

走私者 | 戴安娜·塔玛尼个展

FLOWER SMUGGLER | Diana Tamane's Solo Exhibition

展期 Duration: 2017.2.18 - 2017.4.17

戴安娜·塔玛尼 Diana Tamane

1986年生于拉脱维亚里加, 现工作和生活于比利时根特, 爱沙尼亚塔尔图, 拉脱维亚里加

Born 1986, Riga, Latvia. Lives and works in Ghent, Belgium/ Tartu, Estonia/ Riga, Latvia

艺术家自述 Statement

镜头不断地放大与缩小, 犹如你的相机无法在黑暗中聚焦。即使尝试着从不同的角度靠近, 你也仍不知道什么距离合适。

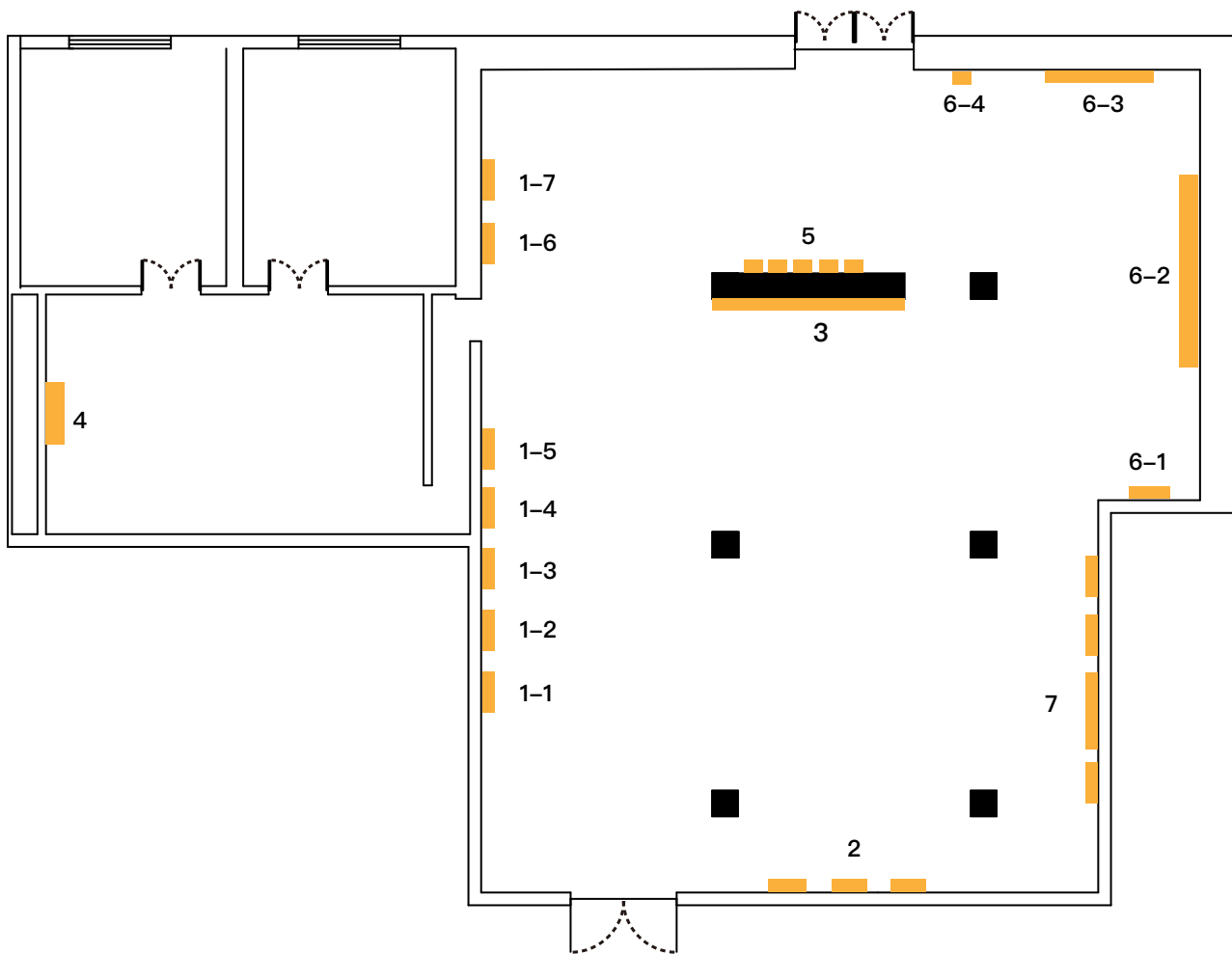
自传元素是我的摄影和录像作品的基础, 例如记忆, 日常生活和个人事件。对亲密距离的持续探测, 对我所属之地的不断探索, 以及对个人身份的质询的过程将我的个体存在与艺术实践紧密联系。通常我对于破碎或无用之物, 以及处于人们交流之间的安静的紧张甚感兴趣。我将日常事件与内部冲突作为反映当代生活的手段。

