歧途  MISLEADING TRAILS

艾未未  
谢晓泽
洪浩
弗农·费舍尔
恩利克·查哥雅
米丹
海波

Ai Weiwei
Xiaoze Xie
Hong Hao
Vernon Fisher
Enrique Chagoya
Dan Mills
Hai Bo

2004 - 2006
展覽計劃

Itinerary

China Art Archives and Warehouse
Beijing, China
August 14 - September 30, 2004

IEU Art Museum
Northern Illinois University, DeKalb, Illinois USA
January 10 - March 13, 2005

University Art Gallery
University of North Texas, Denton, Texas USA
April 16 - May 26, 2005

Hanes Art Gallery
Wake Forest University, Winston-Salem, North Carolina USA
August 22 - October 2, 2005

Vanderbilt University Art Gallery
Nashville, Tennessee USA
October 13 - December 9, 2005

Boydton Gallery
St. Mary’s College of Maryland, St. Mary’s City, Maryland USA
January 16 - March 4, 2006

Samek Art Gallery
Bucknell University, Lewisburg, Pennsylvania USA
October 6 - November 15, 2005
"Misleading Trails" in Multiple Perspectives

Xiaoxi Xie

Suffering from jet-lag one spring morning in 2003 around 4:00am, Dan Mills and I were walking in a hotel in Beijing. We had come to China to curate the exhibition "Regeneration: Contemporary Chinese Art from China and the US." Our discussion turned to the artists in the show and we soon discovered that there was no lack of patinaable or interconnected concepts and strategies between Chinese and American contemporary art. We then came up with the idea to organize an international traveling exhibition to develop communications and exchange among artists from both countries. Originally we called the show "Obsessive Knowledge, Fate's Systems, and Misleading Trails."

"Misleading Trails" is a result of our interaction and collaboration with a number of artists for a year and a half. Ali Weiwei, Hai So, and Hong Hao live in Beijing; Xiaoxi Xie is from China but lives and works in the States now; Enrique Chagoya, Dan Mills, and Vernon Fisher are American artists. The artists have been actively involved in the curatorial process of "Misleading Trails," which can be regarded as an "organically produced" show. Even though there is not a single theme or artistic medium linking all the works in the exhibition, there are diverse and complex correlations in between the featured works. The nature merging of contextual and visual elements, the layering and complexity of meanings, the questioning and challenging of cultural and political significance and established value systems, deconstruction or synthesizing of art forms, the ambiguity of artistic styles, all of these are the traits that this group of extremely individuated artworks share.

Ali Weiwei takes a keen interest in altering and subverting the original function and significance of representational and symbolic elements in Chinese culture. His reconstructed Ming and Qing Dynasty furniture has no more practical function but still maintains its succinct and elegant proportions. His Han Dynasty urns covered in white industrial lacquer or painted with Coca-Cola logos probably can't be valued as antique any more but they clearly demonstrate the fundamental nature of daily utility. Linking up of feet and hands of Buddhist sculptures in a grid showcases the variety of postures and styles and lends these fragments another form of unity. His body of work is diverse and versatile, all containing contradictions, absurdity and substantial discrepancy in time and space. His application of "readymades" is a tribute to Duchamp but the value and significance of his chosen medium (antiques) lends his subversive gesture exceptional weight. Is he an antique connoisseur, a minimalist architect, a conceptualist or a post-modernist artist? Accidentally or not, in Nansha where Ali Weiwei resides in Beijing, Guang Hui Tang - a thriving antique furniture business, and China Art Archives and Warehouse - a space for avant-garde art, are just a few steps apart from each other.

In the recent decades, Xiaoxi Xie has immersed himself in painting books and newspapers stacked on the shelves in libraries. Occasionally he has been accused of being "too nostalgic" for digging into "plastics of old papers." However, the newspapers featured in his recent paintings are freshly off the newspaper stands. Fragmented news photographs and bits of texts often disclose stories of violence and war, juxtaposed with events of daily life. "Chinese Library Series" (1995-present) depicting warm-tones, thread-bound books have an air of decay and seem to suggest collision and obliteration. As art critic Robin Upstill writes, "At first glance, Xie seems to be venerating books and all they stand for: knowledge, history, the life of the mind, freedom of the intellect. But there is also something forebod-
ing about these images. Like the endless books in Jorge Luis Borges' notoriously labyrinthine library, perhaps these books are only a confusing trail to nowhere. Open their pages and be trapped by their seductions into an eternity of unreality. "Chinese Literary Series" and Ai Weiwei's works are different interpretations of the "meandering trails" from a cultural perspective.

