

true colors

The exhibition *breathe walk die*, conceived by Ugo Rondinone for the Rockbund Art Museum (RAM), Shanghai, conspicuously displays color in excess. The artist responded to the sheer verticality of the architecture at RAM with an unexpected horizon wall painting series entitled *sunrisesunset*. From the first to the fifth floor, an exceptional spectrum of sprayed colors blanket the gallery walls in their entirety. Each floor exhibits two to three gradations of color, from the white-green-blue *sunrisesunset I* in the lobby, to green-blue-violet *sunrisesunset II*, then blue-violet-pink *sunrisesunset III*, to violet-pink-red *sunrisesunset IV*, and finally to red-yellow *sunrisesunset V*.

Ugo Rondinone started making horizon wall paintings in 1998 with one yellow color field surrounding the lower part of the gallery walls (fig. 2), then in 2001 with one large blue color field (fig. 4) and in 2002 with a thin black color field running down the wall (fig. 5). Combined with sculpture, video, and sound installations, these earlier horizon paintings were a decisive step before Ugo Rondinone embraced the full architecture of the Rockbund Art Museum: the large layers

of sprayed pigments compose overlapping horizons, offering an extraordinary texture and density to the walls with blurred transitions that enhance the sensitive experience of rising and fading colors, of cold and warm light. Such an intimate dialogue between architecture and horizon paintings creates unlimited spaces in which the references to panorama and landscape are subverted as extensions rather than as frontiers and delimitations.

These wall paintings are subtly extended by twelve circle paintings installed on the museum's walls, coaxing the viewer into a meditative state with their blurred, brightly-colored concentric rings. Each circle efficiently pierces the museum's horizons with three colored rings that function as reversed perspectives, as if it was not only the viewer who is looking at the painting but also the painting permeating the viewer beyond the spectrum of their own eyes. The circle paintings, instead of simply decorating the exhibition space, fully act as holes, becoming simultaneously palpable, vibrant, contemplative, erotic suns in the space.



fig. 1 *dog days are over*, migros museum für gegenwartskunst zürich, zurich, 1996

To go from one gallery to another, the visitor walks through the museum's foyers and stairs, experiencing *love invents us* (fig. 3), an installation of multi-colored filters, which cover all the windows and imbue the building with immersive and embracing light. Each floor has been conceived as a precise composition of multi-colored filters according to the very diverse window sizes of the Art Deco museum building. On reaching each floor of the museum, the visitor passes through the foyer experiencing a floating sensation due to the predominant light colors, looks outside the building with a totally filtered eye to reimagine the landscape, and looks inside the building to experience a permanent transition of colors and an immersive dreamscape.

The visitor's walk, supported by the wonderful title *love invents us*, could sound somewhat romantic. In fact, Ugo Rondinone sincerely claims such an interpretation of his work. His whole *œuvre* can be understood as a careful reference to and reinterpretation of the iconography and symbolism of German Romanticism.

Dating from the late eighteenth to the mid-nineteenth century, Romanticism is that attitude or state of mind which was centered on the individual, the subjective, the irrational, the creative, and the emotional. These characteristics of Romanticism most often took form in themes such as history and the sublime beauty of nature. Landscapes in Romantic paintings are thus "landscapes of mood" based on individual feelings. Landscapes do not represent the reality, but rather express an infinite dreamscape by arranging important colored elements and motifs, allowing for the "experience" of such journeys.

Of course, as a contemporary artist, Ugo Rondinone challenges such Romantic iconography. Instead of a landscape painted on a canvas with an individual standing in front of the dreamy scene, like Caspar David Friedrich's famous *The Wanderer Above the Mist* (1817–1818), Rondinone exceeds the limits of the canvas by enveloping the entire architectural edifice with color. Most decisive is the presence of the viewer in place of the painted subject, who is now becoming the full actor of this romantic dreamscape journey to extend, to activate, and to be immersed in. Ugo Rondinone is thus an artist who has succeeded in going beyond the categories of art, connecting Romanticism with multiple revolutions in contemporary art such as the abstract color fields of Mark Rothko and Barnett Newman, and also the Minimalist sculptures and the Body performance art of the 1960s, which successfully transformed the status of the "spectator" as an exclusive eye, to that of a "visitor" as an active contributor to the display and meaning of the art installation. Furthermore, Ugo Rondinone knows full well that Romanticism could sometimes be poetically critical when it is used with subtlety and wit, for example when this full physical and optical experience of colors is somehow disturbed by the laughs of the

mysterious sound installation *dog days are over* (fig. 1), with the sounds generated by the movements of the visitor.

In this installation, the visitor to the exhibition has no access to natural daylight: the architecture has been covered by colored walls and filters to completely encapsulate the body, the eye of the visitor within this color—immersing the visitor in a queer way of looking, feeling, and walking into the painting. Far from the ego action expressionist painting, the excess of color in Rondinone's exhibition is not only about mastering the painting composition per se, but is also about simultaneously revealing the power of the dreamscape and the "unnatural" surface imposition of the "natural" codes of the real. Such an artistic act is a tremendous contribution to the history of art where the challenge no longer lies in the representation of the real, nor the expression of the artist's ego, but the capacity to inflate the surface of the painting as a locus in which to unveil an ongoing, changing journey from material, concept, identity, content, and emotion. Observing the paintings of Caravaggio, the art theoretician Louis Marin stated:

The surface, then, emerges as the site where the art of painting achieves its greatest intensity as well as the power to attract and fascinate the viewer's gaze, thereby causing the viewer to turn away from the thing itself in stupefaction. (...) [André] Félibien seems to suggest the painting's 'attractiveness' has no other function than to diminish what I have called the tragic dimension of the surface, to attenuate the tragedy of a representation that destroys itself, perhaps by means of a travesty of the subject.¹

In the work of Rondinone, the color in excess brings out not tragedy but rather a profound sense of disrupted melancholy.

Such an exhibition could have been reduced to a pure formalist display, but Rondinone decided to distribute forty performers dressed in amazingly colorful clown costumes, with white masks cast from the face of the performers, red noses, black eye lashes, and dark blue hats throughout the museum. The outward appearance of the clowns resemble an explosion of colors splashed on their bodies. Ugo Rondinone determined a precise pose for each clown to be positioned on the floors of the museum. Seated or lying down, the colorful clowns are not here to entertain the visitors, nor do they have to talk to people or circulate in the space: they come to the museum only to sleep and to meditate. Visually, they create powerful dialogues with the color spectrums already shown on the windows and the walls, creating a new potential for the colors to build and to extend the perspectives of space and time for the viewers. The sharply spotted and condensed colors of the clowns contrast with the floating *sunrisesunset* wall paintings and the blurred circle paintings. Nevertheless, when the visitor steps into the galleries of the museum, they visually embrace the clowns as a whole other field of color, spreading horizontally

on the floors and interconnected with the vertical wall paintings and light filters.

The living clown performers play a major role in the exhibition project because they constitute the fundamental interfaces between the challenges of the visual and of content. The clowns do not physically act in the space but each one is linguistically named according to a daily act within the 24 hours of a day, from sunrise to night:

vocabulary of solitude

be. breathe. sleep. dream. move. wake. rise. sit. look. sneeze. think. stand. walk. fart. pee. shower. dress. drink. smoke. shit. read. remember. laugh. cry. write. cook. smell. taste. eat. clean. rest. touch. wank. feel. enjoy. float. sing. dance. love. hate. wish. hope. yawn. undress. lay.