从微小的动作和尴尬的手势开始, 我的探寻之路横跨整个欧洲, 而家人则常常是我作品中的主角。有时是我的祖母, 她带着两小罐鲜花想要穿越拉脱维亚/俄罗斯边境, 成为了一名走私者; 或者是我的父亲, 自90年代中期以来, 他频频跑到西欧去买汽车、电子产品和其他物品, 然后在拉脱维亚转售; 又或者是我的母亲, 她几年前在企业破产后, 成为了一名卡车司机。我常常用不加修饰的方法拍摄我的家人们, 这些作品展现了被文化精英不屑一顾的普通工人阶级的媚俗美学。通过对家人的叙事, 我希望展现当今社会中不同的社会阶层的行为活动, 并试图为当代社会创造出一个生动形象。

It is zooming in and out. It feels like when you can't focus your camera in the darkness. Trying to approach from different angles, not knowing how close to be or how distant.

As a basis for my photographic and video works I use autobiographical elements - memory, everyday routines and personal events. The constant measuring of the intimate distances, the exploration of the places where I belong and the questioning of my own identity are the processes that link my existence and my artistic practice. Often I am interested in what is broken or not functional, quiet tensions in the communication between people. I use daily events and inner conflicts as a tool to reflect on contemporary life.

Starting with tiny movements and awkward gestures I am following long roads from the East to West of Europe and my family members are often the main characters in my work. Sometimes it is my grandmother, who becomes smuggler by intending to cross Latvian/Russian border with two small pots of flowers or it is dad, who since mid 90's makes frequent runs to West to buy cars, electronics and other items to resell it in Latvia, or it is my mom, who became the truck driver after her enterprise went bankrupt several years ago. Often I am using vernacular photography taken by my family members exposing kitsch aesthetics of the working class, whose tastes are generally rendered insignificant by cultural elite. Through narratives of my family I want to show different social processes and movements of today, creating a portrait of contemporary society.



1 《来自我的家庭相册一》 | *From my Family Album I*

喷墨打印 / Inkjet print. 116x100 cm, 2010-2013

在《我的家庭相册一》这个作品中，我对我的童年回忆进行了再创造，呈现一种距离感和疏远感。我回到里加，到我所生长的地方，帮我的家人拍摄了一组扮成童话和卡通角色的照片。我试图营造出一种语言无法描述，尽在无言中的细微和离奇事物的影像。

In the project "From my Family Album I" I recreated memories of my childhood, the feeling of distance and detachment. I returned to Riga to the places, where I grew up and I took a portrait of my family members as a fairy tale or cartoon characters. It is an attempt to create an image of subtle and uncanny things that stay beyond the language, that are left unsaid.

1-1 《爸爸》 | *Dad*

喷墨打印 / Inkjet print. 116x100 cm, 2011, 5+2 AP

1-2 《妈妈》 | *Mom*

喷墨打印 / Inkjet print. 116x100 cm, 2011, 5+2 AP

1-3 《继父》 | *Stepfather*

喷墨打印 / Inkjet print. 116x100 cm, 2011, 5+2 AP

1-4 《戴安娜·塔玛尼》 | *Diana Tamane*

喷墨打印 / Inkjet print. 116x100 cm, 2011, 5+2 AP

1-5 《同父异母的妹妹》 | *Halfsister*

喷墨打印 / Inkjet print. 116x100 cm, 2011, 5+2 AP

1-6 《曾祖母》 | *Great Grand-mother*

喷墨打印 / Inkjet print. 116x100 cm, 2011, 5+2 AP

1-7 《堂妹》 | *Cousin*

喷墨打印 / Inkjet print. 116x100 cm, 2012, 5+2 AP

2 《来自我的家庭相册二》 | *From my Family Album II*

喷墨打印 / Inkjet print, 20x20 cm each/个, 2013

翻阅我的家庭相册，我收集并突出了我与其他家庭成员接触的时刻。

Leafing through my family albums I collected and highlighted moments of touch between me and someone else from the family.