Hong Hao's screenplay series "Selected Scriptures" (1999-2000) are a di-
rect rip-off of old Chinese temples opened at two tenancy pages. The maps in his "book" no longer provide accurate information of geographical or administrative regions. Instead their symbols, texts and graphics become real "meandering trails," giving a more realistic picture of contemporary life: multinational companies seizing territories, minerals and subterranean spreading all over the place: rampant murders and tortures, as well as omnipresent brand-name products and commodified sexuality. As Enrique Chagoya observes, "This world is endlessly re-napped and re-named, with new rules and rhythms in recurrent Holmesian." Hong Hao's latest creation, "My Things" (2001-04) is a series of scanned photographs of arranged ordinary objects, which are tools of the artist's personal life. "My Things No. 7" (2004) featured all of his books, from revolutionary comics from his childhood to famous Chinese literature classics, to publications on Western contemporary art, to all kinds of art catalogues from his recent exhibitions. It reveals how the whole cultural, social and political climate can influence and restrain an individual's development.

Along the same lines, Vincent Fisher has stressed "the conditionality of art." That is to say that the "creation" of artwork is always restricted by art history and the bigger cultural background and social environment; the meaning of art is to a large extent determined by such specific contexts. Fisher gained much recognition with his practice of "Narrative Art" in the 1970s and has been regarded as an important postmodern artist. He is a self-proclaimed child who never limits himself to a theme, style or medium. On the contrary, he constantly mixes text, drawing, realistic painting, ab-
stract painting, pop art, boxed objects and other elements. By means of juxtaposition and superposition, he allows all these modes of represen-
tation to supplemet, contradict and negate each other in his work. The dance of consciousness, the track of thinking, the confusion of reference systems, the loss of interpretation, and a range of philosophical "meandering trails" are often captured in Fisher's work. Part of his work also deals with society and politics. His work "Man Cutting Globe" (1995) was in-
spired by the American custom of holiday pumpkins to make scary face lanterns at Halloween. He used the style of popular illustration to pose a critical question: are we involved in, or just "innocently" witnessing the dividing up and destruction of the world?

The works of Enrique Chagoya and Dan Mills offer more direct commen-
tary of history and politics. Both artists respond explicitly to the latest con-
flicts and wars. Chagoya notes, "The 20th century has been perhaps the most violent in the world's history. Human kind is in constant war with itself, perfectly capable of total destruction. This is the raw material for my art." The Mexican born Chagoya merges the styles of Mexican folk art and icons of Catholicism with elements from American popular culture as well as European art history to forge a unique style of his own that is both no ve and sophisticated, humorous yet serious. "Cultural Imperialism," which Chagoya refers to as "Cultural Cannibalism," has been an impor-
tant motif in his work. Chagoya's new work incorporates symbolic signs such as the map of America, Jesus Christ, tanks, and battlefields to reveal the delicate connection between religion, ideology and politics. He uses a satirical tone to satirize the fact that this sole superpower position itself as the Savior of the world.

Dan Mills' work is often noted to its wit and biting humor. His earlier works can be regarded as "the archaeology of knowledge," often enlisting the fail important racist prejudices and the colonialist instinct found in early geography and history textbooks taught in European and American schools. "Bwakwas!" (1989) was painted on a found wall map used in a classroom. It revealed the world as a chaos dotted overshadowed by religious, imperial and military powers. In the "US Future States" (2003-present) series, Dan Mills embraces the current leaders' imperialist leanings and takes them further by supporting a grand empire-building scheme, using the Ameri-
can "CIA World Factbook" website as a primary resource for all sorts of information on politics, military armament, and energy in country tar-
get as future states. The peculiar shape and colorful maps of "Future States" illustrate political "meandering trails." The past and the present ac-
tions taken by America including its colonialist history, recent invasion tar-
gel to other countries are the realities addressed by the works of both Dan Mills and Enrique Chagoya.

Hai Bo's work addresses personal experience placed in the big-
ner picture of reality. His earlier works were juxtapositions of old and new photographs that encapsulated the changes in people and society and the passage of time. Hai Bo lives in Hong Kong and the outskirts of Beijing. His latest photographs capture the surroundings and people on the mar-
gin between the urban and rural areas. At first glance, they appear to be

snapshots but their extremely simple composition with geometric elements betrays a sense of aloofness. They portray real and common situations that simultaneously have a sense of theatrical attention. The gray sky and pale sun in some of his photographs lend the images a somber air of dreams and fantasies. His work is characterized by the helplessness felt by individuals placed in an alien environment and the existential ab-
surdity of being without purpose or significance. Hai Bo's work adds a new perspective and a different medium to the exhibition. Unlike the styles of the other artists in the show, Hai Bo opens up stylistic "meandering trails" with work that is decisively simple, yet ambitions and open-ended.