Even if they are totally passive, the clowns hold this incredible power of naming and acting. The clowns have definitively quit the real and somehow codified world, and have entered a free dream-like journey. This is also powerfully indicated by one pair of blue clown shoes hung on the wall at the entrance of the museum, titled *no one's voice*.

The clowns are in the exhibition to act through non-action and passivity: they are lying down, sleeping, meditating, and dreaming. It is truly disturbing to see the clowns with activities opposite to the ones they are supposed to have: entertaining with spectacular gestures, laughs, and facial expressions.

Peggy Phelan, one of the most respected art historians and theorists specializing in performance art, defined the ontology of performance by linking together the linguistic statement to the bodily act arising in performance. The philosopher of language John L. Austin observed that a performative utterance—for example, "I name this boat Dragon" or "I take this man as my husband"—is truly a speech-act as the sentence is not only used to describe or to state what someone is doing, but the sentence is actually used to "do" it. The speech-act refers exclusively to itself and to the one who is acting in the present time of its utterance. Austin points out that the speech-act cannot be reproduced and repeated since it is an individual and one-time act. If someone else reproduces the speech-act, it can only be transformed into an act of observation.

With the presence of living bodies in a space-time framework and in front of specific visitors, performance art raises the question of the relation between the presence of the living body and its figuration, between the real and its representation.



fig. 2 *the evening passes like any other. men and women float alone through the air. they drift past my window like the weather. i close my eyes. my heart is a moth fluttering against the walls of my chest. my brain is a tangle of spiders wriggling and roaming around. a wriggling tangle of wriggling spiders, kunsthau zürich, zurich, 1998*

According to Phelan, performance in contemporary art is similar to a speech-act because it is by essence non-reproducible: "performance's independence from mass reproduction, technologically, economically, and linguistically is its greatest strength."² Nevertheless, if performance is ontologically non-reproducible, the performing body might not be reduced to an ontological definition since the body indicates or includes a necessary relation to subjectivity, gender, sex, race, social contexts, etc. The quality of performance art lies in its power of representation by addition, association, displacement, vacancy. These gaps make performance so rich, complex and subversive, since artists, performers, and visitors have to negotiate their positions in these combinations.

It is with such gaps that Ugo Rondinone conceived of the clowns' performance in the Rockbund Art Museum—since the artist worked with strong and strange paradoxical situations—both for the performers and for the visitors. As we have seen, each clown has a daily action as his or her name, and thus each is empowered with full potential action, but they do not act physically in the space. The clowns are alive and the visitors can feel the living presence of a group of clowns in the exhibition. The clowns will never talk to the visitors, but they will share the space and breathe at the same time. This very strange distance and non-communication engages in a series of complex connections and displacements between

the clowns and the visitors. For example, the extreme passivity of the clowns is a way to delegate to the visitor the activities of walking, watching, listening. The eyes of the visitors are all wide-open to the colorful dreamscape while the eyes of the clowns are all shut and focused on a mental space. But both seem to share this act of dreaming.

The clowns do not look at the colorful space; they deny the architecture, the environment, the visitors, and build other extended horizons beyond symbols and narration. The masks they wear are strangely white with long black eyelashes, frozen into an interior and melancholic dream, as if they were fully sensitive aliens embarking on a floating journey. The "non" action of the clowns' performance infiltrates the space, reversing the color in excess with a critical question about how to exceed norms and limits: what is the feeling of being refused? How to refuse to do what people tell you to do? How do we distribute these supposed roles and actions in our societies?

The clowns position themselves as a very ambiguous entity in the space, questioning the limits of identity and gender. As Agustin Pérez Rubio observed, the clown is not a person:

[...] it's a sexless being. Rondinone has worked for years with the figure of the clown, which can work as an

image, not of a person, but of a being that represents pathos, humor, anguish or laughter. Rather than a parody, it stands as an alter-being that has lost all its role's semantic thrust and lies forlorn on this museum surface, exhausted at the sight of the excess brought about by that stellar horizon.³

The sixth-floor café of RAM is specially installed with raw wood panels to welcome the contributions of visitors and children—rainbow drawings which progressively fill out the space until the end of the exhibition, entitled *your age and my age and the age of the rainbow*. This is the second time Ugo Rondinone has solicited the contribution of children's drawings; the first occurrence was in 2013 in Leuven, Belgium, when he produced large wooden cube panels to be filled with drawings of the sun, entitled *your age and my age and the age of the sun* (fig. 7).

These drawings echo the elegant but solid rainbow neon sign *breathe walk die* hung on the external facade of the Rockbund Art Museum: simple and enigmatic, imperative and simultaneously poetic, generous and obsessively constructed, they materialize perfectly the affirmation and allure of the statement *breathe walk die*, opening up the loop of time and life to unexpected creations.

The process of "name dropping" is a substantial element in the *breathe walk die* show: with his artwork titles, Rondinone powerfully activates language beyond its limits. Reducing a word to its essential value of performing, the artist is breaking the rules of linguistic narration and visual composition.

Sometimes very pragmatic and referring to time, sometimes broadly romantic, the poetic dimension of Ugo Rondinone's art is interesting to explore. The term "poetic" is over employed

in the visual arts because it is wrongly used to designate a pleasing, harmonious form. All too often, poetry is applied to works of art without people taking the trouble to actually read any poetry. The poetic work is in fact what renounces any strict obedience to the codes of rhetorical elegance: not conforming to consensual prettiness, it overturns the established order of the shaping of language and the meaning of the work. It is a composite block of signs, materials, and forms that operate in an extreme contraction of language in order to render perceptible the complexity of representations and emotions. Making poetry means finding works and images when there are none left or when language is drowned within a conventional, cumbersome babble. Therefore, poetic subtlety is very often enacted in the radicalness, roughness, and harshness of language and image.

The power of the poetic in Ugo Rondinone's work consists of a fascinating paradox: giving form to what very frequently escapes formalization. And the true poetics of his art is always to keep the power of the form and concept open, unpredictable, evolving. This poetics of the act of naming is certainly risky and dangerous because it can provoke distrust and sometimes censure when it pushes at the utmost limits of representation. It can also attract the most self-serving instances of covetousness. Such receptions are of little importance because the artist, concerned with the poetics of the act, faces a far more fundamental issue: creating works that shatter the codes of creation and perception of the art object, generating ways and means of representation that offer glimpses of an unexpected potential for art and thought.

larys frogier



fig. 3 *love invents us*, matthew marks gallery, new york, 2000

1 Louis Marin, "To Destroy Painting," trans. Mette Hjort (Chicago/London: The University of Chicago Press, 1995 (1977)), 103.

2 Peggy Phelan, "The Ontology of Performance," in *Unmarked: The Politics of Performance* (London/New York: Routledge, 1993), 147.

3 Agustin Pérez Rubio, "Mysterious Guide Through The Night of Lead," in *The Night of Lead* (Zurich: JRP|Ringier Kunstverlag AG, 2010), 339.

