

# 难看：暧昧的伦理，去阶级眼光

NANKAN: Inexplicit Ethics and De-ranking Perspective

由艺术家白谦慎、何岸、何意达、William L. Lutgens（比利时）、谭天、肖克刚、赵要参加的群展“难看”日前在剩余空间 (Surplus Space) 举行。共展出了包括架上绘画，影像，装置在内的20余件作品。

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

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

The opening of the collective exhibition named Nankan was held in Surplus Space on May 22. It shows works of Bai Qianshen, He An, He Yida, William L. Lutgens, Tan Tian, Xiao Kegang and Zhao Yao. Twenty-odd works are put on display, including paintings, films and installation.

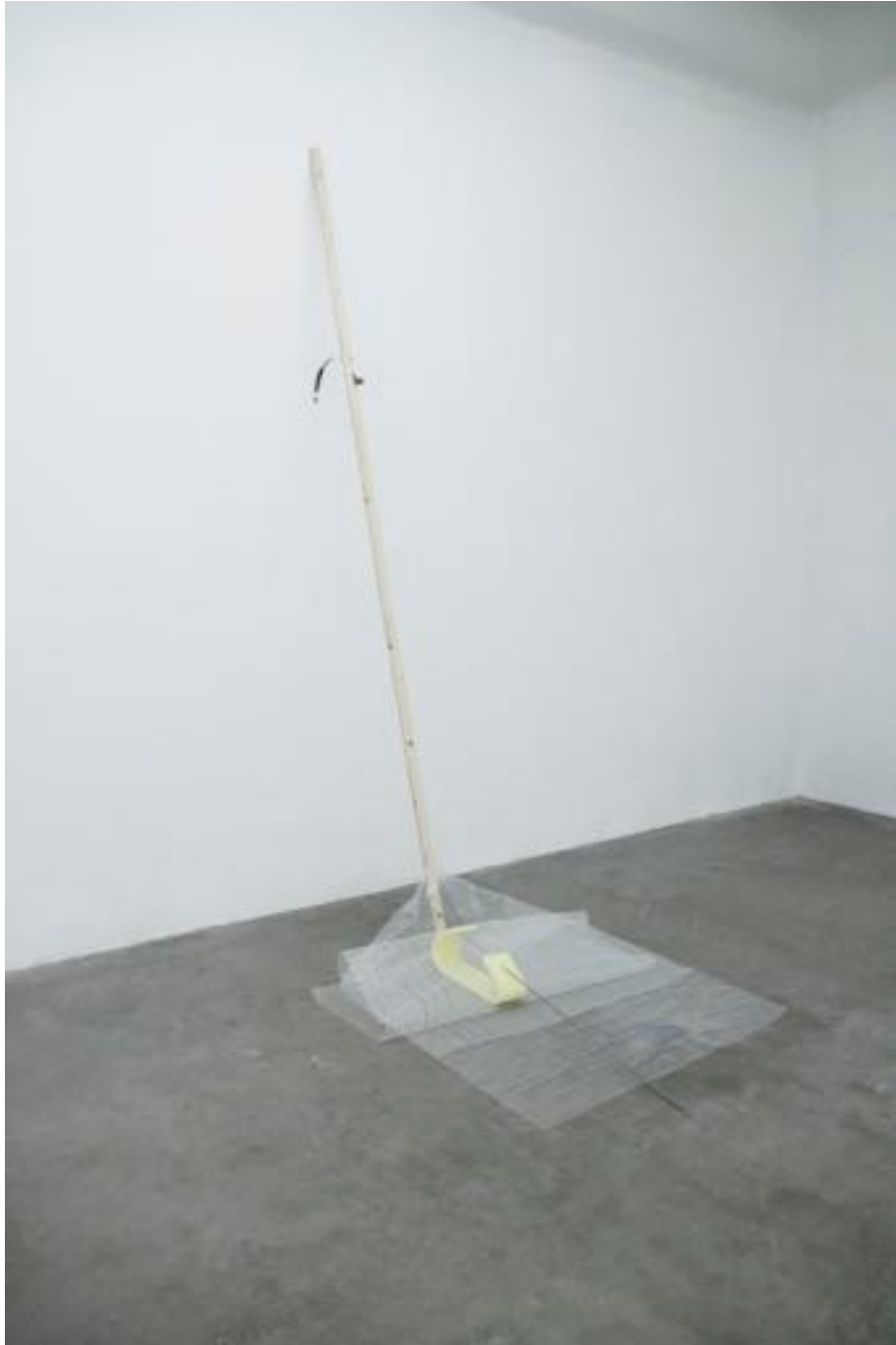
Eyesore (Nankan in Chinese) is a term used to define the exhibition. We are not quite sure about its meaning, and do not even try to figure it out. Thus, it is a relatively vague judgment. Judged by the words, Eyesore (or Nankan in Chinese) has no specific standards. It depends on the widespread aesthetics,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