In the burning heat and humidity of July in Guangzhou I was sending e-
-mails to Beijing and the States in the "New Global Village Internet Bar," making the best preparations for the exhibition to open in August. Pop-up ads incessantly crowded the screen: English, Mandarin and the surround-
ing Chaozhou dialect were mixed up in my mind, confusing the meaning of words; the buzz of electric fans and the noise of computer games event-
tually drowned out my thoughts. At this moment, all I could feel was the changing of life. This is the rich soil in which contemporary art grows.

July 21, 2004
多重意義的“歧途”

谢保国

2003年春天的一个早上，我到丹・米歇尔（米克）在台北的一家画廊里参观中国古代陶瓷艺术展览。我被画廊里展示的陶瓷艺术品深深吸引。虽然我对陶瓷艺术不是很了解，但我被这些精美的陶瓷艺术品所打动。它们的色彩和形状都很漂亮，我被这些艺术品所展示的文化和历史所打动。

在参观过程中，我被这些艺术品所展示的中国历史和文化所打动。这些艺术品展示了中国几千年的历史和文化。我被这些艺术品所展示的中国人的智慧和艺术所打动。这些艺术品展示了中国人的创造力和艺术技巧。我被这些艺术品所展示的中国人的生活所打动。这些艺术品展示了中国人的生活方式和文化。

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Spiritual Orientation and Possibility of Survival

Ali Wehri

If an artist must offer an explanation about his existence, his physical and psychological state, this explanation is inevitably linked to the times he lives in, the politics and ideology of his times. This explanation naturally reflects the artist's perspective of the world, which is represented by the artist’s unique linguistic style. As an absolute fact existing in the world, this style of the artist has the same explicit characteristic and unequivocal nature as every other words we call "text."

However, being explicit in art can be "layered" and "ambiguous." Different interpretations and implications often produce solid spiritual orientations. It's more like a finger that sticks out and points to a space that is impossible to make out or register, and a future where nothing happens but everything can also happen.

Who can clearly describe the emptiness behind those firm and persistent looks or, on the contrary, the unforgettable deception behind those casual expressions?

Today, if we can still consider the spectrum of our activities as a complete world, we can then say that our current psychological trait is a split personality. Multiple linguistic systems, multiple values, and multiple standards have shaken the traditional aesthetics of human beings the most.

Today’s spiritual world calls for new aesthetic evaluation and brand new values since the old system is so critical and ineffective, so impossible. But possibility itself distinguishes the state of our existence. Having gone through a thousand years of suffering and glory, rationality and material civilization, human beings have overcome one obstruction after another and arrived at a formless state and at a total loss. We only exist in possibility now. Every possibility has come from inside of us. Every order and reason is like wishful thinking. The multiple disorders of reality, incorruptible madness, and ambiguous conclusions render our world more complicated and confusing.

July 20, 2004

精神指向與生存可能

艾未未

如果不說一個藝術家必須對他的生存, 對他的精神的狀態作出解釋. 這個
解釋不可避免地必然涉及到他所處的時代。這個時代的藝術者當然必
然會受到這個時代對世界的看法。這個時代是以一種粗暴的方式來
表現的。這個時代作爲一個對存在於這個世界的事實，對於他所有的人們
構成一種“事實”一樣有分的特殊和不可逃避性。

然而在藝術中的生命時段可能是“永恒”及“消逝”。抽象和顯示在這裏常常
構成整個精神的指標。它更像一種神祕的現象。向進一步不可指示和無
法指示的景深。一切能顯現及無形的無形無形的歷史及歷史。無形及不
形的時代的絕對的號召。

在今天的時代中, 如果我們能夠對我們生活的範圍及之為一個完整的世界的
話語, 可以說我們們的時代精神時刻是人文分裂、多重雜學、多重價值、多
維標記。在這種大規模的推動下人類的傳統恐怖。今天的藝術世界正處在
新的商業和全球化浪潮的洪流中。這種貴族的感覺是集中和時代的商標。脈絡
的不相容。所有我們本身立即在我們的歷史經驗。人類經歷了多年的
黑暗和黎明, 在這種物質文化之後，在經歷了一個個必然宇宙的黑暗之
後，終於看透了那個，回顧茫然，僅僅是存在於無形之中。