真实的色彩

乌戈·罗迪纳为上海外滩美术馆（简称RAM）构思的展览“呼吸行走死亡”，毫不掩饰地展现了过度的色彩。针对RAM建筑的垂直特性，艺术家用一组连绵不尽的壁画作为呼应。在这组名为“落日”的画作中，色彩之繁多令人难以想象。从一层到五层的展厅墙面上都喷涂着无比绚丽的色谱。每一层使用了两到三种渐变的色彩，从大堂里白-绿-蓝色的《落日I》，绿-蓝-紫色的《落日II》，蓝-紫-粉色的《落日III》，紫-粉-红色的《落日IV》，直到红黄色的《落日V》。

乌戈·罗迪纳1998年首次创作横幅壁画，他用一片黄色渲染了展厅墙面的下半部分，2001年他又使用了大片的蓝色，继而在2002年用薄薄的黑色从墙面顶端漫延下来。最早的这些横幅壁画与雕塑、录像和声音装置结合在一起，它们在乌戈·罗迪纳此番于外滩美术馆的整体创作中起到了决定性的作用：大片的喷涂颜料层组成了重叠的地平线，模糊的过度让人敏感地察觉到色彩的深浅变化和光线的冷暖转换，从而给墙壁覆上了一种非凡的纹理与密度。这种建筑与横幅壁画之间的亲密对话创造出了无尽的空间，它颠覆了全景图和风景画的参照，成为

了一种延伸，而不是边缘与界限。

十二幅散布在美术馆墙面各处的圆形绘画微妙地延展了壁画的维度，那些色彩鲜亮、边界模糊的同心圆，将观众引入冥想的状态。每幅圆形绘画都用反转透视的三色圆环，有效地打破了美术馆的地平线，仿佛不只是观众在看着画作，画作也在观众四周弥漫着，已经超出了观众肉眼可视的范围。这些圆形绘画并没有成为展览空间的简单装饰，而是完全被当作空间中一个个兼具显白、生动、沉思和色欲意味的孔洞。

从一个展厅走向另一个展厅，观众会经过美术馆的门厅和楼梯，体会用多彩滤镜制成的《爱造就了我们》，这组作品覆盖了美术馆的所有窗户，向建筑内注入了漫溢而暖人的光线。每一层的构思，都是根据这座装饰艺术风格的建筑中各种大小不一的窗户做出的，是多彩玻璃的精确合成。每到达一层，观众要穿过门厅，感受光彩带来的飘忽体验，目光透过滤镜看着建筑外的世界，对景观的画面进行重构，而在建筑内的世界里，又能体验到色彩的永恒转变和一个充实的梦境。

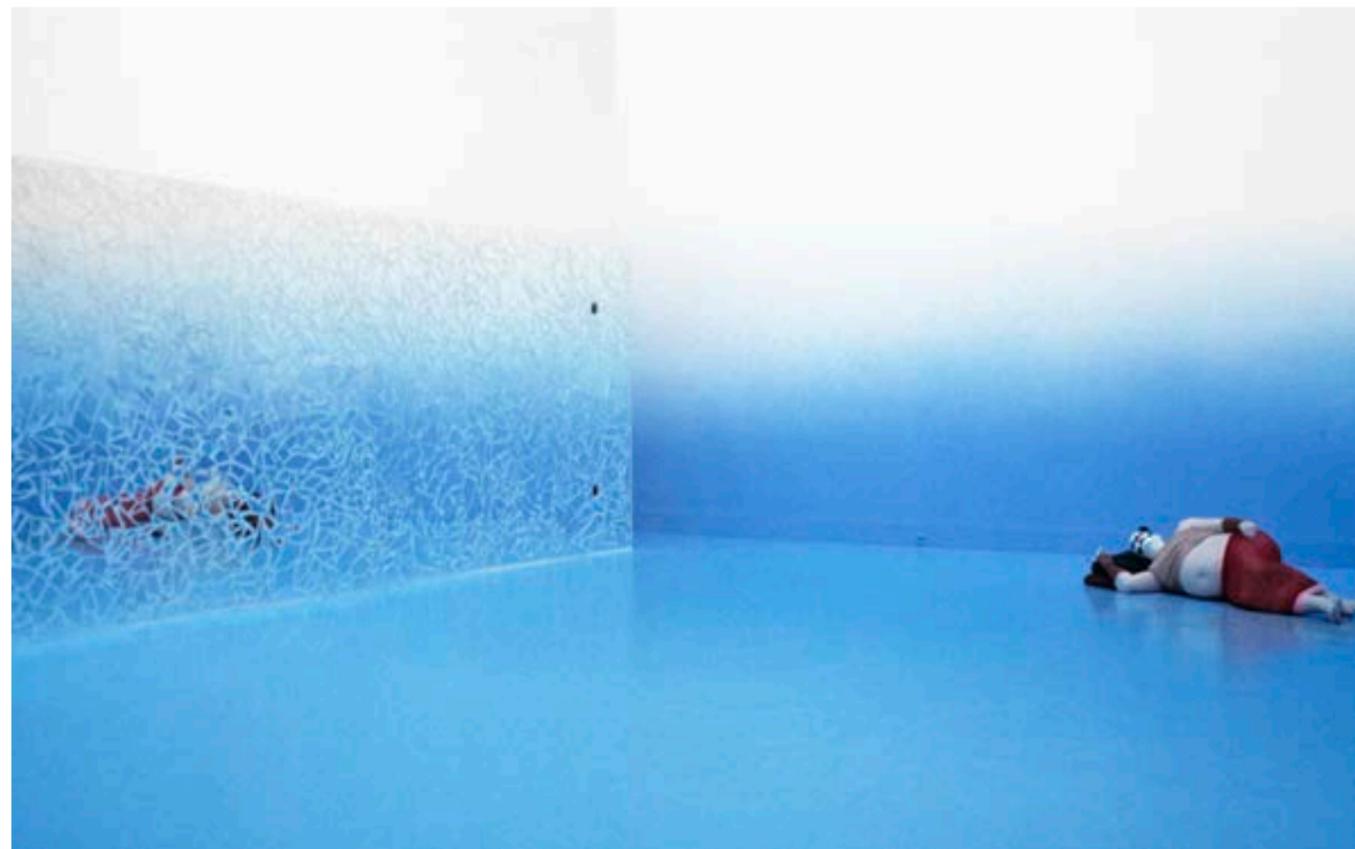


fig. 4 *new morning*, musée d'art moderne et contemporain de strasbourg, strasbourg, 2001

在《爱造就了我们》这样的美好标题下，观众行走在展厅之间似乎颇为浪漫。事实上，乌戈·罗迪纳诚然接受这样解读他的作品。他的创作生涯实则可以被理解为对于德国浪漫主义符号与图像的潜心指涉和再诠释。

18世纪末到19世纪中期的浪漫主义，是一种态度或心境，它专注于个体、主观、非理性、创造与情感。这些浪漫主义的特征往往表现为一些特定的主题，比如历史，或者自然之壮美。因此，浪漫主义绘画中的风景是基于个人感受的“心景”。风景并非现实的呈现，而是通过一些重要的色彩元素和母题的编排，促成一场对于旅程的“体验”，从而表达一种无穷的梦境。

