spanische Kulturbegegnung, Berlin”, Goethe Institut Madrid, Istituto Cervantes, Akademie der Künste Berlin “Digital China 2010”, IKM FU Berlin, Goethe Institut Peking, Stiftung Starke Berlin “SLSA conference”, Rīga, Latvia
2009:	“Demonstrate”, a series of talks with artists and curators for Berlinische Galerie “Habitus in Habitat II: Other Sides of Cognition”, ZfL, Humboldt-Universität, Berlin School of Mind and Brain, European Creative Metropolises Conference, Radialsystem, Berlin “Fremde im Visier”, Stadtmuseum, Halle/Saale
2008:	“Best Practice Berlin”, a two-year program on the state of the fine art in Germany, Temporäre Kunsthalle Berlin “Temporäre Kunsthalle Berlin”, Goethe Institut Johannesburg
2006:	“Deutschland und China”, CAFA, Central Academy of Fine Art, Peking
2004:	“Art Cities in Dialogue: New York – Berlin”, Art Forum Berlin
2002:	“Die Zukunft der Kunst”, Kunstherbst Berlin
1994:	“art & politics”, Aspen-Institute, Konferenz in Aspen, Colorado

Curatorial Projects (selection):	
2019:	“Xu Hong”, Triumph Art Gallery, Beijing “艾稞曼 – Franz Ackermann”, Gallery Weekend Beijing, PIFO Gallery
2018:	“Protrahere – Zeichnen als Entwurf. Künstler aus Peking, Tokyo, Leipzig und Bamberg”, KunstMühle Mürsbach “Abstract Art 11 – Abstraction as Painterly Rhetoric. A Case Study Between Germany and China”, PIFO Gallery, Beijing “Painting after Painting after Painting after”, (Franz Ackermann, Benjamin Appel, Thomas Scheibitz, Katja Strunz) Guangdong Museum of Art, Guangzhou “Pan Jian”, Triumph Art Gallery, Beijing
2017:	“Albrecht Dürer in the Mirror of Contemporary Art in China”, German Embassy Beijing
2015:	“Dresden – Working with the City”, public art project with Florian Dombois, Nezaket Ekici, Via Lewandowsky
2014:	“Die 8 der Wege. Kunst in Beijing”, Uferhallen Berlin “Incubators. Independent Art Spaces from Berlin and Beijing”, Goethe Institut Peking, Today Art Museum, Beijing
2012:	“The white male complex, No.1”, SAVVY contemporary, Berlin
2008 – 2009:	Artistic Director of Temporäre Kunsthalle Berlin

艺术家简历

工作经历:

2018至今:

创始艺术总监, 景德镇陶瓷文化旅游发展有限公司
策划国际艺术家驻留项目, 当代美术馆与双年展, 设立国际董事会
建立机构框架, 确立商业项目

2019至今:

2018至2019:

2018至今:

2017至 2018 :

2016至 2017:

2014至今:

2013至今:

2010至今:

2008至2009:

2005至2008:

2004至2008:

副研究员, 清华大学
共同创始人, 北京艺术咨询公司小能手,
艺术总监, 陶溪川艺术与科技实验室项目
CEO首席创始人, 画廊周北京
供稿记者, Frankfurter Allgemeine Zeitung
居住在北京
总监, 燃点艺术杂志 (randian-online.com)
自由策展人兼艺术顾问
馆长及艺术总监, Temporäre Kunsthalle Berlin
执行总监, artnet AG 德国分支
创始主编, artnet 杂志德国分支
建立全德国的作者网络
为 artnet 杂志的发展批判性艺术新闻的概念
创建专注于中国当代艺术的杂志
艺术家, 生活和工作于纽约
艺术家, 生活和工作于柏林
研究助理, 柏林社会科学中心
学习宗教学, 哲学及艺术史, 柏林自由大学
学习纯艺, 柏林艺术大学
出生于德国科堡

1995至2003:

1989至1994:

1987至1995:

1986至1989:

1985至1986:

1964:

语言:

德语(母语)
英语(流利对话和写作)
意大利语(基本对话)

获奖(部分):

2006:

2002:

2000:

1996:

柏林艺术学院 Käthe-Kollwitz 奖
纽约 Art Omi 国际艺术中心奖
佛罗伦萨 Villa Romana 奖
Karl Schmidt-Rottluff 奖

成员(部分):

2018至今:

2015至今:

2012至今:

2007至2012:

2007至2010:

2008至今:

董事会主席, 柏林 ZhongXi e.V.
董事的副总监, 柏林 SAVVY friends
董事会成员, MOMENTUM worldwide
柏林商会„创意产业 “的成员
指导委员会成员, 柏林参议院经济, 科技和女性„创意产业“
国际艺术评论家协会

评审会委员(部分):

2014:

2013:

2011:

德国议会, 公共艺术委托作品
德国科学部, 公共艺术委托
柏林 GASAG 公司艺术奖, 艺术与科学

教学经验(部分):

2019:

2917:

2016/2017:

2009/2010/2012:

2009/2010:

2001/2010/2011:

2010/2011:

1999:

夏季课程, 中国画院
冬季课程, 天津美术学院
春季课程, 清华大学/苏富比艺术学院
媒体与文化管理学院, 柏林自由大学
访问艺术家, 纽约视觉艺术学院
访问艺术家, 冬季, 魏玛包豪斯大学
访问艺术家, 冬季, 德累斯顿造型艺术学院
春季, 艺术学院收藏馆, 纽伦堡