一切的可能性都來自我們的內部，一切秩序和理性都如切身供暖，現實的多
元的運動，不可預測的任意，似乎無所謂的結論，使世界變得更加炫目璀璨！

2004.7.20
Al Weiwei

P13
Dropping a Han Dynasty Urn
Three black and white photographs
1995
Image size: 110 x 150 cm (3x)

Table with Two Legs on the Wall
in the Qing Dynasty (1644-1911)
1987
95.5 x 118 x 122 cm

Wreath
Oil on canvas
2004
140 x 200 cm

"Two, 95.5 x 118 x 122 cm"
Three black and white photographs
1995
Image size: 110 x 150 cm (3x)

"The wall in the Qing Dynasty (1644-1911)"
Table with Two Legs on the Wall
1987
95.5 x 118 x 122 cm

"Wreath" Oil on canvas
2004
140 x 200 cm

Courtesy of the Artist and China Art Archives & Warehouse, Beijing
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<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Size</th>
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<td>Xiaoo Xie</td>
<td>December 2001, C. T.</td>
<td>oil on canvas</td>
<td>105 x 150.5 cm</td>
<td>2003</td>
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<td>&quot;2001年12月, 他和時候&quot;</td>
<td>n/a</td>
<td>105 x 150.5 cm</td>
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<td>October 2001, A. Y. P.</td>
<td>oil on canvas</td>
<td>61 x 101.5 cm</td>
<td>2004</td>
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<td>&quot;2001年10月，他和時候&quot;</td>
<td>n/a</td>
<td>61 x 101.5 cm</td>
<td>2004</td>
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<td></td>
<td>Chinese Library No. 28</td>
<td>oil on wood</td>
<td>120 x 166 x 8 cm</td>
<td>2004</td>
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<td>&quot;中國圖書館28號&quot;</td>
<td>n/a</td>
<td>120 x 166 x 8 cm</td>
<td>2004</td>
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Courtesy of the Artist and Chunky Cowses Gallery, New York.
Michael Aches Gallery, Los Angeles, Chinese Art Archives & Warehouse, Beijing

圖片來源：台灣當代藝術基金會‧中國當代藝術
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<td>Hong Hao</td>
<td>Selected Scriptures, Page 3085. THE NEW WORLD POLITICAL.</td>
<td>2000</td>
<td>96.5 x 91.5 cm</td>
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<td></td>
<td>Lithograph</td>
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<td></td>
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<td>My Things No.8. color photograph</td>
<td>2003</td>
<td>127 x 216 cm</td>
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<td>P22</td>
<td>My Things No.7. color photograph</td>
<td>2004</td>
<td>127 x 216 cm</td>
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*Courtesy of the Artist and Chambers Fine Art, New York*
Vernon Fisher
弗朗・費舍爾

P25
Man Cutting Globe
Kaleograph
1995
96.5 x 91.5 cm

P26
Pendido En El Mar
Kaleograph
1989
76 x 93 cm

P27
End
Kaleograph
2000
87.5 x 93 cm

Courtesy of the Artist and Charles Cowles Gallery, New York
圖片來源：藝術家及查爾斯考沃爾斯畫廊，紐約
end (end), n. [ML. en. AS. ende; akin to G. ende, Goth. andis; basic sense, "the opposite boundary or extremity"]
1. a limit or limiting part; boundary; point of beginning or stopping. 2. the last part of anything; final point; finish; completion; capitulation; existence; death or destruction. 3. inner of this. 4. while this is happening to some extent, why must there be the end? 5. can this possibly be the end? 6. months of rumors, whisperings in dark places. 7. then smoke appearing along the horizon, specks of grey ash drifting from the sky. 8. everywhere acts of sudden intensity; the ceremony of innocence lost. 9. barbarians at the gate. 10. 11. 12.
Enrique Chageya

Road Map I
acrylic and water-based oil on canvas
2003
91.5 x 119.5 cm

Road Map II
acrylic and water-based oil on canvas
2003
91.5 x 119.5 cm

Road Map III
acrylic and water-based oil on canvas
2003
91.5 x 119.5 cm

Courtesy of the Artist and George Adams Gallery, New York
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<td>&quot;無題 51 (Sleeping Sir)&quot;</td>
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<tr>
<td>black and white photograph</td>
<td>2004</td>
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Courtesy of the Arteric and Max Protetch Gallery, New York

展期資料，查詢請洽本館或參觀當日查詢