当然，作为一个当代艺术家，乌戈·罗迪纳对浪漫主义的图像发起了挑战。他的创作并不像卡斯帕·大卫·弗里德里希的名画《云海上的旅人》那样在画布上描绘一个立于梦幻景象前的个体形象，乌戈·罗迪纳突破了画布的局限，用色彩去拥抱整座建筑。最具决定性的是，观众身在绘画主题之中，此刻他们已经完全成为这个浪漫主义梦境之旅的参与者，去延伸，去激活，去沉浸其中。这样

一来，乌戈·罗迪纳也就成为一名成功超越艺术门类的艺术家，他将浪漫主义和当代艺术革命的诸多层面联系了起来，这些革命包括了如马克·罗斯科和巴内特·纽曼的抽象色域，但也有1960年代的极简主义雕塑和身体行为作品，后者成功地将作为独有视角的“观看者”身份转化为“来访者”，成为艺术装置展示和意涵的积极贡献者。此外，乌戈·罗迪纳很清楚，只要用得巧妙而诙谐，浪漫主义有时可以产生一种诗意的批判性，比如当来访者完全沉浸于身体的、视觉的色彩体验时，却会遭到神秘的声音装置作品《盛夏的日子结束了》中发出的笑声的侵扰，而那些笑声又是由来访者的行动触发的。

前来RAM观看展览的观众们身处装置作品之中，他们是无法触及任何自然光线的：整座建筑被彩色的壁画和玻璃滤镜覆盖，完全将观众的身体和眼睛卷入这过度的色彩，沉浸在一种观看、感受并走入画作中的奇异之中。与以自我为中心作为行动的表现主义绘画不同，乌戈·罗迪纳展览中的色彩的意义不只是为了把握绘画作品“本身”，还要同时揭示梦境的力量，揭示潜藏在真实的“自然”准则之下的“不自然”。这样的艺术行动，对艺术史是一个



fig. 5 *no how on*, kunsthalle wien, vienna, 2002

极大的贡献，艺术的挑战已不再是对真实的再现，也不是艺术家自我的表达，而是将绘画的表面作为一个“场”，并对它进行立体的填充，从而揭示一段不断进行的，从材料、观念、身份、内容、感情出发的变异之旅。艺术理论家路易·马兰在审视卡拉瓦乔画作时写道：

“画面，是绘画艺术最具强度之处，也是最有力量的部分，它吸引、诱惑观者的目光，并致使观者在麻木中背离事物的本身。（……）安德烈·费利比安似乎暗示道，绘画的‘吸引力’别无他用，只会减损我所谓的‘画面的悲剧’，这种悲剧是自我毁灭的表达，对于主题的戏谑。”¹

在罗迪纳的作品里，过度的色彩并没有发展成一出悲剧，而是形成了一种分裂的忧郁感。

这样一场展览本可以简化为一次纯粹的形式主义展示，但罗迪纳却决定在美术馆里安排40名表演者，他们穿着色彩绚丽的小丑服装，戴白面具、红鼻头、黑睫毛和暗蓝色帽子。小丑的打扮在他们周身制造了一场色彩的爆炸。乌戈·罗迪纳一心要把每个小丑精确地安排在美术馆每一层的地面上。这些彩色的小丑或坐或躺，他们不是来娱乐观众的，他们不需要跟人说话，也不用在空间里走动：他们只是来这里睡觉和冥想的。视觉上，他们和窗户和墙面上已经呈现的色谱形成了强有力的对话，给色彩增添了新的潜能，让他们去为观众营建、扩展时空的透视。小丑刺眼而浓烈的色彩和沉浮的《落日》、模糊的

圆形绘画成反差。尽管如此，当观众踏入美术馆时，她或他仍然会视小丑为另一个完整的色彩场域，他们分布在水平的地面上，和垂直的壁画和玻璃上的滤镜相关联。

真人小丑表演者在这场展览中是主角，因为他们构成了视觉和内容的挑战之间的基本接口。

小丑在空间里并没有身体的表演，但每个人的行为都有一个语言名称，取自人在一天24小时里，从日出到日落，会有的日常行为：

孤独的词汇表

是 息 睡 梦 移 醒 起 坐 看 擤 思 立 行 屁 溺 浴 衣 饮 熏 扇 阅 记 笑 哭 写 炊 嗅 尝 食 洁 憩 触 淫 觉 享 浮 唱 舞 爱 憎 愿 盼 慵 脱 躺

他们是完全被动的，然而这些小丑拥有一种惊人的命名和行动力量。小丑无疑已经摒弃这个现实的、有着某种规约的世界，踏上了一段自由的、梦一般的旅程，悬挂于美术馆一楼墙面上那双题为《无人的声音》的蓝色小丑鞋，也给出了一个有力的提示。

展览中的小丑是通过无行动和被动性来表演的：他们在

躺着、睡觉、冥想和做梦。小丑做出种种不符合惯常的举动，也就是没有用夸张的形体、笑声和鬼脸来娱乐众人。这一情形让人感觉不安。

行为艺术领域最重要的艺术史学家、理论家之一佩姬·费兰通过将语言阐述和表演中的身体联系起来，得到了对于行为表演本体的定义。语言哲学家约翰·L·奥斯丁发现，对行为的言语表达——例如“我将这艘船命名为‘龙’”或“我选择这个男人作我的丈夫”——是一种如实的言语行为，因为这句话不只是用来描绘或陈述某人在做的事情，句子本身就是用来“做”这件事的。言语行为专指自身，以及在其言语表述之时行动着的人。奥斯丁指出言语行为是不可复制和重现的，因为这是一个个体的、一次性的举动。如果另一个人复制了言语行为，则势必转变为一种观察行为。

行为艺术将鲜活的身体置于空间-时间框架之中中和特定的观众面前，令人对鲜活的肉体与其外形、真实与其表现的关系产生了疑问。在佩姬·弗兰看来，当代艺术中的行为表演类似于一种言语行为，因为它本质上是不可复制的：“行为表演在技术上、经济上、语言上是不依赖批量复制的，这是它的最大优势。”²然而，如果说行为表演在本体上是不可复制的，正在表演的身体却不能沦为一种本体的定义，因为身体提示或包含了一种与主观性、性别、性、种族、社会语境等因素的必然联系。所以行为艺术的品质来自于它利用添加、关联、错位和空缺来实现的

表现力量。是这些空隙让行为表演变得丰富、复杂和颠覆，因为艺术家、表演者和观众必须通过协商来找到自己在这种组合体中的位置。

在外滩美术馆，乌戈·罗迪纳正是凭借这些空隙来构思小丑的行为的，因为艺术家面临着一种非常强烈而陌生的矛盾处境，这样的处境既来自表演者，也来自观众。我们看到，每个小丑都有一个日常行为的命名，这赋予他们尽情发挥的动力，但在空间里他们却并没有肢体的行为。小丑是活的，观众可以真切感受到展览中这群小丑的鲜活存在。小丑绝不会跟观众说话，但他们要和观众分享一个空间，和他们一同呼吸。这种非常陌生的距离和交流的缺失，成就了小丑和观众之间一系列复杂的联络和传递。比如，小丑的极端被动性是为了向观众发出行走、观看和聆听等活动的授权。在色彩斑斓的梦境面前，观众睁大了双眼，而小丑的眼睛却都紧闭着，专注于一个精神空间。两者看起来都是在分享梦这个行动。