会议, 讲座(部分):

2019:

2018:

2017:

2016:

2015:

2014:

2013:

2012:

2011:

2010:

2009:

2008:

2006:

2004:

2002:

1994:

策展项目(部分):

2019:

2018:

2017:

2015:

2014:

2012:

2008至2009:

“为什么材料重要!” 陶溪川讲座系列, 材料, 新材料和新材料主义, 陶溪川, 景德镇, 江西
“活在有趣的时代: 亚洲艺术市场现状”, Asia Now, 巴黎, 法国
“揭秘城市文艺复兴, 景德镇论坛”, 新华社, 陶溪川景德镇系列, 景德镇, 江西
“彼得·路德维希——德国艺术品收藏和动态观点“, 北京歌德学院, 南京博物馆
“我见过了未来, 我负担不起。”, 北京歌德学院
“土壤, 宗教, 科学和政治. 关于后人类和新材料主义”, 北京歌德学院
“俄狄浦斯读 24 孝. 关于中国当代艺术与文化中对弗洛伊德和杜尚的接受程度的想法”, 金杜艺术中心, 北京
“讲座”, A4 美术馆公共教育项目, 成都, 四川
“北京艺术市场会议”, 首都师范大学, 北京
“艺术与社会”, 圈子艺术中心, 深圳
“燃点杂志论坛”, 尤伦斯当代艺术中心, 北京
“现成品设计——杜尚之后的纯艺术策略对时尚设计实践的影响”, 苏州艺术与设计学院
“发现男孩”, MAC VAL, 巴黎, 法国
“孵化器. 柏林与北京的独立艺术空间”, 北京歌德学院, 今日美术馆, 北京
“探索与杂糅: 艾墨思对于体现的经验与实践”, 艾墨思对话胡介明, 上海民生美术馆, 柏林 MOMENTUM worldwide
“对话中的恶文化”, 中央美术学院美术馆, 北京歌德学院
“八种方式——北京的艺术”, 国际会议, 乌费哈伦, 柏林
“Pandamonium——上海媒体艺术”, CHB, 柏林 MOMENTUM worldwide
“爱丽舍条约与和解的策展策略”, 北京歌德学院, 法国文化中心, 中国美术学院
“真实, 美, 自由和金钱——社群媒体兴起后的艺术”, K11, 上海
“我的作品”, 激发研究所, 北京歌德学院
“参加”, 马德里歌德学院
“重思洪堡. 洪堡论坛的未来规划会议”, 柏林联邦政治教育中心
“艺术与危机 | IV. 德意志西班牙文化基金会”, 柏林, 马德里歌德学院, 北京塞万提斯学院, 柏林艺术学院
“数字中国 2010“, 柏林艺术和媒体管理研究所, 中国歌德学院, 柏林施达克基金会
“SLSA会议”, 里加, 拉脱维亚
“展示”, 艺术家与策展人讲座系列, 柏林现代艺术画廊
“在人居的习惯2”: 认知的另一方面, 洪堡大学, 柏林思想和大脑学院
“欧洲创意都市论坛”, Radialsystem, 柏林
“视线中的陌生人”, 城市博物馆, 哈雷/萨勒
“柏林最好的实践, 德国艺术现状两年项目”, 柏林 Temporäre Kunsthalle Berlin
“柏林 Temporäre Kunsthalle Berlin”, 约翰内斯堡歌德学院
“德国与中国”, 中央美术学院, 北京
“对话中的艺术城市: 纽约—柏林”, 柏林艺术论坛
“艺术的未来”, Kunstherbst, 柏林
“艺术与政治”, 阿斯彭研究所, 阿斯彭会议, 科罗拉多

“徐弘个展——其中有象”, 艺凯旋画廊, 北京
“艾棵曼”, 画廊周北京, 偏锋新艺术空间
“延长——作为草稿的绘画, 来自北京, 莱比锡和班贝格的艺术”, KunstMühle Mürsbach
“抽象群展的第十一回, 抽象——一种绘画修辞: 中德艺术比较研究”, 偏锋新艺术空间, 北京
“绘画在绘画在绘画之后——德国当代艺术中的形式的创造”
(艾棵曼, 本杰明·阿普尔, 托马斯·塞比茨, 卡佳·施特龙茨), 广东美术馆, 广州
“偏见”, 艺凯旋画廊, 北京
“丢勒木刻版画作品展”, 德国大使馆, 北京
“德莱斯顿——在城市中工作”, 与 Florian Dombois, Nezaket Ekici, Via Lewandowsky 合作的公共艺术项目
“八种方式——北京的艺术”, 乌费哈伦, 柏林
“孵化器. 柏林和北京的独立艺术空间”, 北京歌德学院, 今日美术馆, 北京
“白人男性情结1号”, SAVVY Contemporary 画廊, 柏林
柏林 Temporäre Kunsthalle Berlin 艺术总监

Personal Shows (selection):

- 2016:

“Kill Einstein” (with Jan-Peter E.R. Sonntag), Diskurs, Berlin
“Ritan Park”, Studio in Heiqiao, Beijing
- 2014:

“**THE** white male complex, No.3 (49 portraits)”, SAVVY contemporary, Berlin
- 2013:

“**THE** white male complex, No.2 (Thomas KELVIN Eller)”, Schau Fenster, Berlin
- 2012:

“Perfect Suspense”, Hania Bailly Contemporary, Geneva, Switzerland
- 2010:

“**THE** ego show – a group exhibition”, Autocenter Berlin
- 2009:

“**THE**”, artnewsprojects, Berlin
- 2008:

“**THE** incident”, The Columns Gallery, Seoul
- 2006:

“**THE** white male (Käthe-Kollwitz-Preis)”, Akademie der Künste, Berlin
- 2005:

“**THE** ► uebermensch”, KunstHaus Nürnberg
- 2002:

“**THE** apparitions & incidents”, Galerie Holtmann, Cologne
“identity fiasco”, programa art center, Mexico City, Mexico
- 2001:

“**THE** (with love)”, DeChiara|Stewart Gallery, New York
- 2000:

“presence”, Antonella Nicola Galleria, Torino, Italy
“**THE** bounty”, Galerie Holtmann, Cologne
“Contemporaries”, Ackland Art Museum, North Carolina, USA
- 1999:

“**THE** kitchen”, Kitchen Gallery, Seoul, South Korea
“**THE** moi – SELBST”, Museum of Installation, London, UK
- 1998:

“**THE** Objektil – SELBST”, Galerie Defet, Nürnberg
“Resident Alien”, Neuer Berliner Kunstverein, Berlin
- 1997:

“**THE**”, ID-Galerie, Düsseldorf
- 1995:

“Was ist ein Bild?”, Galerie Schütz, Frankfurt/M.
“YOU!”, rum, Malmö, Sweden
“**THE** Maß ? – SELBST”, Städtische Galerie Wolfsburg
- 1994:

“**THE** ! – SELBST”, Wilhelm-Hack-Museum, Ludwigshafen
“**THE** people of Europe - SELBST”, CAC Vilnius, Latvia
- 1993:

“**THE** Material -SELBST”, ID-Galerie, Düsseldorf
“**THE** Jerusalem - SELBST (oder Babylon?)”, Suermondt-Ludwig-Museum, Aachen
- 1992:

“**THE** Arbeit - SELBST”, Galerie vier, Berlin
- 1991:

“Zwischen Eins und Zwei”, (mit Adib Fricke, Georg Zey), Künstlerhaus Bethanien, Berlin
“**THE** Künstler - SELBST (aus Nürnberg)”, Galerie Defet, Nürnberg
- 1990:

“Warum ich Kunst mache.”, ID-Galerie, Düsseldorf
“**THE** Sublime - SELBST”, Galerie Anselm Dreher, Berlin

Group Shows (selection):

- 2020:

“How Beautiful You Are!”, KINDL – Centre for Contemporary Art, Berlin
- 2019:

“Sculpture Project Ping Yao”, Ping Yao
“Transcending Dimension, Sculpting Space”, Ping Shan, Shenzhen
“Black Hole Sun. The Monochrome in Art”, Houston Art, Texas, USA
- 2018:

“Dong Guan Sculpture and Installation Art Festival”, Dong Guan
- 2017:

“Kollwitz neu denken”, Käthe-Kollwitz-Museum, Cologne
“Banana, banana 2”, DISKURS, Berlin
- 2016:

“Historicode”, Nanjing
“1st DaoJiao Art Festival”, Dong Guan
“1884-1915. An Artistic Position”, National Gallery of Namibia, Namibia
“SaYiZheng”, Tuan Jie Hu Park, Beijing
“I see. International Video Art Festival”, New York (Anthology Film Archives), Oslo (RAM Galleri)
- 2015:

“Chercher le garçon”, Musée d’art contemporain du Val-de-Marne, Paris, France
“3rd Ural Biennial of Contemporatry Art”, Ekaterinburg, Russia
“I see. International Video Art Festival”, Chongqing (LP Art Space), Shenzhen (OCT), Guangzhou (Times Art Museum), Beijing (Institute for Provocation), Berlin (Momentum)
- 2014:

“Squatting”, Nassauischer Kunstverein Wiesbaden
“dotLand”, Peninsula group, A-Space, Berlin
“The Other Where.” Open Space, Vienna, Video Biennale, Buenos Aires, Eve Sussman group, New York
“Pandamonium”, MOMENTUM worldwide, Berlin (curated by von David Elliott and Li Zhenhua)
“Lost”, BOCS, Catania, Sicily, Italy
- 2013:

“The Name, The Nose”, Museo Laboratorio, Citta’ Sant’Angelo, Italy
“Money, Money, Money”, Kunstforum Halle
“Experience 03: Truth”, El Segundo Museo, Los Angeles, USA
“Zeitgenössische Fotografie und Videokunst”, Kunsthalle Bremen
“The Legend of the Shelves”, Autocenter Berlin
- 2012:

“The coloring book”, ABC No Rio, New York, USA
“The White Male Complex, No.1”, SAVVY Contemporary, Berlin
“MIE”, Freight + Volume Gallery, New York, USA
“Cerebral Spirits: Stalking the Self”, William Paterson University Gallery, New Jersey, USA
- 2011:

“Schönheit und Natur”, Skulpturen-Triennale Bingen
“zartbitter”, E105 gallery, Berlin
“Metrospective 1.0”, program, Berlin
- 2010:

“No more daughters and heroes”, Aram Art Center, Seoul, South Korea
“Depth Perception”, Stephan Stoyanoy Gallery, New York, USA
“In fifteen minutes everybody will be famous”, Tape Modern, Berlin
“They Go Round and Round”, 0047, Oslo, Norway
“Berlin Transfer”, Berlinische Galerie
“Unreal”, The Columns, Seoul, South Korea
- 2009:

“Zeigen.”, Temporäre Kunsthalle Berlin
“Under Construction”, Bayerische Staatsoper, Munich
- 2008:

“Positionen der Fotografie heute”, Galerie Holtmann, Cologne

- 2007:

“Rubin”, Neues Museum Nürnberg
- 2006:

“Anstoß”, Haus am Waldsee, Berlin
“Die Schönheit der Chance”, Institut für moderne Kunst, Nürnberg
“The Scarecrow”, Averoff Foundation, Metsovo, Greece
- 2005:

“Manipulaciones”, Centro Cultural Chacao, Caracas, Venezuela
“Ein Arkadien der Moderne? 100 Jahre Villa Romana”, Neues Museum Weimar
“Sachgemäß”, Städtische Galerie Ravensburg
“Galerieausstellung Defet”, Nürnberg
- 2004:

“Gwangju Biennial, Eco-Metro project”, Gwangju, South Korea
“Multi-Tasking”, Islip Art Museum, New York, USA
- 2003:

“Pop Rocks”, Caren Golden Gallery, New York, USA
“24/7: Wilno - Nueva York (visa para)”, CAC Vilnius, Lithuania
- 2002:

“Defet. Eine Schenkung”, Neues Museum, Nürnberg
“Selbstbildnisse. Tradition und neue Sicht”, Kallmann-Museum Ismaning
“Zwischenspiel III – Nach der Natur”, Berlinische Galerie
“Das verwendete Bild”, Künstlerhaus Bregenz, Austria
“Zwischenspiel I – Paarungen”, Berlinische Galerie
- 2001:

“Image in the Landscape”, The Fields Sculpture Park, Art Omi, New York, USA
- 2000:

“Solitude au Musée”, Musée d’Art Moderne, Saint Étienne, France
“Salone Villa Romana”, Florence, Italy
“Brooklyn ZOO”, Staatsgalerie Stuttgart
“Karl Schmidt-Rottluff Grant”, Akademie Dresden and Kunsthalle/Kunstverein Düsseldorf
“I believe in Dürer”, Kunsthalle Nürnberg
“Echigo-Tsumari Triennial”, Niigata, Japan
“Dispatch”, Nuova Icona, Venice, Italy
“All you need is love”, Center of Contemporary Art, Gdansk, Poland
- 1999:

“Untold Stories”, DeChiara|Stewart Gallery, New York, USA
“Three Suitcases”, Art & Idea, Mexico City, Mexico
- 1998:

“Busan Biennial”, Pusan Metropolitan Art Museum, South Korea
“Skulptur Berlin – Positionen der Neunziger”, Kunsthaus Dresden
“100 Jahre Kunst im Aufbruch”, Kunst-und Ausstellungshalle der BRD, Bonn
“Personal Touch”, Art in General, New York, USA
- 1997:

“Musée Imaginaire”, Museum of Installation, London, UK
- 1996:

“fast nichts/almost invisible”, Singen
“Grenzenlos”, Moscow Fine Art, Moskau, Russia
“Noch nie gezeigt”, Berlinische Galerie
- 1995:

“Gegengewichte”, Kunsthalle Nürnberg
“(Landschaft) mit dem Blick in die 90er Jahre”, Mittelrhein-Museum Koblenz
“MEMENTO. Kunst – Geschichte – Gedenken”, Haus am Waldsee, Berlin
- 1994:

“Zeitgenössische Moderne. networking. virtueller. Probleme.”, Mysliwska, Berlin
“Thomas Eller, Thomas Florschuetz, Nan Goldin, Thomas Ruff”, Galerie Nikolaus Sonne, Berlin
“A Midsummer Night’s Dream. Rauma Biennale Balticum”, Rauman Taidemuseo, Finland
“MEMENTO”, House at the Stone Bell, Prague, Czech Republic
- 1993:

“Das Gute Glück”, Galerie Nikolaus Sonne, Berlin
“Ich - 4mal vielmals”, Städtische Ausstellungshalle am Hawerkamp, Münster
- 1992:

“TIEFGANG. Bildräume im Schloßbunker”, Mannheim
“Korrespondenzen”, Berlinische Galerie, Berlin und Casa Masaccio, San Giovanni Valdarno, italy
- 1991:

“The Colors of Money”, Fondation Cartier, Paris, France
“Interferenzen. Westberlin 1960-90” in Riga, USSR and St. Petersburg, Russia

Public commissions:

- 2016:

“**THE** paterial – waves”, photo sculpture, 6 x 6 m, TUI cruise ships
- 2013:

“Das Portal der Entropieproduktion”, glass mosaic 12,5 x 12,5 m, BTU university Cottbus, Germany
- 2011:

“Der Mensch ist was er isst”, glass mosaic, 1,5 x 32 m, Friedrich-Alexander-Universität Erlangen, Germany
- 2008:

“**THE** Mosaik (Heilpflanzen)”, glass mosaic, 4 x 230 m, Johannes Wesling-Klinikum, Minden, Germany
- 2004:

“**THE** multi/vision”, RadioShack, photo sculpture, 12 x 19 m, Fort Worth, Texas, USA
- 2002:

“**THE** mirror and stairs, simultaneous walking”, photo sculpture 4 x 4,5 m, Allianz München, Germany
- 2001:

“**THE** energy flow”, photo sculpture , 6 x 6 m, Fa. Rectus, Nußdorf, Stuttgart, Germany
- 1998:

“**THE** agora – SELBST”, photo sculpture, 3 x 20 m, HUK-Coburg, Coburg, Germany
- 1997:

“**THE** passage – SELBST”, photo sculpture 2 x 7 m, Hypo-Bank, Ludwigshafen, Germany

Collections (selection):

- Berlinische Galerie; Museum for Fine Art, Photography and Architecture

Neues Museum, Nürnberg

Kunsthalle Bremen, Bremen

Wilhelm-Hack Museum, Ludwigshafen

El Segundo Museo of Art, ESMoA, Los Angeles

Dao Jiao Museum, Dong Guan

Ping Shan Art Museum, Ping Shan

Aby Rosen, 22nd Century Acquisition, New York

Michael Straus, New York

Sammlung Defet, Nürnberg

Carol Schuster Collection, New York

Daniel Kletke, Berlin

Peter Raue, Berlin

Stephan Haupt, Berlin

Christian Popp, Berlin

Pascal Decker, Berlin

Francis Greenburger Collection, New York

个展(部分):

- 2016: 杀死爱因斯坦(扬·彼得·E.R·桑塔格), Diskurs, 柏林
日坛公园, 黑桥工作室, 北京
- 2014: **THE** 白人男性情结3号(49幅肖像), SAVVY Contemporary, 柏林
- 2013: **THE** 白人男性情结2号(托马斯·凯文·埃勒), Schau Fenster, 柏林
- 2012: 完美的悬念, Hania Bailly Contemporary画廊, 日内瓦, 瑞士
- 2010: **THE** 自我展览——一个群展, Autocenter, 柏林
- 2009: **THE**, artnewsprojects, 柏林
- 2008: **THE** 事故, The Columns 画廊, 首尔
- 2006: **THE** 白人男性 (Käthe-Kollwitz奖), 柏林艺术学院, 柏林
- 2005: **THE** ➤超人, 纽伦堡现代艺术博物馆
- 2002: **THE** 幻影&事故, Holtmann 画廊, 科隆
身份惨败, programa 艺术中心, 墨西哥城, 墨西哥
- 2001: **THE** (带着爱), DeChiara | Stewart 画廊, 纽约
- 2000: 存在, Antonella Nicola 画廊, 都灵, 意大利
THE 恩惠, Holtmann 画廊, 科隆
当代人, 奥克兰美术馆, 北科罗拉多, 美国
- 1999: **THE** 厨房, Kitchen 画廊, 首尔, 韩国
THE moi – SELBST, 装置美术馆, 伦敦, 英国
- 1998: **THE** 客体——自我, Defet 画廊, 纽伦堡
外星住户, 诺伊尔柏林艺术协会, 柏林
- 1997: **THE**, ID 画廊, 杜塞尔多夫
- 1995: 图像是什么, Schütz 画廊, 法兰克福
你!, rum 艺术中心, 马尔默, 瑞典
THE 测量? ——自我, 沃尔夫斯堡市立美术馆
- 1994: **THE** ! ——自我, 威廉哈克博物馆, 路德维希港
THE 欧洲人民——自我, 维尔纽斯当代艺术中心, 拉脱维亚
- 1993: **THE** 材料——自我, ID 画廊, 杜塞尔多夫
THE 耶路撒冷——自我(或巴比伦), 苏尔蒙特博物馆, 亚琛
- 1992: **THE** 工作——自我, Galerie vier, 柏林
- 1991: 一到两个之间, (与Adib Fricke 和Georg Zey), 贝哈尼亚艺术之家, 柏林
THE 艺人——自我(来自纽伦堡), Defet 画廊, 纽伦堡
- 1990: 我为什么做艺术, ID 画廊, 杜塞尔多夫
THE 崇高——自我, Anselm Dreher画廊, 柏林

群展(部分):