3 《触觉类型学》 | *Typology of Touch*

装置视图 / Installation view. 354x437cm, 2015

《触摸的类型学》是一个包含4张黑白照片的系列作品。在这个作品中，我捕捉了我的家人（我自己、母亲、祖母、曾祖母）的皮肤。此次展出的是我母亲的皮肤。

Typology of Touch is series of 4 black and white photographs, where I captured the skin of my family (myself, mother, grand-mother and great grand-mother). In this exhibition I presented the skin of my mother.

4 《全家福》 | *Family Portrait*

高清视频，静态 / HD video, still. 3'00", 2013 - 2016

我从2012年开始持续拍摄全家福的项目。每次我回到里加，我都会和母亲、祖母、曾祖母坐在沙发上，看着相机几分钟，这已经成为一种仪式。2016年4月我的曾祖母去世。每次我回到里加，我都会和母亲、祖母、曾祖母坐在沙发上，看着相机几分钟，这已经成为一种仪式。2016年4月我的曾祖母去世。

Family Portrait is an on-going project I started in 2012. By now it is the ritual - every time I come back to Riga, we sit down on the sofa with my mother, grandmother and great-grandmother and look at the camera for several minutes. In April, 2016 my great grand-mother passed away.

5 《血压》 | *Blood pressure*

喷墨打印，带边框 / Inkjet print, framed. 21x29cm each, 2016, 5+2 AP

“血压”是我在曾祖母的家庭相册里找到的一组图片。她生前的每一天都会测量心跳和血压，然后把它们记在笔记本上。当她找不到本子时，她就写在近旁的东西上，有时写在照片背后，有时写在照片正面。

"Blood pressure" is the collection of images I found in my great-grandmother's family album. Every day until her death she measured her heart beat and blood pressure and wrote it down in a notebook. When she couldn't find the notebook, she wrote it down on what was near at hand, sometimes on the back of photograph, sometimes on the front of it.

6 《消息：494之147》 | *Message:147 of 494*

《消息：494之147》是关于我母亲经历的一部文档。几年前，我母亲生意失败后成了一名长途货车司机。《妈妈的来信》是她行驶在法国北部时给我发送的一封电邮。这一项目还包括一份题为《在路上》的视频，是从货车前窗拍摄的静态录像，背景音是一段电话交谈。这幅作品与名为“妈妈”的大幅影印放在一起，交相呼应。旁边展出的是我母亲去年在欧洲的足迹和相关信息：列出了她开车到过的地方A-Z和运输的货物A-Z。

"Message:147 of 494" is a documentation, arising from my mother's experiences, who became a long-distance truck driver, a few years ago, when her business went bankrupt. "Letters from mom" is an e-mail sent to me by my mother while driving across the North of France. The project also includes a video entitled "On the Road" - a static video shot taken from a lorry's front window with a phone conversation in the background; it's placed in a dialogue with a large-scale photo print "Mom" and is exhibited beside text that contains information about my mother's movements across Europe in the last year: where she drove A-Z, what goods she transported A-Z.

6-1 《来自母亲的信》 | *Letters from Mom*

高清视频，静态 / HD video, still. 3'24", 2016

6-2 《母亲》 | *Mom*

喷墨打印 / Inkjet print. 445x150 cm, 2016

6-3 《在路上》 | *On the Road*

标准视频，静态 / SD video, still. 37'00", 2015

6-4 《清单》 | *List*

30 x 100 cm

7 《鲜花走私者》 | *Flower smuggler*

喷墨打印 / Inkjet print. 70x100cm x3, 150x100cm x1, 2017, 5+2 AP

这是一个关于我祖母的故事，她在去年成为一名“鲜花走私者”。该项目包含了祖母拍摄的鲜花的照片，鲜花也是她相册的主题。另有俄罗斯联邦海关寄给她的文件，祖母带着两罐鲜花穿越拉脱维亚/俄罗斯边境而被起诉走私。她想把鲜花带到她父亲在阿伯热内的墓前。自1945年起，阿伯热内镇附属于苏联。

This is a story about my grandmother, who became "the flower smuggler" the last year. The project contains photographs of flowers taken by her, which is also the main subject of my grandmother's photo albums. And documents, which were sent to her from the custom house of Russian Federation, as she was accused of smuggling by crossing Latvian/Russian border with two pots of flowers. She intended to bring flowers to the grave of her father, who is buried in Abrene. Since 1945 the town of Abrene was annexed to the USSR.