小丑们没有将目光投向彩色的空间，他们拒绝了建筑、环境和观众，转而超越符号与叙事，去另外营建一条条延展的地平线。他们有一张张怪异的白色面孔，长长的黑色睫毛，他们被冻结在一个内在的、忧郁的梦中，他们这一身的扮相仿佛敏感而细腻的外星人，正踏上一段漂浮的旅程。小丑表演的“无”行动渗透到空间里，用一个有关如何超越规范和局限的决定性问题逆转了过度的色彩：被拒绝是怎样的感受？如何拒绝对他人唯命是从？



fig. 6 a horse with no name, matthew marks gallery, new york, 2002



fig. 7 your age and my age and the age of the sun, m museum, leuven, 2013

我们该如何将这些设定好的角色和行动散布到我们的社会中去？

小丑们视自己为空间中一个模棱两可的实体，质疑着身份与性别的局限。正如奥古斯丁·佩雷斯·卢比奥所看到的，小丑非人，“它是个无性的存在。罗迪纳在创作中使用小丑已有多年，它可以是一个形象，不是一个人，而是一个呈现哀悯、幽默、痛苦或大笑的存在。它不是一种戏仿，而是一个另类存在，它的角色已经失去了一切语义上的要旨，只是孤零零地躺在美术馆的地面上，那条璀璨的地平线带来的丰华无度，让它感到疲倦。”³

RAM六楼的咖啡厅特意采用了原木板，让来访者和孩子们在上面恣意挥洒，用彩虹画渐渐充实整个空间，直到展览结束：《你的年龄我的年龄彩虹的年龄》。这是乌戈·罗迪纳第二次求助于孩子的绘画，上一次是在2013年的比利时鲁汶，当时他做了巨大的木头方块，里面满是太阳画：《你的年龄我的年龄太阳的年龄》。

这些画和挂在外滩美术馆外墙上那块优雅而坚实的彩虹霓虹灯装置《呼吸行走死亡》相得益彰：简单而神秘，居高临下的同时又显诗意，结构宽泛而又执意，它们将“呼吸行走死亡”这句陈述中的决绝与魅惑完美实现了出来，让周而复始的时间与生命有了出乎意料的创造。

“命名”的过程，在“呼吸行走死亡”展览中是一个紧要的元素：在他的作品标题中，罗迪纳有力地激活了语言并跨越了它的局限。艺术家将词语化约为表演的本质价值，从而打破了语言叙述和视觉构图的规则。

时而极其务实，顺应于时间，时而又格外的浪漫，理解乌戈·罗迪纳的艺术中的诗意维度，是件有意思的事。在视觉艺术中，诗意一词尽显疲态，因为它被错误地用于指定某种愉悦而和谐的形式。诗歌时不时地被运用在艺术品上，人们却懒得去读任何一首诗。事实上，诗意的作品是摒弃了一切辞藻风雅的桎梏的：它不向两情相悦的美感低头，推翻语言形成和作品涵义的既有秩序。它是一个符号、材料和形式的合成块，操控着一种极端收缩的语言，以便让再现与情感的复杂性变得可以感知到。诗歌的创造意味着要找到作品和图像，哪怕它们已经枯竭，或者语言已经淹没在传统的、笨重的胡言乱语中。因此，诗的敏锐往往是在语言和图像的激烈、粗粝和严酷中得到展现的。

乌戈·罗迪纳作品中诗意的力量中包含了一种令人着迷的矛盾：让一种时常逃避形式化的东西有了形式。而在他的艺术中，真正的诗意在于让形式和观念的力量总是保持着开放、易变和演进的状态。命名这一举动中的诗意无疑是有风险、有危险的，因为它将再现推向极致的同时，是可能会引发怀疑和责难。它还会引来最自私的贪婪。这些反应是不足为道的，因为艺术家，就行为的诗意而言，面临一个更加根本的问题：创造出这样一件作品，它能够打破创造的规则和艺术客体的认知，得出再现的方式和手段，从而窥见艺术和思想的意外潜能。