- 2020: 你真美!, KINDL 当代艺术中心, 柏林
- 2019: 平遥雕塑节, 平遥
出维: 雕琢空间, 坪山, 深圳
黑洞太阳, 艺术中的单色, 休斯顿艺术, 得克萨斯, 美国
- 2018: 东莞雕塑和装置艺术节, 东莞
- 2017: 重新思考珂勒惠支, 珂勒惠支美术馆, 科隆
香蕉, 香蕉2, DISKURS, 柏林
- 2016: 历史代码, 柏林
第一届道滘新艺术节, 东莞
1884-1915, 一个艺术角度, 纳米比亚国家美术馆, 纳米比亚
撒癪症三, 团结湖公园
我懂了, 国际影像艺术节, 纽约(经典电影资料馆), 奥斯陆(RAM 画廊)
- 2015: 寻找男孩, 瓦尔德马奈当代艺术美术馆, 巴黎, 法国
第三届乌拉尔当代艺术工业双年展, 叶卡捷琳堡, 俄罗斯
我懂了, 国际影像艺术节, 重庆(LP 艺术空间), 深圳(OCT), 广州(时代美术馆), 北京(激发研究所), 柏林(MOMENTUM)
- 2014: 蹲坐, Nassauischer Kunstverein Wiesbaden
dotLand, 半岛小组, A-Space, 柏林
另一个地方. Open Space, 维也纳, 影像双年展, 布宜诺斯艾利斯, Eve Sussman 小组, 纽约
Pandamonium, MOMENTUM worldwide, 柏林(由David Elliott 和李振华策展)
迷失, BOCS, 卡塔尼亚, 西西里, 意大利
- 2013: 那个名字, 那个鼻子, 当代艺术工坊博物馆, 奇塔圣安杰洛, 意大利
钱, 钱, 钱, 哈勒艺术论坛
经验03: 真理, ESMoA, 洛杉矶, 美国
当代摄影和录像艺术, 不来梅美术馆
货架的传说, Autocenter, 柏林
- 2012: 图画书, ABC No Rio, 纽约, 美国
THE 白人男性情结1号, SAVVY Contemporary, 柏林
MIE, Freight + Volume 画廊, 纽约, 美国
脑精神: 跟踪自我, 威廉·帕特森大学美术馆, 新泽西, 美国
- 2011: 美丽与自然, 宾根雕塑三年展
苦乐参半, E105画廊, 柏林
都市观, 项目1.0, 柏林
- 2010: 不再有女儿和英雄, Aram 艺术中心, 首尔, 韩国
深度视觉, Stephan Stoyanov 画廊, 纽约, 美国
每个人都会在十五分钟内出名, Tape Modern 艺术中心, 柏林
他们走来走去, 0047, 奥斯陆, 挪威
在柏林换乘, 柏林现代艺术美术馆
不真实, The Columns 画廊, 首尔, 韩国
- 2009: 展示, 临时美术馆, 柏林
建设中, 拜仁国立歌剧院, 慕尼黑
- 2008: 当今摄影的定位, Holtmann 画廊, 科隆

- 2007: 鲁宾, 纽伦堡新博物馆
- 2006: 进攻, Haus am Waldsee, 柏林
机会的死亡, 现代艺术学院, 纽伦堡
稻草人, 阿弗罗夫基金会, 迈措沃, 希腊
- 2005: 操纵, 查考文化中心, 卡拉卡斯, 委内瑞拉
现代性的秘诀? 罗马娜别墅100年, 魏玛新博物馆
正确地, 拉文斯堡市立美术馆
Galerieausstellung Defet, 纽伦堡
- 2004: 光州双年展, 都市生态项目, 光州, 韩国
多任务处理, Islip 美术馆, 纽约, 美国
- 2003: 流行摇滚, Caren Golden 画廊, 纽约, 美国
24/7: 威尔诺——纽约(签证), 维尔纽斯当代艺术中心, 立陶宛
- 2002: 防守, 一个礼物, 新博物馆, 纽伦堡
自我形象, 传统与新视野, 伊斯马宁现代艺术博物馆
互动III——自然之后, 柏林现代艺术美术馆
使用的图像, 布雷根茨美术馆, 奥地利
互动I——配对, 柏林现代艺术美术馆
- 2001: 景观中的图像, The Fields 雕塑公园, 欧密国际艺术中心, 纽约, 美国
- 2000: 博物馆的孤独, 现代艺术博物馆, 圣艾蒂安, 法国
罗马花园沙龙, 佛罗伦萨, 意大利
布鲁克林公园, 斯图加特州立美术馆
Karl Schmidt-Rottluff 奖, 德莱斯顿学院, 杜塞尔多夫美术馆
我相信丢勒, 纽伦堡美术馆
越后妻有三年展, 新潟县, 日本
派遣, Nuova Icona 空间, 威尼斯, 意大利
你需要的是爱, 当代艺术中心, 格但斯克, 波兰
- 1999: 未讲述过的故事, DeChiara | Stewart 画廊, 纽约, 美国
三个旅行箱, Art & Idea, 墨西哥城, 墨西哥
- 1998: 釜山双年展, 釜山大都会美术馆, 韩国
柏林的雕塑——九十年代的位置, 德莱斯顿美术馆
变换中的百年艺术, 德国艺术展览大厅, 波恩
个人风格, Art in General, 纽约, 美国
- 1997: 虚构博物馆, 装置美术馆, 伦敦, 英国
- 1996: 几乎没有/几乎隐形, 辛根
无限, 莫斯科美术馆, 莫斯科, 俄罗斯
从未显示, 柏林现代艺术美术馆
- 1995: 配重, 纽伦堡美术馆
(风景))与九十年代的注视, 科布伦茨中部莱茵博物馆
纪念, 艺术—历史—铭记, Haus am Waldsee, 柏林
- 1994: 当代的现代性, 网络, 更加虚拟, 问题, Mysliwska, 柏林
艾墨思, 托马斯·弗洛舒茨, 南·戈尔丁, 托马斯·拉夫, Nikolaus Sonne 画廊, 柏林
仲夏夜之梦, 劳马双年展, 劳马艺术博物馆, 芬兰
纪念, House at the Stone Bell, 布拉格, 捷克
- 1993: 祝你好运, Nikolaus Sonne 画廊, 柏林
我-有很多次, Hawerkamp 市立美术馆, 明斯特
- 1992: 深渊, 城堡掩体中的图像室, 曼海姆
函授, 柏林现代艺术美术馆, 柏林; Casa Masaccio 当代艺术中心, 圣乔瓦尼-瓦尔达诺, 意大利
- 1991: 钱的颜色, 卡地亚基金会, 巴黎, 法国
干扰, 西柏林的艺术1960-90, 里加, 苏联和圣彼得堡, 俄罗斯