This exhibition avoided works with a more outspoken style and works with beauty label. The exhibited work of the six artists, namely He An, He Yida, William L. Lutgens, Tan Tian, Xiao Kegang and Zhao Yao, and Being Prentice of Ancient Times and Juanjuan Hair Salon of Bai Qianshen, strike a dialectical balance between various perspectives, methods and channels, and also between object and style, picture and narration, knowledge and life, and between beautiful and ugly things. They discard correct or incorrect posture, while creating distance, sharpness and strength through the impeccable obstacle.

**SURPLUS SPACE** 剩余空间



白谦慎，与古为徒和娟娟发屋，艺术微喷、数字影像。



何意达，拌上，木、不锈钢、尼龙、海绵，尺寸可变，2013

He Yida, Trip up, Wood, Stainless Steel, Nylon, Sponge, Dimension variable, 2013



William L. Lutgens, Nr1, 木板、丙烯, 100\*100cm, 2015

William L. Lutgens, Nr1, Acrylic on wood, 100\*100cm, 2015



何岸，你可以来学校找我们，铅笔、纸箱，274\*125cm，2016

He An, You can always come to school to see me, Pencil on carton, 274\*125cm, 2016





阳光下的狗，或者你更喜欢猫一些? (左二) 布面丙烯、水性漆，尺寸可变，2016

Dog under the sun, or you prefer a cat? Acrylic on Cavas, Water paint, Dimension Variable, 2016