拉瑞斯·弗洛乔

1 路易·马兰，《毁灭绘画》，梅特·约尔特 译，芝加哥、伦敦：芝加哥大学出版社，1995年（1977年），103页

2 佩姬·费兰，“行为表演的本体”，《无痕：行为表演的政治》，伦敦、纽约：劳特利奇，1993年，147页

3 奥古斯丁·佩雷斯·卢比奥，“《铅之夜》秘境指南”，《铅之夜》，苏黎世：JRP|荣格艺术出版集团，2010年，339页

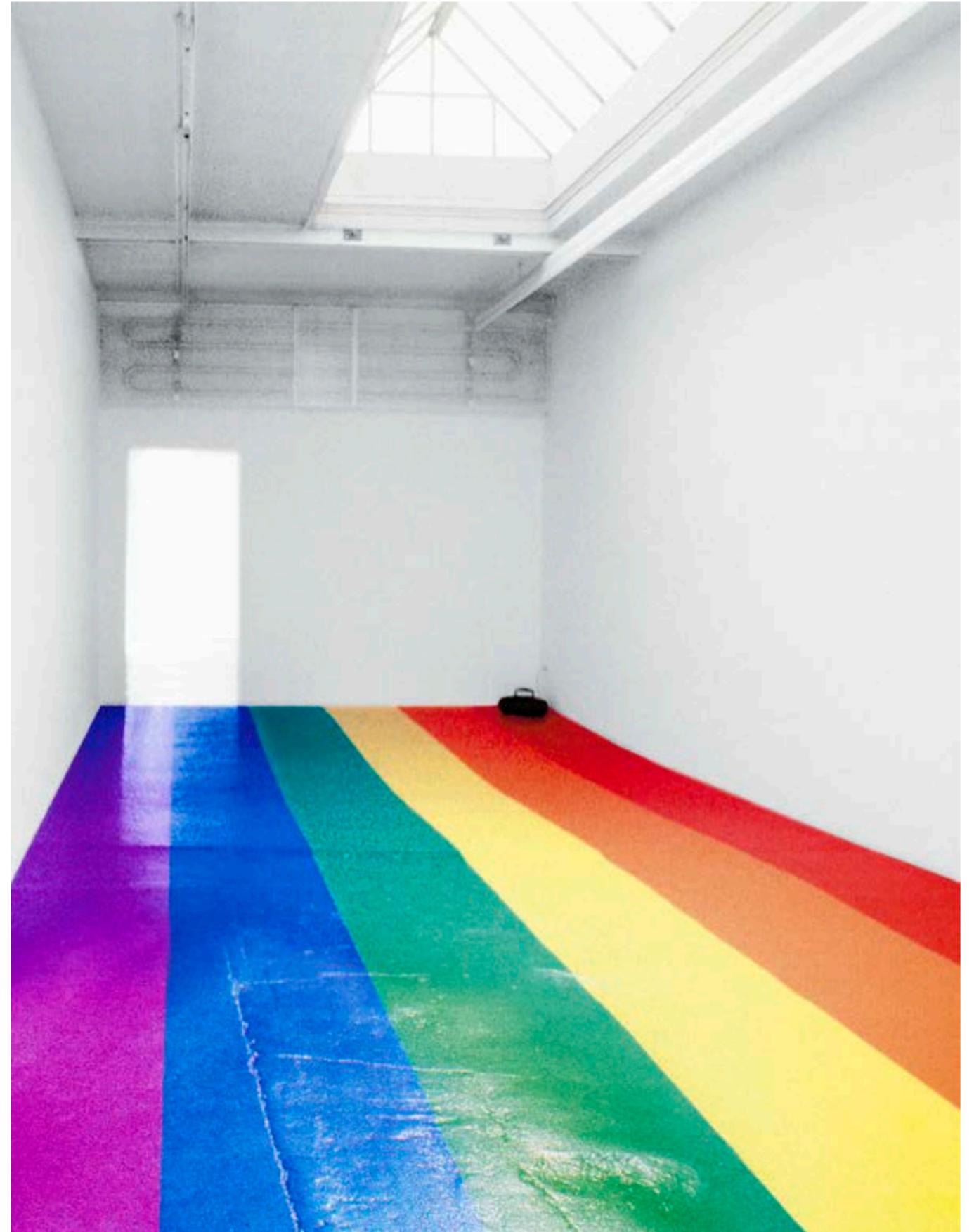


fig.8 you're my sunshine, 1996

list of works

vocabulary of solitude

be
 breathe
 sleep
 dream
 move
 wake
 rise
 sit
 look
 sneeze
 think
 stand
 walk
 fart
 pee
 shower
 dress
 drink
 smoke
 shit
 read
 remember
 laugh
 cry
 write
 cook
 smell
 taste
 eat
 clean
 rest
 touch
 wank
 feel
 enjoy
 float
 sing
 dance
 love
 hate
 wish
 hope
 yawn
 undress
 lay

作品清单

孤独的词汇表

是
 息
 睡
 梦
 移
 醒
 起
 坐
 看
 擤
 思
 立
 行
 屁
 溺
 浴
 衣
 饮
 熏
 厕
 阅
 记
 笑
 哭
 写
 炊
 嗅
 尝
 食
 洁
 憩
 触
 淫
 觉
 享
 浮
 唱
 舞
 爱
 憎
 愿
 盼
 慵
 脱
 躺