公共委托作品:

- 2016: **THE** pateral ——浪潮, 照片雕塑, 6 x 6米, TUI 邮轮
- 2013: 熵生产之门, 玻璃马赛克, 2.5 x 12.5米, 勃兰登堡工业大学, 德国
- 2011: 他吃的是人, 玻璃马赛克, 1.5 x 32米, 埃尔朗根-纽伦堡大学, 德国
- 2008: **THE** 马赛克(药用植物) 玻璃马赛克, 4 x 230米, 约翰·韦斯林诊所, 明登, 德国
- 2004: **THE** 多个/视角, RadioShack, 照片雕塑, 12 x 19米, 沃斯堡, 得克萨斯, 美国
- 2002: **THE** 镜子和楼梯, 同时行走, 照片雕塑, 4 x 4, 5米, 安联财险, 德国
- 2001: **THE** 能量流动, 照片雕塑, 6 X 6米, Fa. Rectus, 因河畔努斯多夫, 斯图加特, 德国
- 1998: **THE** 集会——自我, 照片雕塑, 3 x 20米, 科堡保险集团, 科堡, 德国
- 1997: **THE** 通道——自我, 照片雕塑, 2 x 7米, Hypo-Bank, 路德维希港, 德国

收藏(部分):

- 柏林现代艺术美术馆
- 纽伦堡新美术馆
- 不来美美术馆, 不来梅
- 威廉哈克博物馆, 路德维希港
- ESMoA 美术馆, 洛杉矶
- 道滘博物馆, 东莞
- 坪山美术馆, 坪山
- Aby Rosen 22世纪收藏, 纽约
- Michael Straus 收藏, 纽约
- Sammlung Defet 收藏, 纽伦堡
- Carol Schuster 收藏, 纽约
- Peter Raue 收藏, 柏林
- Stephan Haupt 收藏, 柏林
- Daniel Kletke 收藏, 柏林
- Christian Popp 收藏, 柏林
- Pascal Decker 收藏, 柏林
- Francis Greenburger 收藏, 纽约

THE world is my ...
THE 世界是我的 …



Works list:

pages 6 - 9:
THE Arbeit – SELBST, 1986-89
four parts
mixed media, dimensions variable

pages 10 – 11:
THE Kunst – SELBST, 1987-89
five parts, mixed media, dimensions variable

page 13:
THE target – SELBST, 1988
two parts
mixed media, dimensions variable

pages 14 – 15:
installation view
THE Arbeit – SELBST, 1992
Galerie vier, Berlin

page 18:
installation view
THE sublime – SELBST, 1990
Galerie Anselm Dreher, Berlin
collection of the gallery

page 19:
THE Sublime – SELBST (I), 1990
photography on aluminium, 100 x 100 cm
shot taken in front of Barnett Newman’s „Who is afraid of red, yellow and blue?“ in the Neue Nationalgalerie Berlin

pages 20 – 22:
THE Freiheit - SELBST (das moralische Gesetz in mir), 1993
Detail, 360 x 360 x 20 cm
photography on aluminium

pages 24 – 27:
painting the Berlin wall gray, 1986

pages 28 – 31:
THE Selbst (Grüße in Riga), 1991
three parts
– TV clip, shown three times daily, 10 seconds before the full hour
between 8 and 10 pm on public TV for one entire week
– photo object, 600 x 150 x 270 cm
– photos of THE in the daily newspaper of Riga for seven days

pages 34 – 35:
THE Selbst (mit großem Rasenstück), 1992
photography on alucubond, aluminu
m
360 x 570 x 120 cm
collection of Berlinische Galerie

pages 40 – 41:
studio view of „**THE**“, 1990
36 figures, photography on aluminium, each 80 cm tall
the work was exhibited at the Berlin Social Science Center (WZB) and the Frankfurt Art Fair in its special program(wher
e half the works were stolen), both 1990

pages 48 – 49:
THE ! – SELBST, 1994
23 photo objects
each 125 cm high approximately
installation view at the Wilhelm Hack Museum, Ludwigshafen

page 51:
THE selbst – SELBST (morph), 1993
photography, installation
180 x 500 x 300 cm
installation view at the Rauma Biennale Balticum

page 52-53:
THE Mobilisierung des Materials – SELBST, 1992
photography on dibond, aluminu
m, building blocks
310 x 122 x 160 cm

page 54:
THE Material - SELBST (Schlaf II), 1993
photography on aluminium
9 x 17 x 2.5 cm

作品清单：

第6至9页：
THE 工作——自我, 1986 - 89
四个部分
综合媒介, 尺寸可变

第10至11页：
THE 艺术——自我, 1987 - 89
五个部分, 综合媒介, 尺寸可变

第13页：
THE 目标——自我, 1988
两个部分
综合媒介, 尺寸可变

第14至15页：
展览空镜
THE 工作——自我, 1992
Galerie vier, 柏林

第18页：
展览空镜
THE 崇高——自我, 1990
Anselm Dreher画廊, 柏林
收藏

第19页：
THE 崇高——自我 (I), 1990
摄影, 铝板, 100 x 100厘米
摄于巴尼特·纽曼作品《是谁在害怕红, 黄, 蓝? 》前, 新国家美术馆, 柏林