肖克刚，红色安迪，布面、纸面、丙烯、粉笔，97\*120cm，2015

Xiao Kegang, Red Andy, Acrylic and chalk on canvas and papers, 97\*120cm, 2015

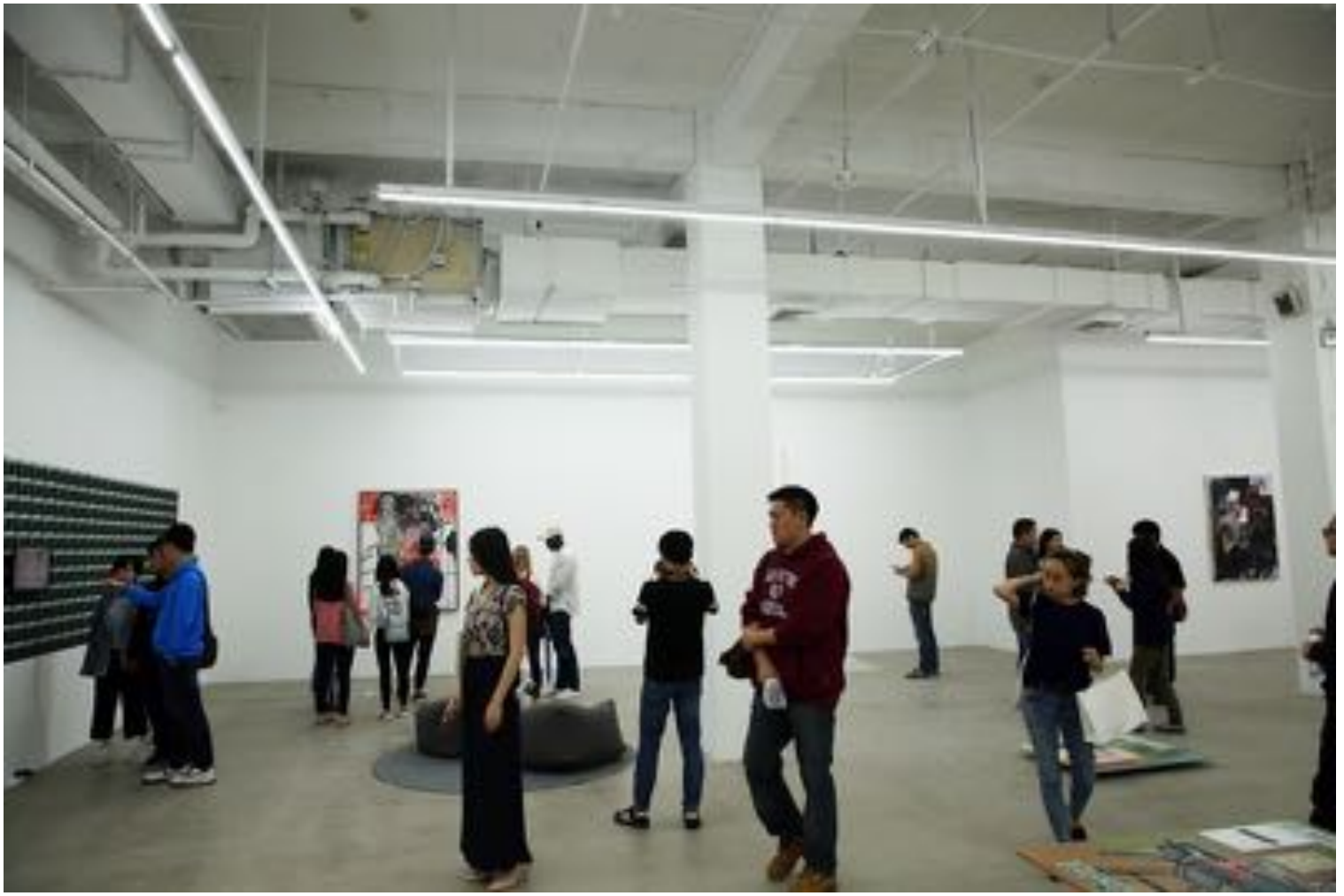


赵要，金刚，沙子、防雨布、胶水、金属勾环、铁链条，300\*400cm，2016

Zhao Yao, Vajra 2, Water proof cloth, Glue, Iron chain, Metal buckle, 300\*400cm, 2016

**开幕现场图片**  
Opening Ceremony





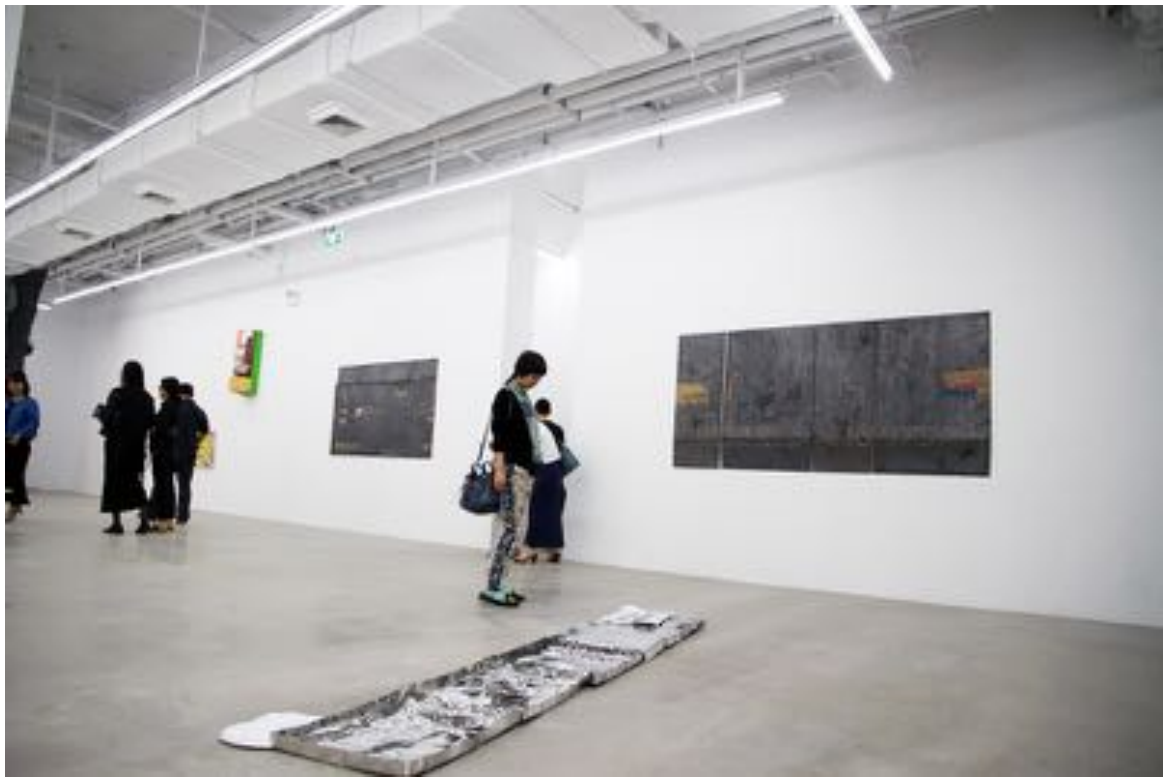














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05 . 22 - 08 . 12 . 2016

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