vocabulary of solitude. be. 2014
 clown costume, mask, live performance

作品清单。是。 2014
 小丑服装、面具、现场表演



vocabulary of solitude. dream. 2014
 clown costume, mask, live performance

作品清单。梦。 2014
 小丑服装、面具、现场表演



vocabulary of solitude. move. 2014
 clown costume, mask, live performance

作品清单。移。 2014
 小丑服装、面具、现场表演



vocabulary of solitude. breathe. 2014
 clown costume, mask, live performance

作品清单。息。 2014
 小丑服装、面具、现场表演



vocabulary of solitude. wake. 2014
 clown costume, mask, live performance

作品清单。醒。 2014
 小丑服装、面具、现场表演



vocabulary of solitude. rise. 2014
 clown costume, mask, live performance

作品清单。起。 2014
 小丑服装、面具、现场表演



vocabulary of solitude. sleep. 2014
 clown costume, mask, live performance

作品清单。睡。 2014
 小丑服装、面具、现场表演



vocabulary of solitude. sit. 2014
 clown costume, mask, live performance

作品清单。坐。 2014
 小丑服装、面具、现场表演



vocabulary of solitude. look. 2014
 clown costume, mask, live performance

作品清单。看。 2014
 小丑服装、面具、现场表演



vocabulary of solitude. sneeze. 2014
clown costume, mask, live performance

作品清单。擤。2014
小丑服装、面具、现场表演



vocabulary of solitude. think. 2014
clown costume, mask, live performance

作品清单。思。2014
小丑服装、面具、现场表演



vocabulary of solitude. shower. 2014
clown costume, mask, live performance

作品清单。浴。2014
小丑服装、面具、现场表演



vocabulary of solitude. dress. 2014
clown costume, mask, live performance

作品清单。衣。2014
小丑服装、面具、现场表演



vocabulary of solitude. stand. 2014
clown costume, mask, live performance

作品清单。立。2014
小丑服装、面具、现场表演



vocabulary of solitude. walk. 2014
clown costume, mask, live performance

作品清单。行。2014
小丑服装、面具、现场表演



vocabulary of solitude. drink. 2014
clown costume, mask, live performance

作品清单。饮。2014
小丑服装、面具、现场表演



vocabulary of solitude. smoke. 2014
clown costume, mask, live performance

作品清单。熏。2014
小丑服装、面具、现场表演



vocabulary of solitude. fart. 2014
clown costume, mask, live performance

作品清单。屁。2014
小丑服装、面具、现场表演



vocabulary of solitude. pee. 2014
clown costume, mask, live performance

作品清单。溺。2014
小丑服装、面具、现场表演



vocabulary of solitude. shit. 2014
clown costume, mask, live performance

作品清单。屙。2014
小丑服装、面具、现场表演



vocabulary of solitude. read. 2014
clown costume, mask, live performance

作品清单。阅。2014
小丑服装、面具、现场表演



vocabulary of solitude. remember. 2014
clown costume, mask, live performance

作品清单。记。2014
小丑服装、面具、现场表演



vocabulary of solitude. laugh. 2014
clown costume, mask, live performance

作品清单。笑。2014
小丑服装、面具、现场表演



vocabulary of solitude. taste. 2014
clown costume, mask, live performance

作品清单。尝。2014
小丑服装、面具、现场表演



vocabulary of solitude. eat. 2014
clown costume, mask, live performance

作品清单。食。2014
小丑服装、面具、现场表演



vocabulary of solitude. cry. 2014
clown costume, mask, live performance

作品清单。哭。2014
小丑服装、面具、现场表演



vocabulary of solitude. write. 2014
clown costume, mask, live performance

作品清单。写。2014
小丑服装、面具、现场表演



vocabulary of solitude. clean. 2014
clown costume, mask, live performance

作品清单。洁。2014
小丑服装、面具、现场表演



vocabulary of solitude. rest. 2014
clown costume, mask, live performance

作品清单。憩。2014
小丑服装、面具、现场表演



vocabulary of solitude. cook. 2014
clown costume, mask, live performance

作品清单。炊。2014
小丑服装、面具、现场表演



vocabulary of solitude. smell. 2014
clown costume, mask, live performance

作品清单。嗅。2014
小丑服装、面具、现场表演



vocabulary of solitude. touch. 2014
clown costume, mask, live performance

作品清单。触。2014
小丑服装、面具、现场表演



vocabulary of solitude. wank. 2014
clown costume, mask, live performance

作品清单。淫。2014
小丑服装、面具、现场表演



vocabulary of solitude. feel. 2014
clown costume, mask, live performance

作品清单。觉。 2014
小丑服装、面具、现场表演



vocabulary of solitude. enjoy. 2014
clown costume, mask, live performance

作品清单。享。 2014
小丑服装、面具、现场表演



vocabulary of solitude. hate. 2014
clown costume, mask, live performance

作品清单。憎。 2014
小丑服装、面具、现场表演



vocabulary of solitude. wish. 2014
clown costume, mask, live performance

作品清单。愿。 2014
小丑服装、面具、现场表演



vocabulary of solitude. float. 2014
clown costume, mask, live performance

作品清单。浮。 2014
小丑服装、面具、现场表演



vocabulary of solitude. sing. 2014
clown costume, mask, live performance

作品清单。唱。 2014
小丑服装、面具、现场表演



vocabulary of solitude. hope. 2014
clown costume, mask, live performance

作品清单。盼。 2014
小丑服装、面具、现场表演



vocabulary of solitude. yawn. 2014
clown costume, mask, live performance

作品清单。慵。 2014
小丑服装、面具、现场表演



vocabulary of solitude. dance. 2014
clown costume, mask, live performance

作品清单。舞。 2014
小丑服装、面具、现场表演



vocabulary of solitude. love. 2014
clown costume, mask, live performance

作品清单。爱。 2014
小丑服装、面具、现场表演



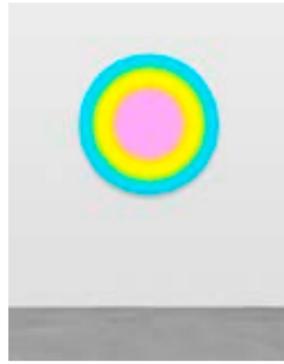
vocabulary of solitude. undress. 2014
clown costume, mask, live performance

作品清单。脱。 2014
小丑服装、面具、现场表演



vocabulary of solitude. lay. 2014
clown costume, mask, live performance

作品清单。躺。 2014
小丑服装、面具、现场表演



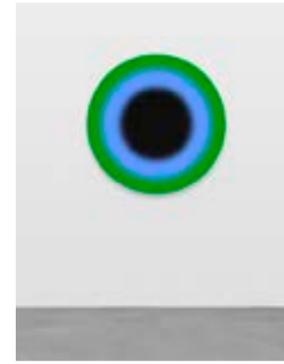
fünfterjulizweitausendundvierzehn, 2014
acrylic on canvas
ø 80 cm

二〇一四年七月五日, 2014
布面丙烯
ø 80厘米



achterjulizweitausendundvierzehn, 2014
acrylic on canvas
ø 80 cm

二〇一四年七月八日, 2014
布面丙烯
ø 80厘米



fünfundzwanzigsterjulizweitausendundvierzehn, 2014
acrylic on canvas
ø 80 cm

二〇一四年七月二十五日, 2014
布面丙烯
ø 80厘米



dritteraugustzweitausendundvierzehn, 2014
acrylic on canvas
ø 80 cm

二〇一四年八月三日, 2014
布面丙烯
ø 80厘米



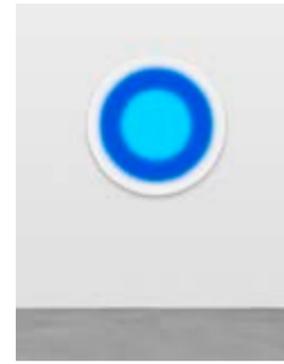
neunterjulizweitausendundvierzehn, 2014
acrylic on canvas
ø 80 cm

二〇一四年七月九日, 2014
布面丙烯
ø 80厘米



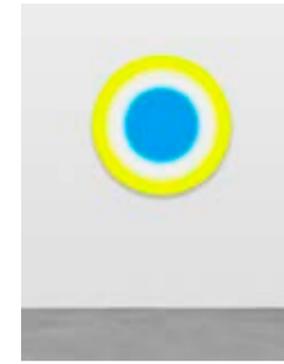
sechzehnterjulizweitausendundvierzehn, 2014
acrylic on canvas
ø 80 cm

二〇一四年七月十六日, 2014
布面丙烯
ø 80厘米



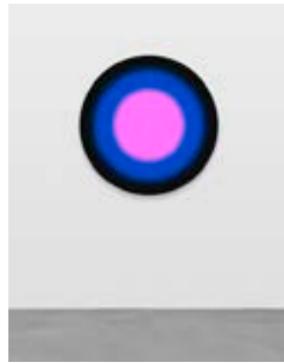
sechsteraugustzweitausendundvierzehn, 2014
acrylic on canvas
ø 80 cm

二〇一四年八月六日, 2014
布面丙烯
ø 80厘米



zehnteraugustzweitausendundvierzehn, 2014
acrylic on canvas
ø 80 cm

二〇一四年八月十日, 2014
布面丙烯
ø 80厘米



zweiundzwanzigsterjulizweitausendundvierzehn, 2014
acrylic on canvas
ø 80 cm

二〇一四年七月二十二日, 2014
布面丙烯
ø 80厘米



dreiundzwanzigsterjulizweitausendundvierzehn, 2014
acrylic on canvas
ø 80 cm

二〇一四年七月二十三日, 2014
布面丙烯
ø 80厘米



sechszwanzigsterjulizweitausendundvierzehn, 2014
acrylic on canvas
ø 80 cm

二〇一四年七月二十六日, 2014
布面丙烯
ø 80厘米



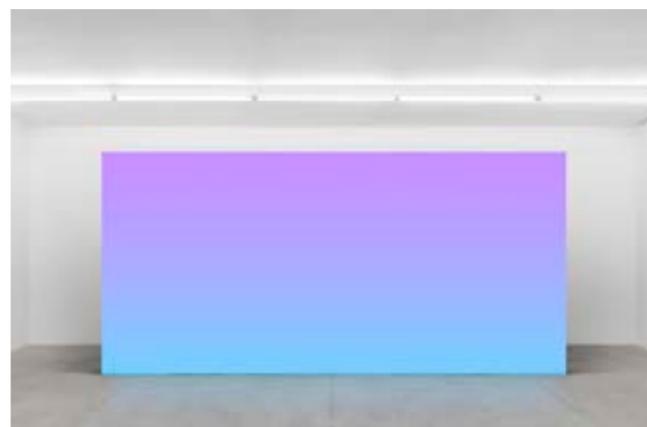
siebteraugustzweitausendundvierzehn, 2014
acrylic on canvas
ø 80 cm

二〇一四年八月七日, 2014
布面丙烯
ø 80厘米



sunrisesunset I, 2014
acrylic on drywall
300 × 1000 cm

日升日落 I, 2014
墙面丙烯
300 × 1000厘米



sunrisesunset II, 2014
acrylic on drywall
300 × 1000 cm

日升日落 II, 2014
墙面丙烯
300 × 1000厘米



breathe walk die, 2014
neon, perspex, translucent film, aluminum
810 × 340 × 10 cm

呼吸行走死亡, 2014
霓虹灯、有机玻璃、透光片、铝
810 × 340 × 10厘米



no one's voice, 2006
leather, wood, paint
100 × 60 × 25 cm

没有谁的声音, 2006
皮、木头、颜料
100 × 60 × 25厘米



sunrisesunset III, 2014
acrylic on drywall
300 × 1000 cm

日升日落 III, 2014
墙面丙烯
300 × 1000厘米



sunrisesunset IV, 2014
acrylic on drywall
300 × 1000 cm

日升日落 IV, 2014
墙面丙烯
300 × 1000厘米



love invents us, 2000
color filter on window
dimensions variable

爱造就了我们, 2014
窗上彩色滤纸
尺寸可变



your age and my age and the age of the rainbow, 2014
plywood, rainbow drawings made by children
dimensions variable