第20至22页：
THE 自由——自我 (我的道德法则), 1993
细节, 360 x 360 x 20厘米
摄影, 铝板

第24至27页：
涂灰柏林墙, 1986

第28至31页：
THE 自我 (里加的问候), 1991
三个部分
– 电视片段, 每周播放于公共电视台, 8点至10点的之前十秒, 每天三次
– 照片物品, 600 x 150 x 270厘米
– **THE** 的照片, 在里加的报纸中刊登一周

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THE 自我 (和一块大草坪), 1992
摄影, 阿鲁克邦铝复合板
360 x 570 x 120厘米
柏林现代艺术博物馆馆藏

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“**THE**“的工作室, 1990
摄影, 铝板, 36个人像, 每个高100厘米
该作品曾展于柏林社会科学中心 (WZB)
以及法兰克福艺博会特殊项目 (期间一半作品被盗), 1990

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23照片物品, 每个约高125厘米
展览空镜, 威海姆哈克美术馆, 路德维希港

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摄影, 装置
180 x 500 x 300厘米
展览空镜, Rauma Balticum双年展

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THE 材料——自我 (睡觉II), 1993
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THE Material - SELBST (Eule), 1993
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THE Material - SELBST (durch!), 1993
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THE resurrectio – SELBST (ecce), 1992
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THE , walking – SELBST, 1998
photography on aluminium
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THE bare – SELBST, 1998
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THE Zeichen – SELBST (a), 1992, 2010
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Kodak Endura on dibond
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THE objectile (wer isst **THE**?) zipped d, 2005
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THE film (wer isst **THE**?) jumps, 2005
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THE 材料——自我 (猫头鹰), 1993
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THE 材料——自我 (通行!), 1993
摄影, 铝板
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<div> <div>pages 210 -213:</div> <div>THE virus – SELBST (COvid-20-Recovered), 2020</div> <div>HD Video, min 24 sec</div> <div>https://vimeo.com/411067412</div> <div>In the video the artist reads the complete genome of the one of the first SARS-CoV2 virus sampled in Wuhan ans sequenced. The video captures his mistakes in replicating / reading the genetic code. It becomes obvious how he stumbles, drops lines and has difficulties reciting seemingly nonsensical information. Then a computer voice sets in and recites in rapid speed and flawlessly correct the entire code in the shortest time. Sam Rose</div> </div>	<div> <div>第210至213页:</div> <div>THE 病毒——自我 (新冠-20-康复), 2020</div> <div>高清影像, 5分24秒</div> <div>https://vimeo.com/411067412</div> <div>在影像作品中, 艺术家完整朗读了于最早在武汉出现的新冠病毒的基因组。该影像记录了他在复述/朗诵基因代码出现的错误。着重突出了他的磕巴,停顿以及背诵看起来没有意义的信息时遇到的困难。随后, 一个电脑的声音介入, 以飞快的速度在最短的时间准确无误地背诵了整个代码。</div> <div>萨姆·罗斯</div> </div>

pages 216 – 217:
THE THE – SELBST (studio version), 2019
silkscreen on water-cut stainless steel
165 x 50 x 35 cm
with Li Mengyuan and her work „The Light in 7 Pieces“, 2019
at the Sculpture Project Ping Yao, 2019

page 218 – 219:
THE white male complex (endgames), no.15 (Mahjong), 2016
performance in collaboration with Cao Yu
unedited video, 60 minutes
archival inkjet print on Hahnemühle paper on dibond, 120 x 180 cm
print in the collection of the Dao Jiao Museum

pages 222 – 223:
THE white male complex – SELBST (raped), 2015 – 2020
archival inkjet print on Hahnemühle paper on dibond
future production – dimensions yet to be determined

page 227:
THE reconnaissance (**THE**), 2012
mosaic on wood panel
42 x 29 cm

pages 228 – 229:
THE white male complex, #4 (facebook presentation), 2013

THE THE (mosaik), 2013
mosaic on plexi glass
42 x 42 cm

THE near/far, 1, 2013
mosaic on wood panel
30 x 42 cm

THE , 2013
mosaic on wood panel
51.5 x 39 cm

THE thumbnail 3, 2013
mosaic on wood panel
59.5 x 42 cm

THE thumbnail 1, 2013
mosaic on wood panel
42 x 59.5 cm

THE thumbnail 4, 2013
mosaic on wood panel
42 x 59.5 cm

THE screenshot 1, 2013
mosaic on wood panel
41 x 58 cm

THE thumbnail 2, 2013
mosaic on wood panel
59.5 x 42 cm

pages 232 – 233:
THE contact all parts 1-5, 2010
lithography
67.5 x 49 cm, edition of 7, 2 AP

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THE vaChina (six of many), 2020
Thomas Eller, featuring Wang Longxing
archival inkjet print on Hahnemühle paper on dibond
6 pieces each 90 x 60 cm, edition 1 of 6, 2 AP

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THE heart out – SELBST, 2015
water-cut aluminium, baryta print
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THE cosmic – SELBST, 2015
fake sea shell, 3d print
35 x 45 x 50 cm

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丝网印刷, 水切不锈钢
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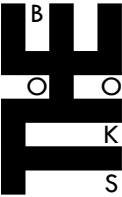
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