你的年纪和我的年纪和彩虹的年纪, 2014
胶合板, 小朋友们绘制的彩虹图画
尺寸可变

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biography

ugo rondinone

1964

born in brunnen, switzerland

1986–90

studied at the hochschule für angewandte kunst, vienna

lives and works in new york

艺术家简介

乌戈·罗迪纳

1964年

生于瑞士布鲁嫩

1986年-1990年

就读于维也纳应用艺术学院

生活与工作于纽约

solo exhibitions

2015

clouds + mountains + waterfalls, sadie coles hq, london
walls + windows + doors, galerie eva presenhuber, zurich
golden days and silver nights, art gallery of nsw, sydney
artists and poets, curated by ugo rondinone, secession, vienna
clouds, galerie krobath, vienna

2014

breathe walk die, rockbund art museum, shanghai
naturaleza humana, museo anahuacalli, coyoacán

2013

human nature, public art fund, rockefeller plaza, new york
we run through a desert on burning feet, all of us are glowing our faces look twisted, art institute of chicago, chicago
thank you silence, m museum, leuven
pure moonlight, almine rech gallery, paris
primal, esther schipper, berlin
soul, gladstone gallery, new york
soul, galerie eva presenhuber, zurich
primal, sommer contemporary art, tel aviv
poems, sorry we're closed, brussels
fatima center for contemporary culture, monterrey

2012

primitive, the common guild, glasgow
pure sunshine, sadie coles hq, london
nude, cycladic art museum, athens
wisdom?peace?blank?all of this?, kunsthistorisches museum, theseustempel, vienna
the moth poem and the holy forest, galerie krobath, vienna

2011

we are poems, gladstone gallery, brussels
new horizon, almine rech gallery, brussels
we are poems, lvmh, palais an der oper, munich
kiss now kill later, galerie eva presenhuber, zurich
we run through a desert on burning feet, all of us are glowing our faces look twisted, art basel, art parcours, basel
outside my window, peder lund, oslo

2010

nude, gladstone gallery, new york
ibm building, new york
turn back time. let's start this day again, fiac, hors les murs, jardins des tuileries, paris
clockwork for oracles, art basel, art unlimited, basel
sunrise. east, museum dhondt-dhaenens, deurle, belgium
die nacht aus blei, aargauer kunsthau, aarau

2009

sunrise. east, festival d'automne à paris, jardin des tuileries, paris
how does it feel?, festival d'automne à paris, le 104, paris
nude, sadie coles hq, london
la vie silencieuse, galerie almine rech, paris
the night of lead, musac, museo de arte contemporáneo de castilla, léon

2008

clockwork for oracles ii, ica boston, art wall project, boston
turn back time. let's start this day again, galleria raucchi/santamaria, naples
sunrise. east, frieze art fair, outdoor project, london
we burn, we shiver (with martin boyce), sculpture center, new york
moonrise. east, public art project, art basel, basel
twelve sunsets, twenty nine dawns, all in one, galerie eva presenhuber, zurich
dog days are over, hayward gallery, southbank centre, london

2007

big mind sky, matthew marks gallery, new york
wohnsiedlung werdweis, kunst und bau, zurich-altstetten
get up girl a sun is running the world (with urs fischer), church san stae, 52nd venice biennale, venice
our magic hour, arario gallery, cheonan, south korea
air gets into everything even nothing, creative time, ritz carlton plaza, battery park, new york

2006

giorni felici, galleria civica di modena, modena
on butterfly wings, galerie almine rech, paris
thank you silence, matthew marks gallery, new york
unday, galerie esther schipper, berlin
a waterlike still, ausstellungshalle zeitgenössische kunst, munster
my endless numbered days, sadie coles hq, london
zero built a nest in my navel, whitechapel gallery, london

2005

clockwork for oracles, isr-centro culturale svizzero di milano, milan
sunsetsunrise, sommer contemporary art, tel aviv

2004

sail me on a silver sun, galleria raucchi/santamaria, naples
long gone sole, matthew marks gallery, new york
long night short years, le consortium, dijon
clockwork for oracles, australian centre for contemporary art, melbourne

2003

la criée, théâtre national de bretagne, galerie art & essai, rennes
moonrise, galerie hauser & wirth & presenhuber, zurich
our magic hour, museum of contemporary art, sydney
lessness, galerie almine rech, paris
roundelay, musée national d'art moderne, centre georges pompidou, paris

2002

in alto arte sui ponteggi, centro culturale svizzero via politecnico, milan
our magic hour, centre for contemporary visual arts, brighton
coming up for air, württembergischer kunstverein, stuttgart
1988, works on paper inc., los angeles
lowland lullaby (with urs fischer), swiss institute, new york
cigarettesandwich, sadie coles hq, london
the dancer and the dance, galerie krobath wimmer, vienna
no how on, kunsthalle wien, vienna
a horse with no name, matthew marks gallery, new york
on perspective, galleri faurschou, copenhagen

2001

slow graffiti, galerie schipper & krome, berlin
frac paca, marseille
yesterday's dancer, sommer contemporary art, tel aviv
dreams and dramas, herzliya museum of contemporary art, herzliya
kiss tomorrow goodbye, palazzo delle esposizioni, rome
if there were anywhere but desert, galerie almine rech, paris

2000

so much water so close to home, moma p.s.1, new york
love invents us, matthew marks gallery, new york
if there were anywhere but desert, mont-blanc boutique, new york
a doubleday and a pastime, galleria raucchi/santamaria, naples
in the sweet years remaining, aarhus art museum, aarhus
hell, yes!, sadie coles hq, london

1999

guided by voices, galerie für zeitgenössische kunst leipzig, leipzig
guided by voices, kunsthhaus glarus, glarus
moonlighting, galerie hauser & wirth & presenhuber, zurich
light of fallen stars, yves saint-laurent, new york
in the sweet years remaining, schipper & krome, berlin

1998

in the sweet years remaining, galerie joão graça, lisbon
the evening passes like any other, galerie almine rech, paris
so much water so close to home, galerie krobath wimmer, vienna

1997

stillsmoking, galleria raucchi/santamaria, naples
moonlight and aspirin, galleria bonomo, rome
tender places come from nothing, cato jans der raum, hamburg
where do we go from here, le consortium, dijon

1996

dog days are over, migros museum für gegenwartskunst, zurich
le case d'arte, milan
heyday, centre d'art contemporain, geneva

1995

meantime, galerie froment-putman, paris
migrateurs, arc – musée d'art moderne de la ville de paris, paris
cry me a river, galerie walcheturm, zurich

1994

galerie daniel buchholz, cologne
galerie six friedrich, munich

1993

drawings, centre d'art contemporain de martigny, martigny
lightyears, galerie ballgasse, vienna

1992

c, galerie walcheturm, zurich

1991

far away trains passing by, galerie martina detterer, frankfurt
two stones in my pocket, galerie pinx, vienna
i'm a tree, galerie walcheturm, zurich

1989

galerie pinx, vienna

1987

raum für aktuelle schweizer kunst, lucerne

1986

sec 52, ricco bilger, zurich

1985

galerie marlene frei, zurich



summer autumn winter spring sun moon stars rain you, 2006

imprint

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breathe walk die was curated by larys frogier.

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bryce zackery

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esther schipper

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